

40TH ANNIVERSARY SEASON



WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR presents

SYMPHONIC METAMORPHOSIS

Featuring Young Artist Competition Winner Marianne Martinoli and the World Premiere of a new work commissioned specifically for the BSO by Brett Kroening

Works by WEBER, BARBER, CONUS,
KROENING & HINDEMITH



May 31 & June 2

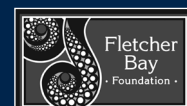
Friday at 7:30 p.m. &
Sunday at 3:00 p.m.

Pre-concert chat:
Sunday @ 2:15 p.m.

**Celebrating 40 years
of symphonic music
on Bainbridge Island!**



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Bainbridge Symphony Orchestra

Wesley Schulz, MUSIC DIRECTOR & CONDUCTOR

FIRST VIOLIN

Pat Strange, *Concertmaster*
Justine Jeanotte
David Moore
Meta Newlin
Lea Fetterman
Blanche Wynn
Sandy Ulsh

SECOND VIOLIN

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

VIOLA

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

CELLO

Barbara Deppe, *principal*
Priscilla Jones
Stephanie Schmidt
Pam Harlan
Rob Carson
David Durfee
Peggy Thurston

BASS

Janet Marie, *principal*
Gianna Gorski

FLUTE

Lisa Hirayama, *principal*
Jared LeClerc
Katie Bender

PICCOLO

Jared LeClerc

OBOE

Amy Duerr-Day, *principal*
Alicia Hall

ENGLISH HORN

Susan Scott

CLARINET

Patricia Beasley, *principal*
Howard O'Brien

BASS CLARINET

John Benefiel

BASSOON

Steven Morgan
Paul Stirling

CONTRA BASSOON

Michel Jolivet

FRENCH HORN

Amy Robertson, *principal*
Richard Davis
David Baines
Allison Baines
Jeff Jensen

TRUMPET

Terry Nickels, *principal*
Chris Thomas
Casey Whitson

TROMBONE

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

TUBA

Jas Linford, *principal*

TIMPANI

Susan Tolley, *principal*

PERCUSSION

Art Whitson, *principal*
Scott Lindquist
Nick Tolley
Katie Lee
Lainey Lee
Sienna Mander

HARP

Jennifer Burlingame, *principal*

PIANO

James Quitslund

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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.

Bainbridge Symphony Orchestra (BSO) Corporate Sponsor is **Kitsap Bank**, and the BSO is sponsored, in part, by the **Fletcher Bay Foundation**, **Bainbridge Island Parks Foundation**, and **Kitsap Community Foundation**.

BPA Season Sponsors are **Ace Hardware** and **Town & Country Markets**. BPA is supported, in part, by **Bainbridge Community Foundation** and **One Call for All**.



Bainbridge Symphony Orchestra presents

Symphonic Metamorphosis

Wesley Schulz, Music Director & Conductor

Marianne Martinoli, violin

Overture and March from Turandot, J. 75

Carl Maria von Weber (1786-1826)

Essay No. 1, op. 12

Samuel Barber (1910-1981)

Concerto for Violin in E minor

Julius Conus (1869-1942)

Marianne Martinoli, violin

1st Prize, BSO Young Artist Competition

~ Intermission ~

Left Brain-Right Brain

Brett Kroening (b. 1982)

World Premiere ~ Commissioned in honor of the BSO's 40th Anniversary

Symphonic Metamorphosis of Themes

by Carl Maria von Weber

Paul Hindemith (1895-1963)

Allegro

Turandot, Scherzo. Moderato

Andantino

March

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

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 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 Golem* 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 virtuosos 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 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.

Marianne Martinoli, violin



Photo: Yuen Lui

Marianne Martinoli, 16 year old home scholar from Monroe Washington, has been studying violin for 12 years, the last six of which have been with UW Professor Ron Patterson. She attends the pre-college music program at The Seattle Conservatory of Music, plays regularly with St. James

Cathedral Orchestra, sings with The Jubilate Choir, and has enjoyed playing with The Seattle Youth Symphony since 2007. She is currently the concert master with both The Seattle Youth Symphony and The Academy Chamber Orchestra. Marianne is the

winner of the BSO's 2013 Young Artist Competition. She won the 2012 Bushell Concerto Competition and made her solo debut with Seattle Symphony last December at the 2012 Annual Holiday Gala. Marianne loves music and thrives on the inspiration and energy she experiences while collaborating with other dedicated musicians.

Brett Kroening, composer



Brett Kroening is an active, international composer currently based in Albuquerque, New Mexico. As an undergraduate studying Music Theory and

Composition under Cherise Leiter, Leanna Kirchoff and Hal Tamblyn at the Metropolitan State College of Denver, Brett participated in masterclasses with composers such as Bruce Adolphe, George Crumb, Claude Baker and Michael Colgrass. After completing studies at The University of New Mexico, Brett then attended graduate school at The University of Texas at Austin and was Teaching Assistant under Professor Patrick Hughes for the UT Horn Studio.

Brett has received commissions from Indiana University's Jacobs School of Music, Bainbridge Symphony Orchestra, Camarata Music Company (Seoul, Korea), The Copper Street Brass Quintet, Rocky Mountain Brassworks, The Four Hornsmen of the Apocalypse, Mayfield High School Orchestra and Band, Bosque Preparatory School Wind Ensemble, various orchestras, bands, chamber ensembles and professional artists throughout New Mexico, Colorado, California, Kansas, Washington, Minnesota, Utah and Texas. Brett's music has been performed in Cadogan Hall (London) and Walt Disney Concert Hall (Los Angeles) and has been presented on Minnesota Public Radio. In 2011 the fanfare, *Flurry* was chosen as the opening piece by The Las Cruces High School Band at the 2011 New Mexico Music Educators Association Honor Band concert. Though primarily publishing his own compositions, Brett has many works published with Lovebird Music Publishing (Plano, TX) and Corniworld Publications (London, UK).

Typically known as an instrumental composer, Brett has also composed electronic, electro-acoustic and

choral works. Brett is a member of the American Society of Composers, Authors and Publishers (ASCAP) and was also recently awarded winner of the University of Utah's New Music Ensemble Composition Competition. Visit Brett online at www.brettkroening.com.

Program Notes

By Wesley Schulz, unless otherwise noted

Turandot: Overture and March, J. 75

By Carl Maria von Weber

Born November 1786 in Eutin

Died June 5, 1826 in London

Carl Maria von Weber was a composer, conductor, pianist and critic. His incidental music for a production of Schiller's *Turandot* was written very early in his career. The music, dating from 1809, was written while in Stuttgart. Weber preferred to associate with like-minded artists and poets and it was for another composer, Franz Danzi, who functioned as a mentor, that Weber wrote the music. Today's performance features two numbers from the play, the Overture and a march. The thematic material is the same in both movements. Additionally, Paul Hindemith in his *Symphonic Metamorphosis* employs this theme in the second movement, *Turandot, Scherzo*. Today's program is thus bookended by an original work and the work it inspired.

Essay No. 1, op. 12

By Samuel Barber

Born March 9, 1910 in West Chester, PA

Died January 23, 1981 in New York

The legendary Italian conductor, Arturo Toscanini held sway over many minds and imaginations in the 20th century. His performances with the National Broadcasting Company Symphony Orchestra, a group that was assembled specifically for him, were sacrosanct in America. In August of 1933, Samuel Barber, with his school friend Gian Carlo Menotti (who later became his lover and life partner), hiked up to Toscanini's villa on Isola di San Giovanni. They had not phoned nor written in advance but were fortunately received, and warmly at that, by the Maestro. Barber and Menotti continued to visit

Toscanini and eventually the latter told Barber he would like to perform one of his works. Nearly three years would pass before Barber eventually wrote and submitted to Toscanini his Essay for orchestra and his Adagio for Strings.

The unusual title, later changed to First Essay when Barber produced a second one in 1942, likely derives from its literary counterpart. It is thought that Barber wanted to get away from the usual manner of composing in a descriptive, three-part form. Instead, he employed a two-part form in which although two contrasting moods and colors are created, they both draw upon the same thematic material. In the first part of the First Essay the sound is solemn but not pretentious, like carrying a great weight. When the second section begins, a scherzo, the theme is heard as in the first section but now in diminution and fleet in character. A brief coda brings back the principal theme and curiously, the piece seems to end with a question.

Concerto for Violin and Orchestra in E minor

By Julius Conus

Born February 1, 1869 in Moscow

Died January 3, 1942 in Malenki, Ivanov

Julius Conus was born into a French family of musicians who migrated to Russia. He and his two siblings attended the Moscow Conservatory. Conus's Violin Concerto is his only major work. He wrote a few short pieces for violin but they are virtually unplayed today. At the conservatory Conus was classmates with Rachmaninoff. The two became good friends and often concertized. Rachmaninoff dedicated two pieces, his op. 6, to Conus. Conus's son Boris married Rachmaninoff's daughter Tatiana in 1932.

The Violin Concerto was written for Conus's own concertizing. However, the work's biggest champions were Fritz Kreisler and later Jascha Heifetz who brought the work its greatest fame. Brilliant and songful, the work is cast in one movement with three distinct sections: Allegro molto, Adagio and Allegro subito. A cadenza occurs between the latter two sections.

About the Commission

by Wesley Schulz

When I learned that 2012-2013 would be the 40th anniversary of the Bainbridge Symphony Orchestra my gut instinct was to commission a piece of music to celebrate. Anniversaries are important for arts organizations as markers of success and a chance to look back. I contacted my good friend, Brett Kroening, a composer I met at the University of Texas at Austin, and he immediately agreed to a commission for the orchestra. This short piece is incredibly well crafted and I'm confident the orchestra will enjoy his unique take on the left brain-right brain phenomenon.

Left Brain-Right Brain

by Brett Kroening

A world premiere performance

Born in 1982 | Program Note by Brett Kroening

The idea for the piece Left Brain-Right Brain stemmed from two specific sources. The first was a series of intertwining discussions between myself – a composer, music arranger, and performer and my fiancée – a published researcher and PhD candidate in Clinical Psychology. Many of our discussions contain the interplay and relationship of both of our fields, music and psychology. The second source that served as inspiration for the piece, oddly enough, was a Mercedes-Benz advertisement. The advertisement shows a birds-eye view of the human brain with a caption on each side describing the theory of specialization of both the left and right hemispheres of the brain.

The advertisement (see Page 8) describes the left brain in this way: "I am the left brain. I am a scientist. A mathematician. I love the familiar. I categorize. I am accurate. Linear. Analytical. Strategic. I am practical. Always in control. A master of words and language. Realistic. I calculate equations and play with numbers. I am order. I am logic. I know exactly who I am."

The first of two main sections of the piece attributes itself to this formulaic, structured idea of the left hemisphere of the brain. It is built around a six-note, scalar theme which begins in a minimalistic and repetitive manner. As the piece unfolds the theme deconstructs in a predictable fashion into a five-note

theme, then four-note theme and so forth all the while adding instruments to the mix until the full orchestra is playing together. The phrases are balanced with a similar number of measures per theme so as to keep the predictability.

The second main section, or Right Brain, uses the six-note scalar theme, but in reverse. It builds from a repetitive one-note statement, to two notes, to three and continues to its conclusion, though in a more organic, less structured way than the first half of the piece.

The advertisement describes the right brain in this way: "I am the right brain. I am creativity. A free spirit. I am passion. Yearning. Sensuality. I am the sound of roaring laughter. I am taste. The feeling of sand beneath bare feet. I am movement. Vivid colors. I am the urge to paint on an empty canvas. I am boundless imagination. Art. Poetry. I sense. I feel. I am everything I wanted."

Left Brain-Right Brain wraps up with the winds playing the six-note scalar statement, which was introduced at the beginning of the piece accompanied by the strings. The piece ends with six instruments (violins, violas, celli, basses, bass drum and timpani) playing the last note together.

Symphonic Metamorphosis of Themes by Carl Maria von Weber

By Paul Hindemith

Born November 16, 1895 in Hanau

Died December 28, 1963 in Frankfurt

Paul Hindemith was a German composer who moved to the United States and took US citizenship.

Although he moved back to Germany in his later years, his style was always international having moved beyond German nationalism. The *Symphonic Metamorphosis of Themes by Carl Maria von Weber* was composed shortly after his move to the United States.

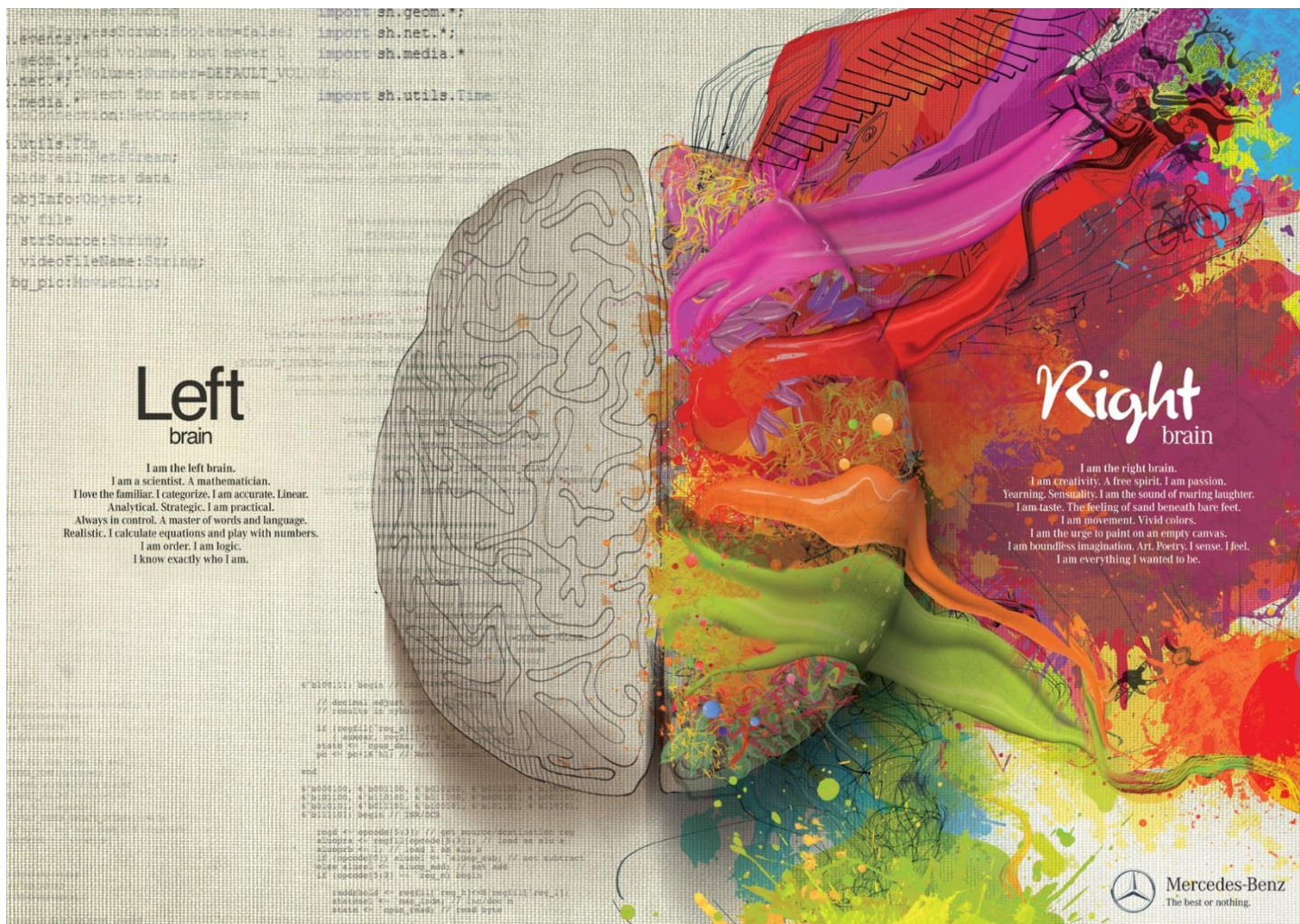
Hindemith wrote several ballets for the choreographer Leonide Massine and obtained a good deal of success. His third commission from Massine was to write music for a production using the music of Weber as a basis. Hindemith composed two pieces and sent them to Massine for review. Unfortunately Massine found them "too original." In their discussions it was found that Massine was interested more in straight orchestrations of Weber's music

which Hindemith found both insulting and of little interest. They parted ways on the project when Hindemith instead took up a commission from Massine's rival, George Balanchine.

In 1942 Hindemith came back to the two pieces he originally wrote for the Massine project and decided to incorporate the music into an orchestral suite. What resulted were four movements, each using a different work of Weber's as a basis. Hindemith used Weber's music as a sort of point of departure. For example, Hindemith largely kept themes intact but reset them through orchestration, harmony, rhythmic manipulation and more. Although Hindemith did not disclose his sources, research has revealed that the first, third and fourth movements of *Symphonic Metamorphosis* are based on, respectively, Weber's *Eight Pieces for Piano Duet*, op. 60 no. 4; op. 10, no. 2; and op. 60 no. 7. The second movement draws material from Weber's incidental music for *Turandot* (which, ironically, he borrowed from Rousseau's *Dictionnaire de musique* of 1768).

The opening movement, *Allegro*, is a forceful march. It is organized in four sections with the first and third quoting thematic fragments of Weber. The second movement, *Turandot Scherzo*, is a brilliant example of Hindemith's skillfulness in orchestration and structural organization. The movement opens with a motto: the notes, in this order, F-D-C-A. Listen to the chimes in the percussion section: the motto is played, one note at a time, with small "cadenzas" in-between played by the woodwinds. As the rest of the movements unfold you will continue to hear this four-note grouping in various guises. Also, of structural significance, this movement contains a set of variations, just like the Weber piece it is based upon. Listen to the various soundscapes that emerge, especially the jazz section in the brass.

The third movement, *Andantino*, is of a quieter more contemplative character. The last third of this movement features the flute rather prominently in an extended solo that is unique in 20th century repertory. The final movement, another march, is martial throughout with two domineering themes. The first theme is shared by woodwinds and brass with the strings playing a march rhythm underneath. The second theme is heralded by the French horns. Momentum carries this movement to a rollicking finale with fanfares from the brass, percussion hits, and rapid, scalar passages in the strings.



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