

43<sup>rd</sup> Annual Season  
2015 – 2016

# BAINBRIDGE SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

with

Olympic Performance Group & Sara Cramer, Director

presents

## Legends

Saturday, February 20, 2016, 7:30 p.m.  
Sunday, February 21, 2016, 3:00 p.m.

Bainbridge Performing Arts  
200 Madison Avenue North, Bainbridge Island



# THE PROGRAM

Overture to Karelia, op. 10 ..... Jean Sibelius  
(1865-1957)

Selections from Swan Lake, op. 20 ..... Piotr Ilyich Tchaikovsky  
Scene, from Act II (1840-1893)  
Waltz, from Act I No. 2  
Dance of the Swans, from Act II No. 13  
Hungarian Dance

Featuring dancers from Olympic Performance Group:  
Kate Houmes, Dana Craighead, Ellie Weber, Isabel McDermott, and Nic Nemeth

Berceuse and Finale from The Firebird ..... Igor Stravinsky  
(1882-1971)

Featuring Olympic Performance Group dancer Sydney Dalessi

**...intermission...**

Pictures at an Exhibition ..... Modest Mussorgsky  
Promenade (1839-1881)  
Gnomus arr. Ravel  
Promenade  
Il vecchio castello  
Promenade  
Tuileries: Dispute d'enfants après jeux  
Bydlo  
Promenade  
Ballet des poussins dans leurs coques  
Samuel Goldenberg and Schumuyë  
Limoges – Le Marché  
Catacombae (Sepulcrum romanum) – Cum mortuis in lingua mortua  
La Cabane sur des pattes de poule (Baba-Yaga)-  
La grande porte de Kiev

# BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

Podium sponsored by *George & Margaret Sterling* and *Bainbridge Community Broadcasting*

## FIRST VIOLIN

Pat Strange, Concertmaster

*Sean Parker Architects*

Justine Jeanotte

Tom Monk

Hannah Lee

Pete Wiggins

Meta Newlin

Alan Francescutti

## SECOND VIOLIN

George Sale, principal

*Kathie Peron-Matthews*

Kathie Peron-Matthews

*Judy Anderson*

*Vallery Durling*

*Kathleen LaBelle*

Dan Brown

*Kathie Peron-Matthews*

Clara Hanson

*Kathie Peron-Matthews*

Kay Jensen

*Kathie Peron-Matthews*

Jue Pu

*Kathie Peron-Matthews*

Larry Telles

DeeAnn Sisley

*Mary Lou Knox*

## VIOLA

Jenny Weaver, principal

*John Knox & DeeAnn Sisley*

Kathy Connelly

Julie Katana

Virginia Richter

Andrew Schirmer

## CELLO

Priscilla Jones, co-principal

Christine Edwards

Arlayne Eseman

Barbara Deppe, co-principal

*Rick & Sharon Sheppard*

Peggy Thurston

Sandy Kienholz

Stephanie Schmidt

Pam Harlan

Rob Carson

David Durfee

*Lind Carr*

## BASS

Janet Elias, principal

*Lew & Nancy Mandell*

Gianna Gorski

Jon Brenner

## FLUTE

Lisa Hirayama, principal

*Kenneth Sins & Betty Hoffmann-Sins*

Jared LeClerc, interim principal

Monica Smythe, 2<sup>nd</sup> flute

Danielle Knight, 3<sup>rd</sup> flute/piccolo

## OBOE

Amy Duerr-Day, principal

*Christopher & Cameron Snow*

Alicia Hall, 2<sup>nd</sup>

William Bryant, English Horn

## CLARINET

Patricia Beasley, principal

*Susan Anderson*

Howie O'Brien, 2<sup>nd</sup>

Lauren Trew, bass clarinet

## BASSOON

Jamael Smith, principal

*Grant & Barbara Winther*

David Wall, guest principal

Paul Stirling, 2<sup>nd</sup>

## SAXOPHONE

Soren Hamm

## FRENCH HORN

Matt Anderson, principal

Richard Davis

Amy Orr

Kelly Brown

## TRUMPET

Chris Thomas, principal

*Dr. Stephen Hubbard*

Craig Mohr

Daniel McDonald

## TROMBONE

Daniel Foreman, principal

Bud Parker, 2<sup>nd</sup>

Richard Heine, bass trombone

*Larry & Omie Kerr*

## TROMBONE, Continued

Mark McConnell, guest bass trombone

## TUBA

Jas Linford, principal

Stephen Abeshima, euphonium

## TIMPANI

Susan Tolley, principal

*Meredith & Alex Mirkow*

## PERCUSSION

Art Whitson, principal

Jack Lake

Greg Smythe

Malcolm West

*Alex & Meredith Mirkow*, in recognition of Meg Tolley

Meg Tolley

## HARP

Jennifer Burlingame, principal

## PIANO

Mary Foster Grant

*In memory of Esther Frost*

Jim Quitslund

## GUEST ARTISTS

*Virginia Davison*

*George & Margaret Sterling*

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## GENERAL MANAGER

Clara Hanson

## LIBRARIANS

Kathie Peron-Matthews

DeeAnn Sisley

\* BSO Chair Sponsors are denoted by italics in the BSO membership roster.

## THE BSO CHAIR SOCIETY

Formed in 2015, the BSO Chair Society lends vital support to the Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that these volunteer musicians contribute to this thriving organization.

## PROGRAM NOTES

\* All notes by Wesley Schulz except where indicated

### **Karelia Overture, op. 10**

By Jean Sibelius

Born: December 8, 1865 in Hämeenlinna

Died: September 20, 1957 in Järvenpää

On April 28, 1892 Sibelius had his first major success as a composer when his *Kullervo* for chorus, soloists and orchestra premiered in Helsinki. Pulled from the epic *Kalevala*, the work follows the tale of the tragic character *Kullervo*. A chorus member, Juho Ranta, commented after the premiere, “Although, at least at a conscious level, I did not hear in the music any fragments of familiar pieces, it was still like something that I had known for a long time and heard before. It was *Finnish* music.” Indeed, Sibelius had spent time in the countryside of Karelia listening to and noting on manuscript paper various folk melodies, but he rarely quoted them in his own music. Instead Sibelius absorbed the style of the music he heard inspiring the music he subsequently wrote.

The next year the Viipuri Student Association at Helsinki University asked Sibelius to compose music for a pageant they were organizing. The pageant was supposed to be in support of popular education in Viipuri but in actuality the event was a nationalist rally. The event would comprise of music interspersed with tableaux depicting moments of Karelian history. Sibelius worked on the music throughout the summer of 1893 and the event took place on November 13, 1893. The *Karelia Overture* began the event. The work is generally festive and exuberant with hallmarks of Sibelius’ early style: triplet rhythms in the main theme and folk tune influence for the more melancholic second theme.

### **Selections from Swan Lake, op. 20**

By Piotr Ilyich Tchaikovsky

Born: May 7, 1840 near Votkinsk

Died: November 6, 1893 in St. Petersburg

Nineteenth century Russian ballet was well established by the time of Tchaikovsky. Dancers were well respected and companies were primarily state sponsored. The focus, however, had always been of course about what was on stage. This is to say that the quality of the music itself had never been of importance. Before Tchaikovsky, second rate or local composers who were short on talent despite producing functional music wrote most ballet music.

The dancers as well as the audience were thus taken aback when *Swan Lake* was first heard in Moscow in 1877. No previous ballet music contained such challenging rhythms (...and this was forty years before *Rite of Spring!*),

spectacular melodies or dazzling orchestration. During rehearsals, some of Tchaikovsky’s music was removed and replaced with other composer’s (simpler) music. This became a trend until the early 20<sup>th</sup> century to the extent that some performances of *Swan Lake* contained as little as one-third of Tchaikovsky’s actual music. Critical reception was not particularly warm due perhaps to poor execution as well as an audience base that wasn’t yet ready for this music or story. Like so many other works that had poor first performances, Tchaikovsky would never have guess that *Swan Lake* would eventually become one of the most famous ballets of all time.

*Swan Lake* is about Odette, a cursed queen swan who appears as a human only at night. The spell will be broken if she meets a man who pledges true love to her. Prince Siegfried is pressured by his parents to marry and on a hunting trip encounters and falls in love with Odette. But Siegfried is deceived by the devil, disguised as Baron Rotbart, whose “daughter” Odile looks exactly like Odette. The Swan Queen sees Siegfried dancing with Odile at a feast and in despair attempts to kill herself. Siegfried learns of the deception and reaches Odette just in time. Siegfried pledges his love to Odette and they dive into a lake breaking the spell. Although they both perish, the spell is broken by their true love.

### **Berceuse and Finale from The Firebird (1919)**

By Igor Stravinsky

Born: June 17, 1882 in Oranienbaum

Died: April 6, 1971 in New York

L’oiseau de feu, based on the Russian fairy tale, was the first of three Russian ballets by Stravinsky and was also the first work to catapult him to worldwide fame. Sergei Diaghilev, impresario of the Ballets Russes, commissioned the music. Diaghilev’s intention was to create a whole new ballet that was fully Russian in story, music, dance, costumes and scenery. After failing to enlist other composers such as Alexander Tcherepnin and Anatoly Lyadov, Stravinsky was offered the commission.

The score for Firebird has been widely heralded for its colorful and lush orchestration. In its original form it calls for a massive orchestra necessitating four flutes, four oboes, off-stage brass and a battery of percussion among others. Several suites have been fashioned for the concert hall by Stravinsky and the 1919 suite has proved most popular with its reduced orchestration and compressed duration.

The story pieced together for the ballet involves Prince Ivan, the protagonist, who encounters the evil sorcerer Kashchei who enslaves beautiful princesses while turning their male counterparts to stone. When Prince Ivan falls in love with one of the princesses he uses the help of an

enchanted Firebird to kill Kashchei. One of the interesting features of the ballet is how Stravinsky used chromatic and unusual harmonies (including the octatonic scale) to depict the fantastic and supernatural dimension of the score while using diatonicism and folk tunes for the human characters. In this suite, the Introduction conjures up the supernatural of Kashchei's realm. Prince Ivan meets the Firebird and the impressive acrobatics displayed by the woodwinds and strings in the Variations movement of the suite conveys the awe and radiant qualities of the Firebird. In the Round Dance the Prince falls in love while watching the princesses perform a ritual dance. The Infernal Dance, the most exhilarating movement of the suite, accompanies the frenetic dance of Kashchei who is under the spell of the Firebird. Kashchei's soul, held inside an egg, is located and smashed by the Prince while the Firebird lulls Kashchei to sleep in the Berceuse. Once the egg is smashed everyone who was under the evil sorcerer's spell is freed and the music of the Finale, first intoned by the French horn, welcomes the arrival of sunlight. Tonight's performance features the music from the Berceuse and Finale.

### **Pictures at an Exhibition**

By Modest Mussorgsky, Arranged by Maurice Ravel  
 Born: March 21, 1839 in Karevo  
 Died: March 28, 1881 in St. Petersburg

Vladimir Stasov, a prominent art critic during the late nineteenth century, proposed an exhibition of the work of the late painter and designer Victor Hartman. Mussorgsky admired Hartman and was distraught at his untimely death. After attending the exhibition Mussorgsky decided to honor his friend by writing a collection of small works for piano that described Hartman's work in music. Very few of the works exhibited still exist today and only six of the designs and illustrations related to *Pictures at an Exhibition* survive. Interestingly, despite Hartman's great talent, Michael Russ, a musicologist, suggests that without Mussorgsky's musical work, he would likely not be remembered today.

Mussorgsky was not a composer of orchestral works. He has only one to his credit: *St. John's Night on Bald Mountain*, which, sadly, is known primarily by Rimsky-Korsakov's orchestration. Thus it is critical to remember that *Pictures at an Exhibition* was conceived by the composer as a work for piano. Mussorgsky's manner of writing for piano was unique. He dispenses with the forms and extended treatment composers like Mozart and Beethoven brought to their works for the piano. Instead Mussorgsky uses direct expression. He conveys his idea efficiently, without development, yet very musically. Often times his approach to the piano is rough-hewn making for awkward piano technique. Catacombs, for example, is difficult to perform on piano as the music is

static with its massive chords. Likewise, the opening of *Great Gates* is chordal in nature. The focus is on vertical harmony as much as anything else.

*Pictures* was not heard in public during Mussorgsky's lifetime and it was not published until five years after his death. By the early twentieth century, however, as the work became more well known many took it upon themselves to turn it into an orchestral work. Maurice Ravel's transcription for orchestra is the most well-known and performed version today.

*Pictures* opens with a Promenade which represents Mussorgsky walking around the exhibit. The Promenade occurs five times in the original version for piano (but only four in Ravel's transcription, he omits the fifth version) separating several of the movements. The Promenades disappear as the work unfolds but listen closely in the final movement as the Promenade theme is incorporated into the theme of *Great Gates of Kiev*. It is as if Mussorgsky went from being an observer of Hartman's pictures to being a part of them.

Stasov gave the following commentary about *Pictures* in the first published edition of the original piano version:

*The introduction is headed "Promenade"*

*No. 1 "Gnomus" The drawing shows a tiny gnome clumsily waddling on bow legs.*

*No. 2 "Il vecchio castello" A medieval castle, in front of which a troubadour is singing.*

*No. 3 "Tuileries. Dispute d'enfants après jeux" Avenue in the Tuileries Gardens, with many children and governesses.*

*No. 4 "Bydlo" A Polish farm cart on huge wheels, drawn by oxen.*

*No. 5 "The ballet of the unhatched chicks" An illustration by Harmann for the performance of a picturesque scene from the ballet "Trilbi."*

*No. 6 "Two Polish Jews, one rich, one poor."*

*No. 7 "Limoges. Le Marché" French women arguing furiously in the market square.*

*No. 8 "Catacombae" The picture shows Hartmann himself looking at the Paris catacombs by the light of a lantern.*

*No. 9 "The hut on hen's legs" This drawing by Hartmann depicts a clock in the form of a witch's hut on hen's legs.*

*Mussorgsky added the ride of Baba-Yaga (the witch) on the mortar.*

*No. 10 "The Bogatyr Gate in Kiev" Hartmann's drawing is the design for a city gate in Kiev, in the old-Russian massive style, with a dome in the form of a Slav helmet.*

## WESLEY SCHULZ, MUSIC DIRECTOR



Conductor **Wesley Schulz** made his Seattle Symphony Orchestra debut in a sold-out performance with singer/songwriter Gregory Alan Isakov in February 2015. As the 2014-2015 Conducting Fellow Schulz served as cover conductor for Maestro Ludovic Morlot, led seven world premieres at the Merriman

Family Young Composers Workshop and assisted with recordings for the symphony's Grammy-winning label, Seattle Symphony Media. A leader of educational and family concerts, Schulz makes frequent appearances with the Austin Symphony Orchestra conducting their Halloween Family Concert as well as their Young People's Concerts; the latter reaching over 30,000 Texas students. In addition to serving as Music Director and Conductor of Bainbridge Symphony Orchestra Schulz is Director of Orchestras at University of Puget Sound and Music Director of Seattle Festival Orchestra. Upcoming and recent conducting engagements include the Port Angeles Symphony, Auburn Symphony, Grand Junction Symphony Orchestra and the Juneau Symphony.

## OLYMPIC PERFORMANCE GROUP (OPG)

Olympic Performance Group is celebrating its 10<sup>th</sup> year as a local non-profit organization that provides dancers, actors, and performers of all ages with the opportunity to perform original, classical, and contemporary works in front of live audiences. OPG's mission is to expose young dancers and professionals to theatrical experiences that will enhance their lives, and to enrich the local community by increasing dance and theatre appreciation for all ages. OPG stage productions, workshops, and summer programs offer a multitude of options to performers, including teaching, directing, and collaborating with professional guest artists, such as OPG's February performance with Bainbridge Symphony Orchestra. Auditions are open to the whole community; with opportunities for dancers (ballet, jazz, tap, hip hop, modern and ballroom), actors, gymnasts, singers, and other performance artists. OPG aims to attract and engage local talent of all ages, not only from Bainbridge Island, but also from the surrounding communities.

## OUR SUPPORTERS

Bainbridge Symphony Orchestra extends heartfelt gratitude to Community Sponsor **San Carlos Restaurant**, as well as **Fletcher Bay Foundation** for funding music acquisition for the season, and **Wicklund Dental** for funding the "Youth in Music Initiative." 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 Bainbridge Performing Art's 2015 – 2016 Season Sponsors & Supporters **Bainbridge Island Ace Hardware**, **Bainbridge Island Magazine**, and **Town & Country Market**. BPA is supported, in part, by the **Bainbridge Community Foundation**, and **One Call for All**. Bainbridge Performing Arts is pleased to offer an "Open Doors" program. Free and reduced-cost tickets are available for most programs to community members in need through our partner Helpline House thanks to grants from the **Mabee Family** and **Bainbridge Community Foundations**, 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 thriving contribution to the arts on Bainbridge Island this season!

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**Saturday, April 23**  
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**Sunday, April 24**  
3:00 pm

Rolling Bay Presbyterian Church  
Bainbridge Island

Tickets/Info: [www.bainbridgechorale.org](http://www.bainbridgechorale.org)  
[info@bainbridgechorale.org](mailto:info@bainbridgechorale.org),  
or 206-780-2467



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Orchestra on its  
2015-2016 Season

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