



Legends & Mysteries: Shackleton's Incredible Journey

Maestro Libor Ondras
Stage Director Bob Brill
Friday, January 27, 2023
Great Lakes Center for the Arts

Scheherazade (Sea of Sinbad)

Nikolai Rimsky-Korsakov (1844-1908)

Scene One: Shackleton, the Man

Lady Emily Shackleton introduces Ernest Shackleton as a person and as a leader.

Calm Sea and Prosperous Voyage

Ludwig van Beethoven (1770-1827)

Scene Two: Let Me Be Perfectly Clear

From the time Shackleton advertised and selected his crew, he was very clear on the purpose and the plan. Every person on the journey joined knowing not only of the purpose but also of the dangers that could be ahead in the voyage.

Scene Two A (*A London street*)

Dock Hand & Wayland

Scene Two B (*Ernest Shackleton's office*)

Ernest Shackleton & Wayland

Video: The *Endurance* leaving London in 1914

Frank Hurley (1885-1962)

Fantasia on British Sea Songs (Rule Britannia)

Sir Henry Wood (1869-1944)

La mer

Claude Debussy (1862-1918)

Video: The *Endurance* crew playing football
on an ice floe

Frank Hurley (1885-1962)

Scene Three: Getting to Know You: Creating Trust & Feeling Safe

Shackleton modeled and inspired optimism. His enthusiasm was contagious. Shackleton knew that this positivity would carry his men through potentially tough times.

(Finishing a soccer game)

Ernest Shackleton & Chippy McNeish

Une barque sur l'océan (from Miroirs)

Maurice Ravel (1875-1937)

Scene Four: **We NOT Me**

Shackleton knew that his men would need to possess loyalty and a high degree of work ethic to withstand the potential hardships and accomplish the mission. Shackleton knew that he, as a leader, must foster these important characteristics in his men. Time after time, Shackleton showed his men that his decisions and priorities were with them even above the mission. His men felt heard and they returned their faith in Shackleton and his purpose.

(The *Endurance* crew stranded on an ice floe) Ernest Shackleton and his crew

Video: *Endurance* crew pulling lifeboats across an ice floe **Frank Hurley (1885-1962)**

Sinfonia Antartica (Antarctic Symphony) **Ralph Vaughan Williams (1872-1958)**

Four Sea Interludes (The Storm) **Edward Benjamin Britten (1913-1976)**

Video: Cracks in the Ice Floe **Frank Hurley (1885-1962) & Rand Shackleton (1944 -)**

Scene Five: **A Plan Is Important, But Plans Can Change If Need Be**

Shackleton changed one plan four times because of new information and challenges presented by conditions he could not control. Shackleton never allowed his pride or obstinance to stand in the way. He knew that his initial plans must be flexible in order for his men to survive. His openness in communication and flexibility instilled more trust from his men and provided more opportunities for his crew's survival.

(*Ernest Shackleton and captain/navigator Frank Worsley talking before embarking in open water.*) Ernest Shackleton and Frank Worsley

Peer Gynt (Stormy Evening at Sea and Shipwreck) **Edvard Grieg (1843-1907)**

Video: Stormy Southern Ocean **Rand Shackleton (1944 -)**



Scene Six: **Difficulties are Opportunities. Choose To Confront Rather Than Avoid.**

Sir Ernest Shackleton was faced with many difficult decisions. He neither denied nor passed off those decisions to others. There were no other possibilities than his own ingenuity and responsibility to save his men. Can you only imagine making the decision to take one of their life boats and a few men to sail 800 miles through treacherous seas to hopefully return to his 22 stranded men four months after leaving because he knew that he alone was responsible for their survival?

(Ernest Shackleton and his second in command, Frank Wild as Shackleton departs from Elephant Island to South Georgia Island.)

Ernest Shackleton and Frank Wild

Hebrides Overture

Felix Mendelssohn (1809-1847)

Scene Seven: **Make a Difference, Make a Life**

Lady Shackleton summarizes the leadership lessons exhibited by her husband, Sir Ernest Shackleton. Lady Shackleton also challenges the audience to apply these lessons to their own lives.

Sea Pictures (In Haven)

Edward Elgar (1837-1934)

Curtain Calls

Scheherazade (Sea of Sinbad)

Nikolai Rimsky-Korsakov (1844-1908)

Program Notes

In Order of Appearance in the Presentation

Scheherazade (Sea of Sinbad)

Nikolai Rimsky-Korsakov (1844-1908)

The One Thousand and One Nights (or, more colloquially, *The Arabian Nights*) has a history as storied as the tales themselves. Indian, Persian and Arabic sources have been suggested for individual tales, and the first references to collections of "One Thousand Nights" are found in documents from the 10th century. *Scheherazade* is an example of Rimsky-Korsakov's frequent use of fairytale and folk subjects. Throughout, the music of *Scheherazade* showcases his mastery as an orchestrator; in terms of the pure, sensory pleasure of sound, he is unsurpassed. The music of the waves alternates with delicate passages for solo instruments, and each time the "waves" return, the orchestration becomes richer and grander, climaxing in a shimmering fortissimo.

Calm Sea and Prosperous Voyage

Ludwig van Beethoven (1770-1827)

Beethoven and Johann Wolfgang von Goethe met in 1812; Beethoven admired him and the work is dedicated to Goethe. In the days before steamships, a totally calm sea was cause for alarm; it is only when the wind at last rises that the ship can continue on its journey. The first section depicts a ship becalmed, the second its success in resuming its voyage.

Fantasia on British Sea Songs (Rule Britannia)

Sir Henry Wood (1869-1944)

Fantasia on British Sea Songs is a medley of British sea songs arranged by Sir Henry Wood in 1905 to mark the 100th anniversary of the Battle of Trafalgar. Wood's work follows the course of the battle from the point of view of a British sailor starting with the call to arms, progressing through the death of a comrade, thoughts of home, and ending with a victorious return and the assertion that Britain will continue to 'rule the waves'. For many years it has been a regular selection at the BBC's annual *Last Night of the Proms* concert.

La mer

Claude Debussy (1862-1918)

La mer was the second of Debussy's three orchestral works in three sections, the other being *Nocturnes* (1892-1899) and *Images pour orchestre* (1905-1912). Debussy retained fond childhood memories of the beauties of the sea, but when composing *La mer* he rarely visited it, spending most of his time far away from large bodies of water. He drew inspiration from art, "preferring the seascapes available in painting and literature" to the physical sea. Debussy called *La mer* "three symphonic sketches", deliberately avoiding the term symphony. Caroline Potter, in *The Cambridge Companion to Debussy*, comments that Debussy's depiction of the sea "avoids monotony by using a multitude of water figurations" which portray the swaying movement of waves and the resulting falling droplets of the spray.

Une barque sur l'océan (from Miroirs)

Maurice Ravel (1875-1937)

Water is continually and immediately evidenced by constantly flowing *arpeggios*, later including *tremolos* and *glissandi*, blended by sustained pedals. Adding to the swaying effect is Ravel's direction for a flexible rhythm for the theme and the accompaniment. The boat survives the storm in a slower paced section, set within a lower register of the piano. A soft recollection of the opening brings *Une barque sur l'océan* to a peaceful closing.

Sinfonia Antartica

Ralph Vaughan Williams (1872-1958)

Sinfonia antartica ("*Antarctic Symphony*") is the Italian title given by Ralph Vaughan Williams to his seventh symphony, first performed in 1953. It drew from music the composer had written for the 1948 British adventure film *Scott of the Antarctic*. Vaughan Williams undertook a substantial film score to accompany *Scott of the Antarctic*. He became deeply interested in and moved by the story of the disastrous polar expedition of Robert Falcon Scott and his companions. The story inspired his mind to see, hear and feel ice and wind, penguins and whales. Before even seeing the film script he had composed most of the score. While writing the film music, Vaughan Williams had begun to feel that it might later form the basis of a symphony, which eventually became *Sinfonia antartica*.

Four Sea Interludes (The Storm)

Edward Benjamin Britten (1913-1976)

These orchestral pieces from Benjamin Britten's first successful opera, *Peter Grimes*, are scene changes by a master of the scene change. They not only take the listener from one physical location to another (at times seeming to go out to sea and back), but also explore the turmoil in the characters' minds as coastal villagers hound the loner fisherman Grimes to self-destruction after the mysterious, but accidental, deaths of two of his apprentices. Because each interlude in the opera leads into the following scene without pause, Britten rewrote their endings to make them self-contained concert pieces. *Storm*, from Act I, begins with Grimes outdoors as a storm approaches and ends in a pub where townspeople wait out the same storm. The consoling theme heard when the storm music subsides is the melody to which Grimes has just sung "*What harbor shelters peace, away from tidal waves, away from storms?*" It will also be the last thing Grimes sings before he goes down with his sinking boat.

Peer Gynt (Stormy Evening at Sea & Shipwreck)

Edvard Grieg (1943-1907)

The work Grieg did for playwright Henrik Ibsen met great reception from the time of its release. Originally composing 90 minutes of orchestral music for the play, he later went back and extracted certain sections for the suites. *Peer Gynt's* travels around the world and distant lands are represented by the instruments Grieg chooses to use. The complete score of the incidental music includes several songs and choral pieces. The complete score was believed to be lost until the 1980s and has been performed in its entirety only since then.

Hebrides Overture

Felix Mendelssohn (1809-1847)

This piece was inspired by one of Mendelssohn's trips to the British Isles, specifically an 1829 excursion to the Scottish island of Staffa, with its basalt sea cave known as Fingal's Cave. It was reported that the composer immediately jotted down the opening theme for his composition after seeing the island. He at first called the work *To the Lonely Island*, but then settled on the present title. However, in 1834, the year after the first publication, Breitkopf & Härtel, the world's oldest music publishing house, issued an edition with the name *Fingalshöhle (Fingal's Cave)* and this title stuck, causing some confusion. As an indication of the esteem in which it is held by musicians, the composer Johannes Brahms once said, "I would gladly give all I have written, to have composed something like *The Hebrides*."

Sea Pictures (In Haven)

Edward Elgar (1837-1934)

Sea Pictures is a song cycle by Sir Edward Elgar consisting of five songs written by various poets. It was set for contralto and orchestra. *In Haven (Capri)* is the second song in the cycle, and is based on a poem of the same name by Elgar's wife, Caroline Alice Elgar, which begins:

**"Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand."**

-In Haven (Capri), Caroline Alice Elgar



Cast

Lady Emily Shackleton

Karen Sorenson

Sir Ernest Shackleton

Dan Shumway

Chippy McNeish

Andrew Bartowiak

Frank Worsley

Mike Hempstead

Frank Wild

Justin Lewis

Wayland

Tracy Ulrich

Alf & Dockhand

Trevor Nelson

Great Lakes Chamber Orchestra Personnel

First Violin

Paul Sonner,
Concertmaster
Kaylee Erlewein
Sherri Marttila
Claudia Ricord
Constance Markwick
Susan Mercy

Second Violin

Ann Marie Van Patten,
Acting Principal
Ivan Suminski
Emma Bieniewicz
Maggie Stewart
Dorothy Byers
Lorna Uber

Viola

Kim Teachout, *Principal*
Ann Schoelles
Benjamin Wu
Stephen Jaquith
Joyce Burette

Cello

Elizabeth Bert, *Principal*
Marga Eickholt
Christine Kyprianides
Jean Coonrod

Bass

Gary Gatzke, *Principal*
Sue McRae

Flute

Kassia Martin, *Acting Principal*
Mary Ann Hubbard

Oboe

Lynn Hansen, *Principal*
John McCutcheon

Clarinet

Sam Martin, *Acting Principal*
Charlie MacInnis

Bassoon

Deanna Erwin, *Principal*
Thomas Tafoya

Horn

Julie Schleif, *Principal*
Brian Carter

Trumpet

Pat Jarve, *Acting Principal*
Ray Reynolds

Trombone

Ward Lamphere

Tuba

Jerry Young

Timpani

Tim Mocny

Percussion

Robert Sagan

Harp

Lynne Aspnes



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Mr. Dale Hull



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