

BAINBRIDGE  
**SYMPHONY ORCHESTRA**

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

PRESENTS

# *New Beginnings*



Photo: Ben Kirby

Featuring Music Director  
and Conductor  
**Wesley Schulz**

**November 12 & 13** Sat. at 7:30 p.m. & Sun. at 3 p.m.

Pre-concert chat: Saturday at 6:45 p.m. & Sunday at 2:15 p.m.

THE PROGRAM

**BRAHMS**  
Academic Festival  
Overture, op. 80

**WHITACRE**  
October

**BIZET**  
Carmen: Suite No.1

**SIBELIUS**  
Andante Festivo

**RACHMANINOFF**  
Caprice bohémien, op. 12

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# Bainbridge Symphony Orchestra

Wesley Schulz, MUSIC DIRECTOR & CONDUCTOR

## FIRST VIOLIN

Pat Strange, *Concertmaster*  
Justine Jeanotte  
Alan Francescutti  
Meta Newlin  
Timothy Buck  
Lea Fetterman  
Kian Ashabi

## SECOND VIOLIN

George Sale, *principal*  
Kathie Peron-Matthews  
Kay Jensen  
Jue Pu  
Molly Suhr  
Kirsten Branson-Meyer  
Clara Hanson

## VIOLA

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

## CELLO

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

## BASS

Janet Marie, *principal*  
Rich McAllister

## FLUTE

Lisa Hirayama, *principal*  
Alicia Edgar, *piccolo*  
Lilach Somberg

## OBOE

Susan Jacoby  
Anna Marx, *English Horn*

## CLARINET

Patricia Beasley, *principal*  
Howard O'Brien

## BASSOON

Jennifer Ward  
Nick Cruz  
Michael Murray, *contrabassoon*

## FRENCH HORN

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

## TRUMPET

Terry Nickels, *principal*  
Kevin Gilman

## TROMBONE

Paul Meehan  
Timothy McCarthy  
Richard Heine, *bass trombone*

## TUBA

Jas Linford

## TIMPANI

Susan Tolley, *principal*

## PERCUSSION

Art Whitson, *principal*  
Scott Lindquist  
Nick Tolley  
Lainey Lee  
Anna Thackray

## HARP

Jennifer Burlingame

## GENERAL MANAGER

Jenny Weaver

## PERSONNEL MANAGERS

Lisa Hirayama  
Patricia Beasley

## STAGE MANAGER

Barbara Deppe

## LIBRARIAN

Kathie Peron-Matthews

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



Bainbridge Symphony Orchestra presents

## **New Beginnings**

**Wesley Schulz, Music Director & Conductor**

**Academic Festival Overture, op. 80**  
**Johannes Brahms (1833-1897)**

**October**

**Eric Whitacre (b. 1970)**  
*trans. Paul Lavender*

**Carmen: Suite No. 1**  
**Georges Bizet (1838-1875)**  
*Prélude & Aragonaise*  
*Intermezzo*  
*Seguedille*  
*Les Dragons d'Alcala*  
*Les Toréadors*

~ Intermission ~

**Andante Festivo**  
**Jean Sibelius (1865-1957)**

**Caprice bohémien, op. 12**  
**Sergei Rachmaninoff (1873-1943)**

## 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 Spohr.

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.

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Bainbridge Choral is supported in part by San Carlos Restaurant and receives additional funding through One Call for All.

## Program Notes

By Wesley Schulz, unless otherwise noted

### Academic Festival Overture, op. 80

By Johannes Brahms

Born May 7, 1833 in Hamburg;  
died April 3, 1897 in Vienna

In modern times it is all but expected that budding composers attend college. Attendance assumes one will learn the foundations of music theory, history, orchestration, instrumentation and so forth, all necessary elements in composition. Yet some of the best-known composers never went to college. Johannes Brahms certainly did not. Indeed, Brahms is infamous for having spent many late nights as a youth playing piano in Hamburg...at the brothels. Of course, the stories go, his talent allowed him to simultaneously play drinking songs for customers from memory while reading a book propped up on the music shelf. Now there is an education.

Brahms was offered his first honorary doctorate in 1876 by Cambridge University. He declined the honor not only for his distaste in sea travel but after hearing of extravagant plans for celebration by the university. A few years later in 1879, however, he was offered another honorary doctorate from the University of Breslau. This time Brahms accepted and sent a postcard of thanks. It was mentioned to him by a friend that a postcard was not likely enough of a "thank you" and that a composition was expected. Brahms acknowledged this fact and wrote his "Academic" overture in the summer of 1880 while vacationing at Bad Ischl.

The thematic content of the overture draws upon four student beer-hall tunes indicating the overture is more focused on the "Festival" part of the title than the "Academic." The tunes employed are "Wir hatten gebauet ein staatliches haus" (We Have Built a Stately House), "Hochfeierlicher Landesvater" (Most Solemn Song to the Father of the Country), "Was kommt dort von der Höh?" (What Comes There from on High?) and "Gedaueamus igitur" (Therefore, let us be merry). The overture is one of Brahms's most frequently performed works and it is not surprising with its rambunctious bassoons, cross cutting rhythmic patterns and glittering cascades of running scales that bring the overture to a rousing conclusion.

## October

By Eric Whitacre, scored for strings /  
percussion by Paul Lavender

Born in Nevada in 1970

*Notes by the composer*

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

### Carmen Suite No. 1

By Georges Bizet, edited by Fritz Hoffmann

Born October 25, 1838 in Paris;

died June 3, 1875 near Paris

*Carmen* is an *opera comique* in four acts with a libretto by Henri Meilhac and Ludovic Halévy based on the novel by Prosper Mérimée. The premiere took place at the "family" opera house, Opéra-Comique in Paris in March of 1875. The first run was considered a failure after 48 performances and sagging ticket sales (tickets couldn't even be given away by the end). But today the opera is unanimously recognized as one of the greatest, and certainly one of the most performed, operas ever written. The problems inherent in the premiere likely had to do with the Paris venue. The Opéra-Comique was an opera house that performed light-hearted, bourgeois type works. *Carmen* blurred the distinction between serious and comique opera. Shocking to audiences at the time was the frank, sexual nature of Carmen, women smoking and playing cards on stage, and the on-stage death of Carmen in the last act. When the opera opened in Vienna in October of 1875 it was warmly received and soon after opened in opera houses the world over.

The opera is set in Seville, Spain in 1820. The main character, Carmen, is a sensuous gypsy who engages in free love with a fiery temper. She seduces a soldier, Don José, but later loses interest. Don José, meanwhile, in love with Carmen rejects his former love, leaves his position as a soldier and joins a band of smugglers. When Carmen turns her

attention to the bullfighter Escamillo, in a rage of jealousy, Don José murders Carmen.

Fritz Hoffman assembled two orchestral suites from the opera for concert performances. No attempt is made in the orchestral suites to follow the action of the opera, they are merely presentations of some of the most memorable and dazzling music Bizet ever wrote.

### **Andante Festivo**

By Jean Sibelius

Born December 8, 1865 in Hämeenlinna;  
died September 20, 1957 in Järvenpää

Finnish composer Jean Sibelius was commissioned in 1922 to write a work honoring the 25<sup>th</sup> anniversary of a sawmill near his country home. He accepted and wrote a short piece for string quartet titled *Andante Festivo*. Later, in 1938, Sibelius was asked for a contribution for an international radio broadcast from Finland in honor of the opening of the New York World's fair. Sibelius chose to use a reworking of *Andante Festivo* in which he added a part for double bass and a small part for timpani (the latter being omitted in tonight's performance).

What is curious about the evolution of this piece is that after the 1922 commission Sibelius struggled to continue to compose. He suffered from depression and alcoholism and more and more retreated from public view. He did conduct the 1938 radio broadcast making this one of his last public appearances. The piece was played at the composer's funeral in 1957.

The music of this short work is curious given its title. The music is not overtly celebratory, in fact, the tone, although beautiful, is solemn. The melody itself is lush and conveys a quality of seamlessness. Although the original commission was from a sawmill, a mechanical operation, there is no sense of it in the work, only broad chords and rich colors. Indeed, Sibelius's constant source of inspiration, nature, is much more likely to have influenced this work. At the time of the work's premiere the world was quickly changing with another war on the horizon. Those that heard the piece were probably accurate in their description of the music as being an emotional balm to a world about to be torn again by conflict.

### **Capriccio Bohemien, op. 12 (Capriccio on Gypsy Themes)**

By Sergei Rachmaninoff

Born March 20/April 1, 1873, in Oneg;  
died March 28, 1943, in Beverly Hills, CA

Rachmaninoff was one of the last great Russian Romantics. As a composer, pianist, and conductor, he was held in high esteem throughout his career. Although his piano performance slightly eclipsed his fame as a composer, several of his works are a part of the standard orchestral repertory. Many of his compositional style traits such as extreme lyricism, brilliant orchestral color, and expansive breadth can be found in his early work *Capriccio Bohémien*.

Composed in 1894, this work does not identify with themes of Bohemia or Czech culture as an initial reading of the title might suggest. Rather the melodic substance of the work is drawn from Gypsy tunes. Rachmaninoff's subtitle relates this: "Capriccio for large Orchestra, Based on Gypsy Themes." The work can be sectionalized, but heard as a whole the listener will realize that the work is held together with a single leading theme. Instead of varying the theme over the course of the eighteen-minute work Rachmaninoff subtly alters the mood and color of the piece through a kind of metamorphosis. The theme remains intact throughout, but it is cast in varying lights and takes different shapes as the work unfolds.

The opening of the work is dark and contemplative with a persistent rhythm on the timpani. The melody explodes to life shortly thereafter intoning the theme that will return in varying guises throughout the work. Melancholy resumes but quickly dissipates upon the entrance of the solo clarinet, and then flute singing a melody of rapturous love. Taken over by the string section the mood becomes charged with emotion as the melodic line surges forward and backward crying out to the heartstrings. After a brief dialogue between solo cello and winds the leading theme returns for the remainder of the work. Gaining speed and volume through to the end, animated presentations of the theme evoke excitement and exuberance from every member of the orchestra.

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THE PROGRAM

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No. 1 in G minor, op. 26

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