

45<sup>th</sup> Annual Season  
2017 – 2018

**BAINBRIDGE**  
**SYMPHONY ORCHESTRA**  
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

# Mozart and Sibelius

featuring

Oksana Ejokina, piano

Friday, November 3, 2017 @ 7:30 p.m.  
Saturday, November 4, 2017 @ 3:00 p.m.

Bainbridge Performing Arts  
200 Madison Avenue North, Bainbridge Island



# BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

Podium sponsored by *Chris & Cameron Snow and George & Margaret Sterling*

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## FIRST VIOLIN

Pat Strange, Concertmaster  
*Joan Walters*  
Justine Jeanotte, assistant  
concertmaster  
*In memory of Zoya Mussienko*  
Hannah Lee  
Tom Monk  
*Virginia H. Davison*  
Meta Newlin  
*Elinor Ringland*  
DeeAnn Sisley  
*Kathie Peron-Matthews*  
Pete Wiggins  
*Kathie Peron-Matthews*

## SECOND VIOLIN

Larry Telles, principal  
*Fred & Wilene Grimm*  
Kathie Peron-Matthews  
*Judy Anderson*  
*Vallery Durling*  
*Kathleen LaBelle*  
Dan Brown  
*Kathie Peron-Matthews*  
Sara Hall  
*Kathie Peron-Matthews*  
Kay Jensen  
*Kathie Peron-Matthews*  
George Sale  
*Kathie Peron-Matthews*  
Michelle Verlander

## VIOLA

Aleida Gehrels, guest principal  
Anne Burns, principal  
*Carolyn Miller*  
Jenny Weaver, assistant principal  
*Larry & Omie Kerr*  
Kathy Connelly  
*John & Hilda Wiens*  
Dorothy Foster  
Elaine Kelly  
Virginia Richter  
*In memory of Louis S. Wallace*  
Andrew Schirmer

## CELLO

Barbara Deppe, principal  
*Cello Mania*  
Rob Carson  
*Cello Mania*  
Christine Edwards  
*Cello Mania*

Arlayne Eseman  
*Art Verharen & Karen Conoley*  
*Cello Mania*  
Leanna Glasby  
*Cello Mania*  
Pam Harlan  
*Cello Mania*  
Pricilla Jones  
*Malinda Cox*  
*Cello Mania*  
Sandy Kienholz  
*Cello Mania*  
Stephanie Schmidt  
*Cello Mania*  
Peggy Thurston  
*Cello Mania*

## BASS

Janet Elias, principal  
*Lewis & Nancy Mandell*

## FLUTE

Ian McKnight, guest principal  
Erin Happenny, co-principal  
Edgard Hernandez, co-principal  
*Kenneth Sins & Betty Hoffmann-Sins*  
Danielle Knight, piccolo

## OBOE

Amy Duerr-Day, principal  
*Virginia H. Davison*  
Alicia Hall  
Madeleine Scypinski

## CLARINET

Patricia Beasley, principal  
*Chris & Arlayne Eseman*  
Howie O'Brien  
Jani Bryant, bass clarinet

## BASSOON

Judy Lawrence, principal  
*Grant & Barbara Winther*  
Alex Orłowski  
*Denise Harris*

## FRENCH HORN

Matt Anderson, principal  
*Bob Borquist*  
Caroline d'Ambro  
*Jay Piper*  
Nikki Hessner  
*Jay Piper*  
Amy Orr  
*Chris & Arlayne Eseman*

## TRUMPET

Cori Smith, principal  
*Kenneth Sins & Betty Hoffmann-Sins*  
Laura Ehli  
Kevin Slota

## TROMBONE

Michael Ramirez, guest principal  
*Chris & Arlayne Eseman*  
Kevin Nguyen  
Bud Parker  
Nick Bischoff, bass trombone

## TUBA

Jas Linford, principal

## TIMPANI

Susan Tolley, principal  
*Meredith & Alex Mirkow*

## PERCUSSION

Meg Tolley, principal  
*Grant & Barbara Winther*  
Ian Steiner  
Malcolm West  
Art Whitson

## HARP

Jennifer Burlingame, principal  
*Monte & Dee Ann McKeenan*

## PIANO

Mary Foster Grant

## GUEST ARTISTS

*George & Margaret Sterling*

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## GENERAL MANAGER

Larry Telles

## STAGE MANAGER

Dan Brown

## LIBRARIAN

DeeAnn Sisley

\* Section string players are listed in alphabetical order

\* BSO Chair Society Sponsors are denoted by italics

## THE PROGRAM

River Rouge Transfiguration.....Missy Mazzoli  
b.1980

Piano Concerto No. 24 in C minor, K. 491 .....Wolfgang Amadè Mozart  
Allegro 1756-1791  
Larghetto  
Allegretto

Oksana Ejokina, piano

...intermission...

En saga, op. 9 .....Jean Sibelius  
1865-1957

Symphony No. 2 in D major, op. 43 .....Jean Sibelius  
Finale

## OUR SUPPORTERS

Bainbridge Symphony Orchestra extends special thanks to Media Sponsor **Classical KING FM 98.1**, 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 generously dedicated their time, energy, funds, and audience support to this volunteer organization.

We are also grateful to Bainbridge Performing Art's 2017 – 2018 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**.

## PROGRAM NOTES

### River Rouge Transfiguration

By Missy Mazzoli

Born: October 27, 1980 in Lansdale, Pennsylvania

Composer Note by Missy Mazzoli

“...all around me and above me as far as the sky, the heavy, composite, muffled roar of torrents of machines, hard wheels obstinately turning, grinding, groaning, always on the point of breaking down but never breaking down.” – Louis-Ferdinand Céline, from *Journey to the End of the Night*

I first fell in love with Detroit while on tour with my band, Victoire, in 2010. When I returned home to New York I dove into early Detroit techno from the late eighties, Céline’s novel *Journey to the End of the Night* and early 20th century photographs by Charles Sheeler, who documented Detroit’s River Rouge Plant in 1927 through a beautiful, angular photo series. In my research I was struck by how often the landscape of Detroit inspired a kind of religious awe, with writers from every decade of the last century comparing the city’s factories to cathedrals and altars, and *Vanity Fair* even dubbing Detroit “America’s Mecca” in 1928. In Mark Binelli’s recent book *Detroit City Is the Place to Be*, he even describes a particular Sheeler photograph, *Criss-Crossed Conveyors*, as evoking “neither grit nor noise but instead an almost tabernacular grace. The smokestacks in the background look like the pipes of a massive church organ, the titular conveyor belts forming the shape of what is unmistakably a giant cross.” This image, of the River Rouge Plant as a massive pipe organ, was the initial inspiration for *River Rouge Transfiguration*. This is music about the transformation of grit and noise (here represented by the percussion, piano, harp and pizzicato strings) into something massive, resonant and unexpected. The “grit” is again and again folded into string and brass chorales that collide with each other, collapse, and rise over and over again.

*River Rouge Transfiguration* was commissioned by the Detroit Symphony in honor of Elaine Lebenbom. Thank you to the Detroit Symphony, Leonard Slatkin, Erik Ronmark, Rebecca Zook, Farnoosh Fathi, Katy Tucker and Mark Binelli.

### Piano Concerto No. 24 in C minor, K. 491

By Wolfgang Amadè Mozart

Born: January 27, 1756 in Salzburg

Died: December 5, 1791 in Vienna

Note by Wesley Schulz

Mozart wrote 23 piano concertos and all but two are in the major mode (one may notice that his concerti are numbered through 27; the first four, however, are not original works but arrangements of other composer’s music). The concerto in C minor, performed today, stubbornly remains in minor through all three movements. There is no triumphal C major end to the work. It is precisely for this reason that we should revel in the sound of this music. Concerti in the minor mode are not as common as those in major, and this distinction allows the music to sound fresh in listener’s ears.

The opening of the first movement begins with all instruments playing in unison for seven measures. When the oboes enter, we finally get a sense of harmony. Other commentators have pointed out the unique fact that in the opening melody the orchestra traverses through all twelve notes of the chromatic scale (as opposed to sticking with the seven notes belonging to the key of C minor). A chromatic scale is when one presses every key of the piano, in order, without skipping any black or white key. Chromaticism can mask the tonality of music and can make the listener wonder where the music is going. Listen to the pervasiveness of chromatic lines across all three movements.

The second movement is elegant and lyrical. The woodwinds dominate the orchestration and frequently dialogue with the pianist by trading phrases. Mozart wrote many works for winds alone, such as the *Grand Partita*, and his ease of writing for these instruments is apparent. The final movement draws on the march for inspiration. After the orchestra presents the march theme, six variations ensue followed by an extensive coda that brings the work to a conclusive, and minor, end.

## En Saga, op. 9

### Symphony No. 2 in D major, op. 43, Finale

By Jean Sibelius

Born: December 8, 1865 in Hämeenlinna

Died: September 20, 1957 in Järvenpää

Note by Wesley Schulz

The final two works on this program are by Jean Sibelius. The music of Sibelius has always captivated my imagination. Part of my interest is in the fact that I don't always understand what is going on in his sound world. It is this curiosity about his music, about what Sibelius is saying through his music, that keeps drawing me back. Over the years the Bainbridge Symphony and I have explored several of his works for orchestra including *Finlandia* on my audition program in November 2010 and later his *Karelia Overture* and *Andante Festivo*. It seems fitting then, although it is pure coincidence, that the orchestra and I end our time together by performing two more pieces by Sibelius.

*En Saga*, roughly translated from the Swedish as 'A Fairy Tale,' was composed early in Sibelius's life. He had just completed a major work for orchestra and chorus, *Kullervo*, which was inspired by the epic poetry of the *Kalevala*. Throughout his life Sibelius would turn to the riches of the *Kalevala* for inspiration. *En Saga*, however, does not appear to be related to these efforts. Sibelius was quoted as saying "En Saga is (only) an expression of a state of mind," there is no explicit program. This tone poem is nearly twenty minutes long and features many characteristics of Sibelius' early style such as the pervasive use of triplets, pizzicato in the strings and roaring brass. Like the fresh sound of Mozart's C minor Piano Concerto, the listener will note that *En Saga* is rather gloomy sounding in its frequent use of the minor mode. This shadowy atmosphere is a hallmark of Sibelius and allows the listener to enter a unique sound world. Listen too as the work unfolds to the melody. Tunes appear and disappear in similar and different guises in a way that suggests the music is being conceived as it is being performed.

The second work by Sibelius and the closer to today's program is the Finale from his Symphony No. 2. Here we have a classic triumphal ending. Like Beethoven's Fifth Symphony, Sibelius's Second

Symphony ends with the sound of victory very much in the (D) major mode. Although the mood is fairly different than *En Saga*, one can tell this is indeed the same composer. Listen to the insistence of the main melody, the growing sound of the brass until it overwhelms the texture in the concluding bars of the piece, as well as the moments of gloom that are, this time, held in check.

The soundscape created by Sibelius is spectacular...just as it has been to work with this orchestra for the past six and a half years. I am honored to have had the opportunity to create music with these amazing humans and I will miss them dearly. This music is a fitting conclusion to all we have shared together on Bainbridge.

## WESLEY SCHULZ, MUSIC DIRECTOR



Music Director Wesley Schulz conducts the Bainbridge Symphony Orchestra for the last time this November after leading the orchestra for six seasons. Since the beginning of his tenure in 2011, Schulz has revitalized the Bainbridge Symphony Orchestra by smashing box office records, increasing fundraising, and breaking new ground by every possible artistic measure. Constantly in demand in the Pacific Northwest, Schulz has held conducting posts with the Seattle Symphony Orchestra, University of Puget Sound, Seattle Festival Orchestra, Everett Youth Symphony Orchestras, and Bainbridge Island Youth Orchestras, and he has guest conducted the Auburn Symphony, Juneau Symphony, Oregon East Symphony, and more. Schulz will debut this fall with the Venice Symphony Orchestra (FL) and the North Carolina Symphony as well as make return visits to the Austin, Seattle and Auburn Symphonies. Schulz is a graduate of Ball State University and the University of Texas at Austin. Photo: Ben Aqua.

## OKSANA EJOKINA, PIANO



Russian-born pianist Oksana Ezhokina appears frequently on concert series across the United States and abroad. She has soloed with the Seattle Symphony, Symphony Tacoma and St. Petersburg Philharmonic, and performed at numerous distinguished venues in the US. She has premiered works by Marilyn Shrade,

Laura Kaminsky, Wayne Horvitz, Bern Herbolsheimer, and has been featured on multiple live radio broadcasts on WFMT-Chicago, KUOW and KING FM in Seattle, and Maine Public Radio. Oksana is the pianist of the Volta Piano Trio, whose recordings for Con Brio label received accolades in *The Strad*, *Gramophone*, and *American Record Guide*. She is a sought-after teacher and currently serves as Chair of Piano Studies at PLU. Additionally, she is the Artistic Director of several flagship classical music programs at the Icicle Creek Center for the Arts.

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Bainbridge Symphony  
Orchestra on its  
2017-2018 Season

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# Sing We Now of Christmas

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Family Concert Dec. 9 • 3:00 pm

Rolling Bay Presbyterian Church  
11042 Sunrise Dr NE Bainbridge Island

Tickets/Info: [info@bainbridgechorale.org](mailto:info@bainbridgechorale.org)  
[www.bainbridgechorale.org](http://www.bainbridgechorale.org)

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## BAINBRIDGE SYMPHONY ORCHESTRA SEASON CONTINUES

Please join the Bainbridge Symphony Orchestra on February 17 & 18 for **Franck Symphony in D minor** with featured guest conductor, to be announced. We're excited to welcome two Music Director Finalists for **Superheroes and Villains!** on April 14 & 15 and **Tchaikovsky Symphony No. 4** on June 1 & 3, finalists to be announced.



### FROM MAESTRO SCHULZ

“You [BSO Audience and Supporters] are essential in helping us realize our dream of making this orchestra a part of the community fabric. Together we have ventured through new music as well as familiar works and the consistently positive feedback has been encouraging. I have enjoyed every moment whether it was teaching the youth of the Bainbridge Island Youth Orchestra or sharing a laugh with EDGE Improv when they joined the orchestra several seasons ago. This is a special place and the future of classical music on Bainbridge burns bright.”

### THANK YOU WES!

“Wes has remarkable talent and presence; that we were graced with them for six wonderful seasons is a credit to the orchestra and to the island. I look forward to watching his star continue to rise over North Carolina!” – Dominique Cantwell, BPA Executive Director



## BAINBRIDGE SYMPHONY ORCHESTRA

# 2018 Young Artist Concerto Competition

**DECEMBER 6**  
Wednesday, beginning at 1:00 p.m. at BPA  
200 Madison Avenue N. Bainbridge Island

**APPLICATION DEADLINE: Nov. 20**  
The 2018 Winner will perform with the BSO!

Open to all instruments (instrumental and vocal) for young musicians ages 12-21.

**QUESTIONS/REPERTORY APPROVAL:**  
[symphony@bainbridgeperformingarts.org](mailto:symphony@bainbridgeperformingarts.org)

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THE BAINBRIDGE ISLAND FOUNDATION

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!



# BAINBRIDGE SYMPHONY ORCHESTRA

presents

# Franck

## Symphony in D minor

**February 17 & 18**

Saturday @ 7:30 p.m. & Sunday @ 3:00 p.m.



Featuring  
**David Krosschell,**  
bass trombone

## THE PROGRAM

**SHENG:** Black Swan

**EWAZEN:** Concerto for Bass Trombone and Orchestra

**FRANCK:** Symphony in D minor

**Tickets: 206.842.8569** [bainbridgeperformingarts.org](http://bainbridgeperformingarts.org)



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