

40<sup>TH</sup> ANNIVERSARY SEASON

BAINBRIDGE  
SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

# The Grand and the Pastoral

with Elizabeth Lee, cello

Works by SMETANA • RESPIGHI  
TCHAIKOVSKY • BEETHOVEN



**February 23 & 24**

Saturday at 7:30 p.m. &

Sunday at 3:00 p.m.

Pre-concert chat Sunday @ 2:15

**Celebrating 40 years  
of symphonic music  
on Bainbridge Island!**

Photo: Stewart Daniels



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# Bainbridge Symphony Orchestra

Wesley Schulz, MUSIC DIRECTOR & CONDUCTOR

## FIRST VIOLIN

Pat Strange, *Concertmaster*  
Justine Jeanotte  
Meta Newlin  
Lea Fetterman  
Alan Francescutti  
Peggy Brady  
David Moore  
Jon Graber

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

Barbara Deppe, *principal*  
Leeanna Glasby  
Pricilla Jones  
Sandy Kienholz  
Peggy Thurston  
Pam Harlan  
David Durfee  
Rob Carson  
Stephanie Schmidt  
Christine Edwards

## BASS

Janet Marie, *principal*  
Gianna Gorski

## FLUTE

Jared LeClerc  
Erica Wollenberg

## PICCOLO

Lisa Hirayama

## OBOE

Amy Duerr-Day, *principal*  
Ursula Sahagian

## ENGLISH HORN

Susan Scott

## CLARINET

Patricia Beasley, *principal*  
Howard O'Brien

## BASSOON

Elaine Walters  
Janet Eary

## FRENCH HORN

Amy Robertson, *principal*  
Richard Davis  
Jeff Jensen  
David Baines

## TRUMPET

Terry Nickels, *principal*  
Chris Thomas

## TROMBONE

Drew Jackson  
Jean Black  
Richard Heine, *bass trombone*

## TUBA

Jas Linford

## TIMPANI

Susan Tolley, *principal*

## PERCUSSION

Art Whitson, *principal*  
Scott Lindquist

## HARP

Jennifer Burlingame

## GENERAL MANAGER

Jenny Weaver

## PERSONNEL MANAGERS

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Patricia Beasley

## STAGE MANAGER

Barbara Deppe

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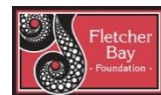
\* In memoriam

## 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**.

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Bainbridge Symphony Orchestra presents

## **The Grand and the Pastoral**

**Wesley Schulz, Music Director & Conductor**

**Elizabeth Lee, cello**

### **Vyšehrad, from *Má vlast***

**Bedřich Smetana (1824-1884)**

### **Adagio con variazioni, for Violoncello & Orchestra**

**Ottorino Respighi (1879-1936)**

Elizabeth Lee, cello

### **Variations on a Rococo Theme, op. 33**

**Piotr Ilyich Tchaikovsky (1840-1893)**

Rev. Fitzenhagen

Elizabeth Lee, cello

~ Intermission ~

### **Symphony No. 6 in F major, op. 68**

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

Awakening of Cheerful Feelings on Arrival in the Country

Scene by the Brook

Merry Gathering of the Countryfolk

Thunderstorm

Shepherd's Song, Glad and Grateful Feelings After the Storm

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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**.

## 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 virtuosos 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.

## Elizabeth Lee, cello



Originally hailing from New York, cellist Elizabeth Sook-Hee Lee has performed extensively as a soloist, chamber musician, and orchestral player. Lee recently graduated with her DMA in Cello Performance at the University of Texas -Butler School of Music studying with the Miró Quartet cellist Joshua Gindele.

She began cello studies at the age of 9 and continued her studies at the Juilliard School’s Pre-College Division with Andre Emelianoff. Lee continued her studies at Rice University’s Shepherd School of Music (BM) studying with Norman Fischer and at the San Francisco Conservatory of Music (MM Chamber Music) studying with Jean-Michel Fonteneau. Her principal teachers have also included Timothy Eddy, Hyung-Won Chang, and Michael Kannen.

Lee was a prize-winner in the Yonkers Enrico Fermi Concerto Competition resulting in a performance with the Yonkers Philharmonic Orchestra. She was also a winner of the University of Texas- Butler School of Music String Concerto Competition. Her performance was nominated by the Austin Critics Table Awards for Best Instrumentalist. Lee has also performed as a chamber musician and recitalist in esteemed halls including the Overture Center, Alice Tully Hall and Carnegie Hall.

As a chamber musician, she has performed with such artists as Ian Swensen, Jorja Fleezanis, Bonnie Hampton, Joel Krosnick, Jean-Michel Fonteneau, eighth blackbird, Bang On A Can All-Stars, and the Colorfield Ensemble.

Lee is a founding member of the Sonorous Ensemble premiering many newly composed works. In addition, Lee has performed in masterclasses for Mstislav Rostropovich, Paul Katz, Desmond Hoebig, and Colin Carr. As an orchestral musician, Lee has performed with the Austin Symphony, Monterey Symphony, Santa Cruz Symphony, and the San Francisco Lyric Opera. Lee has also ventured beyond classical music and has recorded and performed with the Christian rock band Future of Forestry and toured with Fernando Ortega.

In addition to performing, Lee is a dedicated teacher and has served on the faculties of the University of Texas at Austin String Project and the Austin Chamber Music Center as well as maintaining her own independent teaching studio. She is currently faculty at Texas Lutheran University. Visit online at [www.lizleeworld.com](http://www.lizleeworld.com).

## Program Notes

By Wesley Schulz, unless otherwise noted

### Vyšehrad, from *Má vlast* (The High Castle, from My Fatherland)

By Bedřich Smetana

Born March 2, 1824 in Litomyšl, east of Prague  
Died May 12, 1884 in Prague

Vyšehrad is the first of six tone poems in Smetana's suite *Má vlast*, or *The Fatherland*. Each of the six works in the suite has an association with Czech history or legend. The most frequently performed tone poem of the suite is the *Moldau*. Today's concert, however, features *Vyšehrad*, named after the fortress in Prague. The music reflects all that could, or perhaps did, occur inside and outside the walls of this magnificent structure. Festivals, weddings, battles, wars, tournaments and so forth are all brought to mind upon hearing this music. In regards to the other five tone poems, *Vltava* and *From Bohemia's Fields and Forests* represent the Czech countryside and people. *Tabor* and *Blaník* deal with aspects of the Hussite wars. *Šárka* is a drama based on the legend of the Czech amazon.

V.V. Zeleny wrote the following in the first published edition of *Vyšehrad* after speaking with the composer:

Within sight of the majestic Vyšehrad rock the poet's recollection of the distant past is conveyed to the sound of Lumir's harp. Amid these sounds Vyšehrad rises up in its former magnificence, crowned with the glistening golden holy of holies and the proud seat of the Premyslide princes and kings, replete with martial splendor. Here in the castle, to the joyful fanfares of trumpets and drums, valiant chivalry is ostentatiously mounted; here the troops go down noisily to their victorious battles, their armor

gleaming in the glare of the sunshine. Vyšehrad vibrates with sublime hymns and celebrations of victory.

While yearning for the long lost glory of Vyšehrad, the poet witnesses its destruction. The passions unleashed in ferocious battles result in the fall of the lofty towers, the burning of the sanctuary and the destruction of the princely seat. In place of sublime hymns and victory celebrations, Vyšehrad shakes with war's wild uproar.

The dreadful storm is stilled. Vyšehrad remains a forlorn relic of its former glory. Lamentably, the echo of Lumir's long silent song ceases to resound among the ruins.

### Adagio con variazioni for cello and orchestra

By Ottorino Respighi

Born July 9, 1879 in Bologna  
Died April 18, 1936 in Rome

Despite its overwhelming beauty and delicate spinning of sound, little is known about this gem for solo cello and orchestra. We do know it was written very early in Respighi's life in 1902 as a work for cello and piano. In 1921 it was expanded into a piece for cello and orchestra. Some believe this work may be the second movement of an otherwise lost concerto. The dedicatee of the piece, Antonio Certani, is said to be the composer of the theme. The work opens with the solo cello presenting the theme accompanied by a walking bass line in the orchestra cellos and basses and a counter-theme in the bassoon. In the six variations that follow Respighi makes colorful use of the orchestra and soloist augmenting tempo, rhythmic durations, key and orchestration. One of the most interesting moments comes in the middle of the work in which the English Horn and solo cello share the spotlight in a somber and lamenting variation presented in a recitative manner. The work closes with a tutti orchestra statement of the theme followed by the solo cello in its uppermost register colored by accompanying harp arpeggios.

### Variations on a Rococo Theme, op. 33

By Piotr Ilyich Tchaikovsky (Fitzenhagen version)

Born May 7, 1840 in north Votkinsk, Russia  
Died November 6, 1893 in St. Petersburg

Tchaikovsky wrote his *Variations on a Rococo Theme* for cello and orchestra in 1876. The dedicatee was the young Wilhelm Karl Friedrich Fitzenhagen, principal cellist of the Orchestra of the Imperial Russian Music Society and a professor at the conservatory in Moscow. Throughout history composers have "looked back" at bygone eras of music history drawing inspiration from predecessors. In this case Tchaikovsky must have been thinking of the 18<sup>th</sup>

century when he used the term “rococo.” Originally associated with architecture, this term in music generally means highly ornamented. Whereas Tchaikovsky’s works is indeed filled impressive technical feats, including double stops, trills, fast passage work and deft bow handling, this piece is clearly a work of the 19<sup>th</sup> century and not of Bach or Mozart’s time.

It should also be mentioned that the version heard tonight is a rearrangement by Fitzenhagen of Tchaikovsky’s original. Evidently Fitzenhagen took it upon himself to “spruce up” Tchaikovsky’s work by adding further ornaments, reordering variations and in one case eliminating one variation altogether. The result is a far cry from Tchaikovsky’s original but Fitzenhagen’s version was for the longest time, until the 1990s actually, the only form in which the *Rococo Variations* was known. Nonetheless listeners should take great delight in this marvelous confection.

## Symphony No. 6 in F major, op. 68 (Pastoral)

By Ludwig van Beethoven

Born December 17, 1770 in Bonn  
Died March 26, 1827 in Vienna

On December 22, 1808 two symphonies of opposite character were premiered on a cold winter night in Vienna. One symphony was a journey from darkness to light filled with agitated rhythms and dissonant harmonies. The other was as serene as the rising sun with lush sounds from the string section and soothing melodies from the woodwinds. Indeed, hearing Beethoven’s respective Fifth and Sixth Symphonies that night must have been a roller coaster for the emotions.

The only programmatic symphony of his oeuvre, Beethoven’s Sixth Symphony, the so-called *Pastoral* symphony, is as tranquil as it is cheerful. In five movements, the symphony takes the listener on a journey that begins with arriving in the countryside on a beautiful morning, continues along a creek bed, runs into a gathering of dancing country folk, endures a frightening thunderstorm and ends with thanksgiving over the passing of the storm and resumption of day to day life. The work as a whole is infused with elements of nature. The first movement, for example, mirrors the idea of repetition in nature. Just as there are innumerable blades of grass in an open field that will continue to grow and thrive for all time, so Beethoven repeats motives over and over in reflection of nature’s multiplicity. At times he goes so far as to repeat an idea for twenty or more measures with only subtle changes in dynamics in order to convey the endless and evolutionary aspects of nature. The emotional result is

cathartic in its elicitation of peace and ease within the listener.

The second movement, water music essentially, also contains a small cast of characters taken from nature. In the closing measures, listen to the conversation between the nightingale, quail and cuckoo played by the woodwinds. The third movement is a series of dances for happy couples. This music is robust and bustles with an energy that has hitherto not been heard. The merriment is cut short, however, by the first drops of rain in the in the fourth movement, the Storm. The piccolo and timpani make a cameo appearance in this music to add to the drama of the storm as lighting flashes (listen to the violins) and thunder cracks. The storm eventually breaks, however, ushering in the final movement in which all give thanks for the passing of the storm. The symphony ends as tranquil as it began in perfect cyclic fashion, just like nature intended.

## Winners of the BSO’s 2013 Young Artist Competition

The Bainbridge Symphony Orchestra is pleased to announce the 2013 winner of the BSO’s 2013 Young Artist Competition – **Marianne Martinoli**, violin, age 16 from Monroe. Pianist **Benjamin Salman** of Seattle was awarded second place for his performance of the last movement of Beethoven’s Piano Concerto No. 5 in E-flat major, “Emperor.” The judges also announced two Honorable Mentions given to pianists **Mya King**, from Silverdale, for her performance of Albeniz’ *Concierto Fantastico*, mvt 3, *Allegro*, and to **Michael Lee**, from Issaquah, for his performance of Liszt’s *Totentanz*.

Benjamin Salman, will play the last movement of Beethoven’s Piano Concerto No. 5, “Emperor” in the BSO’s upcoming concerts on April 20 and 21. The Bainbridge Symphony Orchestra is excited to team up with The EDGE Improv group and the Bainbridge Island Youth Symphony Senior Orchestra in an evening of hilarity and musical entertainment!

Marianne Martinoli will perform the Julius Conus Concerto for Violin in E minor in the final concerts of the BSO’s 40<sup>th</sup> Anniversary Season on Friday, May 31 and Sunday, June 2. In addition to Ms. Martinoli’s performance the BSO’s season finale will feature works by Weber, Barber, Kroening, and Hindemith including the latter’s dazzling masterpiece, “Symphonic Metamorphosis.” Also taking place on the program is the WORLD PREMIERE of a work by Brett Kroening, commissioned on the occasion of the orchestra’s 40<sup>th</sup> Anniversary.

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40<sup>TH</sup> ANNIVERSARY SEASON

Photo: Ben Aqua



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WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

Bainbridge Island Youth Orchestra

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