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Box 651 Redmond, WA 98073-0651

Eastside Symphony is a 501(c)(3) nonprofit organization.

# EASTSIDE SYMPHONY

Redmond's Community Orchestra

Music Director Alexei Girsh



SPRING CONCERT May 20, 2017

Bibergan: Epilog

Bibergan: Poem of the Struggle

*Violin: Linda Vogt*

*English horn: Maureen Stone*

Bibergan: Aria for Piano and Orchestra

*Piano: Kyran Adams*

-----intermission-----

Villa-Lobos: Bachiana Brasileiras No. 5

*Soprano: Mele Santos*

Tchaikovsky: 1812 Overture

## The Orchestra

Conductor and Music Director: Alexei Girsh

**Violin 1:** Linda Vogt, concertmaster. Amir Ajami, Amanda Ambrosio, Anita Bao, Grace Blum, Viola Chou, Dennis Haack, Rachel Harris, Tony Macciarella, Roz McCommon, Roya Sharifian, Lilly Tao

**Violin 2:** Valentina Giovannetti\*, Anthea Fernandes, David Harwood, Kristina Inghram, Matt Reynolds, Michael Tanksley, Kellen Turley, Sandy Wells

**Viola:** Paul Covert\*, Rachel Bulger, Jeff Evans, Justin Findlay, Laura Haack, Mike Neville, Alexandra Poseukova, Tess Stewart, Lyle Wilcox

**Violincello:** Marshall Winget\*, Samantha Bannon, Kevin Kauth, Esther Kelly, Andrew Kim, John Perlic, Tamara Wierks

**Bass:** Gerry Lawrence\*, Stephen Phillips

**Flute:** Lisa Hedley\*, Kathy Forgrave **Piccolo:** Janet Roberts

**Oboe:** Ilene Gorski\*, Becca Hitchman\*, **English Horn:** Maureen Stone

**Clarinet:** Julie Shankland\*, Chris Peterson\* **Bass Clarinet:** David Bissel

**Soprano Saxophone:** Cory Maccarone

**Bassoon:** Eric Shankland\*, John Morel **Contra Bassoon:** Gordon Brown

**Horn:** Bruce Kelley\*, Andy Rich, Ryan Roberts, Stephanie Reed, Rebecca Thompson

**Trumpet:** Loren Tanksley\*, Renee Fondacaro, Maria Osborne,

**Trombone:** Dan Lewis\*, Megan Lawson, David Moore

**Tuba:** Jeff Taylor\* **Harp:** Carolyn Tanksley

**Percussion:** Doug Wyatt\*, Justin Becker, Scott Binette, Nicole Binette, Irina Doliov

\* principal. Otherwise alphabetical.

## Mele Santos

Soprano Mele Santos has performed in Verdi's *La Traviata* and *Rigoletto*, Mozart's *Die Zauberflöte*, Bizet's *Carmen*, Puccini's *Madama Butterfly*, and numerous opera scenes. She premiered the roles of Agath in *Abinadi* and Elisa in *The Wanderer*, both contemporary works. She currently maintains a voice studio and has served as a guest vocal technique clinician for high school choral programs in Washington and Arizona.

## Alexei Girsh

Our music director came to Redmond from Russia, where he was born and educated, attaining his Bachelor's Degree at Glinka Conservatory in Novosibirsk and his Master's Degree - Conductor of Symphony and Opera - from the Mussorgsky Conservatory in Ekaterinburg. He was highly acclaimed as principal conductor of the Radio-Television Symphony of Vladivostok, Music Directory of the St. Petersburg Youth Symphony, and a professor at the institute of the Arts in St. Petersburg. He is also Music Director of the Renton Youth Symphony. In 2000 he was honored with the City of Redmond's Patron of the Arts award.

Vadim Bibergan (1937-) is known as the composer of more than 60 film scores as well as other symphonic works and pieces featuring folk instruments. We open our program with his *Epilog*, drawn from the film *The Romanovs: An Imperial Family*. His following symphonic *Poem of the Struggle* (1961) shows the influence of his teacher Dmitri Shostakovich and might itself be imagined as film music, highly descriptive and with what feels like a dramatic plot. It is at some times intensely violent and at others softly lyrical, featuring solos by Maureen Stone on English horn and Linda Vogt, violin (accompanied by harpist Carolyn Tanksley). The Poem ends as the 3rd Movement of Mahler's First Symphony did last March, fading to near-silence. Following that is his elegiac *Aria for Piano and Orchestra*.

Villa-Lobo's *Bachiana Brasileiras* represent a fusion of elements of Brazilian music with European baroque practices. The No. 5 heard tonight is an aria and cantilena, scored for soprano (guest Mele Santos) accompanied by cellos alone.

Tchaikovsky's *1812 Overture* is another piece of descriptive music, painting the Russian defeat of Napoleon's invading army in 1812. Our music director tells us this was not performed in Russia during the Soviet era because it ends with the anthem *God Save The Tsar*, a good tune but highly incorrect in the political sense. Of course, above all else when one thinks of this overture one thinks of cannon fire. Surely there is no other orchestral work that has a part for cannon. Unfortunately we are not allowed to fire those on stage, and so must resort to recorded sounds. You won't be able to miss them.

- Jeff Evans

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