

41st Annual Season
2013 – 2014



presents

Pines of Rome

featuring

Christopher Son Richardson (piano),
Winner, 2014 Young Artist Competition

Bainbridge Island Youth Orchestra

Saturday, February 22, 2014, 7:30 p.m.

Sunday, February 23, 2014, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island

Please join us in thanking BSO Season Sponsors Columbia Bank and the Fletcher Bay Foundation. BPA and BSO are supported, in part, by the Bainbridge Community Foundation, Kitsap Community Foundation, and One Call for All. Finally, we're pleased to support Helpline House as our Special Community Partner.

THE PROGRAM

Symphony in B minor, D. 759 “Unfinished” Franz Schubert
(1797-1828)

Allegro moderato
Andante con moto

Piano Concerto in A minor, op. 54..... Robert Schumann
(1792-1868)

Allegro affettuoso

Christopher Son Richardson, piano
1st place winner of the 2014 Young Artist Competition

...intermission...

Bainbridge Erich Stem
(b. 1972)

World premiere, commissioned by the Bainbridge Symphony Orchestra

*Pini di Roma (Pines of Rome)..... Ottorino Respighi
(1879-1936)

I pini di Villa Borghese – The Pines of the Villa Borghese
Pini presso una catacomba – Pines Near a Catacomb
I pini del Gianicolo – The Pines of the Janiculum
I pini della Via Appia – The Pines of the Appian Way

*Side by side with the Bainbridge Island Youth Orchestra

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island’s population was less than 13,000. Today, the Symphony serves a musically rich role in our community, uniting artists spanning generations and myriad talents who share their love of music and learn from each other.

Bainbridge Symphony Orchestra is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization.



BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

FIRST VIOLIN

Pat Strange, *Concertmaster*
Justine Jeanotte
Meta Newlin
Alan Francescutti
Kay Jensen
Jennifer Yarbrough

SECOND VIOLIN

George Sale, *principal*
DeeAnn Sisley
Dan Brown
Fiona Schubeck
Jue Pu
Kirsten Branson-Meyer
Ingrid Ryan
Molly Suhr
Clara Hanson

VIOLA

Jenny Weaver, *principal*
Len Hembd
Kathy Connelly
Virginia Richter
Julie Katana

CELLO

Barbara Deppe, *co-principal*
Christine Edwards
Arlayne Easeman
Sandy Kienholz
Leeanna Glasby
Peggy Thurston
Rob Carson
Pam Harlan
David Durfee

BASS

Janet Marie, *principal*
Gianna Gorski
Jon Brenner

FLUTE

Lisa Hirayama, *principal*
Jared LeClerc
Alysa Treber

OBOE

Amy Duerr-Day, *principal*
Alicia Moriarty

ENGLISH HORN

Patrick Ketter

CLARINET

Patricia Beasley, *principal*
Alexander Tu
Lauren Trew, *bass clarinet*

BASSOON

Jamael Smith, *principal*
Paul Stirling

FRENCH HORN

Matthew Anderson, *guest principal*
Richard Davis
Casey Cheever
Trevor Cosby

TRUMPET

Chris Thomas, *principal*
Nick Neidzwski
Kaitlyn Wiggins

TROMBONE

Max Karler, *principal*
Bud Parker
Richard Heine, *bass trombone*

TUBA

Jas Linford, *principal*

TIMPANI

Susan Tolley, *principal*

PERCUSSION

Art Whitson, *principal*
Scott Lindquist
Chizu Salisbury
Nick Tolley

HARP

Jennifer Burlingame, *principal*

PIANO

Andrew Chen
James Quitslund

CELESTA

James Quitslund

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Clara Hanson

PERSONNEL MANAGER

Max Karler

STAGE MANAGER

Barbara Deppe

LIBRARIAN

Kathie Peron-Matthews

EXTRA BRASS

Daniel Foreman
Lainey Lee
Paul Meehan

BIYO STUDENTS

Karl Anderson
Julia Edwards
Isabella Frawley
Angela Kaurin
Sarah Lucioni
Meg Olson
Liam Stoullil
Noah Strevell

PROGRAM NOTES

Symphony No. 7 in B minor [formerly No. 8], “Unfinished” **D. 759**

By: Franz Schubert

Born January 31, 1828 in Vienna; died November 19, 1828 in Vienna

Myths in music abound: Beethoven’s real birthdate, Mozart was poisoned, the riot at the premiere of Stravinsky’s *Rite of Spring*, and so forth. While fascinating, these myths distort the truth and conceal what is truly interesting about composers and their works. Schubert’s “Unfinished” Symphony No. 7 (originally published as Schubert’s eighth symphony) in B minor has its own mythology. The myth surrounding Schubert’s B minor symphony stems from the notion that the work is incomplete. During Schubert’s time symphonies most often contained four movements and infrequently three. The B minor symphony comprises only two fully-fashioned movements. Their form, length and scope, however, seem to suggest these two movements were part of a greater plan. Indeed Schubert left behind sketches for a scherzo that was to be the third movement (and thus suggesting a finale would conclude the symphony and provide the fourth and final movement). But the work ends here; Schubert never returned to the symphony although he lived six more years after the completion of the first two movements. In fact, Schubert did return to the genre of the symphony, but with his magnificent Symphony No. 9, the *Great*. With the B minor symphony though Schubert put the two movements away and never looked back. In this sense, the symphony is complete.

People love a spectacle, however, and when the B minor symphony was discovered decades after Schubert’s death with its two movements rumors and myths began to take hold. Some people believed that it was unfinished because he had died before he could complete it. Other legends suggested supernatural forces and superstitions prevented him from finishing. These ideas, however, are bunk, and what is truly more fascinating is what scholars believe today: Schubert’s B minor symphony was ahead of its time. Putting legend to rest, the music suggests the symphony was unfinished because it was such new territory for Schubert; he just didn’t know how to proceed past the two movements.

The first movement, for example, opens with a subtle and mysterious theme in the cellos and double basses. Although simple on the surface, this opening is groundbreaking: the rhythm of the melody suggests an ambiguous tempo. A symphony up until this time has never started directly from the theme (usually some sort of introduction precedes the presentation of the main theme) and the melody is presented in the softest whisper that forces the listener to lean in to hear. Another example of innovation that music commentator Michael Steinberg points out is the fact that the sweet, lyrical second theme played by the cellos, and later violins, has a most unusual conclusion. Instead of connecting to the material that comes after the theme, it stops abruptly, falling apart into silence before accented, syncopated chords take over. This sort of emotion in Schubert’s music was *groundbreaking*.

-Notes by Wesley Schulz

Piano Concerto in A minor, op. 54

By: Robert Schumann

Born June 8, 1810 in Saxony; died July 29, 1856 in Endenich near Bonn

Robert Schumann’s only piano concerto was initially composed in May 1841 as a Concert Fantasy for Piano and Orchestra. Felix Mendelssohn conducted the Leipzig Gewandhaus Orchestra with Clara Schumann on the piano in a closed rehearsal in August of the same year. Unsatisfied, Schumann shelved the piece for several years until he reformed it into the first movement of the Piano Concerto in A minor. Clara Schumann gave the premiere of the full concerto in December 1845. An extraordinary musician and composer herself, Clara was a well-respected and traveled artist. Such was her fame that it was not uncommon for her husband, Robert, to be asked in her presence by fans of Clara’s if he was a musician too or simply a “stay at home dad.”

On tonight's program the winner of the BSO Young Artist Competition will perform the first movement of the A minor concerto. Like a slingshot, the concerto begins with a snap from the orchestra and then the piano is off in dramatic fashion. Immediately thereafter a reflective oboe spins a melody that the piano then takes up. This theme pervades the movement and reappears in many guises including a rousing march that will round off the movement. Full of energy and inner beauty, this concerto remains a cornerstone of the concerto repertory.

-Notes by Wesley Schulz

Bainbridge, *world premiere*

Commissioned by the Bainbridge Symphony Orchestra and Music Director Wesley Schulz

By Erich Stem

Born July 9, 1973 in Richmond, Virginia

Bainbridge is a special piece to me since it marks the first of hopefully many works that will make up the "America By" project. My goal for this initiative is to write orchestra music that represents the history, culture, and life of the unique cities from various states around the country. In this particular work, there were two characteristics of Bainbridge Island that drove my choice for the language of the music. One feature was the unique history of the Japanese Americans at Bainbridge (which made an impression on me when I visited the Japanese American Exclusion Memorial), and the other was a more general reaction I got when I walked around the beautiful parts of the island (the surrounding trees, water, and even the ferry ride over to the Island).

The beginning of the piece taps into the history of Bainbridge, particularly the story of Japanese immigrants; their experience finding a life in America and the horrific reality of the internment camp program during World War II. The flute solo in the beginning of Bainbridge is based on a shakuhachi (a kind of music and instrument developed in Japan) piece called "Hachigaeshi (Echigo)," originally composed by a Buddhist monk, Sugawara Yoshiteru. The piece is part of the body of meditative works Buddhists would perform on the shakuhachi flute, which would later be categorized as "Honkyoku" (some of the first shakuhachi pieces performed that survive today). I thought it was fitting to quote a Honkyoku piece since it nicely represents the idea of "origin" (meaningful to the origin of Japanese immigrants) and the fact that it begins the journey of the piece in a meditative, reflective state. The rest of the music bounces back between the excitement of the hustle and bustle of the island during the day, the majestic ferry ride over, and then to more reflective moods of seeing the beautiful parts of the island - during the day and at night.

-Notes by the composer

Pini di Roma

By Ottorino Respighi

Born July 9, 1879 in Bologna; died April 18, 1936

Ottorino Respighi was in love with Italy. His composition teachers and mentors were a diverse lot and included Rimsky-Korsakov, Strauss, Debussy and Ravel. He remained, however, a stalwart Italian patriot even joining with other Italian composers to create an "Italian Five" to balance the influence of the "Russian Five" from the previous generation of composers. He was fascinated by the resources of a large orchestra and became quite famous for his three Italian inspired tone poems, sometimes referred to as the "Roman Triptych." Pushing the limits of sonority and color, Respighi drew upon his love for all things Italian when he wrote *Fountains of Rome*, *Roman Festivals* and the work presented tonight, *Pines of Rome*. Specifically, listen for the recording of the nightingale in the third movement and in the finale, the off-stage brass that represent an old Roman army trumpet called *buccina*.

Respighi wrote in detail about *Pines of Rome*. In program notes for the New York Philharmonic Respighi wrote (in the third person) "...in Pines of Rome he uses Nature as a point of departure, in order to

recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.” He writes further about each of the four movements:

The *Pines of the Villa Borghese* (Allegretto vivace)—“Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes...”

The *Pines Near a Catacomb* (Lento)—“...we see the shades of the pines, which overhang the entrance of a catacomb. From the depths rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing. “

The *Pines of the Janiculum* (Lento)—“A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.”

The *Pines of the Appian Way* (Tempo di Marcia)—“Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of undending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.”

-Notes by Wesley Schulz

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Bainbridge Island Youth Orchestra

Music Director
Wesley Schulz

Winter Concert

Sunday, March 9 - 4:00 pm
Island Church - 9624 Sportsman Club Rd
FREE ADMISSION

Thank you to our sponsors:



WESLEY SCHULZ, MUSIC DIRECTOR



Photo: Ben Aqua
contagious.”

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

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 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 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 Master’s 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 SON RICHARDSON, PIANO



Photo: Stella Sick

Christopher Son Richardson is a student of Dr. Duane Hulbert at the University of Puget Sound, and a scholarship student of John O’Conor at the Aspen Music Festival and School. He also studied with Stanford University’s Frederick Weldy, and Chamber Music on a scholarship at the San Francisco Conservatory of Music.

He has appeared on NPR’s “From the Top” and on KRCB 91.1 as a featured performer. Performing at the Finney Chapel in the Cooper International Festival’s Artist Recital Series, his performance was broadcast live on WCLV 104.9.

Selected as one of this year’s full scholarship winners at the National Chopin Foundation of the

US and a winner at the National YoungArts Foundation, Richardson has performed in prestigious venues throughout the USA, including Weill Hall at Carnegie Hall, the Harris Concert Hall, the Music Tent (Opening the Special Sarah Chang Event concert), McCallum Theater, and Miller Hall at the World Forestry Center. He was the winner of the Senior Duet category at the Washington State MTNA competition with his brother Daniel. He was a prizewinner at the 2013 International e-piano competition and played with the Minnesota Orchestra. He won second prize at the 2011 Virginia Waring Concerto, Rosalyn Tureck International Bach Competition, and 2012 LA Liszt International (and the Best Performance of any piece from Annees de Pelerinage). In 2012, he was the winner of State CAPMT Concerto, Contemporary and Honors Auditions, MTNA CA State wide (and Alternate at the MTNA Southwest Division), as well as the American Fine Arts Festival. He won second prize at the California state VOCE chamber music competition with his trio from the SF Conservatory of Music. He won first prize in the 2011 Seattle International Piano Competition and at the International Russian Competitions (2012, 2013), the Ross McKee, the Berkeley Etude Club, Pacific Musical Society, Sylvia M. Ghiglieri, East Bay competitions and the Classical Masters. He won third prize at the Lennox International Young Artists Concerto. A first prize winner in 2008 San Francisco Chopin competition, as well as the East Bay Music Festival Piano competition of 2009, he was also a summa cum laude first place winner in the Classical, Romantic, and Duet categories of the “Kids Play The Darndest Things” competition and was chosen the best performer at the winners’ concert. He also won a gold medal at the Carnegie Hall International Young Musician Festival, and eight gold medals at the US Open Music Competition.

Richardson has received coaching from Douglas Buys, Catherine Kautzky, Seymour Lipkin, Dmitry Rachmanov, Robert Shannon, Robert Schwartz, Rita Sloan, and William Wellborn.

BAINBRIDGE ISLAND YOUTH ORCHESTRA

Formed in 2001 by parents and local teachers with a desire to have their children grow up with orchestra as an essential part of their musical experience, the Bainbridge Island Youth Orchestra consists of two ensembles - the *Orchestra* and the *Sinfonietta*, plus several ensembles during the Spring Melodies term. The organization fosters musicianship and camaraderie within the community through education and performance.

ERICH STEM, COMPOSER



Photo: Randi Underwood Photography

Erich Stem’s music has been described as “sophisticated and intriguing” (Washington Post) and “unique and beautiful” (Boston Theatre Review) and has been performed in the U.S. and in Europe by groups such as the Minnesota Orchestra, Richmond Symphony, Aurelia Saxophone Quartet, counter) induction, Cadillac Moon Ensemble and the Juventas New Music Ensemble.

Stem’s chamber music has been recorded on labels such as Living Artist Recordings and Challenge Records and has appeared on several regional and national radio programs including The Latest Score, Brave New World, FOLDOVER, Vast Field and WCVE’s Classical Music with Bobbie Barajas. Today, Stem continues to write for some of the most recognized ensembles and artists including the SOLI Chamber Ensemble and flutist Lindsey Goodman.

Throughout his career, Stem has received awards and grants for his music from a variety of organizations such as the Jerome Foundation, Meet the Composer, American Music Center, ASCAP, University of Maryland, Kentucky Arts Council, and Indiana University. He is the founder and artistic director of New Dynamic Records, a new record label produced by Indiana University Southeast for the purpose of discovering, recording, and distributing works by composers of our time. Stem holds degrees from James Madison University (BM '96) and the University of Maryland (DMA '03) and is currently an associate professor of music and resident composer at Indiana University Southeast.