



47th Annual Season 2019 – 2020

With Music Director & Conductor
Mario Alejandro Torres

presents

Distant Light

featuring

Maria Larionoff, violin

Saturday, November 9, 2019 @ 7:30 p.m.

Sunday, November 10, 2019 @ 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island



BAINBRIDGE SYMPHONY ORCHESTRA

MUSIC DIRECTOR & CONDUCTOR MARIO ALEJANDRO TORRES

Podium sponsored by *Andrew & Helen Ulitsky, Chris & Cameron Snow, and Paul & Suzanne Merriman*

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Maria Larionoff

Karl Beuschlein & Barbara Deppe –

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- Section string players are listed in alphabetical order
- BSO Chair Society Sponsors are denoted by italics

ABOUT BAINBRIDGE SYMPHONY ORCHESTRA

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island's population was less than 13,000. Adopted under the Bainbridge Performing Arts (BPA) umbrella in the spring of 1993, and changing its name to the Bainbridge Symphony Orchestra in 2006, the Symphony serves a musically rich role in our community uniting artists spanning generations and skill levels, and coming from all walks of life, to share their love of music and learn from each other.

THE PROGRAM

Jubilee from Symphonic Sketches George W. Chadwick (1854 – 1931)

Taila Gasma (Distant Light) Concerto for Violin and String Orchestra.... Pēteris Vasks (b. 1946)

Maria Larionoff, violin

~ **Intermission** ~

The Planets, Op. 32 Gustav Holst (1874 – 1934)

1. Mars, The Bringer of War
2. Venus, The Bringer of Peace
3. Mercury, The Winged Messenger
4. Jupiter, The Bringer of Jollity

WE ARE BURSTING WITH GRATITUDE FOR YOUR SUPPORT!

BPA's classical music program thrives precisely because of your contributions!

Formed in 2015, the **BSO Chair Society** lends vital support to Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that our volunteer musicians contribute to this thriving organization. The Chair Society was established to honor BSO members, friends, and loved ones with gifts that help underwrite music acquisition, guest artist honorariums, equipment upkeep, orchestra purchases, and more.

Generous contributors to **The Goodfellow Fund** attend or support our annual **Musical Chairs** event each fall. Gifts to The Goodfellow Fund, named in honor of our beloved Jean Goodfellow, contribute to the Conductor/Music Director's annual salary and enshrine the legacy of Bainbridge Symphony Orchestra.

Bainbridge Symphony Orchestra is a cornerstone program of Bainbridge Performing Arts, and however you choose to give, please know that every bit of your support is celebrated in every note we play.

Thank you!

OUR SPONSORS & ADVERTISERS

BPA and BSO gratefully acknowledge the many individuals and businesses whose support was vital to this performance, including advertisers **Bainbridge Chorale, Jas Linford's Brassworks, Poulsbo Orchestra, Priscilla Jones, and Winslow Massage**. Special thanks to Media Sponsors **Classical KING FM 98.1 and KCTS 9 Public Television**, Community Sponsor **Carly's Rolling Bay Café**, "Youth in Music Initiative" Sponsor **Wicklund Dental**, and BPA's 2019 – 2020 Season Sponsors & Supporters **Bainbridge Island Ace Hardware, Bainbridge Island Magazine, Rotary Club of Bainbridge Island, and Town & Country Market**. BPA is supported, in part, by the **Bainbridge Community Foundation, the City of Bainbridge Island, and One Call for All**.

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 a grant from the **Mabee Family Foundation**.

**MUSIC DIRECTOR &
CONDUCTOR
MARIO ALEJANDRO TORRES**



Mario Alejandro Torres is a conductor, teacher, and performer native to San Pedro Sula, Honduras. Currently based in Seattle, Washington, Mr. Torres made his Benaroya Hall conducting debut in collaboration with Maestros Ludovic Morlot and David Alexander Rahbee in an

exciting concert with the University of Washington Symphony Orchestra. For the past two years, he has served in a conducting fellowship with the Seattle Symphony, assisting Maestro Morlot in collaboration with artists such as Hilary Hahn and John Luther Adams. As the former Music Director of Poulsbo Community Orchestra, he brought a new and exciting sound to the ensemble. Outside of the United States, he has conducted performances with the Eddy Snijders Orchestra in Paramaribo, Suriname, and in his hometown with the professional Chamber Orchestra of San Pedro Sula, and Victoriano Lopez School of Music Choir.

MARIA LARIONOFF, VIOLIN



“An outstanding talent, intoxicating in its brilliance” raved the San Francisco Chronicle at Ms. Larionoff’s solo debut. Since then, she has appeared with the Los Angeles Philharmonic, the symphonies of

Seattle, Yakima, Port Angeles and Oakland, with the San Francisco Chamber Orchestra, the String Orchestra of the Rockies, the University of Washington Orchestra, the Seattle Collaborative Orchestra and the Orquestra Sinfonica in Mexico City. Ms. Larionoff has toured Germany and Austria

with the New European Strings and has performed on tour in Japan with the Mostly Mozart Orchestra. Ms. Larionoff and her duo partner, pianist Robin McCabe, recently completed their cycle of all 10 Beethoven sonatas, and are currently featured in concert on UW TV in “Beethoven Back to Back”. The popular duo performs frequently throughout the Pacific Northwest, and has been called “a glorious musical team.” by the Seattle Times.

**BSO MEMBER SPOTLIGHT
KATHY CONNELLY, VIOLA**




Violist Kathy Connelly has been playing with the BSO since 1983! She is a proud mom and has worked at Church Mouse for nearly 20 years – suffice it to say, knitting is one of her most beloved hobbies and she even once knit a sweater that took “grand champion” at

the Puyallup Fair. Kathy grew up in Aberdeen and most chamber music is her favorite style to play.

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PROGRAM NOTES

By Mario Alejandro Torres

CHADWICK: *Jubilee* from *Symphonic Sketches*

George Whitfield Chadwick

Born: November 13, 1854 in Lowell, MA

Died: April 4, 1931 in Boston, MA

The American composer George Chadwick was a representative composer of the Second New England School of American Composers of the late 19th century. Other notable composers that represented this same school included Horatio Parker and Amy Beach, among others. (It is worth noting that Amy Beach will be featured in our February 8 and 9 concerts, with her incredible Piano Concerto in C-sharp minor, Op. 45.)

Jubilee was written in 1895, and it is the opening of the four-movement work *Symphonic Sketches*. Chadwick's friend Horatio Parker exuberantly described *Jubilee*: "the high and volatile spirits of the music, the sheer rough-and-tumble of it at its fullest moments...the music shouts because it cannot help it, and sings because it cannot help it, and each as only Americans would shout and sing." This first movement expresses two contrasting moods – one that is highly spirited and the other as illustrated in the following poem:

*No cool gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint MY jubilee!*

*For when pale flutes and oboes play,
To sadness I become a prey;
Give me the violets and the May,
But no gray skies for me!*

VASKS: *Tala Gaisma (Distant Light)* Concerto for Violin and String Orchestra

Pēteris Vasks

Born: April 16, 1946 in Aizpute, Latvia

Pēteris Vasks' passion for the sound of string orchestra and his desire to assign a spiritual and mystical dimension to his music are brilliantly revealed in the magnificent violin concerto, *Distant Light*. This description, however, only scratches the surface of the real significance behind his music. For

the first four decades of his life, Vasks lived under the Russian Communist yoke. Further, as the son of a Baptist minister and a Christian himself, his circumstances didn't lend themselves to the development of a free musical life. Most of his musical experience in this period emerged through his own explorations playing at home. The music that Vasks composes reflects the fullness of these influences, and so much more. He describes *Distant Light* as, "nostalgia with a touch of tragedy. Childhood memories but also the glittering stars millions of miles away."

Vasks uses delicate and ethereal textures and registers in the accompaniment, and he brings a lyrical and elegiac voice to the violin solo line. The simplistic language of this music – often non-modulating and with minimal material – is associated with an intensely expressive meditation that embraces strong pathos and nostalgia. In addition, Vasks describes this music as, "a song, coming from silence and moving towards silence – full of idealism and love, sometimes melancholy and drama." Although *Distant Light* has been described as ethereal and meditative, some passages evoke musical explosions with the solo violin cadenzas and an aleatoric chaos presented in the accompaniment – right before the music resumes its mystical tone in the final section.

HOLST: *The Planets*, Op. 32

Gustav Theodore Holst

Born: September 21, 1874 in Cheltenham, United Kingdom

Died: May 25, 1934 in London, United Kingdom

Gustav Holst based his famous suite *The Planets* on the concept of astrology. Each of the individual movements is based on the influence that the planets have on the psyche. The composer's fascination with astrology – especially the character of each planet – started after the outbreak of World War I. Here is how the composer described the movements of the suite: "These pieces were suggested by the astrological significance of the planets; there is no program music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in the broad sense. For instance, Jupiter brings jollity in the ordinary sense,

and also the more ceremonial type of rejoicing associated with religions or national festivals...Mercury is the symbol of mind.”

The work was first played at a private performance in September 1918 by the Queen’s Hall Orchestra as a special gift to the composer from Balfour Gardiner. At the request of the composer, this performance did not feature all movements of the suite. Despite that, the performance was a tremendous success, and a century later *The Planets* remains the composer’s most famous work. The first public performance was given in London on February 27, 1919.

Mars, the Bringer of War – This movement begins with a foreboding sense of menace and soon builds to relentless ferocity before moving to a conclusion that resembles tragedy and loss. The association of Mars and war goes back as far as recorded history, and its astrological symbol contains a shield and spear. According to the British conductor Sir Adrian Boult, the aspect of war that Holst most wished to express was its stupidity.

Venus, the Bringer of Peace – As the title describes it, *Venus* brings a perception of serenity and calmness but its music yields warmth and beauty. The astrologer and opera singer, Noel Jan Tyl tells us that in the principles and practices of astrology “when the disorder of Mars is past, Venus restores peace and harmony.”

Mercury, the Winged Messenger – This music is a virtuosic scherzo – unstable and nervous, with quick changes in accentuation and harmony...we could say, “mercurial.” As the composer denoted, Mercury is the symbol of mind, more commonly described in astrology as “the thinker.” This movement reflects the process of human thought, an ongoing expedition of exploration and conclusions.

Jupiter, the Bringer of Jollity – As the title suggests, this is the most lively and joyous movement in the entire suite. In astrology, Jupiter symbolizes great luck and authority, and it is also associated with expansiveness, enthusiasm, knowledge, and opportunity. Holst ingeniously weaves all of these elements together to bring this majestic music to life.



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CONCERT

Holiday Favorites Concert

Classical Concert

Pops Concert: Afternoon at the Movies

DATE

December 8th

March 22nd

June 7th



As always, our concerts are free!
Info can be found at
poulsbocommunityorchestra.org

BAINBRIDGE CHORALE
Holiday Favorites
from the
Bainbridge Chorale

Directed by **Michael Austin Miller**
Collaborative Pianist: **Laura Milleson**

December 13, 14 & 15, 2019

Rolling Bay Presbyterian Church
Bainbridge Island

Info: www.BainbridgeChorale.org



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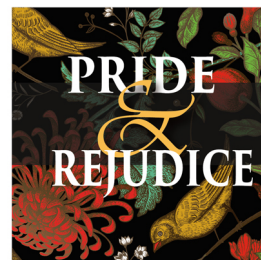
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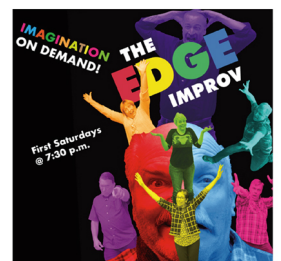
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BAINBRIDGE SYMPHONY ORCHESTRA

With Music Director & Conductor Mario Alejandro Torres



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THE PROGRAM

ELFRIDA ANDRÉE

Concert Overture in D Major

AMY BEACH

Piano Concerto in C-Sharp minor, Op. 45

Featuring Yuka Sasaki, piano



LOUISE FARRENC

Symphony No. 3 Op. 36 in G minor



BPA

BAINBRIDGE SYMPHONY ORCHESTRA

200 MADISON AVE. N.

FEBRUARY 8 & 9

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