

## Eastside Symphony

Eastside Symphony provides an opportunity for adult amateur musicians to share their musical interests and develop their skills in a relaxed and enjoyable setting. Through our public concerts, we give the community a chance to hear classical music presented in an informal and accessible manner. Rehearsals are held on Thursday evenings in Redmond. Interested musicians should contact Maureen Stone at [eastsidesymphony@gmail.com](mailto:eastsidesymphony@gmail.com).

### Special Thanks!

Andy Robertson  
The Lake Washington School District  
Rebecca Putnam - Program Artwork  
Frank Ronneburg - Percussion Equipment  
Flowers by anchi - Floral Bouquets



### Volunteers

Without the tireless efforts of our staff of volunteers, Eastside Symphony could not exist.

President – Jeff Evans  
VP and Marketing – Valentina Giovannetti  
Treasurer – Dayna Hall  
Secretary – Sandy Wells  
Recruiting & Website – Maureen Stone  
Librarians – Stephanie Reed & Ana Mobbs  
Concert Manager – Lisa Hedley  
Programs and Flyers – Bruce Kelley  
Promotion – Hugh Anderson, Avis Ferguson,  
David Harwood, Wendy Pappas & Valentina Giovannetti  
*and, of course, all of our musicians!*

***Thank you all!***



Suites and Philosophies

Saturday, March 17, 2012  
**Redmond Performing Arts Center**



## Alexei Girsh

Alexei Girsh has conducted the Eastside Symphony since 1992. Born and educated in Russia, he attained his Bachelor's Degree at Glinka Conservatory in Novosibirsk and Master's Degree-Conductor of Symphony and Opera from the Mussorgsky Conservatory in Ekaterinburg. In Russia, he was highly acclaimed as principal conductor of the Radio-Television Symphony of Vladivostok, Music Director of the St. Petersburg Youth Symphony and a professor at the Institute of the Arts in St. Petersburg. Since moving to the United States, he has been

Music Director of the Washington Wind Symphony (Redmond, 1993-96), the Youth Philharmonic Northwest (Redmond, 1994-96), and the Bellevue Ballet Orchestra (1996-99). He is currently Music Director and conductor of the Eastside Symphony, Music Director of the Renton Youth Symphony orchestra, Artist and Music Director of the Concert Opera of Seattle, and conductor of the Boeing Concert Band. In 2000 he was honored with the city of Redmond's Patron of the Arts Award. Along with these activities, his portfolio includes a number of published arrangements and recordings.

## Lisa Hedley

Lisa Hedley has been a member of the Eastside Symphony since 2002 and has been a frequent soloist with the orchestra, having performed the Chaminade *Concertino*, the Mozart *Flute and Harp Concerto*, and the Stamitz *Flute Concerto* the past three seasons. Lisa teaches private flute lessons and has a passion for collecting the many different members of the flute family, which she often gets to showcase with her professional trio, the Elle Flute Trio ([www.elleflute.com](http://www.elleflute.com)). Lisa also plays with the Sky Valley Wind Quintet and enjoys performing in her church. She has studied flute with Cheryl Fogg in Seattle and with He Shengqi at the Shanghai Conservatory of Music. Lisa and her husband, Mike, reside in the Redmond-Woodinville area.



## Financial Support

Eastside Symphony wishes to acknowledge the generous financial support of the following individuals and organizations:

### Concert Sponsors - \$1,000 or more

City of Redmond  
4Culture

Max & Jan Hunt  
Microsoft Corporation

### Donors - \$500 - \$999

Paul Covert  
The Pinkerton Family

Maureen Stone & Doug Wyatt

### Partners - \$250 - \$499

Paul Bartos  
The Boeing Company  
Irina Doliov  
Cynthia Glaser

Shane & Dayna Hall  
Anthony & Mary Ann  
Macchiarella  
John & Kathie Payton

John Perlic  
Donn Shankland  
Sally Anne West  
Stephanie Zaborac-Reed

### Associates - \$100 - \$249

Hugh Anderson  
Scott Binette  
Ricardo & Beverley Birmele  
Jeannie Conley  
Jeff Evans  
Avis Ferguson  
Kathy Forgrave  
Valentina & Mark  
Giovannetti  
David Harwood

Lisa & Mike Hedley  
Gregg Hirakawa  
Kimberly Kamal  
Brian & Esther Kelly  
Patrick & Scott Magill  
Valerie Monsey  
Dallas & Ann Pasley  
Peter Pawlak  
Martin & Beth Puryear  
Constance Radke

Mark & Ellen Reisenauer  
Ryan Roberts  
Frank Ronneburg  
Byron & Quyen Stevenson  
W. Michael Tanksley  
Lilly Tao  
Dr & Mrs John Vasko  
Tamara Wierks  
Dr. Lyle Wilcox

### Friends - up to \$99

Clifford & Theodora Argue  
Tammy D Batey  
Aaron Evans  
Jeffrey Ferman  
Christopher Girsch  
The Hildreth Family  
Bruce Kelley

W. Mark Lloyd  
Ingrid Lynch  
Tony & Jennifer  
Macchiarella  
Anna Mobbs  
Etjen Palmer  
George & Nancy Paris

Nathan Reed  
William W Rockwell  
Marilyn Ward  
Deborah Wagner  
Sandy Wells  
Marshall Winget &  
Chia-Wei Chow

Eastside Symphony is a registered 501(c)3 organization. We believe that music enriches all of our lives. It has the potential to touch each of us in a way that other mediums simply cannot. Any donation you choose to make, large or small helps us keep classical music alive in our community! Donations can be mailed to:

Eastside Symphony, 12131 NE 107<sup>th</sup> St., Kirkland, WA 98033



# CULTURE

## Program Notes – Three Philosophies

*Three Philosophies* is a unique work that features the alto flute, bass flute, and contrabass flute as solo instruments with orchestral accompaniment. Lisa Hedley commissioned this piece from composer Catherine McMichael and performed the premiere with the Eastside Symphony in 2005. Although these low flutes are common in flute choirs, there is only a small amount of solo music for them and virtually none with orchestral accompaniment. Thus Lisa turned to Catherine McMichael to create such a work, additionally requesting that it have an Asian theme given her interest in Eastern cultures from her various travels.

McMichael's inspiration for such a piece was based on an interview she heard on NPR with an American man who became Buddhist and moved to Korea to run a monastery. He said that Buddhism helped him develop his humanity in a unique way: it put him in touch with his essence, helped him gain insight, and charged him with acting with compassion in all things. These three ideals, **essence**, **insight**, and **compassion**, became the starting point for the piece and subsequently are the names of each movement. Although taken from the context of Buddhism, these philosophies span mankind's universal need to deepen, grow, and reach out to others.

Underlying the alto, bass, and contrabass flutes, the orchestral accompaniment includes strings, harp, and percussion. A piano adaption is also published. Because of the quiet nature of the low flutes, amplification is necessary for them to be heard over the accompaniment.

For information about Catherine McMichael, visit [www.catherinemcmichael.com](http://www.catherinemcmichael.com).

**About the low flutes...** The flute family is quite extensive. In addition to the standard 'C' flute, there are 17 other sizes of flutes, with 7 flutes smaller than the C flute and 10 flutes larger. Of the low flutes, the most common are the alto flute, bass flute, and contrabass flute, which are the flutes featured in *Three Philosophies*. The alto flute is pitched in the key of G, sounding a perfect fourth lower than the standard C flute. The

bass flute is in C and sounds one octave lower than the C flute.

Because of the length of the tube, the headjoint is always curved. The contrabass flute is also in C, sounding two octaves lower than the C flute. Note that there are still three flutes larger than the contrabass, including an experimental hyperbass flute that sounds four octaves lower than the C flute.



## Program

---

### McMichael

*Thee Philosophies for Low Flutes, String Orchestra, Harp, and Percussion*

Lisa Hedley, flutes

1. *Essence for contrabass flute*
2. *Insight for bass flute*
3. *Compassion for alto flute*

---

### Copland

*Appalachian Spring*

---

Intermission

---

### Taylor

*In Memoriam 911*

*(The parts are played continuously without pause.)*

1. *Wall Street*
2. *Nocturne*
3. *The Attacks*
4. *Hymn and Elegy*
5. *People of Resolve*

---

### Holst

*The Planets*

- *Uranus*
- *Venus*
- *Jupiter*
- *Mars*

---

**Mark your calendar for the rest of our concert season:**

*German Traditions*

*May 19, 2012, 7:30 p.m.*

For up-to-the-minute information about Eastside Symphony:

**EastsideSymphony.org**

Program design: Bruce Kelley  
Copyright © 2012, Eastside Symphony

# Eastside Symphony

Conducted by Maestro Alexei Girsh

Linda Vogt – Concertmaster  
Amanda Ambrosio  
Hugh Anderson  
Bradley Bartos

**Violin I**  
Jeffrey Ferman  
Julie Lorah  
Tony Macchiarella

Andromeda Mendez  
Jessie Sinclair-Nixon  
Lilly Tao

Valentina Giovannetti \*  
David Harwood  
Valerie Monsey

**Violin II**  
Beth Puryear  
Michael Tanksley

Debi Wagner  
Sandy Wells

Paul Covert \*  
Jeff Evans

**Viola**  
Dayna Hall  
Rebecca Putnam

Lyle Wilcox

Marshall Winget \*  
John Perlic  
Kim Kamal

**Cello**  
Esther Kelly  
Constance Radke

Clayton Townley  
Tamara Wierks

Alan Karlak \*  
Kathleen Anderson

**Bass**  
Scott Magill

Nathan Strick

Janet Roberts \*  
Wendy Baker (+ piccolo)

**Flute**  
Julia Bartos

Kathy Forgrave (+ piccolo)

Susan Jacoby \*  
John Dimond (bass oboe)

**Oboe**  
Maureen Stone \*  
(+ english horn)

John Vasko

Julie Shankland \*  
Chris Peterson \*

**Clarinet**  
Carolyn Eller

Nick Kosuk (bass clarinet)

Eric Shankland \*  
Eric Brewster

**Bassoon**  
Gordon Brown  
(contrabassoon)

John Morel

Bruce Kelley \*  
Erika Matthewson

**Horn**  
Kelley Parker  
Andy Rich

Ryan Roberts  
Stephanie Zaborac-Reed

Peter Pawlak \*  
Charles Allard

**Trumpet**  
Mark Baker

Matt Danaher

Dick Simonson \*

**Trombone**  
Gregg Hirakawa

Pam Lindner  
(bass trombone)

Jeff Taylor \*

**Tuba**  
Mike Lindner (tenor tuba)

Doug Wyatt \*

**Percussion/Timpani**  
Scott Binette

Irina Doliov

Carolyn Tanksley \* (harp)

**Harp/Piano**  
Jim Horn \* (piano)

\* denotes section principal

## Jeff Taylor – In Memoriam 911

In Memoriam 911 was begun seven days after the 9/11 terrorist attacks in 2001, and the short score was completed just four weeks later on October 26. It was originally intended for concert band, but never materialized for that ensemble, laying without completed orchestration until the spring of 2011, when there were rumblings it might get a public performance by a full symphony orchestra. This determined the final direction, which ultimately seemed most suitable for orchestra anyway. The full score was completed around the end of May, 2011.

The music is divided into five distinct parts. Part 1 begins and ends with the opening and closing bells of Wall Street, between which is the hustle and bustle of the everyday activities surrounding it. (The first four notes of the repeating syncopated theme eventually become the cornerstone for the final section.) In Part 2 the city falls asleep, the closing bell of the day immediately leading to the Nocturne. As the night ends and the sun begins to rise, fragments of melody hint at the new business day awakening, without indication of the tragedy soon to unfold. Part 3 erupts out of the peaceful nocturne, the roar of drums and the dissonant blast of the full orchestra four times representing each of the individual and heinous acts. By the third attack, reality is beginning to set in as to what has occurred and by the end of this section it is apparent there must be time to reflect. The Hymn and Elegy of Part 4 leads prayers for the victims and allows that time necessary to begin the serious task of healing. At the close of the Elegy horn calls announce a new beginning. Part 5, People of Resolve, is actually in itself, two distinct sections, a Moderato which recalls the four note theme from the first part, a refusal to let go of life as it has been and must be or to let any criminal act take control, followed by a March, derived from the Elegy's horn calls, leading all people of hope and honor to triumph over the actions of evil.

## Aaron Copland (1900–1990)

