BAINBRIDGE SYMPHONY ORCHESTRA
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR
presents
The Grand and the Pastoral
with Elizabeth Lee, cello
Works by SMETANA • RESPIGHI
TCHAIKOVSKY • BEETHOVEN

February 23 & 24
Saturday at 7:30 p.m. &
Sunday at 3:00 p.m.
Pre-concert chat Sunday @ 2:15

Celebrating 40 years
of symphonic music
on Bainbridge Island!

200 MADISON AVENUE NORTH
www.bainbridgeperformingarts.org
Photo: Stewart Daniels
FIRST VIOLIN
Pat Strange, Concertmaster
Justine Jeanotte
Meta Newlin
Lea Fetterman
Alan Francescutti
Peggy Brady
David Moore
Jon Graber

SECOND VIOLIN
George Sale, principal
Kathie Peron-Matthews
Jue Pu
Ingrid Ryan
Kirsten Branson-Meyer
Dee/Ann Sisley
Kay Jensen
Clara Hanson

VIOLA
Jenny Weaver, principal
Len Hembd
Katie Gildner
Virginia Richter
Julie Katana
Lenard Bonifaci *

CELLO
Barbara Deppe, principal
Leeanna Glasby
Priscilla Jones
Sandy Kienholz
Peggy Thurston
Pam Harlan
David Durfee
Rob Carson
Stephanie Schmidt
Christine Edwards

BASS
Janet Marie, principal
Gianna Gorski

FLUTE
Jared LeClerc
Erica Wollenberg

PICCOLO
Lisa Hirayama

OBOE
Amy Duerr-Day, principal
Ursula Sahagian

ENGLISH HORN
Susan Scott

CLARINET
Patricia Beasley, principal
Howard O’Brien

BASSOON
Elaine Walters
Janet Eary

FRENCH HORN
Amy Robertson, principal
Richard Davis
Jeff Jensen
David Baines

TRUMPET
Terry Nickels, principal
Chris Thomas

TROMBONE
Drew Jackson
Jean Black
Richard Heine, bass trombone

TUBA
Jas Linford

TIMPANI
Susan Tolley, principal

PERCUSSION
Art Whitson, principal
Scott Lindquist

HARP
Jennifer Burlingame

GENERAL MANAGER
Jenny Weaver

PERSONNEL MANAGERS
Lisa Hirayama
Patricia Beasley

STAGE MANAGER
Barbara Deppe

LIBRARIAN
Kathie Peron-Matthews

* In memoriam

Our Supporters

Bainbridge Performing Arts (BPA) gratefully acknowledges the many individuals and businesses whose support was vital to this performance, including the Rotary Club of Bainbridge Island for their generous donation of the celesta, and the Bainbridge Community Foundation for ticket scanning and concession equipment.

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Bainbridge Symphony Orchestra presents

The Grand and the Pastoral

Wesley Schulz, Music Director & Conductor
Elizabeth Lee, cello

Vyšehrad, from Má vlast
Bedřich Smetana (1824-1884)

Adagio con variazioni, for Violoncello & Orchestra
Ottorino Respighi (1879-1936)
Elizabeth Lee, cello

Variations on a Rococo Theme, op. 33
Piotr Ilyich Tchaikovsky (1840-1893)
Rev. Fitzenhagen
Elizabeth Lee, cello

~ Intermission ~

Symphony No. 6 in F major, op. 68
Ludwig van Beethoven (1770-1827)
Awakening of Cheerful Feelings on Arrival in the Country
Scene by the Brook
Merry Gathering of the Countryfolk
Thunderstorm
Shepherd’s Song, Glad and Grateful Feelings After the Storm

The Bainbridge Symphony Orchestra’s 40th Anniversary Season is dedicated to the memory of longstanding violist and founding member of the BSO, Leonard Bonifaci.
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.”

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 Jirbo, Kirk Trevor, Bridge-Michael 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.

Elizabeth Lee, cello

Originally hailing from New York, cellist Elizabeth Sook-Hee Lee has performed extensively as a soloist, chamber musician, and orchestral player. Lee recently graduated with her DMA in Cello Performance at the University of Texas -Butler School of Music studying with the Miró Quartet cellist Joshua Gindele.

She began cello studies at the age of 9 and continued her studies at the Juilliard School’s Pre-College Division with Andre Emelianoff. Lee continued her studies at Rice University’s Shepherd School of Music (BM) studying with Norman Fischer and at the San Francisco Conservatory of Music (MM Chamber Music) studying with Jean-Michel Fonteneau. Her principal teachers have also included Timothy Eddy, Hyung-Won Chang, and Michael Kannen.

Lee was a prize-winner in the Yonkers Enrico Fermi Concerto Competition resulting in a performance with the Yonkers Philharmonic Orchestra. She was also a winner of the University of Texas- Butler School of Music String Concerto Competition. Her performance was nominated by the Austin Critics Table Awards for Best Instrumentalist. Lee has also performed as a chamber musician and recitalist in esteemed halls including the Overture Center, Alice Tully Hall and Carnegie Hall.

As a chamber musician, she has performed with such artists as Ian Swensen, Jorja Fleezanis, Bonnie Hampton, Joel Krosnick, Jean-Michel Fonteneau, eighth blackbird, Bang On A Can All-Stars, and the Colorfield Ensemble.
Lee is a founding member of the Sonorous Ensemble premiering many newly composed works. In addition, Lee has performed in masterclasses for Mstislav Rostropovich, Paul Katz, Desmond Hoebig, and Colin Carr. As an orchestral musician, Lee has performed with the Austin Symphony, Monterey Symphony, Santa Cruz Symphony, and the San Francisco Lyric Opera. Lee has also ventured beyond classical music and has recorded and performed with the Christian rock band Future of Forestry and toured with Fernando Ortega.

In addition to performing, Lee is a dedicated teacher and has served on the faculties of the University of Texas at Austin String Project and the Austin Chamber Music Center as well as maintaining her own independent teaching studio. She is currently faculty at Texas Lutheran University. Visit online at www.lizleeworld.com.

**Program Notes**

By Wesley Schulz, unless otherwise noted

**Vyšehrad, from Má vlast**  
**(The High Castle, from My Fatherland)**  
By Bedřich Smetana

Born March 2, 1824 in Litomyšl, east of Prague  
Died May 12, 1884 in Prague

Vyšehrad is the first of six tone poems in Smetana’s suite Má vlast, or The Fatherland. Each of the six works in the suite has an association with Czech history or legend. The most frequently performed tone poem of the suite is the Moldau. Today’s concert, however, features Vyšehrad, named after the fortress in Prague. The music reflects all that could, or perhaps did, occur inside and outside the walls of this magnificent structure. Festivals, weddings, battles, wars, tournaments and so forth are all brought to mind upon hearing this music. In regards to the other five tone poems, Vltava and From Bohemia’s Fields and Forests represent the Czech countryside and people. Tábor and Blaník deal with aspects of the Hussite wars. Šírka is a drama based on the legend of the Czech amazon.

V.V. Zeleny wrote the following in the first published edition of Vyšehrad after speaking with the composer:

Within sight of the majestic Vyšehrad rock the poet’s recollection of the distant past is conveyed to the sound of Lumír’s harp. Amid these sounds Vyšehrad rises up in its former magnificence, crowned with the glistening golden holy of holies and the proud seat of the Premyslide princes and kings, replete with martial splendor. Here in the castle, to the joyful fanfares of trumpets and drums, valiant chivalry is ostentatiously mounted; here the troops go down noisily to their victorious battles, their armor gleaming in the glare of the sunshine. Vyšehrad vibrates with sublime hymns and celebrations of victory.

While yearning for the long lost glory of Vyšehrad, the poet witnesses its destruction. The passions unleashed in ferocious battles result in the fall of the lofty towers, the burning of the sanctuary and the destruction of the princely seat. In place of sublime hymns and victory celebrations, Vyšehrad shakes with war’s wild uproar.

The dreadful storm is stilled. Vyšehrad remains a forlorn relic of its former glory. Lamentably, the echo of Lumír’s long silent song ceases to resound among the ruins.

**Adagio con variazioni for cello and orchestra**  
By Ottorino Respighi

Born July 9, 1879 in Bologna  
Died April 18, 1936 in Rome

Despite its overwhelming beauty and delicate spinning of sound, little is known about this gem for solo cello and orchestra. We do know it was written very early in Respighi’s life in 1902 as a work for cello and piano. In 1921 it was expanded into a piece for cello and orchestra. Some believe this work may be the second movement of an otherwise lost concerto. The dedicatee of the piece, Antonio Certani, is said to be the composer of the theme. The work opens with the solo cello presenting the theme accompanied by a walking bass line in the orchestra cellos and basses and a counter-theme in the bassoon. In the six variations that follow Respighi makes colorful use of the orchestra and soloist augmenting tempo, rhythmic durations, key and orchestration. One of the most interesting moments comes in the middle of the work in which the English Horn and solo cello share the spotlight in a somber and lamenting variation presented in a recitative manner. The work closes with a tutti orchestra statement of the theme followed by the solo cello in its uppermost register colored by accompanying harp arpeggios.

**Variations on a Rococo Theme, op. 33**  
By Piotr Ilyich Tchaikovsky (Fitzenhagen version)

Born May 7, 1840 in north Votkinsk, Russia  
Died November 6, 1893 in St. Petersburg

Tchaikovsky wrote his Variations on a Rococo Theme for cello and orchestra in 1876. The dedicatee was the young Wilhelm Karl Friedrich Fitzenhagen, principal cellist of the Orchestra of the Imperial Russian Music Society and a professor at the conservatory in Moscow. Throughout history composers have “looked back” at bygone eras of music history drawing inspiration from predecessors. In this case Tchaikovsky must have been thinking of the 18th century, as recorded and performed.
The only programmatic symphony of Beethoven’s oeuvre, Beethoven’s Sixth Symphony, the so-called Pastoral symphony, is as tranquil as it is cheerful. In five movements, the symphony takes the listener on a journey that begins with arriving in the countryside on a beautiful morning, continues along a creek bed, runs into a gathering of dancing country folk, endures a frightening thunderstorm and ends with thanksgiving over the passing of the storm and resumption of day to day life. The work as a whole is infused with elements of nature. The first movement, for example, mirrors the idea of repetition in nature. Just as there are innumerable blades of grass in an open field that will continue to grow and thrive for all time, so Beethoven repeats motives over and over in reflection of nature’s multiplicity. At times he goes so far as to repeat an idea for twenty or more measures with only subtle changes in dynamics in order to convey the endless and evolutionary aspects of nature. The emotional result is cathartic in its elicitiation of peace and ease within the listener.

The second movement, water music essentially, also contains a small cast of characters taken from nature. In the closing measures, listen to the conversation between the nightingale, quail and cuckoo played by the woodwinds. The third movement is a series of dances for happy couples. This music is robust and bustling with an energy that has hitherto not been heard. The merriment is cut short, however, by the first drops of rain in the in the fourth movement, the Storm. The piccolo and timpani make a cameo appearance in this music to add to the drama of the storm as lighting flashes (listen to the violins) and thunder cracks. The storm eventually breaks, however, ushering in the final movement in which all give thanks for the passing of the storm. The symphony ends as tranquil as it began in perfect cyclic fashion, just like nature intended.

**Symphony No. 6 in F major, op. 68 (Pastoral)**

*By Ludwig van Beethoven*

**Born December 17, 1770 in Bonn**

**Died March 26, 1827 in Vienna**

On December 22, 1808 two symphonies of opposite character were premiered on a cold winter night in Vienna. One symphony was a journey from darkness to light filled with agitated rhythms and dissonant harmonies. The other was as serene as the rising sun with lush sounds from the string section and soothing melodies from the woodwinds. Indeed, hearing Beethoven’s respective Fifth and Sixth Symphonies that night must have been a roller coaster for the emotions.

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**Winners of the BSO’s 2013 Young Artist Competition**

The Bainbridge Symphony Orchestra is pleased to announce the 2013 winner of the BSO’s 2013 Young Artist Competition – Marianne Martinoli, violin, age 16 from Monroe. Pianist Benjamin Salman of Seattle was awarded second place for his performance of the last movement of Beethoven’s Piano Concerto No. 5 in E-flat major, “Emperor.” The judges also announced two Honorable Mentions given to pianists Mya King, from Silverdale, for her performance of Albeniz’ Concierto Fantastico, mvt 3, Allegro, and to Michael Lee, from Issaquah, for his performance of Liszt’s Totentanz.

Benjamin Salman, will play the last movement of Beethoven’s Piano Concerto No. 5, “Emperor” in the BSO’s upcoming concerts on April 20 and 21. The Bainbridge Symphony Orchestra is excited to team up with The EDGE Improv group and the Bainbridge Island Youth Symphony Senior Orchestra in an evening of hilarity and musical entertainment!

Marianne Martinoli will perform the Julius Conus Concerto for Violin in E minor in the final concerts of the BSO’s 40th Anniversary Season on Friday, May 31 and Sunday, June 2. In addition to Ms. Martinoli’s performance the BSO’s season finale will feature works by Weber, Barber, Kroening, and Hindemith including the latter’s dazzling masterpiece, “Symphonic Metamorphosis.” Also taking place on the program is the WORLD PREMIERE of a work by Brett Kroening, commissioned on the occasion of the orchestra’s 40th Anniversary.
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