

40<sup>TH</sup> ANNIVERSARY SEASON

Photo: Ben Aqua



BAINBRIDGE SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

Bainbridge Island Youth Orchestra

# NEW! POPS SPECIAL: ORCHESTRA COMIQUE!

With The EDGE Improv and Bainbridge Island Youth Orchestra

## April 20 & 21

Sat. at 7:30 p.m. & Sun. at 3:00 p.m.

Join us for a potpourri of comedic orchestral music and delectable commentary from The EDGE Improv!



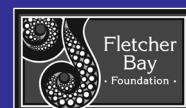
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BAINBRIDGE PERFORMING ARTS

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Puget Sound RHEUMATOLOGY

KITSAP BANK



# Bainbridge Symphony Orchestra

Wesley Schulz, MUSIC DIRECTOR & CONDUCTOR

## FIRST VIOLIN

Pat Strange, *Concertmaster*  
Justine Jeanotte  
David Moore  
Alan Francescutti  
Blanche Wynn  
Sandy Ulsh  
Jon Graber

## SECOND VIOLIN

George Sale, *principal*  
Kathie Peron-Matthews  
Kirsten Branson-Meyer  
Clara Hanson  
Ingrid Ryan  
Jue Pu  
DeeAnn Sisley  
Molly Suhr

## VIOLA

Jenny Weaver, *principal*  
Len Hembd  
Katie Gildner  
Julie Katana  
Lenard Bonifaci \*

## CELLO

Barbara Deppe, *principal*  
Christine Edwards  
Leeanna Glasby  
Pam Harlan  
Sandy Kienholz  
Rob Carson  
David Durfee  
Mattie Branson-Meyer

## BASS

Janet Marie, *principal*  
Gianna Gorski

## FLUTE

Jared LeClerc  
Erica Wollenberg  
Katie Bender

## PICCOLO

Erica Wollenberg

## OBOE

Amy Duerr-Day, *principal*  
Jordan Dusek

## CLARINET

Patricia Beasley, *principal*  
Howie O'Brien

## BASSOON

Matt Johnston  
Paul Stirling

## FRENCH HORN

David Baines  
Richard Davis  
Jeff Jensen  
Alison Baines

## TRUMPET

Terry Nickels, *principal*  
Chris Thomas  
Casey Whitson

## TROMBONE

Drew Jackson  
Bud Parker  
Richard Heine, *bass trombone*

## TUBA

Jas Linfood

## TIMPANI / PERCUSSION

Art Whitson, *principal*  
Katie Lee  
Lainey Lee  
John Lester  
Scott Lindquist  
Sienna Mander

## HARP

Jennifer Burlingame

## PIANO

Mary Foster Grant

## GENERAL MANAGER

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Lisa Hirayama  
Patricia Beasley

## STAGE MANAGER

Barbara Deppe

## LIBRARIAN

Kathie Peron-Matthews

\* In memoriam

## Bainbridge Island

## Youth Orchestras

Wesley Schulz, MUSIC DIRECTOR  
& CONDUCTOR

### SENIOR ORCHESTRA

#### VIOLIN I

Lea Fetterman, *concertmaster*  
Isabella Frawley  
Meg Olson

#### VIOLIN II/III

Karl Anderson  
Sophia Doane  
Grace Kim  
Sarah Lucioni  
Emily McGarvey

#### VIOLA

Angela Kaurin

#### CELLO

Mattie Branson-Meyer  
Julia Edwards  
Jacob Martin  
Megan McGarvey  
Leander Ramirez  
Liam Stoullil

#### BASS

Noah Strevell

Bainbridge Symphony Orchestra presents

## **Orchestra Comique!**

**Wesley Schulz, Music Director & Conductor**

with **The EDGE Improv**, the **Bainbridge Island Youth Orchestra** and the  
2<sup>nd</sup> place winner of the Young Artist Competition, **Benjamin Salman**, piano

### **Overture to Don Giovanni, K. 527**

**Wolfgang Amadeus Mozart (1756-1791)**

### **Il signor Bruschino: Overture**

**Gioacchino Rossini (1792-1868)**

### **Make Our Garden Grow, from Candide**

**Leonard Bernstein (1918-1990)**

### **Piano Concerto No. 5 in E-flat major, “Emperor”**

**Ludwig van Beethoven (1770-1827)**

Allegro

**Benjamin Salman, piano**

...Intermission...

### **English Folk Song Suite \***

**Ralph Vaughan Williams (1872-1958)**

March, “Seventeen come Sunday”

March, “Folk Songs from Somerset”

arr. Gordon Jacob

### **Concerto Grosso No. 1 \***

**Ernest Bloch (1880-1959)**

Prelude

# Maskarade: Dance of the Cocks

Carl Nielsen (1865-1849)

# Tritsch-Tratsch Polka, op. 214

Johann Strauss Jr. (1825-1899)

# Pops Hoe-Down

Richard Hayman (b. 1920)

# The King in Spite of Himself: Fête polonaise

Emmanuel Chabrier (1841-1894)

\* Side-by-Side performance with the **Bainbridge Island Youth Orchestra**

## After Glow ~ Sunday, April 21

Audience members are encouraged to linger in the lobby following the concert on Sunday, April 21 for a post-show chat and mingle with Maestro Wesley Schulz, members of the Bainbridge Symphony Orchestra, Bainbridge Island Youth Symphony, and The EDGE Improv, and Benjamin Salman.

## Our Supporters

Bainbridge Performing Arts (BPA) gratefully acknowledges the many individuals and businesses whose support was vital to this performance, including the **Rotary Club of Bainbridge Island** for their generous donation of the celesta, and the **Bainbridge Community Foundation** for ticket scanning and concession equipment. Bainbridge Symphony Orchestra (BSO) Corporate Sponsor is **Kitsap Bank**, and the BSO is sponsored, in part, by the **Fletcher Bay Foundation**, **Bainbridge Island Parks Foundation**, and **Kitsap Community Foundation**. The EDGE Improv Production Sponsor is **Puget Sound Rheumatology**. BPA Season Sponsors are **Ace Hardware** and **Town & Country Markets**. BPA is supported, in part, by **Bainbridge Community Foundation** and **One Call for All**.



The Bainbridge Symphony Orchestra's 40<sup>th</sup> Anniversary Season is dedicated to the memory of longstanding violist and founding member of the BSO, **Leonard Bonifaci**.

# Bainbridge Symphony Orchestra Music Director & Conductor Wesley Schulz



Photo: Ben Aqua

Conductor **Wesley Schulz** has been lauded by musicians for his “intensity and emotion” in performances and for his “approachable and inspiring” leadership.

Whether in regards to new music, opera, or ballet, Schulz’s “passion for music...is contagious.” Schulz is Music Director and Conductor of the Bainbridge Symphony Orchestra, the Bainbridge Island Youth Orchestras and the Everett Youth Symphony Orchestras. He also serves as Assistant Conductor of the Britt Classical Festival in Jacksonville, Oregon. Schulz was formerly an Assistant Conductor of the Austin Symphony Orchestra and a Teaching Assistant at the University of Texas at Austin. At UT Schulz conducted Mozart’s *Bastien und Bastien* with the Butler Opera Center, premiered new works by student composers with the New Music Ensemble, and served as Music Director of the University Orchestra. Under Schulz’s direction the University Orchestra grew from thirty-eight musicians to over eighty all the while improving in artistic quality and musicianship.

A fan of the chamber orchestra repertory and collaborative work, in 2007 Schulz founded the Texas Chamber Group presenting chamber sized orchestral works as well as special concert events on a biannual basis to the Austin community. One such program, the *Rite of Spring* Project, drew a standing room only crowd in witness of a discussion panel, dancers and pianists as well as a full orchestra performance of the ballet score. This performance of *Rite of Spring* earned Schulz and the ensemble the 2010 American Prize in Orchestral Performance. One judge commented “astonishingly good and...extremely impressive in almost every detail.”

A believer in community engagement, Schulz has appeared in a multiplicity of musical events in the city of Austin, Texas. In addition to having led benefit concerts for social causes, Schulz has appeared as guest conductor with the Austin Chamber Music Center; most recently in their screening of the film *Der Golum* accompanied by a live chamber ensemble. Additionally, Schulz was asked to guest conduct the International Clarinet Associations’ Showcase Concert at ClarinetFest 2010. Held in Austin’s world-class Bass Concert Hall, Schulz lead clarinet virtuosi José Franch-Ballester, Sergio Bosi, Philippe Cuper, and Alan Kay in works by Busoni, Copland, Gabucci, Rossini and Spohr.

As a guest conductor Schulz has appeared with the Northwest Mahler Festival, the Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, and the San-Francisco All-City Honors String Orchestra among others.

Schulz has participated in a variety of masterclasses and conductor training programs including the Pierre Monteux School, the Eastman Summer Conducting Institute, and workshops sponsored by the Conductor’s Guild. He has worked with Gustov Meier, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, Bridget-Michaele Reischl, and Neil Varon among others. His primary mentors include Gerhardt Zimmermann and Peter Bay.

Schulz graduated magna cum laude with Bachelor degrees in Percussion Performance and Music Education from Ball State University and Doctorate and Masters’ degrees in Orchestral Conducting from the University of Texas at Austin. When not on the podium, Schulz can be seen hitting the pavement in preparation for his next marathon.

## About BIYO

Formed in 2001, the **Bainbridge Island Youth Orchestra (BIYO)** is the premiere organization for young orchestra musicians in North Kitsap. BIYO provides students with the opportunity to perform orchestral music at a high degree of artistry while fostering skills in collaboration, teamwork and community involvement.



BIYO currently offers two, tiered string orchestras for musicians ages 7-18, which are open to violin, viola, cello and double bass players from Bainbridge Island and Kitsap County.

The **Sinfonietta** is intended for students who are new to performing in a string orchestra. The focus of this group is to introduce the skills needed to play in an orchestra such as listening, orchestral performance techniques and an introduction to orchestral style practices and perform all styles of music appropriate to the skill level of the group.

The **Senior Orchestra** is for intermediate to advanced string players. Students are typically in high school or late middle school. Students perform music from all eras, classical to contemporary. Recent works include Mozart’s Overture to the Seraglio, Mussorgsky’s Pictures at an Exhibition and even Coldplay and Lady Gaga.

BIYO may be reached online at [www.biyo.us](http://www.biyo.us) or by email at [board@biyo.us](mailto:board@biyo.us). The BIYO Board of Directors includes Bruce Branson-Meyer, President; Joel Martin, Vice President; Bernadette Witty, Secretary; Mark McCann, Treasurer; and Eva Stoullil, Registrar.

## About The EDGE Improv



**The Edge Improv** has performed to sell-out crowds regularly at BPA for nearly two decades. On the

first Saturday of each month, the troupe presents an ingeniously improvised evening of on-the-spot comedy, all from audience suggestions. The troupe's riotous antics have earned a devoted community of followers and inspired rave reviews from audience members. That's because the audience plays a huge role in the success of each performance.

The troupe enjoys a loyal following and that established bond makes a difference in the quality of the show. "In some venues, you have to spend the first 10 minutes winning the audience over before things warm up," said player Susan MacPherson. "On Bainbridge Island, they go straight for the cliff from the start."

The EDGE also credits Bainbridge audiences for being smarter than their average hecklers. "It's Tolstoy vs. American Idol," said troupe member John Ellis.

Among tonight's performers you may or may not see Ken Ballenger, Frank Buxton, John Ellis, Cynthia Lair, Susan MacPherson, Bhama Roget, Andrew Shields, Chris Soldevilla, and Matty Whitman.

Visit [www.theedgeimprov.com](http://www.theedgeimprov.com) for video clips from past shows as well as bios, pix and all that cool stuff. Visit The EDGE online at [www.bainbridgeperformingarts.org](http://www.bainbridgeperformingarts.org) for tickets, and be sure to check The EDGE, BPA, and BSO out on Facebook: [www.facebook.com/BPAonline](http://www.facebook.com/BPAonline).

## Benjamin Salman, Piano



**Benjamin Salman** is an eighteen year old homeschooled student. He has been studying piano and composition seriously since the age of ten, though he has improvised on the piano for as long as he can remember. He lives in

Seattle, where studies with his father, Mark Salman; he also attends the Seattle Conservatory of Music, where he participates in the performance, academic, and chamber music programs. In addition to winning second place in this year's Bainbridge Symphony Orchestra Young Artists Concerto Competition, Benjamin was awarded first prize in the senior division of the romantic era competition at the Seattle International Piano Festival in 2012; in 2011 he was the second runner up in the Seattle Philharmonic's Don Bushell Concerto Competition. For the last three years Benjamin has participated in the Seattle Young

Composers Workshop. As part of that he has had his compositions performed at Nordstrom Recital Hall at Benaroya Hall by members of the Seattle Symphony. In addition to music, his interests include history and geography; he came in 12th in the nation (1st in Washington State) in the 2009 National Geographic Geography Bee. He intends to study piano and composition in college, and particularly admires the music of Bach, Beethoven, Liszt, and Brahms.

## Program Notes

All notes by Wesley Schulz

Welcome to an evening of classical music...turned on its head! We're so excited to collaborate with The EDGE Improv group for the *first time in BSO history!* What exactly is in store for you, you might be wondering? You may be surprised but there is non-serious (or at the very least, light-hearted) classical music! Maestro Schulz and the Orchestra have gathered together an array of pieces that are comedic at heart: some are from comic opera, others musicals, and some, are just plain entertaining! As you get settled for the performance, sit back and be prepared to laugh. The EDGE will provide commentary before, after, and maybe even during some of these great orchestral works. Go ahead, laugh out loud; Mozart would be cackling right along with you.

**Overture from *Don Giovanni*, KV 527 – W.A. Mozart**  
The legendary tales of the fictional Don Juan, or Don Giovanni in Spanish, have captured the imaginations of authors and composers through the centuries. Writers and composers from Molière to Richard Strauss have written or composed about the libertine pleasures indulged in by the great Don Juan. Tonight you will hear the overture that opens one of the greatest operas of all time, *Don Giovanni* by Mozart with a libretto by Lorenzo da Ponte. Listen carefully to the opening bars of the overture: this is music from the dramatic moment at the end of the opera where the stone guest appears on Don Juan's doorstep for dinner. Although this music is dramatic and gives a sense of foreboding, the music quickly dissolves into frivolity reminding the listener that Don Juan's story is not so serious and that his antics truly deserve a laugh.

**Overture to *Il Signor Bruschino*, (*Mr. Bruschino* or *The Accidental Son*) – Gioacchino Rossini**  
This one-act farce by the eminent Italian composer Gioacchino Rossini is one of four he composed early in his career. All of his farces utilize a set of lovers and at least two low comedy characters. In *The Accidental Son* a young woman is betrothed to a stranger arranged by her guardian (her father is dead). She, however, is in love with someone else. The farce revolves around her true love trying to marry her despite the lover being forced upon

her, the young Bruschino. The true humor in Rossini's opera is less in the singing and more in the acting of the singers. The dialogue is spitfire requiring deft articulation by the cast. Rossini also builds in visual comedy as characters don costumes, assume other characters and display an array of personality "tics" (hint: listen to the second violins in the overture).

**Make Our Garden Grow, from *Candide*** – Leonard Bernstein, arr. T. Ricketts

Bernstein's operetta *Candide* is based on Voltaire's novel of the same name. Following the impossible journey of Candide and his entourage Bernstein's musical takes listeners through masterpieces of musical theater including the sparkling overture, Glitter and Be Gay and the closing Make Our Garden Grow. After being killed and coming back to life numerous times, dawning endless disguises and even being blamed for causing an earthquake, by the operetta's end Candide is a bit disillusioned by Professor Pangloss's advice that "everything is for the best in this best of all possible worlds." Perhaps, thinks Candide, that life is not all happiness or sadness, but somewhere in between.

**Piano Concerto No. 5, "Emperor," Allegro** - Beethoven

With this concerto we begin a segment of the concert that celebrates young musicians. Our soloist for this concerto performance is Benjamin Salman, the 2<sup>nd</sup> place winner of the 2013 Bainbridge Symphony Orchestra's Young Artist Competition. Having delivered an outstanding performance at the competition we are pleased to present him in concert with the orchestra. As often happens with subtitles, the designation "Emperor" was not provided by Beethoven and was in fact attached with his disgust. In a most certainly untrue tale a French officer exclaimed at a performance "C'est l'Empereur!" and the name entered into history. Today's performance features the first movement of the concerto. The work opens with three gestures from the orchestra, each followed by a sort of cadenza by the pianist. This is an unusual manner in which to begin a concerto (usually cadenzas are found at the end of movements) and it gives this work a unique and distinctive stamp. The longest first movement Beethoven ever wrote, the music after the opening cadenzas is inventive, varied and thoroughly bred with excitement.

**English Folk Song Suite** – Ralph Vaughan-Williams, arr. Gordon Jacob **and Concerto Grosso No. 1, Prelude** – Ernest Bloch

Admittedly, these two pieces have nothing to do with comedic music, but they are great works for use in tonight's side-by-side performance with the Bainbridge Island Youth Orchestra. Youth can serve as wonderful teachers for grownups. For example, we can always relearn from a child how to laugh. After all, we can

sometimes be so busy being "grownup" that we forget to enjoy the simple things in life. Why do children jump in puddles, touch things they are "not supposed to touch," or make a mess of the kitchen whenever they want a snack? Because life is messy and life is fun. Puddles are *meant* to be jumped in, objects are *supposed* to be touched and cooking *always* involves a mess. So, enjoy the ride.

The suite by Vaughan-Williams comprises of three movements, two of which we'll perform, each named after a folk song. Each individual movement, however, is actually a medley of several English folk songs. Children love to sing and folk songs are often some of the first songs they learn. Using this piece in a side-by-side is a perfect paring of adults, youth and songs of old.

The second piece that the students of BIYO will perform with the BSO is by Ernest Bloch. Although the name of the piece, *Concerto Grosso No. 1*, invokes the Baroque era, the music is firmly rooted in the 20<sup>th</sup> century. This striking work for strings and piano obbligato features changing meters, polytonality and spin-tingling pedal tones.

**Dance of the Cocks from *Masquerade*** – Carl Nielsen

Carl Nielsen is Denmark's most famous composer. He wrote two operas, *Saul and David* and *Masquerade*. The latter is a comic opera based on the original play by Ludvig Holberg. *Masquerade* is similar to Rossini's *Il Signor Bruschino* in that a young couple falls in love but is challenged by a betrothal. In this case, however, the couple meets at a masked ball and it is revealed in the end that the betrothed couple is the same as the masked couple! All is well! The music heard tonight is Dance of the Cocks, music from the masked ball.

**Tritsch-Tratsch Polka** – Johann Strauss, Jr.

A favorite pastime of the Viennese is to gossip. For anyone that has survived middle school, you can probably identify. Johann Strauss Jr. composed *Tritsch-Tratsch*, or *chit-chat*, in 1858 in response to rumors about his fidelity. Later, Johann Baptist Moser wrote lyrics for Strauss's music. The text is perfectly written with empty greetings and meaningless phrases. The opening line asks, "How's it going?"

**"Pops" Hoe-Down** – Richard Hayman

Richard Hayman is renowned as a composer, arranger and conductor. He served over thirty years as the chief arranger and guest conductor of the Boston Pops under Arthur Fiedler. In this composition Hayman has fashioned a whirlwind of familiar folk tunes. Antics abound (watch the percussion!) and the strings scrub away frantically trying to keep up as tune after tune comes their way.

You'll certainly recognize many of the melodies used in this piece: *The Devil's Dream Reel*, *Chicken Reel*, *Pop Goes the Weasel*, *Miss McCloud's Reel*, *Turkey in the Straw*, *Soldier's Joy*, *The Rakes of Mallow*, *Devil's Dream* and many more.

**Fete Polonaise** – Emmanuel Chabrier

In his opera comique *Le roi malgré lui* (*King in Spite of Himself* or *The Reluctant King*) Chabrier tells the story of King Henri de Valois (1551–1589) who three months after being crowned King of Poland secretly left and returned to France. In the opera telling of the story the King and his entourage exchange identities, confuse spouses with those they had an affair with and in general foster confusion as to who is who and who is doing what and why. After all is said and done and the mistaken identities are worked out, the reluctant king returns to his throne putting aside his homesickness for France. The *Fete polonaise* is a rollicking extract from a ball scene in the second act of the opera.

**Save The Dates:**

For the concluding concert in the BSO's 40th Anniversary Season

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Pre-concert chat:  
Sunday @ 2:15 p.m.





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