

BAINBRIDGE
SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

PRESENTS

Rachmaninoff's Second Piano Concerto



Photo: Ben Acland

Featuring Music Director
and Conductor
Wesley Schulz



photo: Will Lucas

with pianist
Christopher Guzman

April 21 & 22 Saturday at 7:30 p.m. & Sunday at 3 p.m.

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

THE PROGRAM

BEETHOVEN

Overture to Egmont,
op. 84

HAYDN

Symphony No. 88
in G major

SERGEI RACHMANINOFF

Concerto for Piano No. 2
in C minor, op. 18

sponsored by



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The Bainbridge Symphony Orchestra presents

Rachmaninoff's Second Piano Concerto

Wesley Schulz, Music Director and Conductor

Christopher Guzman, piano

Program

Overture to Egmont, op. 84

Ludwig van Beethoven (1770-1827)

Symphony No. 88 in G major

Franz Joseph Haydn (1732-1809)

Adagio - Allegro

Largo

Menuetto. Allegretto

Finale. Allegro con spirito

...intermission...

Concerto for Piano No. 2 in C minor, op. 18

Sergei Rachmaninoff (1873-1943)

Moderato

Adagio sostenuto

Allegro scherzando

Christopher Guzman, piano

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.

Christopher Guzman, piano



Pianist Christopher Guzman continually performs for audiences throughout North America, Europe and Asia, while maintaining an active teaching schedule. He is a multiple prizewinner in many international competitions,

including the Walter M. Naumburg Competition, the Seoul International Music Competition and the Isang Yun Competition of South Korea. Recently, Mr. Guzman garnered the grand prize and many other special prizes at the 10th Concours International de Piano d’Orléans in Orléans, France. He will record a CD of modern music in France later this year, and will tour the country performing recitals and teaching masterclasses at noted French conservatories.

Continued

Mr. Guzman has performed as soloist with many large ensembles, including the San Antonio Symphony, the Fort Worth Symphony, the Corpus Christi Symphony and The EOS Orchestra of New York City. He has performed concerti with the Juilliard Orchestra in Alice Tully Hall, Avery Fisher Hall, and in Spoleto, Italy during the orchestra's first summer residency at the 2003 Festival Dei Due Mondi. Mr. Guzman has appeared in recital in such varied venues as Carnegie's Weill Hall, Boston's Jordan Hall, and Spoleto's Teatro Caio Melisso.

An avid chamber musician, Mr. Guzman has performed in such venues as Tokyo's Suntory Hall, Leipzig's Gewandhaus, the Kennedy Center, San Francisco Performances, the Vancouver Recital Series and others. He performs regularly with some of the world's most exciting soloist and with members of major symphony orchestras; his recital with violinist Ilya Gringolts on National Public Radio's Saint Paul Sunday continues to broadcast across the United States and online. Mr. Guzman also frequently collaborates with the Chameleon Arts Ensemble of Boston, recipients of the 2007 CMA/ASCAP Award for Adventurous Programming.

Of special interest to Mr. Guzman is music of our time. He has collaborated with one of the nation's preeminent contemporary chamber ensembles, Speculum Musicae, and numerous times with the New Juilliard Ensemble, including tours of the U.S. and France. The New York Times hailed his "coiled, explosive playing" of works by Christopher Theofanidis and Joseph Pereira at New York's Society for Ethical Culture in 2002. He is a member of Second Instrumental Unit, a provocative new music ensemble based in the Northeast, and has participated in world premieres by such composers as Donald Martino, Bernd Franke and Paul Schoenfield.

A Texas native, Christopher Guzman began studying piano at age nine and violoncello two years later. He has studied at the University of Texas at Austin, New England Conservatory, and at the Juilliard School. He is currently Assistant Professor of Piano at Pennsylvania State University.

Program Notes

By Wesley Schulz

Overture to *Egmont*, op. 84

By Ludwig van Beethoven

Born December 16, 1770 in Bonn; died March 26, 1827 in Vienna

In 1809 Beethoven was commissioned by the Hoftheater in Vienna to compose music for a revival of Johann Wolfgang van Goethe's play, *Egmont*. From the

time of this commission through 1811 Beethoven wrote music for three stage works, the other two being *Die Ruinen von Athen* and *König Stephan*, both by August von Kotzebue. According to Maynard Solomon, a biographer of Beethoven, the greatest music of these three stage works is that of *Egmont*. The music for the other two plays was dashed off in the space of three weeks and was intended for a patriotic occasion in Pest. In Solomon's words, these were done "as hackwork to gratify a royal patron."

Regarding *Egmont*, unlike Kotzebue's works, Goethe's play resonated deeply with Beethoven. The story tells of the sixteenth-century Flemish aristocrat, Count Egmont, and his resistance to tyranny. The Count is arrested and condemned by the Spanish conquerors. Going proudly to his death Count Egmont predicted the people's insurrection that would follow his death giving them freedom. Goethe's play spoke to the heart of Beethoven and in reaction he composed some of his finest music for the stage. Combined with the stories that surround the *Eroica* Symphony, it is clear Beethoven believed in national liberation and individual freedom.

The overture opens with a sustained chord on the single pitch "F" spread across six octaves. Minor chords follow along with a repeated melodic strain. Surely the music is suggesting the weight of tyranny on the suffering. In the connecting *Allegro* the music is restless, but optimistic. Perhaps this is the people being stirred to action. After a brief moment of contemplation sounded by the woodwinds, the concluding *Allegro con brio* suggests a celebration of victory over oppression.

Symphony No. 88 in G major

By Joseph Haydn

Born March 31, 1732 in Rohrau-on-the-Leitha, Lower Austria; died May 31, 1809 in Vienna

Unlike his contemporaries Mozart and Beethoven, Haydn was in the employ of a court for the majority of his working life. For nearly three decades (1766-1790) he served as Kapellmeister of the Esterházy court. By the 1780s Haydn's contract was relaxed and he was able to sell his works to publishers. His music, even while he was in isolation at the Esterházy court, circulated widely. In 1787 Johann Tost, a wealthy Viennese businessman and a former violinist of the Esterházy orchestra, commissioned two symphonies from Haydn. His resulting Symphony No. 88 is one of the most frequently performed and recorded of all Haydn symphonies.

A notable feature of the first movement is the absence of trumpets and timpani. It was common in the 18th century, and with Haydn himself, to include these instruments in the first, third and fourth movements. In this work, however, the trumpets and timpani are silent until part way through the second movement. When they enter it is with a shock factor, surely intended by Haydn. The melodic material of the first movement seems to derive from a bottomless barrel of inventiveness. Every "new" idea is somehow drawn from what has previously been stated. The result is a movement of boundless energy and creativity that literally hums with excitement.

It is said that the second movement Largo was a favorite of Johannes Brahms. The core of the movement is a solo cello and oboe sounding a hymn-like melody. As mentioned, when the trumpets and timpani enter they do so in a way that breaks up the calmness of this theme. Subsequently, with each repetition of the melody, Haydn plays with the orchestration and musical texture creating miniature variations. The form is indeed unique and it is clear Haydn, as usual, was experimenting with new ideas. The third movement, a minuet and trio, pays homage to the rustic. In the trio especially, one can hear the drones of bagpipes while the melody is intoned in octaves.

The finale is a brisk and spirited romp. Haydn often employs counterpoint, most notably a canon in a middle developmental section, to set off his ideas. Just before the final return of the main theme Haydn deconstructs the melody to two pitches that alternate first between the violin sections, then between the wind and string choirs. Before one knows it this back and forth amusement lilt into the recapitulation with the delicacy of a butterfly landing on a flower petal. The energy picks up as the work moves toward a close sounding a coda of verified exuberance and high-flying giddiness.

Concerto No. 2 in C minor, op. 18

By Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia;
died March 28, 1943 in Beverly Hills, California

Writers block. Despite several commissions in hand, Rachmaninoff was unable to move his pen to ink a single note. His First Symphony was given its premiere in 1897 with Alexander Glazunov on the podium. The concert was a complete failure, but it appears the fault lay more with Glazunov than with

Rachmaninoff's music. Reports indicate that the orchestra was ill prepared and Glazunov unable to aptly lead the orchestra through the work. Nonetheless the backlash was stinging to poor Rachmaninoff.

In January of 1900 Rachmaninoff was introduced to Dr. Nikolai Dahl, an internist who was friends with Rachmaninoff's cousins, the Satins. A musician himself, Dahl was known for his successful hypnotic treatments. Working with Rachmaninoff on a daily basis, he first helped him get back to a healthy diet and sleep cycle. Soon enough Rachmaninoff was picking up his pen and with new inspiration he began to compose. His Second Piano Concerto is dedicated to "Monsieur N. Dahl."

The first movement opens with the piano alone, chords tolling an F minor chord. The intensity quickly rises and the piano moves into the home key of C minor. Common in Rachmaninoff's works, the pianist then immediately starts accompanying the orchestra as a deeply expressive and highly lyrical tune emanates from the strings and clarinet. After an ensuing section of scurrying scales and arpeggios followed by a firm cadential figure for the entire ensemble, the soloist finally steps into the limelight to deliver the second theme, alone, in the relative major key of E-flat major. The rest of the movement moves between these two main themes bustling along to a riveting end.

The second movement is set in E major. From the outset Rachmaninoff once again places the piano soloist in the background handing over the primary melodic material to the flute and clarinet. As the movement gently unfolds these roles gradually reverse. The beauty of this give and take relationship is that the soloist and orchestra are so closely intertwined that one hears the music not as a piece for one person, but an intimate conversation for many.

The finale begins in march-like fashion and the key of C minor is once again established. Here, finally, the soloist is given the brightest spotlight. With rapid figurations and quick changes in tempo this music never "sits still." Toward the end Rachmaninoff presents an impassioned theme for tutti orchestra while the pianist decorates it with widely spaced chords and syncopations. In a spectacular rush of sound, resolution and pianistic fireworks the work hurls itself to a triumphal conclusion.

Bainbridge Symphony Orchestra

Wesley Schulz, MUSIC DIRECTOR & CONDUCTOR

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Pete Wiggins
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