

42nd Annual Season
2014 – 2015

BAINBRIDGE SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

SHAKESPEARE Music Inspired by the Bard

featuring

Tom Challinor of the BPA Shakespeare Society

Andrew Barnwell, piano

Shintaro Taneda, violin

Bainbridge Island Senior Youth Orchestra

Saturday, April 18, 2015, 7:30 p.m.

Sunday, April 19, 2015, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island



THE PROGRAM

Overture to The Merry Wives of Windsor.....	Otto Nicolai (1810-1849)
A Midsummer Night's Dream, selections.....	Felix Mendelssohn (1809-1847)
Nocturne	
Dance of the Clowns	
Wedding March	
Symphonie espagnole, op. 21.....	Edouard Lalo (1823-1892)
Allegro non troppo	
Shintaro Taneda, violin, Runner-up, Young Artist Competition	
Piano Concerto in A minor, op. 16.....	Edvard Grieg (1843-1907)
Allegro molto moderato	
Andrew Barnwell, piano, Winner, Young Artist Competition	

...intermission...

Overture to West Side Story.....	Leonard Bernstein/arr. Peress (1918-1990)
Coriolanus Overture, op. 62.....	Ludwig van Beethoven (1770-1827)
Side-by-Side with the Bainbridge Island Senior Youth Orchestra	
Romeo and Juliet Fantasy Overture.....	Piotr Ilyich Tchaikovsky (1840-1893)

OUR SUPPORTERS

Bainbridge Symphony Orchestra's Youth in Music Initiative is generously sponsored by **Wicklund Dental**. Our new set of timpani is thanks to the generous support of the **Fletcher Bay Foundation**, who also funded music acquisition for the season. Bainbridge Symphony Orchestra extends heartfelt gratitude to the **Bainbridge Island Youth Orchestra** for the use of 55 new musician chairs acquired through their receipt of a generous grant from the **Rotary Club of Bainbridge Island**.

BSO is especially grateful to the members of the **BSO Chair Society** and is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization. We are also grateful to BPA Season Sponsors **Bainbridge Bakers, Bainbridge Island Ace Hardware, Bainbridge Island Magazine, Kitsap Bank, Northwest Films, and Town & Country Market**. BPA and BSO are supported, in part, by the **Bainbridge Community Foundation** and **One Call for All**. Finally, we're pleased to support **Helpline House** as our Special Community Partner – making the performing arts accessible to everyone!

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island's population was less than 13,000. Today, the Symphony serves a musically rich role in our community, uniting artists spanning generations and myriad talents who share their love of music and learn from each other. Thank YOU for joining us to listen and celebrate the orchestra's vitality and contribution to the arts on Bainbridge Island this season!

BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor – Podium sponsored by George and Margaret Sterling

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Pat Strange, *Concertmaster*

Sponsored by Sean Parker

Architects

Justine Jeanotte

Pete Wiggins

Hannah Lee

Meta Newlin

Alan Francescutti

SECOND VIOLIN

Tom Monk, *guest principal*

Larry Telles

Dee Ann Sisley

Dan Brown

Clara Hanson

VIOLA

Jenny Weaver, *principal*

Andrew Schirmer

Kathy Connelly

Julie Katana

Virginia Richter

CELLO

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Jon Brenner

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Natalie Ham

Larissa Roderick, *piccolo*

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Bhavani Kotha, *English Horn*

CLARINET

Patricia Beasley, *principal*

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Renee Millar

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Meg Tolley

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VIOLIN

Karl Anderson

Marina Correa

Sarah Lucioni

Meg Olson

VIOLA

Kalea Chu

CELLO

Julia Edwards

Abigail Sullivan



THE BPA SHAKESPEARE SOCIETY

Led by Director Tom Challinor, the BPA Shakespeare Society presents its third annual summer performance, *A Midsummer Night's Dream*, July 9 – 26, outdoors in the meadow at Bloedel Reserve.

About Shakespeare, Challinor reflects, “His capacity to inspire artists is his greatest legacy. The stories are now so deeply entrenched in our culture that words, images, and even flowers can remind us of characters. In this program, we hear the emotions of those familiar characters in music. Shakespeare would have been pleased.”

PROGRAM NOTES

* All notes by Wesley Schulz

Overture to *The Merry Wives of Windsor*

Otto Nicolai

Born: June 9, 1810 in Königsberg (now Kaliningrad)

Died: May 11, 1849 in Berlin

Nicolai was one of the last Romantic German composers to study in the German and Italian operatic traditions. His upbringing was difficult: he ran away from home and lived in poverty throughout his youth. After receiving help from a father-like figure who helped guide his education, Nicolai traveled largely between Germany, Austria, and Italy for mentorship and work. The overture to *The Merry Wives of Windsor* was one of his last works before his untimely death from a stroke at age 39. The opera was first produced at the Royal Opera in Berlin on March 9, 1849. In Shakespeare's play, Sir John Falstaff, a knight down on his luck and short on cash, attempts to seduce two wives of wealthy citizens. Nicolai's overture mirrors the antics and absurdities of the play in musical form. The Overture opens with music from the final scene of Nicolai's operatic adaptation: a moonrise over Windsor Forest. In the Allegro proper two main themes emerge. The first quivers with excited dialogue between varying instrumental groups depicting the forest fairies and insects as they pinch and tease Falstaff. The second main theme, expressive and animated, is not actually found in the opera itself despite its memorable and attractive lilt.

Selections from *A Midsummer Night's Dream*

Felix Mendelssohn

Born: February 3, 1809 in Hamburg

Died: November 4, 1847 in Leipzig

Shakespeare had a regular presence in the Mendelssohn home. Growing up young Felix Mendelssohn experienced all sorts of performances at his family's regular Sunday musicales including in 1826 the reading aloud of August Wilhelm Schlegel's new German translation of *A Midsummer Night's Dream*. In response Mendelssohn composed an overture for two pianos and a year later transcribed it for orchestra. A further seventeen years passed before Mendelssohn returned to this music, now writing for a full theatrical production. In the full version Mendelssohn composed songs, entr'actes, small melodramas and dances. Today, the Bainbridge Symphony Orchestra will perform three of the most memorable works: the exquisite *Nocturne*, the playful *Dance of the Clowns* and the regal *Wedding March*.

Symphonie espagnole, op. 21, mvt I

Edouard Lalo

Born: January 27, 1823 in Lille

Died: April 22, 1892 in Paris

Lalo was a French composer whose father fought for Napoleon. His name, however, was originally Spanish but the family had been living in northern France since the 16th century. Lalo's first interest in composing was chamber music. He formed a quartet, the Armingaud Quartet, and wrote several quartets and piano trios. Lalo always wanted to be an operatic composer, however, but he struggled to gain the attention of theaters to mount his works. He had one lasting success in 1888 just before he passed away, *Le roi d'Ys*, which was performed at the Opéra-Comique.

The *Symphonie espagnole*, a whimsical title, was composed in 1875 for the virtuoso violinist Pablo de Sarasate. The concerto is in five movements using Spanish idioms as inspiration. Sarasate was a brilliant technician and this concerto reflects his style with rapid scales, finesse and a penchant for showmanship.

Piano Concerto in A minor, op. 16, mvt I

Edvard Grieg

Born: June 15, 1843 in Bergen

Died: September 4, 1907 in Bergen

Edvard Grieg attended the Leipzig Conservatory beginning at the age of fifteen and studied with several imminent teachers such as E.F. Wenzel (piano) and Carl Reinecke (composition). It was Wenzel who introduced the young composer to the music of Robert Schumann. Throughout his career Grieg spoke highly of Schumann making it no surprise to hear his influence in Grieg's music. Some listeners of Grieg's only piano concerto, the A minor Concerto, indeed hear Schumann's voice in the music. Nonetheless, Grieg's contribution to the piano concerto literature was unique and contains many stylistic seeds. First and foremost, Grieg was a lyrical composer. Under the sway of the Romantics as well as Norwegian and Danish folk music, the concerto exudes youthful enthusiasm tempered by a surprising degree of refinement for so young a composer.

The concerto opens with a timpani roll eliciting a powerful chordal statement from the orchestra. The piano then enters with a sequence of descending 2nds followed by descending 3rds; this melodic motive is characteristic of Norwegian folk music and can be found throughout Grieg's output. The rest of the movement unfolds with a host of melodic ideas that are mostly motivically related despite their seeming uniqueness.

West Side Story Overture

Leonard Bernstein / arr. Maurice Peress

Born: August 25, 1918 in Lawrence, MA

Died: October 14, 1990 in New York City

Jerome Robbins, famed choreographer, had the initial idea to update Shakespeare's *Romeo and Juliet*. An initial vision was to have a Jew and a Catholic fall in love during Easter and Passover. Later the characters shifted to rival ethnic gangs on New York's West Side (it was originally set on the East Side but after learning the tenements on that side had been razed the setting was moved). *West Side Story* opened on Broadway on September 26, 1957. Interestingly, Bernstein was hard at work on *Candide* when ideas for *West Side Story* first developed. As such, songs for one musical found a place in the other: *One Hand, One Heart* was initially penned for *Candide* while "O Happy We" was a duet in *West Side Story*. The original Prologue for pit orchestra by Bernstein plunges into the conflict between the warring gangs: Puerto Rican Sharks and native Jets. Maurice Peress devised an overture for full symphony orchestra in 1965 that has become a concert hall favorite. "Tonight," "Somewhere," and "Mambo" are featured in Peress's arrangement.

Coriolanus Overture

Ludwig van Beethoven

Born: December 17, 1770 in Bonn

Died: March 26, 1827 in Vienna

Beethoven knew and admired Shakespeare's works but when he came to write his *Coriolanus Overture* it was not the Bard's words but those of Heinrich Joseph von Collin (1771-1811) that inspired him. Collin's play was popular in Vienna and he was a friend of Beethoven's. Although Collin's play had no lasting fame, Beethoven's overture has remained popular in concert halls.

Gnaeus Marcius Coriolanus was a Roman general, passionate and iron-willed, of the late 6th century B.C. Unjustly exiled by a Roman tribune he led the Volscians, a people he once defeated in military victory, in a siege against Rome. At the city's gates Coriolanus's mother, Volumnia, as well as his wife and child plead for mercy. In Shakespeare's account Coriolanus agrees to peace but is later killed for his betrayal. In Collin's play Coriolanus gives up his revenge by committing suicide. In Beethoven's overture listen for the opening music in C minor: this is Coriolanus's vengeance. A few minutes later you will hear the music of his mother pleading for mercy in the beautiful E-flat major.

Romeo and Juliet Overture-Fantasy (1880)

Piotr Ilyich Tchaikovsky

Born: May 7, 1840 in North Votkinsk

Died: November 6, 1893 in St. Petersburg

Mily Balakirev, one of the Russian *kuchka*, played a vital role in the composition of Tchaikovsky's *Romeo and Juliet*. Tchaikovsky and Balakirev exchanged correspondence after meeting in St Petersburg and the latter encouraged Tchaikovsky to compose a work inspired by Shakespeare's play. Tchaikovsky agreed and the two shared many letters in which Balakirev directed Tchaikovsky in how to write the work: with suggestions ranging from structure and key areas to theme types. The premiere did not go well but after several revisions, the last deriving from 1880, Tchaikovsky had his first masterpiece on his hands.

During 1868 and 1869 when Tchaikovsky was at work on *Romeo and Juliet* he was entranced by a Belgian soprano, Désirée Artot. Their relationship evolved to the point where marriage was discussed but in a shocking about-face, Artot moved to Warsaw and married a Spanish baritone. Tchaikovsky was hurt and felt betrayed, but those who knew him saw it as a blessing in disguise. The reason was that Tchaikovsky was most likely homosexual. At the same time that Tchaikovsky showed interest in Artot he was also infatuated with Eduard Zak, a cousin of one of his students. In 1873 Zak committed suicide and sixteen years later Tchaikovsky still remembered him with tenderness in his diary: "How amazingly well do I remember him: the sound of his voice, his movements, but in particular the uncommonly wonderful expression at times on his face. I think I never loved anyone as much as he." It would not be a stretch to think that Zak may have been a sort of male muse as Tchaikovsky wrote his *Romeo and Juliet*.

The Fantasy Overture opens with hymn-like music depicting Friar Laurence. The Friar both enables the course of action of the play as well as stays outside the conflict. His music will return later in the overture but more as a desperate plea. The primary material after the lengthy introduction is brutal and represents the antagonism between the Montagues and Capulets. A musical sword fight can be heard from the wind players as the fleet feet of the fighters are heard in the scurrying strings. The rapturous second theme is the timeless depiction of love between Romeo and his Juliet. In the latter half of the work this theme will be interrupted by the music of the warring families as their feud takes a toll on the young lovers. The work ends, somber at first with a steady heartbeat of the timpani. It is then transfigured as the love theme soars into an otherworldly realm free of earthly strife.

WESLEY SCHULZ, MUSIC DIRECTOR



Conductor **Wesley Schulz** is garnering attention for his fresh programming and imaginative performances as well as building orchestras and growing audiences.

In constant demand, Schulz is the Music Director of the Bainbridge Symphony Orchestra, Seattle Festival Orchestra and the Bainbridge Island Youth Orchestra. He has been lauded by musicians for his “intensity and emotion” in performances and for his “approachable and inspiring” leadership. This fall he assumed the new post of Conducting Fellow at the Seattle Symphony with Music Director Ludovic Morlot.

Since the beginning of his tenure in 2011, Schulz has revitalized the Bainbridge Symphony Orchestra with impressive artistic success. Smashing box office records and increasing fundraising support for the orchestra’s mission, Schulz and the orchestra have broken new ground by every possible measure. Together they have commissioned and given two world premieres, performed with outstanding soloists such as Christopher Guzman, Rachel DeShon and Emma McGrath, performed sold-out concerts of Verdi’s *Requiem*, collaborated with the hilarious improv troupe the EDGE, established a popular Young Artist Competition, and reached out to young people through side-by-side performances, all while continuing to deliver refreshing performances of classic and new musical works.

From 2009 to 2013 Schulz was the assistant conductor of the fully professional Britt Festival Orchestra in Jacksonville, Oregon. In addition to serving as cover conductor Schulz was responsible for programming and conducting the annual Symphony Pops concert. In these performances Schulz collaborated with world-class musicians such as Project Trio, Christopher O’Riley and Platypus Theater. Most significantly, through creative programming and energetic performances, Schulz and the orchestra transformed the Pops concert into the most highly attended program at the Britt Classical Festival – growing the number of attendees from 400 to over 2,000.

A passionate teacher as well as conductor, Schulz is deeply committed to working with young musicians. He was appointed to the faculty of the Seattle Conservatory of Music by the nationally recognized violin pedagogue Margaret Pressley and teaches conducting and score study to some of the most talented musicians in the Pacific Northwest. Further, at the Bainbridge Island Youth Orchestra Schulz has bolstered enrollment, overseen

numerous foundation grants, commissioned two new works by composer Alan Lee Silva, and started an annual Artist-in-Residence program to teach students creative approaches to music.

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 while improving in artistic quality and musicianship. A fan of the chamber orchestra repertory and collaborative work, Schulz founded and directed the Texas Chamber Group presenting chamber sized orchestral works as well as special concert events on a biannual basis to the Austin, Texas community from 2007 to 2011. 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.”

Schulz has appeared as guest conductor with the Northwest Mahler Festival, the Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, Rainier Symphony, the San-Francisco All-City Honors String Orchestra, Austin Chamber Music Center, and he was chosen to lead the International Clarinet Associations’ Showcase Concert at ClarinetFest 2010. 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 and International Conducting Workshops and Festivals. He has worked with Larry Rachleff, Gustav Meier, Neil Varon, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, and Bridget-Michaele Reischl 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 Master’s 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. Photo: Ben Aqua.



Tom Challinor has over twenty years of experience in education as a high school English and History teacher, coach, and drama director. As an actor, he has appeared in three productions at Bainbridge Performing Arts, as Frederick Fellowes in *Noises Off*, Macduff in *Macbeth*, and Duke Senior in *As You Like It*. Other

Shakespeare credits include Antipholus of Ephesus in *The Comedy of Errors*, Don Pedro in *Much Ado About Nothing*, and Roland de Boys in *As You Like It*, all with Studio H'Poko in Maui. He has an MAT in Secondary English Education from Boston University and an MFA in Arts Leadership from Seattle University. He is the Program Director of the BPA Shakespeare Society. Photo: Jennifer Crooks.



Shintaro Taneda, age 13, is an 8th grader at Alderwood Middle School. Currently a student in the Pressley Violin Studio, he also studies at Seattle Conservatory of Music and performs in its Westside Chamber Music Program and its Collegiate-Performance Preparation Program. Shintaro currently is a member of the 2nd Violin Section of the Seattle Youth Symphony's "Junior"

Symphony. He made his solo debut with orchestra in March 2014, performing Vivaldi's Concerto for Three Violins with Seattle Festival Orchestra at Seattle's Town Hall. He has taken several prizes in the Performing Arts Festival of the Eastside Competitions, and received Outstanding Certificates of Merit in the Seattle Young Artist Music Festival. From 2012 - 2014, Shintaro has been Concertmaster of his elementary and middle school orchestras. During the summer of 2014, Shintaro attended "CenterStage Strings" Music Camp in Three Rivers, California, studying with University of Michigan Professor Danielle Belen. Shintaro pursues a career as a professional violinist. Photo: Yuen Lui

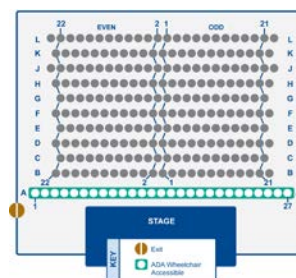
Bainbridge Island Youth Orchestra (BIYO) comprises two string ensembles: the Senior Orchestra, and the Sinfonietta, both led by Conductor Wesley Schulz. BIYO plays three concerts annually on Bainbridge Island, plus a side-by-side concert each spring with the Bainbridge Symphony Orchestra, and a local public and private school outreach tour throughout the year. BIYO serves a vital role in the community, presenting young musicians with the opportunity to learn ensemble skills that are essential to becoming advanced musicians.

A non-profit 501 (c)3 local organization, BIYO encourages students to see the tremendous joy a musician can experience while working in camaraderie with others. The organization actively promotes cooperation and an understanding of the effects that joy and beauty can have on the world! Through study of orchestral music, students learn both the importance of striving for excellence, and the responsibilities of working in community with others.



Andrew Barnwell is seventeen years old and a junior at Mercer Island High School. He began piano studies at the age of seven and has studied with Heather Rodgers Riley in Massachusetts; Søren Pedersen in Copenhagen,

Denmark, where he and his family lived for three years; and currently studies with Dainius Vaičekonis in Seattle. Andrew accompanied his school's choir for three years and currently plays in his high school's selective Wind Ensemble. He works with a student-run non-profit organization, Instruments for Change, which promotes music in the community, and also tutored an elementary school student with Seattle Music Partners. He frequently participates in local festivals, and has won 3rd Place in Seattle's 2013 Russian Music Competition, 2nd Place in the 2014 NW Bach Festival, 1st Place in the 2014 GMCC competition, 1st Prize in the 2014 Chopin NW Festival, and was most recently awarded the chance to compete for a spot in the 2015 Minnesota International Piano Junior e-Competition. In 2014, Andrew was selected to participate in the internationally renowned Morningside Music Bridge program in Calgary, Canada; while there, he was invited to perform at the National Music Center, and was also awarded the Stuart Holland Memorial Award, which was given to four students whom the faculty felt best took advantage of the opportunities offered. Andrew has participated in masterclasses with such artists as Geoffrey Duce, Marilyn Engle, Robin McCabe, David Moroz, John Perry, and Craig Sheppard; he has also had lessons with Marc Durand, Marilyn Engle, André Laplante, Kum Sing Lee, David Moroz, John Perry, Steven Spooner, Wang Xiaohan, and Zhang Jin. Andrew studies music academics and chamber music at the Academy of Music Northwest. In addition to music, Andrew enjoys creative writing and running. Photo: L. Barnwell.



IN THE EVENT OF ANY EMERGENCY

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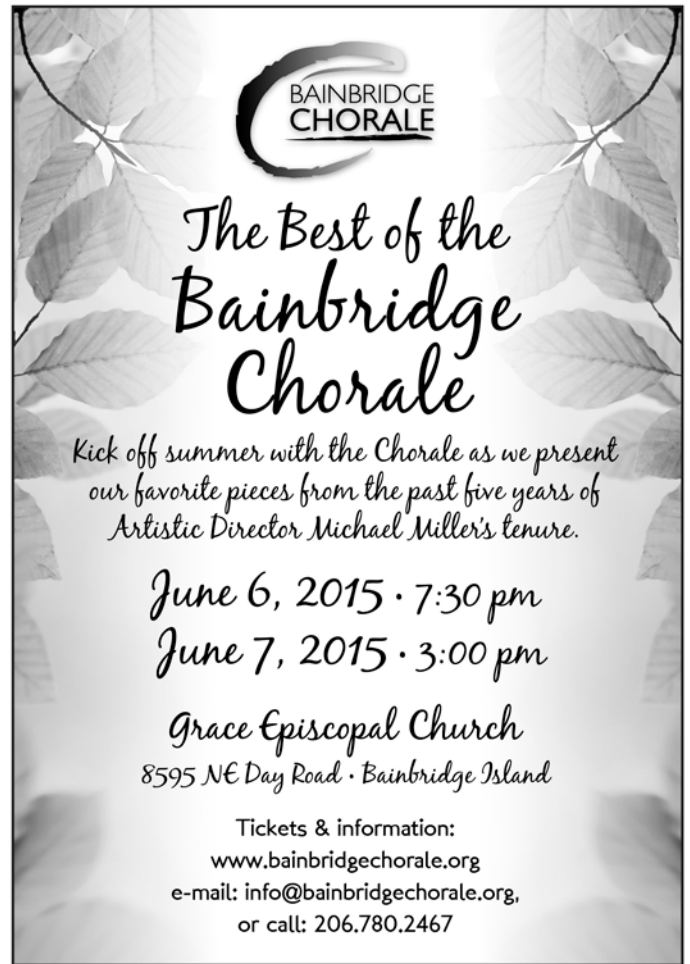
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Bainbridge Island Youth Orchestra Spring Concert

Rimsky-Korsakov □ Saint-Saens □ Copeland
Sister Hazel □ the Beatles and more!

3pm □ Sunday, May 3 □ Free Admission
Grace Church □ 8595 NE Day Road
Music Director, Wesley Schulz



Thank you for supporting the BIYO annual event
A Little Night Music

This ticketed fundraiser provides almost a third of our annual operating budget. We hope you will be able to join us next year!

Contact info@biyo.us to be added to our concert and event reminder email list!

www.biyo.us □ Registered non-profit 501(c)(3)



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