

# Dusk to Dawn



Featuring Guest Conductor  
**Julia Tai**

**Feb. 26 & 27, Sat. at 7:30 p.m.  
& Sun. at 3 p.m.**

**Pre-concert chats:**

Sat. at 6:45 p.m. and  
Sun. at 2:15 p.m.



Sophia Stoyanovich  
Guest Violinist

**MODEST MUSSORGSKY**  
Night on Bald Mountain

**PETER ILICH TCHAIKOVSKY**  
Violin Concerto in D, op. 35  
With Guest Violinist Sophia Stoyanovich

**CLAUDE DEBUSSY**  
Clair de Lune

**EDVARD GRIEG**  
Peer Gynt Suite No. 1

# Bainbridge Symphony Orchestra

## GUEST CONDUCTOR

Julia Tai

## GUEST VIOLINIST

Sophia Stoyanovich

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Richard Davis

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## TRUMPET

Elijah Pugh

Terry Nickels

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Jas Linford

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Art Whitson

Scott Lindquist

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## Our Supporters

We extend grateful appreciation to the countless volunteers, musicians, and contributors, whose support was vital to these concerts. Music acquisition for the Bainbridge Symphony Orchestra's 2010-2011 Season was funded by the **Fletcher Bay Foundation**. BPA is supported, in part, by the **Bainbridge Island Arts and Humanities Council**, the **City of Bainbridge Island**, and **One Call for All**.

FLETCHER BAY  
FOUNDATION



Bainbridge Symphony Orchestra presents

## **From Dusk to Dawn**

With Guest Conductor **Julia Tai**

### **Night on Bald Mountain**

**Modest Mussorgsky** (1839-1881)

Completed and Orchestrated by Nikolai Rimsky Korsakov

### **Violin Concerto in D major, Op. 35**

**Peter Ilich Tchaikovsky** (1840-1893)

*I. Allegro moderato*

*II. Canzonetta: Andante*

*III. Finale: Allegro vivacissimo*

Guest Violinist **Sophia Stoyanovich**

~ Intermission ~

### **Clair de Lune**

**Claude Debussy** (1862-1918)

Orchestrated by Aurthur Luck

### **Peer Gynt Suite, No. 1**

**Edvard Grieg** (1843-1907)

*I. Morning-mood*

*II. The Death of Ase*

*III. Anitra's Dance*

*IV. In the Hall of the Mountain-King*

## Guest Conductor Julia Tai



Photo: Marco

Lauded by musicians and concertgoers alike for her musical sensitivity and precision, **Julia Tai** has established herself as one of the most capable young conductors on the international stage. Her career has led to acclaimed performances and rehearsals with professional and

youth orchestras around the world, including the American Youth Symphony, Bakersfield Symphony Orchestra, Bohuslav Martinu Philharmonic, Buffalo Philharmonic, Estonian National Youth Symphony, New Symphony Orchestra, and Orquesta Sinfónica Juvenil Carlos Chávez. She has also been an active participant in music festivals such as the renowned Cabrillo Festival of Contemporary Music, the Summer Institute for Contemporary Performance Practice at the New England Conservatory, and as a quarter finalist in the fourth Eduardo Mata Conducting Competition in Mexico.

In addition to her international appearances, Ms. Tai is recognized locally as a prominent innovator of Seattle's music scene, having premiered many works with the Seattle Chamber Players, Seattle Experimental Opera, and the Affinity Ensemble of the Washington Composers Forum. A champion of contemporary music, Ms. Tai is the founder and artistic director of the Seattle Modern Orchestra, which performs original and groundbreaking concert series at the Cornish College of the Arts. Members of the Modern Orchestra include some of the finest musicians in Seattle, such as university faculty and members of the Seattle Symphony Orchestra.

Ms. Tai has a history of inspiring community and youth orchestras to play at their highest potential. She served as the associate conductor of the Rainier Symphony in its Holiday Concert with the Northwest Chorale. She was also the assistant conductor of the Seattle Youth Symphony in the performance of Mahler's Second Symphony. Currently she is the conductor of the Westside Symphonette, a satellite orchestra of the Seattle Youth Symphony that brings musical and artistic development to the deserving young musicians of under-funded school districts and to the community at large.

Ms. Tai has equal expertise in directing choirs. She is the current music director of the Magnolia Chorale, and the former music director of the Concert Singers, Melodia Sinica Chorale, and the Festive Singers. Her extensive knowledge of vocal techniques and combined chorus and orchestra repertoire compliments her own experience of performing regularly with groups such as the Los Angeles Master Chorale and the Los Angeles Philharmonic.

Born in Taipei, Taiwan, Ms. Tai began her violin studies at age four and piano at eight. As a child, she gave many recitals and performed concerts with choirs and orchestras, which toured extensively in Australia, Austria, Belgium, France, Germany, Spain, United States, Japan, and Taiwan. Ms. Tai received her Bachelor of Music and Master of Music Degrees from the University of Southern California Thornton School of Music, where she was honored with the departmental award of "Outstanding Graduate of 2004." She obtained her Doctor of Musical Arts Degree from the University of Washington, where she served as the principal conductor of the Contemporary Ensemble, and the assistant conductor of the University Symphony. She conducted the UW Opera in their productions of Mozart's *La finta giardiniera* and Kurt Weill's *Die sieben Todsünden*.

Ms. Tai has studied with renowned teachers such as Neeme Järvi, Daniel Lewis, Gustav Meier, Otto-Werner Müller, Jorma Panula, and Larry Rachleff. Her principal conducting teachers were Peter Erös and Jorge Mester.



## Guest Violinist Sophia Stoyanovich



Photo: Wah Lui

Hailed as “...a spectacular young violinist” by the Seattle Times music critic Bernard Jacobson, fourteen year old violinist, Sophia Stoyanovich, has appeared as soloist with a number of orchestras. Her premiere at the age of ten with the

Bremerton Symphony Orchestra, was shortly followed by an appearance with the Butte Symphony Orchestra. This season, she will appear with the Thalia Symphony in Town Hall (Seattle, WA), Bainbridge Symphony Orchestra and in March make her debut at Benaroya Hall with the Seattle Symphony Orchestra on Mendelssohn’s “Violin Concerto in e minor”.

Miss Stoyanovich presented her first professional solo recital for the Collected Works Concert Series at age twelve; she is a regular soloist with the Saint Cecilia Festival Recital Series. She is the winner of the Seattle Symphony Young Artists Auditions (2010), selected by Maestro Schwarz.

She was awarded scholarships to the Interlochen Arts Academy (2007), Indiana University String Academy (2008) and the Seattle Youth Symphony Orchestra (2010 and 2011). Miss Stoyanovich performs as Associate Concertmaster with the Seattle Symphony Youth Orchestra, she was a winner of the Bremerton Symphony Youth Showcase (2006 and 2008) and has served in various leadership roles including concertmaster of the Seattle Youth Junior Orchestra and the Greater Kitsap Honors Orchestra.

She began violin studies at age six and is a student of Ron Patterson, past concertmaster of the Monaco Symphony and student of Jascha Heifetz. Miss Stoyanovich lives with her family on Bainbridge Island, where she attends Bainbridge High School as a freshman this year.

## Program Notes

### Mussorgsky’s *Night on Bald Mountain*

underwent many different formations throughout its fragmented history. The version we will hear tonight is the most familiar one, orchestrated by Mussorgsky’s friend, Nikolai Rimsky-Korsakov. Although regarded as one of “The Five” Russian composers along with Balakirev, Cui, Rimsky-Korsakov, and Borodin, Mussorgsky’s works have often received the help of other composers’ revisions and orchestrations before becoming popular. Another famous example is the piece *Pictures at an Exhibition*, which was orchestrated by Maurice Ravel. Though examples of Mussorgsky’s own successful orchestration can be found – most notably the opera *Boris Godunov* – he was nonetheless criticized for a lack of formal training in theory and orchestration.

Based on notes found after his death, it is believed that Mussorgsky first worked on the thematic elements of *A Night on Bald Mountain* starting in 1858. However, the earliest known existence of actual compositional material is from a tone poem for orchestra titled *St. John’s Eve on the Bare Mountain*, written in 1867. Mussorgsky was initially excited by the piece, but upon receiving criticism from his teacher, cast it aside (this first version was not published until 1968, over a century later!). He later revisited the piece two times: adding a chorus part in *Mlada*, an opera-ballet of joint efforts from multiple composers, and as an intermezzo in the opera *The Fair at Sorochintsy*, where we hear for the first time the depiction of “the ringing of the village church bell, at the sounds of which the frightened evil spirits vanished.” Both projects failed, though the vocal score of the latter version exists today. It was from this vocal score that Rimsky-Korsakov orchestrated tonight’s version, omitting the chorus, but keeping its quiet, peaceful ending. *A Night on Bald Mountain* was a great success since its premier in 1886, and has become one of the best-known orchestral pieces in the modern repertoire.

Mussorgsky wrote the following scene descriptions in the manuscript:

*Subterranean sounds from supernatural voices.  
Appearance of the spirits of the dark and, after*

*them, of Chernobog (the black god). Glorification of the Chernobog and black Mass. Sabbath. At the height of the Sabbath, distant echo of the bell of a small village church; this disperses the spirits of the dark. The break of day.*

One of the most celebrated violin concerti of all time, **Tchaikovsky's Violin Concerto in D major** is a challenging display of virtuosity for every violinist. Its technical and musical demands were originally considered so high that the renowned violinist and instructor at the St. Petersburg Conservatory, Leopold Auer, purportedly declared it "unplayable." Though originally dedicated to Auer, the work received its premiere in Vienna by violinist Adolf Brodsky in 1881, to whom the piece was later rededicated. The concert was conducted by the famed Hans Richter, but was met with mixed success, likely due to limited rehearsal time with the orchestra and numerous mistakes in the parts. However, thanks to Brodsky's continuous devotion to the piece, and as Tchaikovsky's other compositions became more well-known, the violin concerto eventually established itself as one of the standards of violin repertoire.

Despite its technical difficulties, this violin concerto is enriched with beautiful melodies accompanied by luscious harmony. A lyrical first theme and energetic second theme form the first movement, supported by surging orchestral interludes and featuring several mini-cadenzas for the soloist. The second movement, named *Canzonetta*, which means "little song" in Italian, portrays a romantic story sung by the violin solo. The woodwind chorale frames the song at its beginning and end, setting a dreamy canvas for the solo violin to paint its melody. The third movement follows immediately after the second, and is essentially a showpiece for the violin solo. It overflows with fast notes and *spiccato*, a technique in which the bow literally bounces on and off of the string, creating a crisp and energetic sound. The movement dazzles its audience with violinistic virtuosity interspersed with a slower section of romantic and sensuous melodies.

**Debussy's Clair de Lune** was first composed as the third movement of his *Suite bergamasque* – a collection of solo piano pieces that recall the country-dances of Bergamo. "Clair de lune" means "moonlight" in French, and was inspired by the

poem of the same name by the French poet, Paul Verlaine – an apt title when one hears the piece's glowing melodies and shimmering harmonies.

Because of its popularity, *Clair de Lune* has been transcribed into many different versions, both for solo instruments and for the orchestra. The version we are playing tonight is orchestrated by Arthur Luck, former musician and librarian of the Detroit Symphony and the founder of Luck's Music Library. It was orchestrated with woodwinds, horns, harp, celesta, and strings. The harp and celesta create a special timbre for the piece, while the murmuring in the strings enhances the mysterious nature of the night.

**Grieg's Peer Gynt** was composed as incidental music to the play of a great Norwegian poet Henrik Ibsen. The play depicts the life of the Norwegian legend: born of peasant parents, Peer Gynt was a wild character unbound by moral rules. Poverty-stricken, the reckless and promiscuous hero went onto numerous adventures abroad, including a trip to North Africa. The play was premiered in January 1876 with warm reception, and Grieg later extracted from the original 23-number work two orchestral suites to be performed on their own, the first in 1888 and the second in 1891.

Tonight's performance features the first suite, which consists of four movements. The first movement, *Morning-mood*, paints the shimmering rising sun on the coast of Morocco. Most listeners will recognize the main theme from its numerous appearances in popular culture, such as Warner Brother's *Looney Tunes*. The second movement, *The Death of Ase*, depicts the scene of Peer Gynt sitting at the bedside of his dying mother. Scored for strings alone, the elegy fully reveals the emotional turbulence of the character. The third movement, *Anitra's Dance*, was the entertainment performed by the daughter of the Bedouin chief. The exotic dance music contains a sensuous melody in the strings accompanied by the triangle, which adds a sparkling effect. The last movement, *In the Hall of the Mountain-King*, portrays Peer Gynt's adventure into the subterranean realm of the mountain king and encounter with little demons. The music gets faster and faster toward the end, bursting in a whirlwind of excitement. As with the first movement, this last movement has also appeared in television and film, in various forms.

## Be a Part of the Music Director Selection Process

Join the Bainbridge Symphony Orchestra for a musically invigorating season as finalists vie for selection as the symphony's new Music Director. Be a part of the selection process! Let us know what you think about each conductor by completing the **Bainbridge Symphony Orchestra 2010-2011 Guest Conductor Feedback** flyer insert in this program.

The closing concert of the BSO's 2010-2011 Season celebrates the youthful genius of Mozart, Haydn, and Beethoven – composers who revealed their talent at an early age. "The Light of Genius" on April 9 & 10 features Guest Conductor **David Waltman** and **Susan Carrol**, horn. Read more at [www.bainbridgeperformingarts.org](http://www.bainbridgeperformingarts.org).

BAINBRIDGE SYMPHONY ORCHESTRA presents

## The Light of Genius

Featuring Guest Conductor David Waltman and Susan Carroll, horn

April 9 & 10, Sat. at 7:30 p.m. & Sun. at 3 p.m.

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

MOZART, HAYDN & BEETHOVEN

FLETCHER BAY FOUNDATION



## Bainbridge Symphony Orchestra 2011 – 2012 Season

*For music lovers of all ages!*

**November 12 & 13, 2011**

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

**March 3 & 4, 2012**

Saturday & Sunday @ 3:00 p.m.

**April 21 & 22, 2012**


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

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For more information:  
 206.780.2467 or [www.bainbridgechorale.org](http://www.bainbridgechorale.org)

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Bainbridge Chorale is supported in part by funding through One Call for All and additional support from San Carlos Restaurant. We are celebrating the Year of the Sea in 2011.

BAINBRIDGE SYMPHONY ORCHESTRA



## 2011-2012 Season



A BPA Theatrical Puppet Production

**March 18 & 19**

School Matinee Performances  
Friday at 9:30 a.m. & 12:30 p.m.

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# The Adventures of Peter Rabbit



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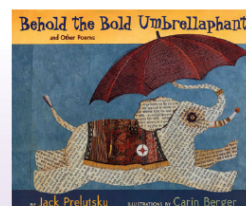


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