

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



presents

# **TCHAIKOVSKY'S FIRST PIANO CONCERTO**

featuring

Angelo Rondello, piano

Saturday, November 8, 2014, 7:30 p.m.

Sunday, November 9, 2014, 3:00 p.m.

Bainbridge Performing Arts  
200 Madison Avenue North, Bainbridge Island

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!

# THE PROGRAM

Festive Overture, op. 96 .....Dmitri Shostakovich  
(1906-1975)

Symphony No. 1 in G minor ..... Vassili Kalinnikov  
Allegro moderato (1866-1901)  
Andante commadamente  
Scherzo  
Allegro moderato - Allegro risoluto

## ...intermission...

Piano Concerto No. 1, op. 23 in B-flat minor ..... Piotr Ilyich Tchaikovsky  
Allegro non troppo e molto maestoso (1840-1893)  
Andantino semplice  
Allegro con fuoco

Angelo Rondello, piano

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Please join us in thanking the BSO's Youth in Music Initiative Sponsor **Wicklund Dental** as well as 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!

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

November 2014 Personnel

## FIRST VIOLIN

Pat Strange, *Concertmaster*  
Justine Jeanotte  
Meta Newlin  
Hannah Lee  
Pete Wiggins  
Alan Francescutti  
Peggy Brady  
Jon Graber

## SECOND VIOLIN

George Sale, *principal*  
Kathie Peron  
DeeAnn Sisley  
Dan Brown  
Clara Hanson  
Jue Pu  
Ingrid Ryan

## VIOLA

Tom Monk, *guest principal*  
Len Hembd  
Kathy Connelly  
Julie Katana  
Virginia Richter

## CELLO

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

## BASS

Janet Marie, *principal*  
Gianna Gorski  
Jon Brenner

## FLUTE

Lisa Hirayama, *principal*  
Jared LeClerc  
Monica Smythe, piccolo

## OBOE

Amy Duerr-Day, *principal*  
Alicia Moriarty  
Bhavani Kotha

## CLARINET

Patricia Beasley, *principal*  
Nancy Peterson  
Kai Hirayama

## BASSOON

Boone Hapke, *guest principal*  
Paul Stirling

## FRENCH HORN

Bobby Collins, *principal*  
Richard Davis  
Robert Olsen  
Kestrel Wright

## TRUMPET

Austin Carver, *guest principal*  
Nick Neidzowski  
Jeff Jensen

## TROMBONE

Bud Parker, *guest principal*  
Wade Demmert  
Richard Heine, bass trombone

## TUBA

Jas Linford, *principal*

## TIMPANI

Susan Tolley, *principal*

## PERCUSSION

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

## HARP

Jennifer Burlingame, *principal*

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DeeAnn Sisley

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## SPECIAL THANKS

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**.

## PROGRAM NOTES by DeeAnn Sisley

### *Festive Overture, Op. 96*

By Dmitri Shostakovich

**Born:** September 25, 1906, in St. Petersburg, Russia

**Died:** August 9, 1975, in Moscow

**Work composed and premiered:** composed the first week of November 1954; premiered November 6, 1954, at the Bolshoi Theatre in Moscow, Bolshoi Theatre Orchestra, Alexander Melik-Pashayev, Conductor

Dmitri Shostakovich was born September 25, 1906, in St. Petersburg, Russia. His father was a civil servant and amateur singer. His mother was a piano student at the St. Petersburg Conservatory before her marriage. Music making was prominent in his childhood home; musician friends would visit often and play chamber music for hours. Even though he greatly enjoyed listening, young Dmitri resisted musical instruction until the age of 8 when his mother persuaded him to let her give him piano lessons. He later explained his hesitation by saying that he feared notation and had observed that his older sister's piano lessons reduced her to tears. At his first lesson, his musical talent was obvious. His mother found that he had perfect pitch and an exceptional memory. Dmitri began to compose music at about the same time, and by the age of nine he was composing steadily. At the age of 13, he entered the Petrograd Conservatory as a student of both piano and composition.

Dmitri Shostakovich is one of the Soviet Union's greatest composers. Yet he was a nervous man who lived in constant fear for his life. His career was subject to the desires and whims of the Communist government. The authorities expected Soviet music to have lyricism, a heroic tone and popular appeal based on the language of the 19<sup>th</sup> century Russian classics. During the Stalin era, Shostakovich tried to push the artistic boundaries and was always playing games with the culture police. In *Testimony—The Memoirs of Dmitri Shostakovich*, published after his death, he relates: "It didn't matter how the audience reacted to your work or if the critics liked it. All that had no meaning in the final analysis. There was only one question of life or death: how did the leader like your opus? I stress: life or death, because we are talking about life or death here, literally, not figuratively." Many colleagues, friends and relatives had disappeared. Shostakovich feared that the same would happen to him.

Shostakovich impressed his colleagues and friends with his talent. He was able to conceptualize a piece of music and compose it quickly without detailed sketches or corrections. His sister later recalled, "I always found it amazing that he never needed to try things out on the piano. He just sat down, wrote out everything he heard in

his head, and then played it through complete on the piano...He never demanded or appeared to need silence in order to compose."

The *Festive Overture* was composed in the autumn of 1954, the year following Stalin's death, when artistic restrictions were relaxing. Vasily Nebol'sin, an official at the Bolshoi Theater, visited Shostakovich at this Moscow apartment. A concert was scheduled for three days later to celebrate the 37<sup>th</sup> anniversary of the 1917 October Revolution in which the Bolsheviks seized control of Russia's government. Nebol'sin was in trouble, as he did not have an appropriate piece to open the concert. Shostakovich, who had recently been hired as an artistic consultant to the theatre, agreed to compose an opening. He invited his visiting friend Lev Lebedinsky to stay. Lebedinsky recounted:

"The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was underway and the music was being written down. About an hour or so later Nebol'sin started telephoning: 'Have you got anything ready for the copyist? Should we send a courier?'

A short pause and then Dmitri answered, 'Send him.'

What happened next was like the scene with the hundred thousand couriers out of Gogol's *Government Inspector*. Dmitri sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet—first one, then a second, a third and so on. Nebol'sin was waiting at the Bolshoi Theatre and kept the copyists supplied.

Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne."

The *Festive Overture* begins with a brilliant trumpet fanfare that adds the lower winds, brass and then the full orchestra. The main section contrasts a theme of quickly running scale passages that starts in the clarinets and a broader theme featuring the horn and cellos. Next is a quiet section introduced by a Shostakovich signature snare drum. The triumphal fanfare returns toward the end and, with the full orchestra, the overture ends jubilantly. The *Festive Overture* was used as the theme music for the 1980 Summer Olympics.

## *Symphony No. 1 in G minor*

### **Vasily Kalinnikov**

**Born:** January 13, 1866, in Viona, Oryol District, Russia

**Died:** January 11, 1901, in Yalta

**Work composed and premiered:** composed in 1894-95; premiered on February 20, 1897, in Kiev; Alexander Vinogradsky conducted the orchestra of the Russian Music Society

Vasily Kalinnikov was born into a family of modest means. He was the son of a police official who played the guitar and sang in a local choir. His father encouraged his interest in music and arranged violin lessons when he was young. At the age of 13, Vasily went to study at a seminary as his family intended him for the church. The following year he became director of the seminary choir. In 1884 he went to Moscow to enroll at the conservatory, but he had to withdraw after a few months because he could not pay the fees. Kalinnikov then won a scholarship to the Moscow Philharmonic Society Music School where he took bassoon lessons and studied composition. His lack of funds forced him to leave the conservatory and support himself playing violin, bassoon and tympani in theatre orchestras and working as a copyist.

Kalinnikov attracted the attention of several important people, including Tchaikovsky, who recommended he be appointed conductor at the Maly Theatre in Moscow in 1892. A year later he became assistant conductor at the Moscow Italian Theatre. He was only at that job for a few months before his lifelong poor health deteriorated further and he was no longer able to conduct. He spent the remainder of his short life in the relative warmth of the South Crimea where he concentrated on composing music. His friend Rachmaninoff arranged for the leading Russian publisher to acquire some of Kalinnikov's works, which provided a small income.

While living in the Crimea, Kalinnikov composed his two symphonies. He sent the score for his first symphony to a friend who was sufficiently impressed to send it to leading Russian conductors. Rimsky-Korsakov acknowledged seeing evidence of real talent but said the piece contained too many technical errors and would not perform it. Many believe that the score he saw was full of copyists errors. Vinogradsky chose to conduct the work at the Russian Musical Society concert in Kiev, and it was a great success. The second and third movements were encored. Performances soon followed in Moscow, Vienna, Berlin and Paris. The symphony was very popular at the time, but it is not often played today.

The first movement of Kalinnikov's *Symphony No. 1* is the longest and offers two lyric themes reminiscent of Russian folk songs. The second movement opens with harp and violins setting a gentle pizzicato foundation for a

beautiful English Horn solo. After the charming Scherzo and Trio of the third movement, the work proceeds to the Finale where the composer re-introduces and further explores earlier themes. The climax of the work features the trombones' fervent version of the English Horn tune heard in the second movement, bringing the work to a joyful end.

## *Piano Concerto No. 1 in B-flat minor, Op. 23*

### **Piotr Ilyich Tchaikovsky**

**Born:** May 7, 1840, in Kamsko-Votkinsk, Russia

**Died:** November 6, 1893, in St. Petersburg

**Work composed:** November and December 1874; orchestration completed on February 21, 1875, revised in 1876 and 1889

**World premiere:** October 25, 1875, at the Music Hall in Boston with Hans von Bulow, Soloist, and Benjamin Johnson Lang, Conductor

Piotr Ilyich Tchaikovsky was born to a large family. His father was a mining engineer and civil servant. Although Tchaikovsky had some piano lessons as a child and his musical aptitude was evident, his parents were not particularly concerned with it. At the age of 10 he was placed in the School of Jurisprudence in St. Petersburg where he would learn to become a civil servant. Music was not part of the school curriculum, but he arranged to have 3 years of piano lessons and a year of music theory in his spare time. After his graduation in 1859, at the age of 19, he went to work in the Ministry of Justice.

Prior to 1959, there was no place in Russia for formal study of music or concert performance of orchestral music. There has always been folk music and music for the Orthodox Church, but the Russian music tradition as we in the West know it had only begun in 1836 with Mikhail Glinka's opera, *A Life For the Tsar*. In 1959, Anton Rubinstein, a renowned pianist and composer, with his famous pianist brother, Nicolay Rubinstein, formed the Russian Musical Society to teach music theory and promote performances. The music theory classes lead to the opening of the St. Petersburg Conservatory by Anton Rubinstein. His brother later co-founded the Moscow Conservatory.

While working at the Ministry of Justice, Tchaikovsky found his way to music theory classes at the Russian Music Society and eventually attended the St. Petersburg Conservatory. Anton Rubinstein became Tchaikovsky's mentor. In 1866, when Nicolay Rubinstein was looking for faculty to start a new music school in Moscow, Anton recommended Tchaikovsky. He became a co-founder of the Moscow Conservatory and held his position there until his death in 1881.

Tchaikovsky's first piano concerto was composed in two months of intense work. He had no prior experience writing for piano and orchestra. In a letter to his brother, he stated that the concerto was difficult to compose. "But I am sticking to my intentions, and pry piano passages out of my brain. It makes me nervous and exhausted." He had planned to dedicate the concerto to Nicolay Rubenstein, his friend and colleague who also happened to be the greatest Russian pianist of that time. He hoped that Rubinstein would give the first performance of the concerto in the New Year. But first he wanted Rubenstein's opinion of the work before he sent it to print. Rubenstein agreed to hear the concerto in a classroom at the Moscow Conservatory before attending a Christmas party. After playing the first movement, Tchaikovsky waited for the reaction:

"Not a single word, not a single remark. To understand how stupid, how embarrassed I began to feel, imagine what it is like to prepare a meal for someone who then eats in silence... I fortified myself with patience and played through to the end. Still silence. I stood and asked, 'Well?' Quietly at first, but gradually increasing in volume until it had assumed the tone of thundering Jupiter, a torrent of vitriol poured from [Rubinstein's] mouth. My concerto was unplayable and worthless; passages were so clumsy, so fragmented and crudely conceived as to be beyond rescue; the whole was vulgar and badly written; here and there I had stolen from other composers; only one or two pages were worth anything, the rest should be scrapped. 'For instance this—and that,' and he then caricatured the passage on the piano... But the chief thing, which I cannot reproduce, is the tone in which all this was delivered. Any uninformed person hearing it would have concluded that I was a senseless, talentless fool who had the impertinence to submit his scribblings to a great musician... I was not only astounded but deeply mortified by the whole scene. I had sought friendly counsel and criticism; I require these and am always glad to receive them. But there was nothing friendly in these proceedings. The censure was delivered in such a form that it cut me to the quick.

I left the room and went upstairs. I could say nothing because of my agitation and anger. Rubinstein soon appeared and... there he told me again that my concerto was impossible and after pointing out to me a lot of places that required radical change, he said that if by such-and-such a date I would revise the concerto in accordance with his demands, then he would bestow upon me the honour of playing my piece in one of his concerts. 'I won't change a single note,' I replied, 'and I'll publish it just as it is now!' And so I did!"

Tchaikovsky then asked Hans von Bulow, one of the great pianists and conductors of the late 19<sup>th</sup> century, to perform the concerto. It was dedicated to von Bulow and performed in Boston to great acclaim. It was such a sensation that von Bulow performed the concerto in 139 of his 172 concerts that season. The Russian premiere, in St. Petersburg, was a month later. Three weeks later it was performed in Moscow with Nicolay Rubinstein conducting. Rubinstein had revised his opinion. And Tchaikovsky later revised his concerto. Rubinstein subsequently learned the piece and became one of the concerto's strongest advocates.

The piano concerto opens with one of the most unusual and striking introductions in the concerto literature. The crashing chords over the orchestral theme serve as an introduction to the first movement's true subject, which is based on a Ukrainian folk song. The two themes that follow are more lyrical in nature.

The middle movement begins with a warmly romantic theme by the flute over a string pizzicato accompaniment. The piano takes that theme into another tempo and dance-like feel, then returns to the original.

The main theme in the final movement is also based on a Ukrainian folk tune. The countering second theme is lyrical, and his development of both ideas is highly energetic and requires a brilliant display from the pianist.

## 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.

## ANGELO RONDELLO, PIANO



Angelo Rondello has been described as "fascinating, enthralling, magnetic...a virtuoso matching...tremendous, overwhelming complexities...with fiery passion" (The Philippine Star) and "a true tour-de-force such as not often encountered." (Classical Voice of North Carolina). His recording of Schumann's Symphonic

Etudes was hailed by American Record Guide as “wonderfully effective and makes Rondello one of the leading exponents of Schumann’s opus.”

Equally adept as a teacher and as a performer, Rondello’s one-of-a-kind presentation style deepens his audiences’ understanding of what they hear in great music. Through engaging commentary, expertly curated programming, and an in-depth knowledge of the piano repertoire, he tells the story of the music he performs with unparalleled insight and poignancy. His unique presentations range from explorations of eras and composers to cultural voices and emotional realms. His programs have included: *Dreams & Nightmares*; *Romance at the Keyboard*; *Tales, Fables & Poetry* and *The American Piano: a Musical Journey From 1820 to Present*, among others. He is also a regular performer of children’s programs, including *Fantasies*, *Fairy Tales & Fair Maidens*, and *Animal Fair*.

Rondello gave his New York debut in the Trinity/St. Paul Concert Series, and has performed throughout the US and in Southeast Asia as a pianist and teacher. He was featured as a “Rising Artist of Asia” at the 2011 Federation of Asian Cultural Promoters Conference, and performed at Philamlife Auditorium in Manila with conductor Aries Caces in Beethoven’s “Emperor” Concerto. He has since performed and taught throughout the Philippines to critical acclaim. He has appeared on CUNY TV, featuring a performance of the Saint-Saëns *Piano Concerto no. 2*, as well as WFMT FM, KING FM, KZAZ FM, and KUGS FM among others, as both a subject of interview and in studio recordings. His playing of Bach was featured in the award winning film *Die Martins Passion*. In 2013, he performed Charles-Valentin Alkan’s *Concerto da camera no. 2* with the St. James Cathedral Chamber Orchestra, in commemoration of the composer’s bicentennial anniversary. Rondello is also a regular performer at the Clayton Piano Festival, Campbell University, and the University of the Philippines. He recently gave his Chicago recital debut at the Chicago Cultural Center, as a part of the Dame Myra Hess Memorial Series, which was broadcast live on WFMT Chicago and across the globe online.

A native of Bellingham, WA, Rondello began studying music at age five, and by his early teens, he was concertizing regularly. As a child, he studied at the Seattle Conservatory of Music, and in 2000 moved to New York City, where he completed his

musical training, studying at the Manhattan School of Music, Mannes College of Music, and the Conservatory of Music at Brooklyn College. His teachers included Mark Salzman, Jeffrey Biegel, Nina Svetlanova, Zitta Zohar, and David Dubal.



**Bainbridge Island Youth Orchestra**  
Music Director  
**Wesley Schulz**

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