

42nd Annual Season
2014 – 2015

BAINBRIDGE SYMPHONY ORCHESTRA

WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

GERSHWIN'S PIANO CONCERTO

featuring

Anne-Marie Cherry, horn

Dr. Johan Botes, piano

Saturday, May 30, 2015, 7:30 p.m.

Sunday, May 31, 2015, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island



THE PROGRAM

Prélude à l'après-midi d'un fauneClaude Debussy
(1862-1918)

Tristan und Isolde, WWV 90: Prelude & LiebestodRichard Wagner
(1813-1883)

Concerto for Horn No. 1 in E-flat major, TrV 117, op. 11Richard Strauss
(1864-1949)

Allegro-

Andante

Allegro

Anne-Marie Cherry, horn

...intermission...

Feierlicher Einzug der Ritter des Johanniter-Ordens Richard Strauss/arr. Juon
(1864 – 1949)

Piano Concerto in FGeorge Gershwin
(1898-1937)

Allegro

Adagio – Andante con moto

Allegro agitato

Dr. Johan Botes, piano

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**.

BSO is especially grateful to the members of the **BSO Chair Society** and 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 thriving contribution to the arts on Bainbridge Island this season!

BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

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Kathie Peron-Matthews

DeeAnn Sisley

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Dan Brown

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Clara Hanson

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Judy Anderson

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George & Margaret Sterling

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Please join us in thanking the members of the BSO Chair Society. Formed in 2015, the society lends vital support to the Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that these volunteer musicians contribute to this thriving organization.

* BSO Chair Sponsors are denoted by italics in the BSO membership roster.

PROGRAM NOTES

* All notes by Wesley Schulz

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)

Claude Debussy

Born: August 22, 1862 in St Germain-en-Laye

Died: March 25, 1918 in Paris

The preeminent French conductor, composer, and thinker Pierre Boulez said, “just as modern poetry surely took root in certain of Baudelaire’s poems, so one is justified in saying that modern music was awakened by *L’après-midi d’un faune*.” Claude Debussy grew up unassumingly: his father was a printer and a clerk, and his mother worked for a time as a seamstress. He obtained piano lessons, however, and talent was recognized in him when he won the Prix de Rome in 1884. Prior to composing his *Prelude* it is interesting to note some of Debussy’s friendships as well as influences: d’Indy, Chausson, Harman, Saint-Saëns, and Satie, for example. In 1888 and 1889 Debussy made the journey to Bayreuth to hear Wagner’s works. He admired the latter’s use of harmony and orchestration but opposed the overblown forms and religious and political pretensions.

By 1892 Debussy had become friends with the poet Stéphane Mallarmé. Mallarmé’s poem, *L’après-midi d’un faune*, had achieved a certain level of fame and recognition in the decade before. The poem is essentially about a faun who spends an afternoon dreaming, remembering, imagining (it is not clear) some attractive nymphs who arouse him. The idea of staging some version of *Faun* was always of interest, and it was likely his friendship and conversation with Debussy that spurred composition of an orchestral work inspired by the poem. Debussy’s music was premiered in March 1894 and was generally considered a great success. In 1912 the Ballets Russes turned Debussy’s music into a ballet with the famed dancer Nijinsky as the Faun.

The work opens with a solo flute that might be representative of the faun’s dreams. The theme returns throughout the piece, like permutations of a recurring dream, with transformations and development in between. The instrumentation relies heavily on the woodwinds, including three flutes, English horn and four French horns; there are no trumpets, low brass, or timpani. Remarkable about

the orchestration and this small band of instruments is the wide range of color and textures Debussy achieves. The strings use glissandos, mutes, pizzicato and are frequently told to play *sul tasto*: moving the bow over the fingerboard producing a velvety and soft tone. Part of listening to this music is about enjoying moments of harmony and stillness. Ideas arise but are often fleeting, leaving one with the sensation of memory. There is no question, however, that the music is stunningly beautiful in all of its groundbreaking riches.

Tristan und Isolde: Prelude & Liebestod

Richard Wagner

Born: May 22, 1813 in Leipzig

Died: February 13, 1883 in Venice

Tristan und Isolde is based on a legend from the Middle Ages. There are many variations to the story, and writers, poets, and storytellers through all of time have retold it. Wagner penned his own libretto when he decided to fashion the story into an opera in the 1850s. The story unfolds with Tristan escorting Isolde to his uncle, King Marke, to whom she has been promised. Tristan and Isolde are themselves in love, however, creating an impossible situation. They are caught together by Melot, a jealous knight, and Tristan is fatally wounded by Melot’s sword. Isolde – who has taken a potion – dies soon after Tristan, and it is only through death that their love can unite them.

The greater meaning of Wagner’s opera is repressed and unfulfilled love. It is an agonizing journey – emotionally and physically – as fate conspires to keep two individuals apart on earth. The music of the *Prelude* and *Liebestod* draws upon the music before the curtain lifts (*Prelude*) and the final moments of the opera (*Liebestod*). [Note: The common name is a misnomer; Wagner always referred to the *Prelude* as the *Liebestod* using the expressive title as a reference point before the opera starts; what is now referred to as the *Liebestod* Wagner consistently called *Transfiguration*. Thus, a more appropriate name for the coupling of these two selections from the opera is “*Prelude and Transfiguration*.”] The *Prelude* is filled with intense chromaticism, unfulfilled expectations, and a deep sense of longing. It begins with the cellos and is immediately followed by a handful of woodwinds intoning what is known as the *Tristan Chord*. This particular harmony is essentially a dissonant chord that is left unresolved. In other

words, it expresses the love that Tristan and Isolde share for one another but cannot have. The Liebestod is the culmination of the opera when both Tristan and Isolde succumb to death. The music is ecstatic in its intensity, and in the final moments of the opera the Tristan Chord (symbol of their love), is finally resolved into a shimmering B major chord: in death, they are united.

Concerto No. 1 for Horn and Orchestra in E-flat major, op. 11 | Feierlicher Einzug der Ritter des Johanniter Ordens (Solemn Entrance of the Knights of the Johanniter-Ordens)

Richard Strauss

Born: June 11, 1864 in Munich

Died: September 8, 1949 in Garmisch-Partenkirchen

This season we recognize the composer Richard Strauss as 2014 marked the 150th anniversary of his birth. Strauss was born into a musical family as his father, Franz Joseph Strauss (1822-1905) was the revered principal horn player of the Munich Court Orchestra for 49 years. The younger Strauss showed an interest in music early on, and he was given lessons in piano and violin. Franz Strauss was a staunch conservative (he loved Mozart above all) and shielded young Richard from modern composers until his early teens. When Richard Strauss finally heard the music of Wagner (a composer his father detested despite having to perform his music frequently in Munich), specifically from the opera *Tristan*, he was positively entranced. From his earliest works to his masterpieces in the tone poem and opera categories, Richard Strauss became a cornerstone of late German romanticism.

Feierlicher Einzug, or the *Solemn Entrance of the Knights of the Order of Saint-John*, was written in 1909 after most of Strauss' tone poems had been composed and entered into the standard repertory. *Feierlicher* was originally written for 15 trumpets, four horns, four trombones, two tubas, and timpani. Today's version has been expanded for full orchestra. Marked "Slow and solemn" the piece was written for the investiture ceremonies of the Knights of St. John, a fraternal Christian organization.

The First Horn Concerto in E-flat was most certainly inspired by the virtuosic playing of Richard's father, Franz. Indeed throughout his works, Richard uses the horn with tremendous effect in works such as *Till Eulenspiegel* and *Don Juan*. The work falls in three movements with the first two linked without pause.

The horn displays soaring lyricism and playful hunting calls throughout the piece. Richard Strauss was just 18 when he wrote the concerto, but his father's influence still held sway, giving the work the work a more conservative, Mozartian sound. Nonetheless, the music will keep you spellbound with its confident orchestration and indelible melodies.

Piano Concerto in F

George Gershwin

Born: September 26, 1898 in Brooklyn

Died: July 11, 1937 in Hollywood

Douglas Lee, a musicologist, likens George Gershwin (born Jacob Gershin to Russian immigrant parents) in America to Johann Strauss in Vienna. Gershwin mixed popular music with the classical orchestra just as Strauss brought the Viennese waltz, often considered light music, to the symphony orchestra. Gershwin rose to prominence after his *Rhapsody in Blue* made him an overnight sensation when it premiered at Paul Whiteman's "Experiment in Modern Music" on February 12, 1924. At that performance was conductor Walter Damrosch who immediately commissioned Gershwin to write a piano concerto to be premiered by the New York Symphony. On December 3, 1925 it had its debut with Gershwin as piano soloist.

The concerto follows the traditional concerto format of three movements in the order fast-slow-fast. Within each movement the material presented and how it is presented is more uniquely Gershwin. After the opening timpani motive heard at the outset of the first movement, a snappy, dotted rhythm that Gershwin called a "Charleston" rhythm is heard in the woodwinds. It is quickly followed by a second theme on piano which becomes the predominant melody of the movement. Listen for short piano cadenzas that link the various sections of the movement and that also serve to spin tonal centers in new directions.

Gershwin described the slow second movement as nocturnal in feeling and said that it embodies American blues. A trio of clarinets forms the backbone of the music with their slinky chromatic motion as a muted solo trumpet intones a long soliloquy. When the pianist finally enters, it is with a spirited tune that gradually grows to encompass the entire orchestra. The finale is a fast-paced romp driven by fast, repeated notes in the piano. Listen for

the alternation of 2/4 meter with 3/8 giving feeling to the tempo indication: Allegro agitato. The main theme from the first movement reappears near the end of the finale before coming to a spectacular close.

WESLEY SCHULZ, MUSIC DIRECTOR



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. Photo: Ben Aqua.

ANNE-MARIE CHERRY, HORN



An active free-lance horn player and music educator, Anne-Marie Cherry has held the title of principal horn with the Round Rock Symphony from 2008-2012 and has performed with the San Antonio, Downey, and Austin Symphonies in addition to the Dallas Wind Symphony, Victoria Bach Festival, and the Austin City Brass Ensemble.

In 2007, Ms. Cherry received third prize at the International Horn Competition of America, and – in 2005 – first prize in the Mid-South Division of the International Horn Society Solo Competition. She is also a founding member of the Texas Chamber Group, which received the 2010 American Prize in Orchestral Performance for a production of Stravinsky’s *Rite of Spring*, which included a faculty panel discussion and scaled-down dance staging, in efforts to increase audience accessibility of the work. Anne-Marie also competed in the 2013 Coleman Chamber Competition as a member of Vista Brass Quintet. Vista was not only a finalist in the competition, but she was in the only brass ensemble to advance to the finals.

A strong advocate of performer/composer collaboration, Ms. Cherry has worked with several composers, commissioning new works for the horn in diverse contexts such as jazz orchestra, horn and chamber orchestra, and horn with percussion. She has collaborated with composers such as Zack Stanton, Dennis Llinas, Brett Kroening, and Gabriel Santiago, and was the dedicatee of the ASCAP winning performance of Santiago’s “Northern Impressions Suite,” which she recorded in the fall of 2009 with the University of Texas Jazz Orchestra.

Additionally, she can be heard on several recordings with the University of Texas Wind Ensemble, including the ground-breaking recording of John Corigliano’s *Circus Maximus*, and a soon-to-be released recording on the Klavier label.

Ms. Cherry is currently pursuing a Doctorate of Music Arts at the USC Thornton School of Music, and holds Bachelor’s and Master’s degrees from the University of Texas at Austin. Her primary teachers have been Dr. Kristy Morrell and Patrick Hughes. Photo: Liz Love

DR. JOHAN BOTES, PIANO



Dr. Johan Botes is known for his extraordinary versatility as a soloist, collaborative musician, and teacher; a career which has brought him recognition in concerts around the world.

A native of South Africa, Botes showed musical promise from an early age. Among many notable awards in his native country, he was the 2007

First Prize Winner of the Third UNISA/Vodacom National Piano Competition playing Rachmaninoff’s technically demanding Third Piano Concerto to a standing ovation; a performance for which he also won the Desmond Willson Memorial Prize for best concerto in the final round.

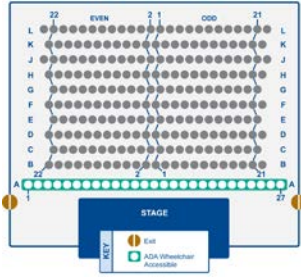
In 2008, Botes moved to Europe and continued his studies in London with British pianist Martin Roscoe at the Guildhall School of Music and Drama. That year also resulted in master classes with Imogen Cooper, Alexander Rudin, Paul Lewis, Leslie Howard, Leon Fleisher, and Richard Goode as well as regular coaching classes with pianist Graham Johnson and soprano Margaret Humphrey-Clark.

As a soloist, Botes has performed in venues worldwide. He has appeared as soloist with the Chamber Orchestra of South Africa, Pro Musica Orchestra in Johannesburg, the KwaZulu-Natal Philharmonic Orchestra in Durban, and the University of Pretoria Symphony Orchestra as well as the Texas Chamber Orchestra at UT Austin. He has also performed in Prague with the Hadrec Kralove Orchestra in 2003, and in 2005 he toured to Bulgaria where he played with the Varna Philharmonic Orchestra in Varna.

In 2010, Botes won the Sidney M. Wright Presidential Scholarship Competition in Piano Accompaniment and in the same year began collaborative Piano Trio work with cellist Francesco Mastromatteo. Their first performance in October 2010 resulted in critical acclaim, winning them Prize for the best Chamber Music Recital at The University of Texas at Austin in 2011.

Dr. Botes holds a D.M.A in Piano Performance from the University of Texas at Austin and a M.M. from the Guildhall School of Music and Drama in London. He received another M.M. as well as his B.M. from the University of Pretoria in South Africa. He is currently Assistant Professor at Marshall University in Huntington, WV where he leads the Class Piano and Pedagogy programs. Before Marshall, Botes was lecturing in Piano,

Group and Collaborative Piano at The University of Arkansas in Fayetteville.



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Questions? Contact Operations Manager Shannon Dowling at BPA at sdowling@bainbridgeperformingarts.org or 206.842.4560 x 2.

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Bainbridge Island Youth Orchestra

2015/2016 Season Concerts

November 22 □ March 6 □ May 1
Grace Church □ 8595 NE Day Road

Fall Auditions
September 13 & 14
info@biyo.us

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