

42<sup>nd</sup> Annual Season  
2014 – 2015

# BAINBRIDGE SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

## RAISE THE ROOF!

featuring

Gunnar Folsom, timpani

Mark Salman, piano

Amabile Choir with Director Anne Pell

Saturday, February 28, 2015, 7:30 p.m.

Sunday, March 1, 2015, 3:00 p.m.

Bainbridge Performing Arts

200 Madison Avenue North, Bainbridge Island



## THE PROGRAM

Introduction to Also sprach Zarathustra .....	Richard Strauss (1864-1949)
Millennium Canons.....	Kevin Puts (b. 1972)
Down a Country Lane & Variations on a Shaker Melody .....	Aaron Copland (1900-1990)
Raise the Roof! .....	Michael Daugherty (b. 1954)

Gunnar Folsom, timpani

### ...intermission...

“American” Suite, op. 98b in A major .....	Antonín Dvořák (1841-1904)
Andante con moto	
Allegro	
Moderato - alla Pollacca	
Andante	
Allegro	
Choral Fantasy, op. 80 .....	Ludwig van Beethoven (1770-1827)

Mark Salman, piano  
Amabile Choir with Director Anne Pell

## OUR SUPPORTERS

Bainbridge Symphony Orchestra's Youth in Music Initiative is generously sponsored by **Wicklund Dental**. Our new set of timpani is thanks to the generous support of the **Fletcher Bay Foundation**, who also funded music acquisition for the season. Bainbridge Symphony Orchestra extends heartfelt gratitude to the **Bainbridge Island Youth Orchestra** for the use of 55 new musician chairs acquired through their receipt of a generous grant from the **Rotary Club of Bainbridge Island**.

Bainbridge Symphony Orchestra is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization. We are also grateful to BPA Season Sponsors **Bainbridge Bakers, Bainbridge Island Ace Hardware, Bainbridge Island Magazine, Kitsap Bank, Northwest Films,** and **Town & Country Market**. BPA and BSO are supported, in part, by the **Bainbridge Community Foundation** and **One Call for All**. Finally, we're pleased to support **Helpline House** as our Special Community Partner – making the performing arts accessible to everyone!

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. Thank YOU for joining us to listen and celebrate the orchestra's vitality and contribution to the arts on Bainbridge Island this season!

# BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

## FIRST VIOLIN

Pat Strange, *Concertmaster*  
Justine Jeanotte  
Pete Wiggins  
Hannah Lee  
Meta Newlin  
Alan Francescutti  
Tom Monk  
Larry Telles

## SECOND VIOLIN

George Sale, *principal*  
Dee Ann Sisley  
Dan Brown  
Ingrid Ryan  
Clara Hanson  
Jue Pu

## VIOLA

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

## CELLO

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

## BASS

Janet Marie, *principal*  
Jon Brenner

## FLUTE

Jared LeClerc, *guest principal*  
Monica Smythe  
Alicia Edgar, *piccolo*

## OBOE

Amy Duerr-Day, *principal*  
Alicia Moriarty  
Patrick Ketter, *English Horn*

## CLARINET

Patricia Beasley, *principal*  
Howie O'Brien  
Lauren Trew, *bass*

## BASSOON

Jamael Smith, *principal*  
Paul Stirling  
Gary Claunch, *contrabassoon*

## FRENCH HORN

Bobby Collins, *principal*  
Richard Davis  
Renee Millar  
Ron Gilbert

## TRUMPET

Chris Thomas, *principal*  
Kaitlyn Wiggins  
Kevin Slota  
Zac Clark

## TROMBONE

Dan Foreman, *principal*  
Bud Parker  
Richard Heine, *bass trombone*

## TUBA

Jas Linford, *principal*

## TIMPANI

Susan Tolley, *principal*

## PERCUSSION

Art Whitson, *principal*  
Meg Tolley  
Greg Smythe  
Malcolm West  
Jack Lake

## HARP

Jennifer Burlingame, *principal*

## PIANO

Mary Foster Grant

## GENERAL MANAGER

Clara Hanson

## STAGE MANAGER

Jon Brenner

## LIBRARIANS

Kathie Peron-Matthews  
DeeAnn Sisley

# AMABILE CHOIR

Anne Pell, Director

## SOLOISTS

Marcia Smith-Hill, *soprano 1*  
Barbara Saur, *soprano 2*  
Alto: Shirley Funk, *alto*  
Peter Eddy, *tenor 1*  
Kevin Swan, *tenor 2*  
Ron Knoebel, *bass*

## SOPRANO

Susan Bray  
Heather Burger  
Louise Cullen  
Sheila Curwen  
Kathleen Kelly  
Lori Knoebel  
Cheryl Laughbon  
Pamela Lee  
Barbara Saur  
Erika Seidel  
Marcia Smith-Hill \*\*  
Robin Warshaw  
Sandy Young

## ALTO

Kimberly Brown  
Karen Dumford  
Jan Feise  
Shirley Funk  
Jeannie Grassi  
Mary Anne Haney  
Cindy Harrison  
Louise McCloskey  
Linda Purdy  
Jacquie Sekits  
Maggie Smith  
Melissa Weakly  
Ellen Williams

## TENOR 1

Raun Burnham  
Peter Eddy  
Kevin Swan  
Eric Thompson  
Don Warkentin

## BASS

Jerry Burnham  
Sam Brody  
Doug Hastings  
Lee Jorgenson  
Jerry Kelly  
John Kenning  
Ron Knoebel  
Don Myrick  
Juris Zommers

## ABOUT TODAY'S PROGRAM

By Wesley Schulz

Today's concert was inspired by a monumental gift to the Bainbridge Symphony Orchestra by the Fletcher Bay Foundation: our first official set of orchestra-owned timpani. Most orchestras own their own percussion equipment, as they are numerous, large, and impractical for most percussionists to own individually. When I became Music Director in 2011, the Bainbridge Symphony Orchestra did not own any of its own equipment. This presented a challenge in programming and in recruiting percussionists. Four seasons later we are well on our way to building a healthy inventory of quality instruments for our musicians and audiences thanks to the Fletcher Bay Foundation, the Bainbridge Community Foundation, and the Goodfellow Fund.

To celebrate our new instrument I decided to build a program that focuses on two elements: works that highlight the timpani, including a timpani concerto, and works either by American composers or that were inspired by America. In regards to the former we present the Introduction to Richard Strauss' epic tone poem *Also sprach Zarathustra!*, Kevin Puts' *Millennium Canons*, two short works by Aaron Copland, and Michael Daugherty's timpani concerto *Raise the Roof!* With guest soloist Gunnar Folsom, Dvořák's *American Suite* was composed while he lived and explored the United States in the 1890s, and it fits well on today's program with its beautiful textures and melodies. Beethoven's *Choral Fantasy* closes the program, as I believe Beethoven was one of the first composers to treat timpani like a real instrument of the orchestra and not just percussive / harmonic support. Furthermore, we are thrilled to have the Amabile Choir join us as well as pianist Mark Salman as we celebrate community, music, and togetherness right here on Bainbridge Island.

## PROGRAM NOTES

\* All notes by Wesley Schulz except as indicated

### *Introduction to Also sprach Zarathustra!\**

Richard Strauss

**Born:** June 11, 1864 in Munich

**Died:** September 8, 1949 in Garmisch-Partenkirchen

\* In recognition of the 150th anniversary of the birth of Richard Strauss in 2014

There is no better way to open a concert dedicated to timpani than the Introduction to Richard Strauss' *Also sprach Zarathustra*. Inspired by Friedrich Nietzsche's book of the same name (but by no means a literal depiction) the opening fanfare invokes – through music – the rising of the sun. The timpani play a prominent role, as you will hear, mustering the full resources of the orchestra to an explosive and breathtaking climax.

### *Millennium Canons*

Kevin Puts

**Born:** January 3, 1972 in St Louis, Missouri

Kevin Puts is the 2012 winner of the Pulitzer Prize for his opera *Silent Night*. Other awards include the 2003 Benjamin H. Danks Award for Excellence in Orchestral Composition of the American Academy of Arts and Letters, a 2001 John Simon Guggenheim Memorial Foundation Fellowship, a 2001-2002 Rome Prize from the American Academy in Rome, and the 1999 Barlow International Prize for Orchestral Music. Puts' music has been premiered by such prestigious orchestras such as the New York Philharmonic, Fort Worth Symphony, California Symphony, Los Angeles Chamber Orchestra, the Cabrillio Festival Orchestra, and many others.

The composer writes, "I wrote Millennium Canons to usher in a new millennium with fanfare, celebration and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides rhythmic propulsion at times." The premiere took place in June 2001 at Symphony Hall, Boston, with the Boston Pops Orchestra under the direction of Keith Lockhart.

### *Down a Country Lane*

#### *Variations on a Shaker Melody*

Aaron Copland

**Born:** November 14, 1900 in Brooklyn, NY

**Died:** December 2, 1990 in North Tarrytown, NY

Aaron Copland remains one of the most significant American composers of the twentieth century. Tonight we feature two of his most simple, yet poignant works for orchestra: *Down a Country Lane* and *Variations on a Shaker Melody*. The former originates from 1962 as a piano piece for young

people and was commissioned and published by *Life* magazine. In 1965 Copland transcribed it for orchestra. Possessing few technical challenges, the music is soft-spoken and calm, utilizing largely harmonic thirds, fifths, and octaves, common in Copland's populist style. *Variations on a Shaker Melody* is an extract from Copland's 1944 ballet, *Appalachian Spring*. The ballet is set in a Shaker community in Pennsylvania and features themes of peace, war, remembrance, and identity. The shaker melody, dating from 1848, was rather unknown when Copland wrote the work but, with the ballet, it has become quite famous. The text of the original song opens, "Tis the gift to be simple, tis the gift to be free."

### ***Raise the Roof!***\*

Michael Daugherty

**Born:** April 28, 1954 in Cedar Rapids, IA

\* Program Note by the composer

*Raise the Roof* (2003), for timpani and orchestra, was commissioned by the Detroit Symphony Orchestra for the opening of its Max Fisher Music Center. The world premiere was given by the Detroit Symphony Orchestra under the direction of Neeme Jarvi, with Brian Jones, timpani, at Symphony Hall, Detroit, Michigan on October 16, 2003. Duration is 12 minutes.

*Raise the Roof* brings the timpani into the orchestral foreground as the foundation of a grand acoustic construction. I have composed music that gives the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. The timpanist uses a wide variety of performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

Another compositional building block in *Raise the Roof* is a brooding theme reminiscent of a medieval plain chant, first heard in the timpani and the flutes and later in the strings and tuba. This theme is repeated and passed around in canons and fugues and other permutations throughout the orchestra, to create elaborate patterns as in a gothic cathedral.

I have also composed a lively, pulsating melody for the orchestra combining rock and latin rhythms. The music is a cascade of major and minor triads, like laying down bricks and stones to build up a 'wall of sound.' *Raise the Roof* rises toward a crescendo of polyrhythms and dynamic contrasts, allowing the orchestra to construct a grand new space for performing music of the past, present, and future.

### ***American Suite, op. 98b in A major***

Antonín Dvořák

**Born:** September 8, 1841 in Nelahozeves, Bohemia

**Died:** May 1, 1904 in Prague

In 1892 Dvořák traveled from his native Bohemia to the United States to take up the directorship of the National Conservatory of Music in New York City. The founder of the Conservatory, Jeannette Thurber, hoped Dvořák would lay the foundation of an American school of composition. She also wished for Dvořák to compose an American opera based on the subject of Hiawatha (this, however, never came to fruition). While teaching composition and mentoring young musicians, Dvořák continued to compose, bringing forth some of his most enduring works: the Symphony no. 9 in E minor, *Te Deum*, the string quartets in F and the string quintet in E-flat (each known as 'The American'), among others.

In 1894 Dvořák wrote a five-movement suite in A, op. 90 for piano that he later transcribed for orchestra in 1895 and obtained the subtitle "American." Biographer John Clapham writes that identifying purely American traits in Dvořák's music is difficult. Certain style features such as using pentatonic themes and using flattened 7ths in minor keys, Clapham states, were already a feature of Dvořák's music before he came to the United States. Clapham continues that traits such as these may have been used more intensely in his "American" works, but Dvořák's style always remained more Czech or personal rather than American. Nonetheless, the American Suite, op. 90b is a beautiful and underplayed work full of clear textures, exuberant rhythm, and melodies that linger in your memory.

## *Choral Fantasy, op. 80*

Ludwig van Beethoven

**Born:** December 17, 1770 in Bonn

**Died:** March 26, 1827 in Vienna

December 22, 1808 was an epic night for Beethoven at the Theater an der Wien. A half-dozen works received their first performance including the Fifth and Sixth Symphonies, the Fourth Piano Concerto, and movements from his Mass in C. From an audience perspective, however, the night was utterly exhausting. Not only was the heating apparatus broke, but the concert edged on four hours in length. Further, the orchestra was under rehearsed, grumpy (Beethoven was banned from attending their rehearsals due to a previous falling out), and everything fell apart in the closing work of the night, causing Beethoven to have to restart the whole piece. This concert ended, the Choral Fantasy, was composed for this performance specifically. Beethoven wanted an effective closing piece with all of the performing forces combined: piano soloist, orchestra, and chorus. Following a unique design, the Choral Fantasy begins essentially with an extended improvisation by the solo pianist followed by the gradual entrance of the orchestra. It is only in the final minutes of this eighteen-minute work that the chorus adds their voices to the music.

Despite the troubled premiere this work had in 1808, it has found a place in concert halls including ours tonight. We celebrate this weekend not only the tremendous gift from the Fletcher Bay Foundation of timpani but also the reason why we are gathered here in the first place. The Bainbridge Symphony Orchestra does not exist to be a museum of music from our European ancestors nor do we exist for ourselves. We make music together because it is essential to the human spirit. As one arm of the arts, music ignites our imaginations, calms our senses, deepens our perspective and enriches the bounties of life. Great music happens with great musicians, great music, and great listeners. Together we form a human community that recognizes and celebrates the need for the arts to permeate our lives. As the concluding line of text in Beethoven's Choral Fantasy proclaims: "Take these gifts of art, kind spirits: there's no greater gift you'll find; For when love and strength are wedded, Heaven praises Humankind."

## WESLEY SCHULZ, MUSIC DIRECTOR



Photo: Ben Aqua

Conductor **Wesley Schulz** is garnering attention for his fresh programming and imaginative performances as well

as building orchestras and

growing audiences. In constant demand, Schulz is the Music Director of the Bainbridge Symphony Orchestra, Seattle Festival Orchestra and the Bainbridge Island Youth Orchestra. He has been lauded by musicians for his "intensity and emotion" in performances and for his "approachable and inspiring" leadership. This fall he assumed the new post of Conducting Fellow at the Seattle Symphony with Music Director Ludovic Morlot.

Since the beginning of his tenure in 2011, Schulz has revitalized the Bainbridge Symphony Orchestra with impressive artistic success. Smashing box office records and increasing fundraising support for the orchestra's mission, Schulz and the orchestra have broken new ground by every possible measure. Together they have commissioned and given two world premieres, performed with outstanding soloists such as Christopher Guzman, Rachel DeShon and Emma McGrath, performed sold-out concerts of Verdi's *Requiem*, collaborated with the hilarious improv troupe the EDGE, established a popular Young Artist Competition, and reached out to young people through side-by-side performances, all while continuing to deliver refreshing performances of classic and new musical works.

From 2009 to 2013 Schulz was the assistant conductor of the fully professional Britt Festival Orchestra in Jacksonville, Oregon. In addition to serving as cover conductor Schulz was responsible for programming and conducting the annual Symphony Pops concert. In these performances Schulz collaborated with world-class musicians such as Project Trio, Christopher O'Riley and Platypus Theater. Most significantly, through creative programming and energetic performances, Schulz and the orchestra transformed the Pops concert into the most highly attended program at the Britt

Classical Festival – growing the number of attendees from 400 to over 2,000.

A passionate teacher as well as conductor, Schulz is deeply committed to working with young musicians. He was appointed to the faculty of the Seattle Conservatory of Music by the nationally recognized violin pedagogue Margaret Pressley and teaches conducting and score study to some of the most talented musicians in the Pacific Northwest. Further, at the Bainbridge Island Youth Orchestra Schulz has bolstered enrollment, overseen numerous foundation grants, commissioned two new works by composer Alan Lee Silva, and started an annual Artist-in-Residence program to teach students creative approaches to music.

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 while improving in artistic quality and musicianship. A fan of the chamber orchestra repertory and collaborative work, Schulz founded and directed the Texas Chamber Group presenting chamber sized orchestral works as well as special concert events on a biannual basis to the Austin, Texas community from 2007 to 2011. 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."

Schulz has appeared as guest conductor with the Northwest Mahler Festival, the Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, Rainier Symphony, the San-Francisco All-City Honors String Orchestra, Austin Chamber Music Center, and he was chosen to lead the International Clarinet Associations' Showcase Concert at ClarinetFest 2010. 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 and International Conducting Workshops and Festivals. He has worked with Larry Rachleff, Gustav Meier, Neil Varon, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, and Bridget-Michaele Reischl 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.

## GUNNAR FOLSOM, TIMPANI



Photo: Steve Korn

Gunnar Folsom is one of the Pacific Northwest's most in-demand percussionists. His expertise includes a wide range of styles and genres including symphonic music, musical theater, contemporary chamber music, R&B, and jazz. Over the years as a freelance percussionist, Gunnar has performed with such luminaries as Patti Austin, David Benoit,

Sheena Easton, Marvin Hamlisch, James Ingrahm, Al Jarreau, Melissa Manchester, Doc Severinsen, the Smothers Brothers, the Three Irish Tenors, and Allen Toussaint.

Gunnar has been a member of the Pacific Northwest Ballet Orchestra since 1999, and has performed with the Seattle Symphony, the Bolshoi Ballet, the Vancouver Symphony, the New World Symphony, the New Haven Symphony, the Oregon Symphony, and the Bellingham Festival of Music.

As a chamber musician, Gunnar has performed with The Dmitri Pokrovsky Ensemble, The Tallis Scholars, Ensemble Sospeso, the Seattle Chamber Players, the Seattle Modern Orchestra, and the Festival Chamber Music Society at Merkin Hall in

New York. He is a founding member of Pacific Rims, a percussion quartet based in Seattle.

As a drum-set player, Gunnar was prominently featured in two world premiere ballets created specifically for the Pacific Northwest Ballet. In 2008, "Take Five. . .More Or Less" was choreographed by Susan Stroman and set to the music of Dave Brubeck. In 2013, "Waiting At The Station" was choreographed by Twyla Tharp and showcased the legendary Blues/R & B musician Allen Toussaint.

Gunnar has recorded countless movie and video game soundtracks, and has performed under the direction of Hollywood film composers Michael Kamen, Elmer Bernstein, Christopher Young, and Leonard Rosenman. He can be heard on The Legend Of Zelda 25<sup>th</sup> Anniversary Special Orchestra CD, which was recorded and produced by Koji Kondo and Nintendo in 2011.

Gunnar has performed in the 'pits' of Seattle's Paramount Theater and 5<sup>th</sup> Avenue Theater. He performed in *Oliver* as well as in the national tours of *Light In The Piazza* and *Wicked*.

Gunnar devotes much of his career to teaching and mentoring young musicians. His private students have won top honors at the WMEA State Solo Contest, and many have gone on to study at conservatories throughout the country. Gunnar serves on the faculties of the University of Puget Sound and the Marrowstone Music Festival. Gunnar is a percussion coach for the Seattle Youth Symphony Orchestras: the largest youth symphony organization in the country. He previously taught percussion at New England Music Camp in Sidney, Maine.

Gunnar received a master's degree from the Manhattan School of Music where he studied with Christopher Lamb, Duncan Patton, and Don Liuzzi.

## MARK SALMAN, PIANO



Hailed as a "heroic virtuoso," and "a dazzling performer," Mark Salman's performances have been described as "powerful," "astonishing, exacting and evocative," "dramatic," "wildly imaginative," and "touchingly lyrical." Of his performance of Beethoven's

*Hammerklavier* sonata, one authority stated, "there are probably only five or six pianists in the world who can play [it] as perfectly." His performance of Liszt's transcription of the Beethoven Seventh Symphony was named one of three "Performances of the Year" by the Seattle Weekly.

Mr. Salman's performances have taken him to Europe, Asia, Canada, and throughout the United States. He has performed in Carnegie Hall and Alice Tully Hall in New York City, has been the subject of profiles in The New York Times, and has been featured in numerous radio and television broadcasts in the U.S. and in China. His account of his meetings with and playing for Vladimir Horowitz appears in David Dubal's book, *Evenings with Horowitz*. Mr. Salman was a co-founder of the Delmarva Piano Festival in Rehoboth Beach, Delaware, which ran for seventeen seasons. His performances have included his debut at the Newport Music Festival in Newport, Rhode Island, an eight-recital series devoted to the works of Franz Liszt in Seattle, three recitals featuring Schubert's final three sonatas, a complete cycle of Beethoven's five piano concertos and Choral Fantasy with Orchestra Seattle, "A Chopin Celebration," a series of three recitals celebrating the 200<sup>th</sup> anniversary of Chopin's birth, and five recitals in honor of Liszt's 200<sup>th</sup> birthday. Mr. Salman is regularly heard as a concerto soloist with northwest orchestras, including Orchestra Seattle, Auburn Symphony, Bellevue Philharmonic, Cascade Symphony, Federal Way Symphony, and the Northwest Sinfonietta. As a chamber musician, he appears regularly with Simple Measures. Mr. Salman is a Steinway artist. He is on the faculty of the Seattle Conservatory of Music.



Besides his wide-ranging repertoire, Mr. Salman is perhaps best known for his expertise on Beethoven, having performed the complete cycle of the thirty-two piano sonatas on both coasts as well as in 18 broadcasts on KING-FM in Seattle. In production is *Beethoven and his 32 Piano Sonatas – A Musical Universe*, a sixteen-part video series featuring Mr. Salman's performances of the complete sonata cycle, hosted by the noted author and commentator, David Dubal. DVD volumes one and two have been released on the Great Composers label.

Mr. Salman's recordings include his newest release, *Schubert Late Sonatas*, two all-Chopin CDs, including *Chopin's Intimate Art: The Mazurkas*, Mozart's Piano Concertos K. 488 and K. 503 with the Northwest Sinfonietta, *the Transcendental Piano*, featuring works by Alkan, Beethoven and Liszt, two DVDs in the series *Beethoven and his 32 Piano Sonatas – A Musical Universe* as well as *American Interweave*, featuring contemporary American works for cello and piano. Also available in limited release are the first four live performances from his 2004-2005 Liszt series and his Beethoven concerto performances with Orchestra Seattle.

Mr. Salman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at eleven. A graduate of The Juilliard School, he studied with Richard Fabre and Josef Raieff. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer, John Harbison. For more information about Mr. Salman see [www.marksalman.net](http://www.marksalman.net).

## ANNE PELL & AMABILE CHOIR



Anne Pell received her BFA in jazz piano from Cornish College of the Arts in 2005, graduating summa cum laude. She previously studied piano, voice, and music theory at the Longy School of Music in Cambridge, Massachusetts. She has attended the Centrum Jazz Workshop in Port Townsend twice. In 2009 she was accepted into the Sarteano

Choral Conducting Workshop led by acclaimed British conductor Simon Carrington, held in Tuscany, Italy. She was attended again in July 2011.

In 2010 Ms. Pell became the music director and conductor of *Schola Nova*. *Schola Nova* is a group of about 20 women who sing Evensong monthly at St. Barnabas Episcopal Church. The music is sung *a cappella* and is best described as contemplative, consisting of plainsong, anthems, psalms, motets, and Taizé chants. In 2012 Ms. Pell was invited to become the director of the Compline Choir, an *a cappella* choir of about 15 men who also sing once a month at Saint Barnabas. Compline, also called Night Prayer, is the last of the traditional daily services sung by monastic communities and dates back to at least the 8th century.

In the summer of 2013 she founded *Amabile*, a larger mixed choir for the community, dedicated to expressing love through choral music.

In the fall of 2014 Ms. Pell became the director of *Side by Side*, the popular Bainbridge Island jazz/show tune choir. She is honored to be working with these fine musicians and is inspired by their former director, Karen Rice.

Ms. Pell has worked as a full-time private piano instructor on Bainbridge Island for almost 20 years, specializing in jazz, blues, and classical music, composition, theory, and jazz ensembles. She performs in myriad gig settings including jazz clubs, private parties, local fundraisers, concerts, and private recitals, playing solo piano or with a jazz trio or quartet. Ms. Pell has worked as a professional accompanist for over 30 years, and was the accompanist for The Bainbridge Chorale for 14 years.

Ms. Pell has been composing, arranging and interpreting music for many years. Her original works include choral compositions, liturgical chants and hymns, piano duets, Christmas songs, a flute and piano suite, and various jazz tunes. Her new arrangement of Bach's Cello Suite in G, for jazz quartet with viola, debuted in 2009.

In November 2009 Ms. Pell instituted the annual "For Our Children" benefit concerts performed locally each fall. All proceeds go to Helpline House's *Children's Enrichment Fund*, a fund created by Ms. Pell specifically for arts and music education for children and teens in our community.

# CHORAL FANTASY: TEXT & TRANSLATION

Poem by Christian Kuffner

English Translation by Stanley Appelbaum

Schmeichelnd hold und lieblich klingen  
unsres Lebens Harmonien,  
und dem Schönheitssinn entschwingen  
Blumen sich, die ewig blühen.

Flatteringly lovely and fair are the sounds of our  
life's harmonies,  
and from our sense of beauty there arise  
flowers that blossom eternally.

Fried und Freude gleiten freundlich  
wie der Wellen Wechselspiel.  
Was sich drängte rau und feindlich,  
ordnet sich zu Hochgefühl.

Peace and joy glide by amiably  
like the alternating play of waves;  
forces that pressed on us roughly and hostilely  
reform themselves into feelings of exaltation.

Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
muss sich Herrliches gestalten,  
Nacht und Stürme werden Licht.

Whenever the magic charms of music hold sway  
and the consecration of words is uttered,  
splendid things take shape of necessity, night and  
storms turn into light.

Äuss're Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
lässt aus beiden Licht entstehn.

Outward repose, inward rapture  
prevail for the fortunate man.  
But the springtime sun of the arts  
makes light emanate from both.

Großes, das ins Herz gedrungen,  
blüht dann neu und schön empor.  
Hat ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.

Then great things that have entered one's heart  
blossom out in fresh beauty;  
when a spirit has worked its way aloft,  
a spirit choir constantly sings to it.

Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst:  
Wenn sich Lieb und Kraft vermählen,  
lohnt den Menschen Göttergunst.

And so, noble souls, accept  
gladly the gifts of beautiful art.  
When love and strength are wedded,  
the favor of the gods rewards mankind.

# Bainbridge Island Youth Orchestra Winter Concert

Vivaldi □ Mozart □ Grainger □ Holst and more!  
3pm □ Sunday, March 8  
Grace Church □ 8595 NE Day Road  
Music Director, Wesley Schulz



You are invited to the 2<sup>nd</sup> Annual Benefit  
*A Little Night Music*

Fine wine, heavy hors d'oeuvres, and decadent desserts!  
Friday, March 20<sup>th</sup> 6 – 8 pm \$50/guest  
Please join us by contacting Christine Edwards,  
fundraising chair, at [info@biyo.us](mailto:info@biyo.us)

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Bainbridge Chorale presents

# Haydn's Creation



Tess Altiveros, *soprano* • Eric Neuville, *tenor*  
Charles Robert Stephens, *bass*

Conducted by Michael Austin Miller  
Accompanied by Laura Milleson, *piano*

**Saturday, March 21, 7:30 pm**  
**Sunday, March 22, 3:00 pm**

Rolling Bay Presbyterian Church on Bainbridge Island

For more information: [www.bainbridgechorale.org](http://www.bainbridgechorale.org)  
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Questions? Contact Operations Manager Shannon Dowling at BPA at [sdowling@bainbridgeperformingarts.org](mailto:sdowling@bainbridgeperformingarts.org) or 206.842.4560 x 2.

# BAINBRIDGE SYMPHONY ORCHESTRA

With Music Director & Conductor Wesley Schulz  
presents

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The BPA Shakespeare Society's Tom Challinor

Andrew Barnwell (piano), 2015 Young Artist Competition 1st Place Winner

Shintaro Taneda (violin), 2015 Young Artist Competition Runner Up

Bainbridge Island Youth Orchestra

April 18 & 19

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

NICOLAÏ'S The Merry Wives of Windsor Overture • MENDELSSOHN'S Selections from  
A Midsummer Night's Dream • LALO'S Symphonie Espagnole, 1st movement • GRIEG'S Piano  
Concerto in A minor, 1st movement • BERNSTEIN/PERESS' West Side Story Overture  
BEETHOVEN'S Coriolan Overture TCHAIKOVSKY'S Romeo & Juliet Fantasy Overture (1880)

Tickets: 206.842.8569 [bainbridgeperformingarts.org](http://bainbridgeperformingarts.org)



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