

43rd Annual Season
2015 – 2016

BAINBRIDGE
SYMPHONY ORCHESTRA
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

Beethoven's Piano Concerto No. 4

featuring

Rick Rowley, piano

Saturday, November 14, 2015, 7:30 p.m.
Sunday, November 15, 2015, 3:00 p.m.

Bainbridge Performing Arts
200 Madison Avenue North, Bainbridge Island



THE PROGRAM

Luminosity..... Christopher Rogerson
(b. 1988)

Piano Concerto No. 4 in G major, op. 58Ludwig van Beethoven
Allegro moderato (1770-1827)
Andante con moto-
Rondo – vivace

Rick Rowley, piano

...intermission...

Symphony No. 3, op. 27, Sinfonia espansiva..... Carl Nielsen
Allegro espansivo (1865-1931)
Andante pastorale
Allegretto un poco
Finale – Allegro

Victoria Robertson, soprano
Charles Robert Stephens, baritone

OUR SUPPORTERS

Bainbridge Symphony Orchestra extends heartfelt gratitude to Community Sponsor **San Carlos Restaurant**, as well as **Fletcher Bay Foundation** for funding music acquisition for the season, and **Wicklund Dental** for funding the “Youth in Music Initiative.” 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 Bainbridge Performing Art’s 2015 – 2016 Season Sponsors & Supporters **Bainbridge Island Ace Hardware**, **Bainbridge Island Magazine**, and **Town & Country Market**. BPA is supported, in part, by the **Bainbridge Community Foundation**, and **One Call for All**. Bainbridge Performing Arts is pleased to offer an “Open Doors” program. Free and reduced-cost tickets are available for most programs to community members in need through our partner Helpline House thanks to grants from the **Mabee Family** and **Bainbridge Community Foundations**, 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!



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Wesley Schulz, Music Director & Conductor

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and Charles Robert Stephens

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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 except where indicated

Luminosity

By Christopher Rogerson

Born: December 6, 1988

* Note by the composer

The musicians of the Buffalo Philharmonic Orchestra approached me in 2009 about a commission to write a concert opener. The piece was to be in honor of Paul Ferington, in his 25th year on the conducting staff of the BPO. Paul and I went to the same church and have performed many times together, including a concert on Christmas Eve just about every year. But more than that, Paul has been a great mentor and friend to me. He is one of those rare people whose joy for life is contagious to every person around him.

So, when I was approached about this, I was very excited to write a celebratory piece for Paul—and it was to be “fittingly joyous.” Thus came *Luminosity*—a portrait of the light and excitement Paul exudes. My deepest thanks are to the musicians of the Buffalo Philharmonic, JoAnn Falletta, and Paul Ferington.

Piano Concerto No. 4 in G major, op. 58

By Ludwig van Beethoven

Born: December 16, 1770

Died: March 26, 1827 in Vienna

The first performance of the Fourth Piano Concerto was given with the composer at the keys at the home of his patron, Prince Franz Joseph on Lobkowitz in 1805. It is the first public performance in December of 1808, however, that is of more significance. At this Akademie, a benefit concert on Beethoven's behalf, the composer's Fifth and Sixth Symphonies had their premiere along with performances of the Fourth Piano Concerto, Mass in C, Choral Fantasy and more. Even by nineteenth century standards the performance was far too long: especially on a frigid night when the heating apparatus for the hall refused to work.

Michael Steinberg points out that the Fourth Piano Concerto begins in an unusual manner. Historically, concertos start with the orchestra alone playing several minutes of music that introduce the key and some of the themes of the first movement. After the orchestra introduction the soloist enters either alone or with the orchestra. In this concerto, however,

Beethoven reverses the order of entrances. The first breath of music of the entire work is whispered by the solo piano. This opening phrase, with the unusual length of five measures, is breathtaking in its beauty and sensitivity. Listen for Beethoven's musical fingerprints in this music; you will hear a short-short-short-long rhythm that belongs to much of his music of this period, especially the Fifth Symphony. After the piano intones this opening music the orchestra enters, quietly, but in the unanticipated key of B major. Using unexpected keys is a trademark of Beethoven, and the remoteness of B major to the expected key of G major signals that there will be more surprises ahead.

The second movement is famous for its unique construction. Many musicologists and critics over the years have likened this movement to the story of Orpheus in the underworld – that the music traces the scene in which Orpheus tames the Furies so as to gain entrance to Hades. It is thought that Beethoven was well aware of Gluck's operatic telling of the story, *Orfeo ed Euridice*, and that perhaps he used the story as a programmatic device. Regardless of the inspiration, listen to the exchange between the soothing, passive sound of the piano and the disruptive and aggressive sound of the strings (there are no winds or timpani in the second movement). As the movement dissipates the strings stand down, reducing their volume and intensity. By the end the strings have only a single pizzicato to say in response to the piano.

The finale is a rondo that starts out in the hushed manner that the second movement ends but soon erupts with light banter and jollity. The piano in this movement displays many dashing runs up and down the keys. At the premiere, it was said that Beethoven played with great speed and agility. A short cadenza appears just before the piece reaches an enthusiastic conclusion.

Symphony No. 3, op. 27 “Sinfonia espansiva”

By Carl Nielsen

Born: June 9, 1865 in Sortelung, Denmark

Died: October 3, 1931 in Copenhagen

Carl August Nielsen is one of Denmark's most revered composers. With a style that moves freely between Classicism and Romanticism, Nielsen made significant contributions to symphonic music as well as the song genre. As a conductor, teacher, and writer, Nielsen was highly regarded and influential in

his time. Although he is lesser known outside of Europe, his reputation has steadily grown since the mid-twentieth century.

If you are a regular attendee of Bainbridge Symphony Orchestra concerts then you might notice that Nielsen has not been a stranger to our programs. Previously BSO has performed selections from his incidental music for *Aladdin* as well as the prelude to the second act of his opera *Saul and David*. What attracts me so much to the music of Nielsen is the vigor, vitality, and directness of expression found across so many of his works. Pieces like the overture to *Masquerade*, *Helios Overture* and his Third and Fourth Symphonies burst at their seams with enthusiasm and boldness.

Nielsen began work on this Third Symphony (he wrote six) in 1910. The subtitle, *sinfonia espansiva*, frequently causes confusion. The Third Symphony does not employ a larger orchestra than his first two symphonies, nor is its scope greater than previous works or works of other composers. Robert Simpson, a prominent scholar of Nielsen, reports that Nielsen's intention in using the word "espansiva" was to convey the mind's ability to grow in knowledge and experience, leading to an expansion of life. In the music Simpson finds the embodiment of this idea through Nielsen's unique use of key areas. As a whole the symphony moves from D minor to A major (symphonies in general usually begin and end in the *same* key) while progressing through unexpected and remote key areas along the way.

The first movement opens with unanimous and striking chords. These quickly give way to the main theme, which swaggers in a pulsating Nielsen favorite: $\frac{3}{4}$ time. Indeed this waltz-like feel drives the melody forward in a number of guises. Every time the melody is restated it is almost always enhanced or expanded, so to speak. The second movement, in contrast with the first, is restrained and luminescent. Two wordless voices, a soprano and a baritone, add to the unique color of the orchestra in the last half of the movement. The music sung by these individuals is melismatic and interweaves with meandering, repeated figures in the orchestra. The third movement, a scherzo, is rambunctious and animated, employing fugato sections and imitation between winds and strings. The finale is as direct as it is honest. From the first note the violins and clarinets intone the main theme with unabashed conviction and grace. Building to a powerful climax,

the symphony ends untroubled and grinning from ear to ear.

WESLEY SCHULZ, MUSIC DIRECTOR



Conductor **Wesley Schulz** made his Seattle Symphony Orchestra debut in a sold-out performance with singer/songwriter Gregory Alan Isakov in February 2015. As the 2014-2015 Conducting Fellow Schulz served as cover conductor for Maestro Ludovic Morlot, led seven world premieres at the Merriman Family Young Composers Workshop and assisted with recordings for the symphony's Grammy-winning label, Seattle Symphony Media. A leader of educational and family concerts, Schulz makes frequent appearances with the Austin Symphony Orchestra conducting their Halloween Family Concert as well as their Young People's Concerts; the latter reaching over 30,000 Texas students. In addition to serving as Music Director and Conductor of Bainbridge Symphony Orchestra Schulz is Director of Orchestras at University of Puget Sound and Music Director of Seattle Festival Orchestra. Upcoming and recent conducting engagements include the Port Angeles Symphony, Auburn Symphony, Grand Junction Symphony Orchestra and the Juneau Symphony.

RICK ROWLEY, PIANO



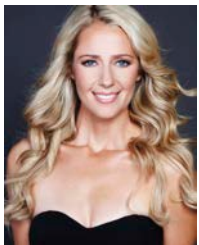
Rick Rowley leads a diverse artistic life. He has given concerts with many of the world's finest instrumentalists and singers and his solo, concerto and collaborative performances have taken him throughout the United States, to Europe and Latin America. He has also taught and performed in the summer festivals for the French-American Vocal Academy in Salzburg and France, as well as numerous festivals in the United States. He has recorded highly praised solo discs of Chopin, Liszt, Mompou, Granados and American composers Richard Cumming, Aaron Copland, Samuel Barber and David Guion. He has also recorded several discs of chamber music and songs for voice and piano. His recording with flutist, Marianne Gedigian, "Revolution", was one of the first CD's on the University of Texas Longhorn Label.

Mr. Rowley has been on the Faculty of the University of Texas at Austin in the Butler School of Music for the past eleven years. In his position he coaches singers, works with collaborative pianists and has taught classes in art

song literature, the history of Broadway and acting and singing for the musical theater. He also serves as Artistic Director of the Butler Opera Center Young Artists Program. He has performed with nearly every member of the BSOM faculty and has organized chamber orchestra concerts for performances of Beethoven's 3rd and 4th piano concerti and piano concerti of Mozart. This past fall he performed Beethoven's "Choral" Fantasy for Piano, Chorus and Orchestra with Gerhardt Zimmermann and the University of Texas Symphony Orchestra, with whom he had previously performed Bernstein's "Age of Anxiety". His performance of Schumann's C major Fantasy, Op. 17, not only won the Austin Critics' Table award for Instrumentalist of the Year, but was also named one of the 10 Best Performances of Music and Dance by the *Austin Chronicle*.

In addition to a musical career, Mr. Rowley has been involved in over fifty theatrical productions as actor, musical director and director. His last appearance was as Cosme McMoon, pianist to famed "non-soprano" Florence Foster Jenkins, in the play "Souvenir". He performed speaking roles for two Austin Symphony "Beyond the Score" performances, including Dvorak's "New World" Symphony and as Stravinsky for the presentation of "The Rite of Spring". He also performed the solo actor version of Stravinsky's "L'Histoire du soldat" with Dan Welcher and the UT New Music Ensemble. He appeared in the role of Frosch for the Butler Opera Center's production of "Die Fledermaus" to great acclaim and created Herr Budweiser, a character who sang Gershwin's "By Strauss" for the gala scene of the opera.

VICTORIA ROBERTSON, SOPRANO



Victoria Robertson's musical fluency spans classical, musical theater, and modern music. Winner of several distinguished vocal competition titles, she recently placed as a finalist in the Seattle Philharmonic's Don Bushell Competition and the Ladies Musical Club of Seattle's Frances Walton

Competition. Victoria has performed with San Diego Symphony, La Jolla Symphony, Dana Point Symphony, San Diego Opera, and Opera Santa Barbara, and she was awarded the title Miss USO, San Diego from 2000-2007 for her performance work for the U.S. Military. In 2010 she performed in the World Premier of Séance on a Wet Afternoon by Stephen Schwartz (composer of Wicked) with Opera Santa Barbara. In 2013 she performed the role of Hansel in BPA's Hansel and Gretel. Victoria currently stars in an original stage production, From Broadway to Opera, touring nationwide. This concert marks her orchestral debut in the Pacific Northwest. Special thanks go to her artistic sponsors Cynthia Sears, Adrian Burtan,

Nancy Blakey, Kate Ruffing, and Ray Park. Visit online at www.VictoriaRobertson.com.

CHARLES ROBERT STEPHENS, BARITONE



Charles Robert Stephens has been hailed by *The New York Times* as "a baritone of smooth distinction." In his two decades in New York City, he has sung several roles with the New York City Opera, including Frank in *Die tote Stadt*, Sharpless in *Madame Butterfly*, and Germont in *La Traviata*. He has

sung on numerous occasions at Carnegie Hall in a variety of roles with Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus, and Musica Sacra. Mr. Stephens has sung as soloist with the Seattle Symphony six times and is very active with orchestras throughout the PNW including the orchestras of Tacoma, Spokane, Bellingham, Walla Walla and Yakima. Highlights for the 2015 – 2016 Season include appearances with Pacific Musicworks (Monteverdi Vespers), Seattle Pro Musica (Bach B Minor Mass), and Lyric Opera Northwest (Rigoletto). He is on the voice faculty at PLU and teaches privately in Seattle and Tacoma. Mr. Stephens is accepting new students in his voice studio in Seattle and on Bainbridge Island. For more information, visit online: charlesrobertstephens.com.

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