

41st Annual Season
2013 – 2014

BAINBRIDGE
SYMPHONY ORCHESTRA
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

Pura Vida!

featuring

Emma McGrath, violin

Saturday, May 31, 2014, 7:30 p.m.
Sunday, June 1, 2014, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island

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!

THE PROGRAM

España Cañí..... Pascual Marquina/arr. Isaac
(1873-1948)

Habanera.....Emmanuel Chabrier
(1841-1894)

Preludio No. 1.....Alfonso Leng
(1884-1974)

Symphonie espagnole, op. 21.....Edouard Lalo
Allegro non troppo (1823-1892)
Scherzando
Intermezzo
Andante
Allegro

Emma McGrath, violin

...intermission...

Danzas fantásticas, op. 22Joaquín Turina
Orgía (1882-1949)

El amor brujo (Love, The Magician): Ballet Suite Manuel de Falla/orch. Ryden
(1876-1946)

Huapango.....José Pablo Moncayo
(1912-1958)

Please join us in thanking BSO Season Sponsors Columbia Bank and the Fletcher Bay Foundation. BPA and BSO are supported, in part, by the Bainbridge Community Foundation, Kitsap Community Foundation, and One Call for All. Finally, we're pleased to support Helpline House as our Special Community Partner.

Bainbridge Symphony Orchestra is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization.



BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

FIRST VIOLIN

Pat Strange, *Concertmaster*
Justine Jeanotte
Alan Francescutti
Meta Newlin
Kay Jensen
Pete Wiggins

SECOND VIOLIN

George Sale, *principal*
Kathie Peron-Matthews
DeeAnn Sisley
Dan Brown
Ingrid Ryan
Molly Suhr
Clara Hanson
Jue Pu

VIOLA

Jenny Weaver, *principal*
Len Hembd
Kathy Connelly
Julie Katana
Virginia Richter

CELLO

Barbara Deppe, *co-principal*
Christine Edwards
Arlayne Easeman
Rob Carson
Pam Harlan
Sandy Kienholz
Peggy Thurston
Stephanie Schmidt
David Durfee

BASS

Janet Marie, *principal*
Gianna Gorski
Jon Brenner

FLUTE

Lisa Hirayama, *principal*
Jared LeClerc
Alysa Treber, *piccolo*

OBOE

Amy Duerr-Day, *principal*
Alicia Moriarty

CLARINET

Patricia Beasley, *principal*
Howie O'Brien

BASSOON

Jamael Smith, *principal*
Paul Stirling

FRENCH HORN

Blake Yarbrough, *guest principal*
Jeff Jensen
Kestrel Wright
Ron Gilbert

TRUMPET

Chris Thomas, *principal*
Nick Neidzwski
Alex Wolfe

TROMBONE

Max Karler, *principal*
Bud Parker
Richard Heine, *bass trombone*

TUBA

Jas Linford, *principal*

TIMPANI

Susan Tolley, *principal*

PERCUSSION

Art Whitson, *principal*
Katie Lee
Scott Lindquist
Nick Tolley

HARP

Jennifer Burlingame, *principal*

GENERAL MANAGER

Clara Hanson

PERSONNEL MANAGER

Max Karler

STAGE MANAGERS

Barbara Deppe
Jon Brenner

LIBRARIAN

Kathie Peron-Matthews

SPECIAL THANKS

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**.

PROGRAM NOTES

By Wesley Schulz

España Cañí

By Pascual Marquina Narro, arr. Merle Isaac

Born 1873 in Zaragoza, Spain; Died 1948

Pascual Marquina was born in Zaragoza, Spain into a musical family. Throughout his life he worked with municipal and military bands. He was a singer and piccolo player and discovered early on that he had a knack for composing. His style is heavily nationalistic and steeped in Spanish folklore. Marquina composed *España Cañí* in 1925, and it has become one of the most celebrated and recognized examples of pasodoble (a Spanish couples dance modeled on the sound, drama, and movement of a bullfight).

Habanera

By (Alexis-)Emmanuel Chabrier

Born January 18, 1841 in Ambert, Puy-de-Dome; Died September 13, 1894 in Paris

Chabrier was a French composer and pianist working in the late nineteenth century. He studied law and worked for the government until his desire to compose full time overwhelmed him. Chabrier wrote in several musical idioms including opera, song, and piano as well as a handful of orchestral works. In 1881 he visited Spain which inspired him after hearing Andalusian dances and songs. Upon returning to France he wrote his most famous work, *España*. A few years later in 1885 he wrote *Habanera* for piano, later expanding it for full orchestra.

The habanera has a complicated history. “Habanera” is the term used outside of Cuba for the Cuban contradanza. Rhythmically speaking it is based on an African motive. The habanera was the first dance form to be exported from Cuba reaching a worldwide audience. Usually in 2/4 time, graceful and sung as well as danced, the habanera stands as one of the most recognized dances in the world.

Preludio No. 1

By Alfonso Leng

Born February 11, 1894 in Santiago; Died November 11, 1974 in Santiago

Alfonso Leng did not have any formal musical training outside of a year of classes at the Santiago National Conservatory. Leng was an enthusiast and primarily self-taught musician. For his professional work Leng was a dentist who became the first Dean of the Faculty of Dentistry at the University of Chile in 1945. Little is known of his *Preludio No. 1*. Leng wrote several preludes for piano but it does not appear that this orchestral work is an orchestration of those pieces. Grounded in C major, constructed in simple melodic form, and lyrical throughout, this piece is a little known gem from the heart of Chile.

Symphonie espagnole, op. 21

By 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, 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.

Danzas fantásticas

By Joaquin Turina

Born December 9, 1882 in Seville; Died January 14, 1949 in Madrid

As with many other composers on today's program, Joaquin's father did not want him to be a composer. But as we have learned, most of the composers on the program chose to follow their heart and write music. So it was with Joaquin Turina. He was a conductor, pianist, and composer and was a contemporary of de Falla, Albéniz, and Granados. His *Danzas fantásticas* was composed in 1919 first for piano and then for orchestra. The work is in three movements corresponding with different types of Spanish dances. We will perform the third and final movement, *Orgía*, a *farruca* from Andalusia.

Danzas fantásticas is Turina's most famous work, fiery and brilliant. Each movement contains an inscription taken from a novel, *La Orgía* by the Sevillian author José Más. The music is not meant to be a literal interpretation of the text but rather an opaque reflection. Turina states, "The three inscriptions have something in common with the musical, and in a way, the choreographic spirit of the three dances. They are states of soul, expressed in rhythm, in accordance with the eternal law of contrast." The inscription for the third movement reads: *The fragrance of flowers is mingled with the bouquet of the manzanilla vine, and from the bottom of the slender glasses, filled with incomparable wine, joy rose like incense.* This music is impassioned and energetic, pleasantly overwhelming the emotional senses.

Suite from El amor brujo

By Manuel de Falla

Born November 23, 1876 in Cadiz, Spain; Died November 14, 1946 in Alta Gracia, Argentina

Manuel de Falla lived at a time when many composers were drawing upon their native lands for inspiration. Bartók was romping around the countryside of Hungary, Vaughan Williams in England and Stravinsky active in Russia. De Falla's work drew heavily upon styles native to Spain but he has not been found to have quoted folk material directly. His orchestration is thought to be influenced by the Impressionists, a group he admired after moving to Paris in 1907. Toward the end of his life de Falla came to Argentina after the disruption of the Spanish Civil War.

El amor brujo is unique in that it occupies its own genre: it is neither a ballet nor a song cycle, yet it contains both dance and vocal numbers with orchestra. It was written for Pastora Imperio, a member of a gypsy family, who was famed for her beauty and dancing. She asked de Falla for a work in which she could both sing and dance and *El amor brujo* is the result. In one act and two scenes, the story told is that of Candelas, who is trying to move on after the death of her lover. Her lover keeps appearing in the form of a spirit and tries to keep Candelas from a new lover, Carmelo. For the music de Falla drew upon Andalusian folk materials (but with original music) infused with the style of gypsy music. The suite performed tonight is a condensed and re-orchestrated version by William Ryden that preserves the main material such as *Ritual Fire Dance*.

Huapango

By José Pablo Moncayo

Born June 29, 1912 in Guadalajara, Mexico; Died June 16, 1958 in Mexico City

José Pablo Moncayo had an outstanding education in composition. He studied with Carlos Chévez at Mexico City Conservatory and with Aaron Copland (himself fascinated by the diversity of musical styles in Central and South America) at Tanglewood in the summer of 1932. Moncayo first made money as a jazz pianist in the 1920s before shifting to composition. His style combines traditional Mexican folk music with modern compositional style and practices. *Huapango* was composed very early in his career and has become one of his most popular works for orchestra. A huapango is a combination of voice, dance, and instrumental accompaniment. On a field trip to Alvarado Moncayo observed such a dance and did his best to transcribe what he heard despite the fact that the melody was never heard the same way twice. The work is in a three-part form with the central section being more subdued and melodic while the outer sections are driven by cross-rhythms, with solos from the trumpet, trombone and harp and sparkling orchestral color.

WESLEY SCHULZ, MUSIC DIRECTOR



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 virtuosi 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 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.

EMMA MCGRATH, VIOLIN



Photo: Yuen Lui

Heralded as a “First-magnitude star in the making” by the Seattle Times, British violinist Emma McGrath made her London debut aged 10 in the Purcell Room and at 14 she performed Bruch’s Violin Concerto No. 1, in the Queen Elizabeth Hall with the London Philharmonic Orchestra, broadcast live on Classic FM. She has since performed with many professional ensembles and orchestras, and has played in France, Belgium, the Czech Republic, Brunei, Malaysia, Hong Kong, Russia, Israel, the UK and the USA as a soloist.

In 1999 she won Cumbria’s Keldwyth Award, and in 2002 she was a National String Finalist in the BBC Young Musicians Competition, broadcast on UK TV and radio. In 2002 she was awarded the Mozart prize in the International Yampolsky Violin Competition in Russia, and consequently performed with the Moscoviya Chamber Orchestra in the Great Hall of the Tchaikovsky Conservatoire, Moscow. With the Panormo Quartet she won the Helen Just and Susan Connell prize for string chamber music, and played at

the Wigmore Hall. Emma has given many recitals in Europe and the USA, and has a strong interest in contemporary works, having had several specially written for her. She features on the CD 'Defiant Dames' in aid of breast cancer. With the Celtic band Tarras she recorded 'Rising' which reached No. 1 in the Folk charts and was voted Mojo's Folk Album of the Month, and toured Germany, Holland and the USA. She also sings professionally (her debut CD 'The Girl Stands' is an eclectic mix of violin, fiddle, and vocal music), and is a published and recorded composer.

She is a graduate of the Keshet Eilon Violin Mastercourse in Israel and the Bowdoin Summer Music Festival in Maine, USA, and was awarded a Jerwood Scholarship to study at the International Musician's Seminar in Prussia Cove, where she was invited back to play amongst internationally renowned musicians in the Open Chamber Music course. She was awarded the Ernest Cooke Scholarship to attend the Lake District Summer Music Festival, and has been a fellow of the Tanglewood Music Center, USA, where she gave a concerto performance and was awarded the Violin Prize. Emma has also been a member of the National Youth Orchestra of Great Britain, the National Repertory Orchestra, USA, and the UBS Verbier Festival Orchestra, Switzerland.

Emma graduated with a BMus(Hons) First Class from the Royal College of Music where she was a Foundation Scholar and Concertmaster of every ensemble. She studied violin with Ani Schnarch and singing with Margaret Cable and was generously supported by the Emerton-Christie Trust. Emma has also received awards from the Martin Musical Scholarship Fund, the Edmund Castle Trust, the Musicians Benevolent Fund, the Tillett Trust and the Countess of Munster Musical Trust.

Emma completed her MMus and Artist Diploma in America at Carnegie Mellon University in Pittsburgh, studying with Andrés Cardenés. Whilst there she was Concertmaster of every orchestra and was a member of The Starling Quartet, with whom she toured China and played at Steinway Hall, NYC. She won the 2004 Concerto Competition, and was the winner of the faculty nominated Violin Scholarship twice. She also won the inaugural Gindroz Travel/Study prize, for independent travel and research in music and architecture in Europe. In 2006 she was invited to be a member of Pi Kappa Lambda, America's national music honour society, in recognition of her high level of musical achievement and academic excellence.

In 2007 she was a winner of the Pittsburgh Concert Society's major auditions.

Emma became the Associate Concertmaster of the Seattle Symphony Orchestra in 2009, having previously been the Assistant Concertmaster of the Colorado Symphony Orchestra. Prior to this, Emma performed with the Pittsburgh Symphony Orchestra and the Chicago Symphony Orchestra, and toured Australia and Japan with the Australian Chamber Orchestra. She currently teaches at Seattle University and also maintains a private teaching studio. Emma loves exploring the wonderfully varied musical life that Seattle has to offer – which includes playing concerti and recitals, adjudicating, presenting Masterclasses, chamber music, composing, singing, baroque violin, and various styles of fiddling!



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NOVEMBER 8 & 9, 2014 TCHAIKOVSKY'S FIRST PIANO CONCERTO

Featuring Anastasia Solomatina (piano)

SHOSTAKOVICH: Festive Overture

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KALINNIKOV: Symphony No. 1 in G minor

Indulge yourself with this intoxicating program from Russia as pianist Anastasia Solomatina dazzles audiences with her energy and technical flair.

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Featuring Gunnar Folsom (timpani), Mark Salman (piano), and the Community SING! Chorus

STRAUSS, R.: Introduction to Also sprach Zarathustra

PUTS: Millennium Canons

COPLAND: Down a Country Lane and Variations on a Shaker Melody

DAUGHERTY: Raise the Roof!

DVOŘÁK: American Suite

BEETHOVEN: Choral Fantasy

This special program is one of celebration, community and the American spirit. We'll showcase our brand new set of timpani thanks to the generous support of the Fletcher Bay Foundation.

APRIL 18 & 19, 2015 SHAKESPEARE: COMEDY AND TRAGEDY WITH THE BPA SHAKESPEARE SOCIETY

Featuring Bainbridge Island Youth Orchestra and the Winner of the 2015 Young Artist Competition

NICOLAI: The Merry Wives of Windsor Overture

MENDELSSOHN: Selections from A Midsummer Night's Dream

TBA: Young Artist Concerto Competition Winner

BERNSTEIN/PERESS: West Side Story Overture

BEETHOVEN: Coriolan Overture

TCHAIKOVSKY: Romeo & Juliet Fantasy Overture (1880)

BSO teams with The BPA Shakespeare Society to present music and drama from and inspired by the works of Shakespeare.

MAY 30 & 31, 2015 GERSHWIN'S PIANO CONCERTO

Featuring Anne Marie Cherry (horn) and Johan Botes (piano)

DEBUSSY: L'après-midi d'un faune

WAGNER: Tristan und Isolde: Prelude and Liebestod

STRAUSS, R.: Concerto for Horn No. 1 in E flat major

STRAUSS, R.: Feierlicher Einzug

GERSHWIN: Piano Concerto in F major

BSO commemorates the 150th anniversary of the birth of Richard Strauss and concludes the season with Gershwin's jazzy Piano Concerto in F major.

Performances: Saturdays @ 7:30 & Sundays @ 3:00 p.m.

Use the Season Subscription Order Form inserted in this program to get a jump start on next season's enticing lineup. Simply make your selections and submit your completed form along with payment to the BPA Box Office. Forms may also be downloaded at bainbridgeperformingarts.org/products/2015-season.

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