

# Northern Lights meet Southern Spirit



Featuring Guest Conductor  
**Wesley Schulz**

**Nov. 13 & 14, Sat. 7:30 p.m.  
& Sun. at 3 p.m.**

**Pre-concert chats:**

Sat. at 6:45 p.m. and  
Sun. at 2:15 p.m.

**JEAN SIBELIUS**

Finlandia, op. 26

**EDVARD GRIEG**

Concerto for Piano in A minor, op. 16  
With Guest Pianist Dan Sabo

**ARTURO MÁRQUEZ**

Danzón No. 2

**NIKOLAI RIMSKY-KORSAKOV**

Capriccio Espagnol, op. 34



Guest Pianist  
**Dan Sabo**

# Bainbridge Symphony Orchestra

## GUEST CONDUCTOR

Wesley Schulz

## GUEST PIANIST

Dan Sabo

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Richard Heine

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Alicia Edgar

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Anna Marx

## ENGLISH HORN

Susan Scott

## CLARINET

Patricia Beasley

## CLARINET, CONTINUED

Howard O'Brien

## BASSOON

Judy Lawrence

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## TRUMPET

Elijah Pugh

Terry Nickels

Shelly Devlin

## FRENCH HORN

Amy Robertson

Valerie Behling

Richard Davis

Kenneth Mueller

## TROMBONE

Paul Meehan

Tim McCarthy

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## PERCUSSION

Art Whitson

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## HARP

Marian Sussman

## PIANO

James Quitslund

## Our Supporters

We extend grateful appreciation to the countless volunteers, musicians, and contributors, whose support was vital to these concerts. A special thanks to **Thomas Monk** for making arrangements to house Wesley Schulz for this concert and to the **Weavers** for loaning him a vehicle. Music acquisition for the Bainbridge Symphony Orchestra's 2010-2011 Season was funded by the **Fletcher Bay Foundation**. BPA is supported, in part, by the **Bainbridge Island Arts and Humanities Council**, the **City of Bainbridge Island**, and **One Call for All**.

Bainbridge Symphony Orchestra presents

# Northern Lights meet Southern Spirit

With Guest Conductor **Wesley Schulz**

## **Finlandia, op. 26**

Jean Sibelius (1865-1957)

## **Concerto for Piano in A minor, op. 16**

Edvard Grieg (1843-1907)

*I. Allegro molto moderato*

*II. Adagio*

*III. Allegro moderato molto e marcato*

Guest Pianist **Dan Sabo**

~ Intermission ~

## **Danzón No. 2**

Arturo Márquez (b. 1950)

## **Capriccio espagnol, op. 34**

Nikolai Rimsky-Korsakov (1844-1908)

*I. Alborada*

*II. Variazioni*

*III. Alborada*

*IV. Scena e canto Gitano*

*V. Fandango asturiano*

## Guest 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 currently serves as Assistant Conductor of the Austin Symphony Orchestra and the Britt Classical Festival. In this capacity he guest conducts on classical subscription concerts, leads family and children’s programs, directs outdoor chamber concerts as a part of the Hartman Concerts in the Park series, and cover conducts for Music Director Peter Bay. Schulz recently concluded four years as a Teaching Assistant at the University of Texas at Austin. There he conducted Mozart’s first opera *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. In 2010-2011 Schulz will appear as guest conductor with the Bainbridge Symphony Orchestra, the Oregon East Symphony, and the Powder River Symphony, among others.

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.

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 Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, Bridget-Michelle 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. Outside of music Schulz enjoys running marathons as a member of the Austin-based running group, Gilbert’s Gazelles.

## Program Notes

### Finlandia

By Jean Sibelius

Born: December 8, 1865 in Hämeenlinna

Died: September 20, 1957 in Järvenpää

Notes by Wesley Schulz

Today, *Finlandia* possesses national and cultural meaning separate from its true origins. The work is often referred to as representative of the “Finnish” style and has become something of a national emblem of Finland. It is an ironic ascription, however, as no such definitive “Finnish style”



existed in 1899, the year of its premiere. The piece was in fact a political statement. The original title of the work was “Suomi herää,” or, “Finland Awakens.” It the last of six tableaux Sibelius composed music for to accompany a sequence of historical *tableaux vivants* (scenes presented on stage by costumed actors who remain motionless and silent) presented at the Helsinki Press Celebrations. This event was a covert protest against growing censorship by the Russian empire. The tableaux themselves chronicled the progress of Finland from primeval to modern times. James Hepokoski writes of Suomi herää, which was the capstone of that evening: “this busy tableau proclaimed a linear vision of self-assertion projected into the future – a new, and finally awakened Finland greeting the new century equipped with its own history, with its own poetry and legitimized language, with modern resources, and with modern technology.” The music, he continues, moves “from utter darkness to brilliant light, from instability to stability, from slow to fast, from minor to major, from the cruel, clipped motive of the opening to the broadly unfurled melody of the hymn.”

It is this hymn, found in the center of the work in two stanzaic statements (the first presented by the woodwinds, the second by the violins and cello), which probably yields the most insight into the work becoming a Finnish cultural relic. In it, the people of Finland saw, or more appropriately, heard themselves. In other words, the Finnish people heard in Sibelius’ music what they perceived as the spirit of the Finnish people, and so the piece soon became a part of their cultural fabric. Hepokoski notes that an incipit of Sibelius’s hymn tune, a melody which Sibelius claimed as original, to be very similar to a section of a hymn by Finnish composer Emil Genetz. The clincher to this comparison lies in the title of Genetz’s piece as compared to Sibelius’s: “Herää, Suomi,” or, “Awaken, Finland.” If this inspiration is true, then the call to action of Genetz’s work to ‘Awake’ is fulfilled in Sibelius’s “Finland Awakens.”

## Piano Concerto in A minor, op. 16

By Edvard Grieg

Born: Bergen, June 15, 1843

Died: Bergen, September 4, 1907

*Notes by Wesley Schulz*

Edvard Grieg attended the Leipzig Conservatory beginning at the age of fifteen and studied with several imminent teachers such as E.F. Wenzel (piano) and Carl Reinecke (composition). It was Wenzel who introduced the young composer to the music of Robert Schumann. Throughout his career Grieg spoke highly of Schumann, making it no surprise to hear his influence in Grieg’s music. Some listeners of Grieg’s only piano concerto, the A minor Concerto, indeed hear Schumann’s voice in the music. Nonetheless, Grieg’s contribution to the piano concerto literature was unique and contains many stylistic seeds. First and foremost, Grieg was a lyrical composer. Under the sway of the Romantics as well as Norwegian and Danish folk music, the concerto exudes youthful enthusiasm tempered by a surprising degree of refinement for so young a composer. Indeed, Grieg’s handling of the orchestra is impressive as he shied away from the symphonic genre his entire life (music from *Peer Gynt* derives from incidental music for a play; Grieg published no symphonies).

The concerto opens with a timpani roll eliciting a powerful chordal statement from the orchestra. The piano then enters with a sequence of descending 2nds followed by descending 3rds; this melodic motive is characteristic of Norwegian folk music and can be found throughout Grieg’s output. The rest of the movement unfolds with a host of melodic ideas that are mostly motivically related despite their seeming uniqueness. The strings begin the second movement *con sordino* with brief comments from the winds. The mood is intimate, joyously beautiful, and highly emotional. With dying trills in the piano and resigned calls from the solo horn, this middle movement leads directly into the third movement. A march-like first theme presented by the piano sets the mood, one of exuberance and motion. The movement progresses with increasing energy, a brief respite in the middle excepted, pulling back in the final moments to end with an air of nobility and strength.

## Guest Pianist Dan Sabo



Photo: Eric Nathan

Born and raised in the rural Midwest, Dan Sabo majored in music at St. Olaf College, in Minnesota, before attending graduate school at the University of Colorado. At Colorado, Mr. Sabo developed a specialty in twentieth-century piano music,

particularly the music of Olivier Messiaen, and he began concertizing as a duo-pianist with his soon-to-be-wife, Victoria Ebel. This interest in the music of Messiaen led Mr. Sabo to study the composer's music with his wife, legendary pianist Yvonne Loriod-Messiaen, for two years in Paris. Over the years, Dan and Victoria frequently performed Messiaen's massive *Visions de l'Amen*, for two pianos, and Dan gave a number of all-Messiaen recitals ("one of the highlights of the year" — University of Georgia recital series).

The studies with Yvonne Loriod led to a four-year residence, in Brussels, Belgium. During this stay, Dan and Victoria taught at three different institutions, while studying the duo-piano repertoire at the Royal Conservatory of Music, where they were awarded the Higher Diploma, with great distinction, in Chamber Music. They performed frequently, as a piano duo, particularly in Belgium and Switzerland.

Returning from Europe, Mr. Sabo taught for nearly twenty years at the MacPhail Center for Music in Minneapolis. His solo, collaborative, concerto, and duo-piano performances included frequent appearances in MacPhail's concert series, with the Minnesota Composers' Forum, at the Walker Art Institute, and as a guest artist at various universities. His interest in the music of Alexander Scriabin has led to the performance of several all-Scriabin recitals and his recording of several sets of Preludes by Scriabin, which are available on CD. Last season, he performed the Grieg Concerto with the Whatcom Symphony Orchestra. This season, Mr. Sabo will be producing a CD of music by Chopin's

student, the Alsatian composer Joseph Schiffrmacher.

For the last eight years, Dan and Victoria have operated a private music studio in Bellingham, and they have been frequent performers, in various venues, on the West Coast. The Sabos have always been avid outdoors-persons, having hiked, climbed, and bicycled extensively, in Europe and in North America.

## Danzón No. 2

By Arturo Márquez

Born: December 20, 1950 in Alamos, Sonora, Mexico

*Notes by the composer*

The idea of writing the Danzón No.2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The Danzón No.2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No.2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

## Capriccio espagnol, op. 34

By Nikolai Rimsky-Korsakov

Born: March 18, 1844, in Tikhvin, near Novgorod

Died: June 21, 1908, in Liubensk, near St.

Petersburg

Notes by Wesley Schulz

To many, the name Rimsky-Korsakov evokes thoughts of his orchestral music: specifically the programmatic works *Scheherazade*, *Russian Easter Overture*, and *Capriccio espagnol*. Yet, truthfully, Rimsky-Korsakov was an opera composer. The aforementioned orchestral works derive from the 1880s when Rimsky-Korsakov was in a sort of in-between period in his composition. He had no new operatic inspiration following the *Snow Maiden* and he had not yet heard the operatic works of Wagner (the first complete *Ring* cycle wasn't performed in St. Petersburg until 1888-1889 by a Czech opera company) who was to have a profound influence on his operatic writing in the latter part of his life. Nonetheless, the two influences on his orchestral music were Balakirev and Liszt. The former is responsible for Rimsky-Korsakov's adherence to form and gesture and the latter for inspiring the fantastic style in his music.

As with *Scheherazade* and *Russian Easter Overture*, Rimsky-Korsakov was inspired by the exotic, in this case Spanish themes, in *Capriccio espagnol*. Originally conceived as a virtuoso piece for violin and orchestra, midway through the composition process he abandoned this idea and decided to turn the work into a full on orchestral work. Part of his decision to change course was his insight into the possibilities for showcasing the orchestra as a whole. Rimsky-Korsakov has long been credited for creating a brilliantly orchestrated work in the *Capriccio*, but he took issue with this surface evaluation as argued in his autobiography:

The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece*, is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very *essence* of the composition, and not its garb or orchestration. The

Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.

The work is in five movements played without pause. At its premiere the musicians often interrupted rehearsal of the piece with enthusiastic applause. Rimsky-Korsakov was so taken by the talent and passion of the musicians that upon publication he dedicated the work to the orchestra: by naming each and every one of the players individually.

### Be a Part of the Music Director Selection Process

Join the Bainbridge Symphony Orchestra for a musically invigorating season as three finalists vie for selection as the symphony's new Music Director. Be a part of the selection process: let us know what you think about each conductor by completing the Bainbridge Symphony Orchestra 2010-2011 Guest Conductor Feedback flyer insert in this program.

The symphony's winter concerts on February 26 & 27 feature Guest Conductor **Julia Tai** with Guest Violinist **Sophia Stoyanovich** performing Tchaikovsky's *Violin Concerto in D*. Julia Tai is the founder and artistic director of the Seattle Modern Orchestra, conductor of the Westside Symphonette, and the music director of the Magnolia Chorale. Sophia Stoyanovich, age fourteen, has been hailed by the Seattle Times critic, Bernard Jacobson, as "...a spectacular young violinist." Read more at [www.bainbridgeperformingarts.org](http://www.bainbridgeperformingarts.org).

FLETCHER BAY  
FOUNDATION



# Dusk to Dawn



Featuring Guest Conductor  
**Julia Tai**

**Feb. 26 & 27, Sat. at 7:30 p.m.  
& Sun. at 3 p.m.**

**Pre-concert chats:**

Sat. at 6:45 p.m. and  
Sun. at 2:15 p.m.



Sophia Stoyanovich  
Guest Violinist

**MODEST MUSSORGSKY**  
Night on Bald Mountain

**PETER ILICH TCHAIKOVSKY**  
Violin Concerto in D, op. 35  
With Guest Violinist Sophia Stoyanovich

**CLAUDE DEBUSSY**  
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**EDVARD GRIEG**  
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