44th Annual Season
2016 – 2017

BAINBRIDGE SYMPHONY ORCHESTRA
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

The British are Coming!

featuring

Cristina Valdés, piano

Saturday, November 12, 2016, 7:30 p.m.
Sunday, November 13, 2016, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island
THE PROGRAM

Crown Imperial............................................................................................................... William Walton
1902-1983

Piano Concerto in C major ............................................................................................ Ralph Vaughan Williams
Toccata: Allegro moderato – 1872-1958
Romanza: Lento –
Fuga chromatica con finale alla tedesca: Allegro

Cristina Valdés, piano

…intermission…

Enigma Variations, op. 36.............................................................................................. Edward Elgar
Enigma: Andante 1857-1934
Var. I. “C.A.E.” L’istesso tempo
II. “H.D.S. – P.” Allegro
III. “R.B.T.” Allegretto
IV. “W.M.B.” Allegro di molto
V. “R.P.A.” Moderato
VI. “Ysobel” Andantino
VII. “Troyte” Presto
VIII. “W.N.” Allegretto
IX. “Nimrod” Moderato
X. “Dorabella – Intermezzo” Allegretto
XI. “G.R.S.” Allegro di molto
XII. “B.G.N.” Andante
XIII. “*** – Romanza” Moderato
XIV. “E.D.U.” – Finale

OUR SUPPORTERS

Bainbridge Performing Arts extends special thanks to its Community Sponsor Carly’s Rolling Bay Café and “Youth in Music Initiative” Sponsor Wicklund Dental. BSO is especially grateful to the members of the BSO Chair Society and is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization.

We are also grateful to Bainbridge Performing Art’s 60th Anniversary 2016 – 2017 Season Sponsors & Supporters Bainbridge Island Ace Hardware, Bainbridge Island Magazine, and Town & Country Market. BPA is supported, in part, by the Bainbridge Community Foundation, and One Call for All. Bainbridge Performing Arts is pleased to offer an “Open Doors” program. Free and reduced-cost tickets to most events are available to community members in need through our partner Helpline House thanks to grants from BCF, the Mabee Family Foundation, and the Alder Fund at the Bainbridge Community Foundation.
BAINBRIDGE SYMPHONY ORCHESTRA
Wesley Schulz, Music Director & Conductor
Podium sponsored by Chris & Cameron Snow

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* Section string players are listed in alphabetical order
* BSO Chair Sponsors are denoted by italics in the BSO membership roster.

THE BSO CHAIR SOCIETY
Formed in 2015, the BSO Chair Society lends vital support to the Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that these volunteer musicians contribute to this thriving organization.
PROGRAM NOTES
Notes by Wesley Schulz

Crown Imperial: Coronation March (1937)
By William Walton
Born: March 29, 1902 in Oldham
Died: March 8, 1983 on Ischia near Naples

Walton was surrounded by music during his youth, as both of his parents were singers. He himself was a chorister on scholarship in the Christ Church Cathedral Choir at Oxford from the age of ten. He was admitted to college studies at sixteen but ironically ended up flunking out. This was not, however, an indication of his strengths as a musician. In hindsight, Walton was a self-made musician. After leaving school he befriended Osbert, Edith and Sacheverell Sitwell and went on to write his first musical work of significance: Façade (1921). This work for chamber ensemble with Edith reading her own poetry endeared him to the public and circulated his name. By the time he was commissioned to write Crown Imperial March in 1937 Walton was at his peak as a composer with a host of masterpieces behind him including Belshazzar’s Feast, Symphony No. 1, and his Viola Concerto.

In May of 1937 the new young King Edward VIII was to be crowned. In a dramatic abdication, however, the new monarch ended up being his younger brother, George VI. Walton’s new march commissioned for the coronation was an immediate success. Because the commission required the work to be of a certain length, after its premiere it was often heard and recorded with various cuts authorized by Walton. Today’s performance employs a few of the commonly used cuts.

Piano Concerto in C major
By Ralph Vaughan Williams
Born: October 12, 1872 in Down Ampney, Gloucestershire
Died: August 26, 1958 in London

Vaughan Williams came from a privileged background and studied at both Cambridge and the Royal College of Music. He took private lesson from Max Bruch in Berlin and Maurice Ravel in Paris. Unlike stereotypical protégés who pump out music from their teenage years, the first thirty years of Vaughan Williams life was spent studying and preparing to be a composer. In fact, in the first decade of the 20th century he spent a considerable amount of time listening, collecting, and transcribing English folk songs. Although he rarely quoted folk music in his output, they clearly made an impression on his music pre-1914.

The Piano Concerto in C major remains a lesser-known work of Vaughan Williams as compared to his symphonies and smaller works such as The Lark Ascending. The concerto was written for the brilliant pianist Harriet Cohen between 1926-1930 (revisions to the side). It was only partially successful at its premiere as it was criticized for its somewhat dissonant nature and heavy orchestration. The piano writing itself is quite percussive gaining the admiration of Bartok, for example.

The work can be divided into three movements although they are played without pause. The opening Toccata is certainly inspired by Bach. The energy emanating from the pianist and orchestra from the downbeat is powerful and drives the movement full throttle into the second movement Romanza. Unlike the first movement, the feeling here is quite free (Vaughan Williams even dispenses with bar lines during the introductory piano cadenza). When the orchestra comes in more fully halfway through the movement the soundscape is reminiscent of Vaughan Williams’ Serenade to Music and is stunningly beautiful. The third movement, Fuga cromatica con finale alla tedesca, is an explosion of sound starting with the trombones. Motives pile up ushering in another muscular piano cadenza. The last half of the movement, the finale alla tedesca, a term for a 15th-century German dance, is a barn-storming cascade of sound. Unusually, the concerto ends quietly recalling the theme of the Romanza.

Enigma Variations, op. 36
(Variations on an Original Theme)
By Edward Elgar
Born: June 2, 1857 in Broadheath
Died: February 23, 1934 in Worcester

Enigma Variations was Elgar’s first prominent work for orchestra. Prior to this, and in fact throughout his life, he was a composer of miniatures. It thus comes as no surprise that taken as a whole, the Enigma Variations is a collection of vignettes modeled after the personalities of Elgar’s friends and loved ones. In the score Elgar writes the initials of each person depicted at the beginning of each variation. It seems he used initials rather than full names because he wanted the music to remain the focus. It just so happened that the person of each variation provided him with the inspiration for that variations’ given character.

The work unfolds for the most part without pause from variation to variation. The following is a listing of the full names of each person depicted within as well as a short description of what may have inspired the music.
Theme, “Enigma” – Three-part design. Arose from “doodling” on the piano at home. The theme is used almost continuously.


Var. II – “H.D.S.-P.” Hew David Steuart-Powell, an amateur pianist with whom Elgar often played chamber music. This variation is a parody of Steuart-Powell’s warm-up routine; hilariously chromatic.

Var. III – “R.B.T.” Richard Baxter Townshend, writer and amateur actor. His low voice often flings into a soprano falsetto; the bell on the bike he often rode is depicted in the string pizzicato.

Var. IV – “W.M.B.” William Meath Baker, a county squire. After reading aloud the plans for the day he leaves the room with a characteristic slam of the door.


Var. VI – “Ysobel” Isabel Fitton, amateur violist. Originally a violinist but on account of a shortage of violists in the neighborhood, she switched.

Var. VII – “Troyte” Arthur Troyte Griffith, architect. An intimate friend of Elgar’s. The uncouth rhythm in the timpani and low strings is meant to be “straightened out,” but when that fails, the movement ends with a pounding of a fist on the table.

Var. VIII – “W.N.” Winifred Norbury, secretary of Worcestershire Philharmonic Society. Thought to be more a depiction of her stunning 18th-century house although her laugh is said to be reflected in the oboe trills.

Var. IX – “Nimrod” August Johannes Jaeger who worked for London publishing house, Novello’s. “Jaeger” is German for “hunter” and Nimrod is the “might hunter” mentioned in Genesis 10. Jaeger was Elgar’s most respected and trusted friend. The movement recalls their numerous discussions of the beauty of Beethoven’s slow movements.

Var. X – “Dorabella” Dora Penny, the stepdaughter of a friend of Alice Elgar’s who spent much time with the Elgars. She tended to stammer and the music reflects this is a carefree manner in the woodwinds.

Var. XI – “G.R.S.” George Robertson Sinclair, organist and owner of Dan the bulldog. The music in this variation is not about Sinclair but Dan. In Elgar’s words, “The first few bars were suggested by [the] great bulldog Dan (a well-known character) falling down the steep bank into the River Wye; his paddling up stream to find a landing place; and his rejoicing bark on landing. G.R.S. said ‘set that to music.’ I did; here it is.”

Var. XII. – “B.G.N.” Basil Nevinson, amateur cellist. Elgar played in a trio with Nevinson and Variation II’s Steuart-Powell.

Var. XIII – Romanza - “****” Likely refers to Lady Lygon of Madresfield Court. The composer and the title “Romanza” elicit questions about Elgar’s intentions. At the time of composition, Lygon was on a voyage to Australia with her brother. The timpani in this variation represent the ship’s motors and Mendelssohn’s Calm Sea and Prosperous Voyage Overture is quoted in the clarinet.

Var. XIV – Finale – “E.D.U” This movement is about Elgar himself and the initials represent Alice’s nickname for him: “Edoo.” The music from Alice’s variation as well as Nimrod is recalled before the work comes to a rousing conclusion.

WESLEY SCHULZ, MUSIC DIRECTOR

Conductor Wesley Schulz made his Seattle Symphony Orchestra debut in a sold-out performance with singer/songwriter Gregory Alan Isakov in February 2015. As the 2014-2015 Conducting Fellow Schulz served as cover conductor for Maestro Ludovic Morlot, led seven world premieres at the Merriman Family Young Composers Workshop and assisted with recordings for the symphony’s Grammy-winning label, Seattle Symphony Media. A leader of educational and family concerts, Schulz makes frequent appearances with the Austin Symphony Orchestra conducting their Halloween Family Concert as well as their Young People’s Concerts; the latter reaching over 30,000 Texas students. In addition to serving as Music Director and Conductor of Bainbridge Symphony Orchestra Schulz is Director of Orchestras at University of Puget Sound and Music Director of Seattle Festival Orchestra. Upcoming and recent conducting engagements include the Port Angeles Symphony, Auburn Symphony, Grand Junction Symphony Orchestra and the Juneau Symphony.

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CRISTINA VALDÉS, PIANO

Considered one of today’s foremost interpreters of contemporary music, pianist Cristina Valdés is currently an Artist-in-Residence at the University of Washington. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. An avid chamber musician and collaborator, Cristina has toured extensively with the Bang On a Can “All Stars”, and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony’s Chamber Series and [UNTITLED] concerts. Cristina has appeared as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Recently, she performed the piano solo part of the Ives 4th Symphony with the Seattle Symphony, which was released on CD earlier this year to critical acclaim.

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island’s population was less than 13,000. Today, the Symphony serves a musically rich role in our community, uniting artists spanning generations and myriad talents who share their love of music and learn from each other. Thank you for joining us to listen and celebrate the orchestra’s thriving contribution to the arts on Bainbridge Island this season!
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