

FEDERAL WAY
Symphony
EST. 1983
ADAM STERN, MUSIC DIRECTOR

Things That Go Bump in the Night



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MIRROR

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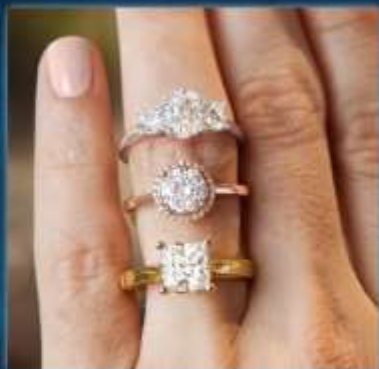
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A young woman with long, curly brown hair is shown from the chest up, playing a violin. She is wearing a light blue sleeveless top. Her eyes are closed, and she has a serene expression. The background is dark and out of focus.

Enjoy

Today's
Performance.

Proudly supporting the
Federal Way Symphony
and our local arts...

FEDERAL WAY
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Welcome!

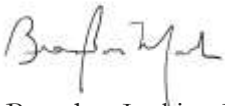
Dear Friends of the Federal Way Symphony,

Welcome to Season 41! We are so grateful for all of the support our community has shown us over the years. Whether you've been a board member, musician, staff, volunteer, or concert-goer we appreciate your support.

As we start the season, I want to share with you our guiding principles: **We are professional.** Our talented musicians perform in a state-of-the-art facility. Our quality programming is expensive—a full-scale symphony performance costs approximately \$30,000. **We are of our community.** We believe in Federal Way and its ability to support a regionally-excellent orchestra. 90% of our funding comes from our region. **We are accessible**—physically and musically. The PAEC provides a superb facility with easy access and free parking. Music Director Adam Stern programs a season that includes patron favorites and lesser-known works for which he provides his expert interpretation. **We look to the next generation.** Our partnerships with the Federal Way Youth Symphony, Key to Change, and El Centro de la Raza provide training and education for the next generation of musicians and concertgoers.

Once again, we renew our commitment to keeping live music available, accessible and affordable in Federal Way. Thank you to everyone who has given us the support we need to achieve this end.

With gratitude,



Brandon Jenkins-Moak
President, Federal Way Symphony Board of Directors

Join us for the 2023-2024 Season!



**Season Premiere:
Things that Go
Bump in the Night**
Sunday, Oct. 15,
2023

**Ghost Rags,
Liszt, Vaughan
Williams, music
from "Psycho"**



Bach Family Reunion
Sunday, Mar. 3, 2024
**Works by J.S. Bach, his
sons, and the "21st" of his
20 children**

An English Holiday
Saturday, Dec. 2, 2023
**Followed by FW City
Tree Lighting**

**A World Tour: Dresden,
Buenos Aires, Lodore, Paris**

Sunday, Apr.
14, 2024



**Big Band Session with
Kevin Hicks**
Saturday, Jan. 27, 2024



**Big Band Session with
Billy Joe Huels**
Saturday, Jan. 27, 2024

Meet our Soloist--Geísa Dutra



Regarded as one of the foremost interpreters of Brazilian and Spanish piano repertoire, **GEISA DUTRA** is a Concert Pianist, Recording Artist, Keynote Speaker, Master Teacher and producer.

Born in Rio de Janeiro, Brazil, Geísa started her music education, at three years old, with her mother, pianist, music educator and composer, Isabel Yára Dutra. Graduated with her Bachelor

degree in Music from the Escola de Musica da Universidade Federal do Rio de Janeiro. As a full scholarship student Geísa received her Master of Music degree, under the tutelage of Bèla Siki at the University of Washington in Seattle.

Geísa has recorded and produced 5 solo piano albums: *Brazilian and Spanish Piano Works*; *Chopin, Preludes*; *El Ultimo Tango – (Six Tangos by Astor Piazzolla)*; *The Spanish Piano* and her 2021 release : *Gingando – 23 Short Pieces from Brazil*.

A subject of a documentary about her career, filmed in Rio de Janeiro she has also been featured on numerous magazines, newspapers, classical radio stations, NPR and Television.

Geísa has been at the roster of performers for the Kennedy Center Performing Arts Calendar sponsored by the US Department of State, and performed representing Brazil at the United Nations 50th Anniversary Celebration. She has performed as recitalist and concerto soloist in Brazil, England, Germany, Belgium, United States and Canada. Her debut in Belgium was described as “A brilliant evening” (Woluwe News, Brussels) and England’s Nottingham Evening Post reported “It was a privilege and treat to hear pianist Geisa Dutra... a gorgeous range of expression.”

Geísa lives in Seattle with her black cat: the mischievous Monkey.

Learn more about Geisa at <https://geisadutra.com/>

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ADAM STERN, MUSIC DIRECTOR

Violin I

Hye Kyung Seo, Concertmaster
Sooyoung Hong, Assistant
Valerie Tung
Sarah Malmstrom
Karen Tadena
Tamas Kocsis

Violin II

Elena Vukosavljev,
Principal
Jennifer Sullivan, Assistant
Monica Boros
Carrie Penner
Kelly Marsh
Sooyean Oh

Viola

Elizabeth Boardman,
Principal
Aleida Gehrels, Assistant
Maria Ritzenthaler
Alessandra Barrett

Cello

Joseph Bichsel, Principal
Tim Pizzichemi, Assistant
Maria Scherer Wilson
Michael Tavani

Bass

Michael Berry, Principal
Scott Magill

Harp

Deb McClellan



THINGS THAT GO BUMP IN THE NIGHT

Adam Stern, conductor

Geísa Dutra, piano

HOWARD SHORE (b. 1946)

The Shape of Rage (music from David Cronenberg's film *The Brood*)

FRANZ LISZT (1811-1886)

Malédiction (The Curse)

Geísa Dutra, piano

I N T E R M I S S I O N

RALPH VAUGHAN WILLIAMS (1872-1958)

Five Variants of "Dives and Lazarus"

BERNARD HERRMANN (1911-1975)

Psycho: A Narrative for Orchestra (music from Alfred Hitchcock's film)

Geísa Dutra's performance is sponsored in part by
4Culture's Touring Arts Roster.

<https://www.4culture.org/touring-arts-roster/>

MUSIC + MORBIDITY: A MIRTHFUL MIX

by Adam Stern, Music Director

Over the course of my nearly sixty-eight years, two things have been constants: my love of music, and a cheerful morbid streak. The first evinced itself quite early: my first memory was listening to Ravel's *Bolero* sometime between the ages of one and two. A very few years later, I discovered the delights of horror and science fiction; I have many happy memories of watching episodes of *The Twilight Zone* (in first run!) with my sister Nina.. My parents cannily used these proclivities as an entrée to the world of literature: I was nurtured on Edgar Allan Poe, H. G. Wells, and Jules Verne. I began gleefully digesting their books at around age seven or eight — Dick and Jane be damned!

It was inevitable that these two passions would become inextricably bound together as I matured. My strong opinions on film music were doubtless molded by the *Twilight Zone* scores I absorbed, by such master practitioners as Jerry Goldsmith, Leonard Rosenman, Fred Steiner, Nathan Van Cleave, and especially my beloved Bernard Herrmann, surely the finest composer *ever* who lent his talents to creating music for both the big and small screens. I view film music as an art form that has been in qualitative freefall for decades; no doubt the above-cited composers contributed to this rueful point of view, as I think their scores for half-hour *TZ* episodes are of far greater worth than about 90% of the film scores that have been churned out since the 1970s or so.

It is a pleasure to have, as bookends for today's concert, music by one of the present day's few masters, Howard Shore—his early score for *The Brood*, the early horror masterpiece by David Cronenberg (my favorite living filmmaker)—and Bernard Herrmann, whose score for *Psycho* I quite simply view as the greatest film score of all time.

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Amanda Zastrow

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Adele Darr
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memory of Nancy Ise)
Sarah Howard
Kathy Jones
Ellen K. Kaiser
Cindy Piennett
Richard Pierson
Melissa Underhill
Dave & Renee Zastrow

Composer's Circle - \$250-\$499

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Jim & Barb Cieslak
John & Casey Gibson
Mark Medlin & William
Bradshaw
Mary Alice Theiler
Kendra Travis
Dave & Synnove Turner
Jane Zastrow

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Beardsley
Laura Belvin
Mike & Karen Brugato
Jerry & Mary Clingan
Marjorie deMers
Rita Renee Estey

First Chair - \$100-\$249

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Federal Way Symphony

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