

A FAMILY-FRIENDLY PROGRAM INSPIRED BY FAIRY TALES

BAINBRIDGE  
SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

PRESENTS

# Once Upon a Time



photo: Ben Anzky

Featuring Music Director  
and Conductor  
**Wesley Schulz**



photo: Arthur Moeller

with **Corin Lee**, violin

**Double-matinee weekend** March 3 & 4, Sat. & Sun. at 3:00 p.m.  
**Pre-concert activities for young people ages 5-12 start at 2:00 p.m.**

THE PROGRAM

**MOZART**

Die Zauberflöte,  
K. 620: Overture

**BRUCH**

Concerto for Violin  
No. 1 in G minor, op. 26

**RAVEL**

Ma Mère l'Oye (Mother  
Goose) Suite

**NIELSEN**

Aladdin, op. 34: 7 pieces  
(Selections)

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# Bainbridge Symphony Orchestra

Wesley Schulz, MUSIC DIRECTOR & CONDUCTOR

## FIRST VIOLIN

Pat Strange, *Concertmaster*  
Justine Jeanotte  
Alan Francescutti  
Timothy Buck  
Meta Newlin  
Blanche Wynn  
Sandy Ulsh

## SECOND VIOLIN

Kathie Peron-Matthews,  
*acting principal*  
Lea Fetterman  
Jue Pu  
Clara Hanson  
Kay Jensen  
Virginia Richter  
Molly Suhr  
Kirsten Branson-Meyer  
Ingrid Kraig

## VIOLA

Jenny Weaver, *principal*  
Leonard Hembd  
Lara Moore  
Kathy Connelly  
Leonard Bonifaci

## CELLO

Barbara Deppe, *principal*  
Christine Edwards  
Priscilla Jones  
Stephanie Schmidt  
Leeanna Glasby  
Sandra Kienholz  
Peggy Thurston  
Robert Carson  
David Durfee

## BASS

Janet Marie, *principal*

## FLUTE/PICCOLO

Lisa Hirayama, *principal*  
Alicia Edgar

## OBOE

Amy Duerr-Day, *principal*  
Anna Marx, *English Horn*

## CLARINET

Patricia Beasley, *principal*  
Janet Schiersch

## BASSOON

Lesley Petty, *principal*  
Michael Murray, *contra*

## FRENCH HORN

Amy Robertson, *principal*  
Richard Davis  
Michael Gilman  
Max Gallant

## TRUMPET

Terry Nickels, *principal*  
Kevin Gilman

## TROMBONE

Drew Jackson, *principal*  
Jean Black  
Richard Heine, *bass trombone*

## TUBA

Jas Linford

## TIMPANI

Susan Tolley, *principal*

## PERCUSSION

Art Whitson, *principal*  
Lillian Garcia  
Scott Lindquist  
Nick Tolley

## HARP

Jennifer Burlingame

## CELESTA

Mary Foster Grant

## GENERAL MANAGER

Jenny Weaver

## PERSONNEL MANAGERS

Lisa Hirayama  
Patricia Beasley

## STAGE MANAGER

Barbara Deppe  
Kay Jensen

## LIBRARIAN

Kathie Peron-Matthews

## Our Supporters

Bainbridge Performing Arts (BPA) gratefully acknowledges the many individuals and businesses whose support was vital to this performance, including Bainbridge Symphony Orchestra (BSO) Corporate Sponsor **Kitsap Bank**. The BSO is sponsored in part by the **Fletcher Bay Foundation** and supported by the **Bainbridge Island Parks Foundation**. The Bainbridge Symphony Orchestra extends special thanks to **Bill & Leeanna Glasby** and **Gwendolyn Brown** for generously donating miles and supporting the BSO. Final thanks to **Omie & Larry Kerr** for graciously hosting our soloist and his family.

BPA is supported, in part, by the **Bainbridge Island Arts and Humanities Council** and **One Call for All**.



Bainbridge Symphony Orchestra presents

## Once Upon a Time...

**Wesley Schulz, Music Director & Conductor**

**Corin Lee, violin**

### **Die Zauberflöte, K. 620 (The Magic Flute) Overture**

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

### **Concerto for Violin No. 1 in G minor, op. 26**

**Max Bruch (1838-1920)**

*Allegro moderato-*

*Adagio*

*Allegro energico*

Corin Lee, violin

~ Intermission ~

### **Ma mère l'Oye (Mother Goose): Suite**

**Maurice Ravel (1875-1937)**

*Pavane of the Sleeping Beauty*

*Little Tom Thumb*

*Little Ugly Girl, Empress of the Pagodas*

*Conversation of Beauty and the Beast*

*The Fairy Garden*

### **Aladdin, op. 34: Selections**

**Carl Nielsen (1865-1931)**

*Oriental Festive March*

*Aladdin's Dream*

*Hindu Dance*

*Chinese Dance*

*Dance of the Prisoners*

*Negro Dance*

## 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 Associate Conductor of the Rainier Symphony and Assistant Conductor of the Britt Classical Festival in Jacksonville, Oregon. Schulz was most recently 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 Spöhr.

As a guest conductor Schulz has appeared or is scheduled to conduct 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.

## Corin Lee, violin

Described by The Epoch Times, “Corin Lee has that honesty—he plays the way he feels, and comfortably too. [He is] praised for his technical skills and cleanness in sound.” As the winner of NTD-TV’s Chinese International Violin Competition, Corin Lee soloed in Merkin Concert Hall at Kaufman Center and Stern Auditorium at Carnegie Hall. He was also featured on NTD-TV and the Sing Tao Daily for interviews and performances. Other engagements include soloing with the Oakland Civic Orchestra, and recitals throughout America like at the University of Reno-Nevada.

As a chamber musician, Mr. Lee has performed at Zankel Hall at Carnegie Hall, Paul and Morse Halls at Juilliard, Columbia University's Faculty House and St. Paul's Chapel, and St. Luke's Orchestra's Mary Flagler Cary Hall. TV appearances include quartet performances on Fox and NBC. As an orchestra musician, he has served as the Principal of the Juilliard Orchestra and Great Mountains Music Festival and School, and toured with the Camerata Philadelphia on an Ambassador Concert series throughout China under the baton of Zvonimir Hacko. Other chamber festivals include California Summer Music, Yellow Barn Young Artist Program, and Music Academy of the West. Outside of classical music, he has been invited to collaborate with Coldplay, AKQA, and Youtube in an attempt to raise the level of musician quality on Youtube.

He has also dedicated his time to incorporating classical music with technology. He uses microphones, speakers, loop stations, and effects boards to compose technology arrangements of existing classical music. These arrangements have been performed in Stern Auditorium at Carnegie Hall, Yale, Juilliard, and the Marco Polo Festival.

As a teacher, Mr. Lee has been invited to teach at California High Schools, regularly at the Suzuki Studio of San Francisco, and guest artist at the Northern California Suzuki Institute. In New York, he regularly substituted for the Turtle Bay Music School along with teaching privately. He is now a teaching fellow at Yale.

Mr. Lee is also active with outreach. He participated in the Gluck Community Service Fellowship where he performed for hospitals and retirement homes in New York. In California, he has given solo recitals for retirement homes and performed in a benefit concert for Japan at the Sequoias auditorium which was featured in the Nichi Bei Times.

As one of the recipients of the Alec Templeton scholarship program, Mr. Lee is pursuing his Masters of Music degree at Yale University with Ani Kavafian. He received his Bachelors at The Juilliard School with Hyo Kang and Naoko Tanaka. Previous teachers include Cathryn Lee, Wei-He, and Dame Camilla Wicks.

## Program Notes

By Wesley Schulz

### Die Zauberflöte, K. 620

#### (The Magic Flute) Overture

By Wolfgang Amadeus Mozart

Born: January 27, 1756 in Salzburg

Died: December 5, 1791 in Vienna

At the end of his life Mozart was composing at a colossal rate. In a ten to eleven month span he wrote two full operas, a large part of a Requiem, the Clarinet Concerto and a number of smaller works. Most of *Die Zauberflöte* was finished in July of 1791. By the end of this month he received a commission for another opera and in just eighteen days in September he wrote *La clemenza di Tito*. In late September he finished *Die Zauberflöte* writing the overture and the Priests' March. By the end of November, Mozart was dead.

*Die Zauberflöte* is essentially a fairy tale. There are bird-like creatures (Papageno and Papagna), trials through the elements, a magic set of bells, a giant serpent, and, of course, a magic flute. Although the story bears inconsistencies, the opera as a whole is spellbinding with dynamic arias and unbridled creativity. The overture begins with three solemn chords: these chords will recur as a part of the ritual of Sarastro's Temple of Wisdom. Additionally, the three chords likely have a symbolic meaning taken from Freemasonry (Mozart and his librettist Emanuel Schikaneder were members). In the middle of the overture the three solemn chords reappear, this time, according to Edward Downes, in the rhythm used to greet new members into the Masonic lodge.

The body of the overture is wonderfully constructed. After the slow introduction an Allegro begins in the manner of a fugue. One by one the individual sections of the string choir enter starting with the second violins. Moments into this music the full orchestra joins in and the overture unfolds much in the usual manner of sonata-allegro form. After the second appearance of the solemn chords the development begins swimming in related and minor keys. This section is swiftly cleared away though as the tonic key returns and carries the overture to a resounding end.

## Concerto No. 1 for Violin in G minor, op. 26

By Max Bruch

Born: January 6, 1838 in Cologne

Died: October 2, 1920 in Berlin

Max Bruch began studying music with his mother, a soprano. As a young man he won a compositional prize allowing him further study with Hiller, Reinecke, and Ferdinand Breunung. Throughout his long life he aligned himself with composers of the past (Beethoven, Mendelssohn, Schumann) and scorned the development that Wagner and Liszt advocated. Coupled with the cast of Brahms' shadow, this devotion to earlier compositional styles likely contributed to Bruch's minimal recognition by the public at large.

It has been said before that Bruch is nearly remembered as a one-work composer: for his magnificent *Concerto for Violin in G minor*. Although his *Scottish Fantasy* for violin and orchestra and his short piece for cello and orchestra, *Kol Nidrei*, receive frequent performances, the rest of Bruch's oeuvre has more or less fallen into obscurity. Nonetheless, Bruch was a magnificent crafter of melody and orchestration. Joseph Joachim, the famous 19<sup>th</sup> century violinist who assisted Bruch in revising the concerto to its present form, said of all the famous German violin concertos, Bruch's is "the richest, the most seductive."

The opening of the concerto begins in a dreamy mist with the orchestra alternating phrases with the violin. As the movement progresses Bruch develops two intoxicating themes, the second highly lyrical and expressive. An orchestral interlude before the transition to the second movement is at once brilliantly energetic and intoxicating. The second movement contains the essence of the concerto. Lyrical throughout, this music is like the exhalation of a soul at peace with the world. The Finale is light-hearted throughout and contains dazzling displays of passagework, stopped chords and arpeggios. The character of this final movement can be characterized, according to Michael Steinberg, as "Gypsy-tinged."

## Ma mère l'Oye (Mother Goose)

### Suite: 5 Pieces for Children

By Maurice Ravel

Born: March 7, 1875 in Ciboure, Basses-Pyrenees

Died: December 28, 1937 in Paris

Composed between 1908-10 for Mimie and Jean Godebski, children of Ida and Cipa Godebski, two of Ravel's closest personal friends, *Ma mère l'oye* was originally a suite for piano four hands. In 1911 Ravel transcribed the work for orchestra and later in 1912 expanded it to fit a commission by Jacques Rouché for a ballet. This work occupies an interesting position in Ravel's output, for here the focus is not on opulent forces or dazzling orchestration but rather melody holds the limelight. What makes this work so fantastic is that Ravel achieves so much from so little: the simplistic beauty of the music as a whole yielded him profound artistic achievement.

Ravel can often be seen as the child that never grew up. Stories exist that at adult parties Ravel would sneak off to play with the hosts' children rather than kibitz with the attendees. So perhaps it is not a surprise that his Mother Goose Suite was inspired by and written for children. The title comes from Charles Perrault who wrote *Contes de Ma mère l'Oye* (Tales from Mother Goose) in 1697. Two of the stories of Ravel's suite are inspired by Perrault's book: *Pavane de la Belle au bois dormant* and *Petit Poucet*.

The opening movement sets the stage with its spare texture and brevity (a mere twenty measures). Entitled *Pavane de la Belle au bois dormant* (Pavane of Sleeping Beauty), this movement is compact, balanced and submissive to the theme. Listen to the flute and clarinet especially as the music unfolds: unhurried and elegant.

The second movement, *Petit Poucet* (Tom Thumb), includes a snippet of text in the score describing Tom Thumb wandering the forest dropping bread crumbs in order to find his way back home. He later discovers, however, that birds have eaten all of the bread and he cannot find his way back. The music reflects this story with undulating eighth notes in the strings and plaintive woodwinds offering the melody (perhaps Tom Thumb wandering the



forest). In the middle section of the movement glissandos in the strings and flutters in the flutes evoke the birds and their feeding on poor Tom Thumb's bread crumbs.

Marie-Catherine, Comtesse d'Aulnoy provides the story for the third movement, *Laideronnette, Impératrice des Pagodes* (The Ugly One, Empress of the Pagodes). Here an empress is bathing while small creatures, the pagodes, entertain her by singing and playing instruments. Using pentatonic scales and quartal harmonies, Ravel has infused oriental effects into the music. Like Debussy, he was likely inspired by Java and gamelan music.

For the Conversation of Beauty and the Beast (*Les entretiens de la Belle et de la Bete*) Ravel contrasts an easy flowing waltz with the snuffling of a contrabassoon. No mistaking its representing the Beast, the contrabassoon adds a sort of comic element with its yearning to dance with the Beauty.

In the final movement of the suite, *La jardin féerique* (The Fairy Garden) Ravel presents the listener with arguably his most beautiful melody of the suite. Softly intoned by the strings, the melody grows from the mellow, low range of the violins. Through accumulated orchestration the music swells until it bursts forth in the closing measures with glissandos, fingered tremolos and bell tones in the brass.

### **Aladdin, op. 34, selections**

By Carl Nielsen

Born: June 9, 1865 in Sortelung

Died: October 3, 1931 in Copenhagen

Carl August Nielsen is one of Denmark's most revered composers. With a style that moves freely between Romanticism and Classicism, Nielsen made significant contributions to symphonic music as well as the song genre. As a conductor, teacher, and writer, Nielsen was highly regarded and influential in his time. Although he is lesser known outside of Europe, his reputation has steadily grown since the mid-twentieth century.

In addition to his six symphonies, Nielsen wrote many works for the stage. *Aladdin* was composed between 1918-19 and was an adaptation of Adam

Oehlenschläger's *The Arabian Nights*. Although the play turned out to be a failure, Nielsen's music has survived and is frequently performed in a condensed suite. The suite opens with the *Oriental Festival March*; a robust and slightly foreboding "overture" with powerful orchestration. *Aladdin's Dream* is brief and fleeting, but completely serene. The *Hindu Dance* that follows is in contrast to the march with somber lines, a narrow melodic range, and alternations between the string and wind choirs. The *Chinese Dance* contains colorful interplay between the oboe, flutes, and upper strings. With a sort of meandering quality, the movement kaleidoscopes between various feelings ending on a question (the minor dominant of the tonic key). In *Dance of the Prisoners*, the energy is once again ratcheted up with sustained brass and a widely spaced theme in the woodwinds and strings that suggests a sort of battle cry or impassioned plea. The final movement, *Negro Dance*, is full-blooded and exuberant throughout. A choir is indicated in the score for this movement singing on the syllable "ah" with a few excited "Hui!" added in. Although a choir is not utilized in tonight's performance, their lines are doubled in the horns and trumpets. Listen for the brassy and guttural sounds of these instruments as they color the whirlwind of activity.

BAINBRIDGE  
**SYMPHONY ORCHESTRA**  
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

PRESENTS

# *Rachmaninoff's Second Piano Concerto*



Featuring Music Director  
and Conductor  
**Wesley Schulz**



with pianist  
**Christopher Guzman**

**April 21 & 22** Saturday at 7:30 p.m. & Sunday at 3 p.m.

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THE PROGRAM

**BEETHOVEN**

Overture to Egmont,  
op. 84

**HAYDN**

Symphony No. 88  
in G major

**SERGEI RACHMANINOFF**

Concerto for Piano No. 2  
in C minor, op. 18

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