

44th Annual Season
2016 – 2017

BAINBRIDGE
SYMPHONY ORCHESTRA
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

Mahler Symphony No. 1

featuring

Davis Hampton, bass clarinet

Saturday, March 4, 2017, 3:00 p.m. at Bainbridge High School
Sunday, March 5, 2017, 4:00 p.m. at Schneebeck Concert Hall

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island



THE PROGRAM

Concerto for Bassoon Carl Maria von Weber
II. Adagio 1786-1826
III. Rondo: Allegro

Davis Hampton, bass clarinet, Concerto Competition Winner
University of Puget Sound Symphony Orchestra

...brief pause...

Symphony No. 1 in D major Gustav Mahler
I. Langsam schleppend 1860-1911
II. Kräftig bewegt
III. Feierlich und gemessen
IV. Stürmisch bewegt

University of Puget Sound Symphony Orchestra and
Bainbridge Symphony Orchestra

OUR SUPPORTERS



This program is supported in part by a grant from the **Washington State Arts Commission** (now also known as “ArtsWA”) and the **National Endowment for the Arts**.

Bainbridge Performing Arts extends special thanks to its Community Sponsor **Carly’s Rolling Bay Café** and “Youth in Music Initiative” Sponsor **Wicklund Dental**. 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 60th Anniversary 2016 – 2017 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 to most events are available to community members in need through our partner **Helpline House** thanks to grants from BCF, the **Mabee Family Foundation**, and the **Alder Fund** at the **Bainbridge Community Foundation**.

BAINBRIDGE SYMPHONY ORCHESTRA (Full Member Roster as of October 25, 2016)

Wesley Schulz, Music Director & Conductor

Podium sponsored by *Chris & Cameron Snow*

FIRST VIOLIN

^ Pat Strange, Concertmaster

In memory of Isador Bransky

Justine Jeanotte

In memory of Zoya Mussienko

Grace Bergman

^ Alan Francescutti

^ Hannah Lee

Tom Monk

Larry & Omie Kerr

Meta Newlin

Pete Wiggins

SECOND VIOLIN

Larry Telles, principal

Kathie Peron-Matthews

Kathie Peron-Matthews

Vallery Durling

Kathleen LaBelle

Dan Brown

Kathie Peron-Matthews

George Sale

Kathie Peron-Matthews

DeeAnn Sisley

Kathie Peron-Matthews

Sally Tellekson

^ Jue Pue

Kathie Peron-Matthews

^ Ingrid Ryan

VIOLA

Anne Burns, principal

Jenny Weaver

Kathy Connelly

John & Hilda Wiens

^ Virginia Richter

Andrew Schirmer

CELLO

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Rick & Sharon Sheppard

Christine Edwards

Rob Carson

Arlayne Eseman

Leanna Glasby

Pam Harlan

^ Pricilla Jones

Sandy Kienholz

Stephanie Schmidt

Peggy Thurston

BASS

Janet Elias, principal

Lew & Nancy Mandell

^ Gianna Gorski

Denise Harris

FLUTE

Jenny Eggert

Kenneth Sins & Betty Hoffmann-

Sins

Danielle Knight, piccolo

OBOE

^ Amy Duerr-Day, principal

Sally Sulonen

Alicia Hall

CLARINET

Patricia Beasley, principal

Chris & Cameron Snow

Howie O'Brien

BASSOON

Judy Lawrence, principal

Grant & Barbara Winther

Alex Orłowski

FRENCH HORN

Matthew Anderson, principal

Bob Borquist

Amy Orr

Nikki Hessner

TRUMPET

^ Chris Thomas, principal

^ Craig Mohr

Kevin Slota

Corrine Smith

TROMBONE

Daniel Foreman, principal

Bud Parker

Dick & Cindy Heine

Richard Heine, bass trombone

Bethany Lutheran Church

TUBA

Jas Linford, principal

TIMPANI

Susan Tolley, principal

Alex & Meredith Mirkow

PERCUSSION

^ Art Whitson, principal

^ Jack Lake

^ Ian Steiner

Meg Tolley

^ Malcolm West

HARP

^ Jennifer Burlingame, principal

PIANO

^ Mary Foster Grant

Peggy Visher

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^ On leave

* Section string players are listed in alphabetical order

* 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.

UNIVERSITY OF PUGET SOUND SYMPHONY ORCHESTRA

Wesley Schulz, Director of Orchestras

FIRST VIOLIN

Eunmin Woo, Concertmaster
Larissa Freier
Nicolas Casey
Alonso Tirado
Ise Yoshimoto
Nicolette Andres

SECOND VIOLIN

Sage Genna, principal
Kaitlyn Seitz
Sarah Tucker
Erin McMillin
Kate Rogan

VIOLA

Forrest Walker
Claire Helmberger
Jordan Goldstein
Sarah Mueller
Melissa Meharg
Kayce Guthmiller
McKenna Milton

CELLO

Jesse Jenks, principal
Olivia Katz
Zara Bagasol
Elsa Soderberg

BASS

Jesse Kuras, principal
Abe Golding
Zack Zydek
Max Hirtz-Wolf
Ellen Finn
Nicole Ecklund

FLUTE

Colin Babcock, principal
Ayse Hunt
Meadow Poplawsky, piccolo

OBOE

Madeleine Scypinski, principal
Katie Grainger
Christopher Anderson, English Horn

CLARINET

Aaron Klein
Davis Hampton, Bass and E-flat
Cameron Stedman, E-flat

BASSOON

Kelsey Tryon
Aric MacDavid
Nicholas Navin, Contrabassoon

TRUMPET

Andy Van Heut
Gloria Ferguson
Matthew Boggert

HORN

Jeremy Cucco
Savannah Schaumburg
Josh Pi
Nalin Richardson

TROMBONE

Ryan Apathy
David Imholz
Zane Kistner
Keven Kraus, Bass trombone

TUBA

Sam Paige, principal

TIMPANI

Clark Nichols

PERCUSSION

Clark Nichols
Bradley Olson
Tristan Winquist

HARP

Rosalie Boyle
Frances Welsh

THE SCHOOL OF MUSIC

The School of Music at University of Puget Sound is unique in offering a comprehensive music program within a nationally recognized liberal arts college. Its accomplished faculty is committed to guiding students toward outstanding achievements in performance, scholarship, and teaching. The rigorous curriculum and extensive performance opportunities prepare students for a diverse range of careers and provide all students opportunities to pursue music study. Through a wide variety of colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of both the Puget Sound campus and the surrounding community.

UNIVERSITY OF PUGET SOUND

University of Puget Sound is a 2,600-student, national undergraduate liberal arts college in Tacoma, Washington, drawing students from 47 states and 12 countries. Puget Sound graduates include Rhodes and Fulbright scholars, notables in the arts and culture, entrepreneurs and elected officials, and leaders in business and finance locally and throughout the world. A low student-faculty ratio provides Puget Sound students with personal attention from faculty members who have a strong commitment to teaching and offer 1,200 courses each year in more than 50 areas of study. Puget Sound is the only national, independent undergraduate liberal arts college in Western Washington, and one of just five independent colleges in the Northwest granted a charter by Phi Beta Kappa, the nation's most prestigious academic honor society.

PROGRAM NOTES

Notes by Wesley Schulz

Concerto for Bassoon

By Carl Maria von Weber

Born: November 1786 in Eutin

Died: June 5, 1826 in London

Weber is best remembered as the father of German Romantic opera. *Der Freischütz*, for example, is unique for its focus on the supernatural, creative orchestration, special effects and employment of folk melodies. The other side of Weber, however, is his concerti for wind instruments. He wrote a *Concertino for Clarinet and Orchestra* that was so well received that he was immediately commissioned to write two more. Further, such was the popularity of the *Concertino* that other wind players lobbied Weber to write them a concerto. What resulted was the *Concerto in F major* for bassoon. Today's performance will include the second and third movements. Unique to this performance, our soloist, Davis Hampton, will perform the solo bassoon part on bass clarinet.

Symphony No. 1 in D major

By Gustav Mahler

Born: July 7, 1860 in Kalischt, Bohemia

Died: May 18, 1911 in Vienna

Hearing a Mahler symphony is always an event. Mahler viewed the genre of the symphony as a vast musical landscape that "must be like the world. It must contain everything." Indeed, Mahler's music does seem to employ every musical device available from song cycles to a mandolin from a wooden hammer to as many French Horns as one can find. Many of his symphonies are quite long, such as the Third, which clocks in at one hundred minutes. Further, a large number of musicians are often required for his symphonies: the Eighth Symphony alone calls for nearly three dozen brass players and a literal army of singers; hence the sub-title, 'Symphony of a Thousand.'

Today's performance by the University of Puget Sound Symphony Orchestra and the Bainbridge Symphony Orchestra is significant in its own right. This is the first time the BSO has performed a Mahler symphony and it may be the same case for Puget Sound. The musician requirements for

Mahler's First Symphony are significant enough that neither of these two orchestras could easily perform this work on their own. Today's performance, therefore, is a beautiful collaboration between two orchestras, united in celebration with the goal of bringing this exquisite music to life.

As often happens with a first symphony, Mahler wasn't quite sure what to make of his first-born. At various times he called it a Symphonic Poem, a program symphony, or just a symphony. In its original guise it was a symphonic poem in two parts, the first consisting of three movements and the latter, two. A detailed program appeared in the newspaper before it was first performed with literary ideas appended to the various parts and movements. The first part was entitled *From the Days of Youth* with the three movements labeled: *Spring without End*, *Blumine*, and *Under Full Sail*. The second half, *Commedia humana*, had two movements called *Funeral March in the Manner of Callot* and *Dall'inferno al paradiso*. When revising the work Mahler removed the third movement, *Blumine*, entirely (it is sometimes performed separately nowadays) and he added *Titan* to the title of the symphony (only to remove it after his final revision in 1906).

In the end, this all illustrates the competing nature of ideas surrounding classical music in the 1890s. Richard Strauss, a good friend of Mahler's, was pumping out beloved tone poems such as *Til Eulenspiegel*, *Also sprach Zarathustra*, and *Don Quixote*, all of which have clear programmatic elements. Mahler was clearly interested in music that was inspired or directed by programmatic ideas, but in the end he worried that the program would overshadow the music. In its final form, the First Symphony carries no subtitle and movement titles have been removed. Nonetheless, it is important to acknowledge what Mahler wrote in regards to the program as it clearly guided his initial conception and outline of the work.

The first movement opens with Nature "awakening from its long winter sleep." Listen to the static A-natural played seven octaves deep in the strings (many playing harmonics) as birds awaken in the woodwind instruments. Mahler did retain the indication in the first measure of the score, *Wie ein Naturlaut*, or, like the sound of nature. Eventually we

arrive at the primary tune, first intoned by the cellos, which is borrowed from Mahler's previous work, *Songs of a Wayfarer*. Fusing songs with the genre of the symphony was of great fascination to him in his early works and would become ever more clear in his Second and Third Symphonies when vocalists and a chorus join the orchestra. Here, however, the music is purely instrumental despite having its roots in song. The end of the movement builds to a great climax and Mahler tells us that his Hero of the symphony (another initial programmatic element that was later discarded) breaks out in laughter and runs away in the final bars.

The second movement is a mix of the waltz and the ländler, a combination Mahler tinkered with throughout his life. The waltz element is clear by the meter and the emphasis on the downbeat, but it is the quality of the melody that evokes the folk music he heard growing up in Bohemia. Interestingly, the trio section is wistful and nostalgic rather than jolly or happy. The third movement funeral music is a fascinating mix of the sacred and the profane. It opens with the childhood song *Frère Jacques*, but set in the minor mode and slowed to a snail's pace. Parody is a stylistic trait of Mahler's music and this is certainly an example of it. Mahler wrote that the funeral march was inspired by the idea of woodland animals weeping as they bore the body of a hunter to his grave. The music soon ramps up in a sort of Klezmer style (Mahler writes "with parody" in the score) before disintegrating into yet another quote from *Songs of a Wayfarer*. Audiences then and today are often puzzled by what they hear. Are you supposed to cry or laugh? What was the meaning of spooky music set side by side with the irreverent? There is no answer, but the music is in the end, great fun.

The Finale bursts forth with a guttural scream in the winds setting the course for a whirlwind of music. The journey, of course, is a heroic one as the music seeks to put an end to D minor and to embrace D major with triumph. Fingerprints of Mahler's symphonic style abound: the woodwinds frequently thrust the bells of their instruments in the air aiming their sound directly at listener's heads. Additionally, at the end of the symphony the French Horns are instructed to stand and "drown out" the rest of the orchestra as they embrace the hero's tune. The conclusion is a powerful one and is a fitting end to

today's celebration of bringing together two great orchestras of the Pacific Northwest.

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, Juneau Symphony, and the Venice Symphony Orchestra.

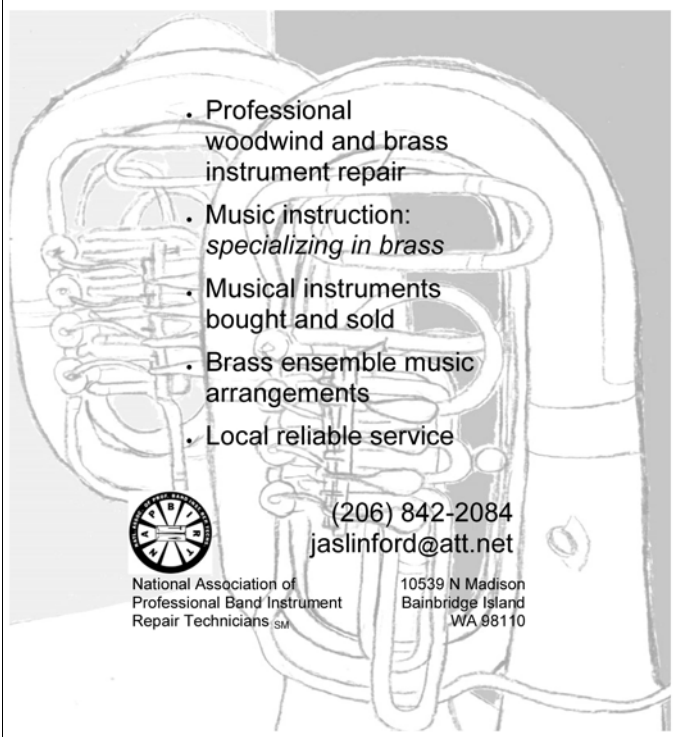
DAVIS HAMPTON, BASS CLARINET



Davis, a concerto/aria competition winner, performs as clarinetist and bass clarinetist with the Puget Sound Wind Ensemble and Symphony Orchestra. His teaching experience includes serving as the assistant conductor for Puget Sound Concert Band, serving as section coach for Puget Sound Youth Wind Ensemble, and

practicum work in various local public schools. Hampton is pursuing a degree in clarinet performance and has studied conducting with Gerard Morris and clarinet with Jennifer Nelson.

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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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