

Bainbridge Symphony Orchestra 35th Anniversary Season

Music Director David Upham

A
Musical Heritage

Sinfonica Intermezzo from *Cavalleria Rusticana*

Pietro Mascagni (1863 - 1945)

Bainbridge Island Youth Orchestra Junior Sinfonietta and Bainbridge Symphony Orchestra
Reid Blickenstaff, Conductor

Concerto No.4 in D major for Violin and Orchestra

W.A. Mozart (1756 – 1791)

II. Andante cantabile

Birgitte Gingold, Violinist

Bainbridge Symphony Orchestra

David Upham, Conductor

Concerto in C minor for Cello and Orchestra

J.C. Bach (1735 - 1782)

III. Allegro molto energico

Max Aussendorf, Cellist

Bainbridge Symphony Orchestra

David Upham, Conductor

Serenade in G major, K 525 “Eine Kleine Nachtmusik”

W.A. Mozart (1756 – 1791)

I. Allegro

II. Romanze

III. Menuetto

IV. Rondo

Bainbridge Island Youth Orchestra Senior Orchestra

George Ramsey, Conductor

~ Interlude ~

Presentation of Awards & Senior Recognition

Bainbridge Island Youth Orchestra

“Russian Sailor’s Dance” from *The Red Poppy*

Reinhold Glière (1875-1956), Arr. Isaac

Bainbridge Island Youth Orchestra Junior Sinfonietta,

Bainbridge Island Youth Orchestra Senior Orchestra, and Bainbridge Symphony Orchestra

David Upham, Conductor

Bainbridge Symphony Orchestra

MUSIC DIRECTOR

David Upham

ORCHESTRA MANAGER

Richard Heine

PERSONNEL MANAGER

Jean Black

STAGE MANAGER

Barbara Deppe

LIBRARIAN

Kathie Peron- Matthews

FIRST VIOLIN

Thomas Monk

Justine Jeanotte

Jewell Linder

Alan Francescutti

SECOND VIOLIN

George Sale

Kathie Peron Matthews

Clara Hanson

Ju Pue

VIOLA

Leonard Hembd

Jenny Weaver

Shirley Moses

VIOLONCELLO

Barbara Deppe

Sandra Kienholtz

Rob Carson

DOUBLE BASS

Janet Hudson

FLUTE & PICCOLO

Lisa Hirayama

Kate Kralik

OBOE

Karina Hoogstede

CLARINET

Patricia Beasley

Miles Vancura

BASSOON

Connor Lewis

William Karr

TRUMPET

Robert Fellers

Brian McGuirk

FRENCH HORN

Ken Mueller

Scott West

Amy Robinson

Jeff Jensen

TROMBONE

Drew Jackson

Tim McCarthy

Jean Black

TUBA

Jas Linford

PERCUSSION

Art Whitson

Josiah Hudson

Scott Lindquist

BIYO Junior Sinfonietta

CONDUCTOR

Reid Blickenstaff

VIOLIN I

Kian Ashabi

Noel Hilst

Morgan Leader

VIOLIN II

Maude Gibbons

Jared Russell

Cooper Campbell

Meg Olson

VIOLIN III

Bryndley Stephenson

Natalie Allen

Olivia Heeb

CELLO

Mattie Branson-Meyer

Foster Monk

Catherine Edwards

Nathaniel Mahlum

Talbot Miller

BASS

Nell Klimpert

BIYO Senior Orchestra

CONDUCTOR

George Ramsey

VIOLIN I

Mike Weiland

Birgitte Gingold

Evelyn Byer

Colin Gremse

VIOLIN II

Katie Gildner

Lea Fetterman

Renzo Lucioni

Nico Lucioni

Emily Damento

VIOLA

Alex Bricklin

CELLO

Max Aussendorf

Katie Kuffel

Cassandra Schaaf

FLUTE

Rachel Balas

Our Supporters

We extend grateful appreciation to those whose support was vital to these concerts: **Reid Blickenstaff** for arranging the Intermezzo parts for the BIYO Sinfonietta; and **Max Aussendorf** for orchestrating the accompaniment parts for his solo piece. Bainbridge Performing Arts also extends special thanks to its sponsors: 2007 - 2008 Season Media Sponsor **Bainbridge Island Review**; Bainbridge Symphony Orchestra Season Presenting Sponsor **Rainier Investment Management**; and Concert Presenting Sponsor **The Doctors Clinic**. BPA and BIYO are supported, in part, by the **Bainbridge Island Arts and Humanities Council**, the **City of Bainbridge Island**, and **Once Call for All**. BPA is also supported by a two-year Organizational Support Program grant from the **Washington State Arts Commission**.



Biographies

David Upham, Music Director

Bainbridge Symphony Orchestra

David Upham is in his first year as music director of the Bainbridge Symphony Orchestra. He is active as a conductor, clinician, and teacher across the country, serving recently as a conductor with the Seattle Youth Symphony Orchestra organization for six years. He has also conducted at the Marrowstone Summer Music Festival, the Northwest Mahler Festival, Acushnet Classic Ensemble (MA), and Western Kansas Orchestra Festival.

Having recently completed his doctorate in conducting at the University of Washington under Peter Erös, Upham received prior training at the University of Northern Colorado and Luther College. Additionally, he has worked with Gunther Schuller at the Schweitzer Institute, Gustav Meier and Marin Alsop at the Cabrillo Music Festival, and was awarded a Conducting Apprenticeship at the Hot Springs Music Festival.

Reid Blickenstaff, Conductor

BIYO Sinfonietta

Reid Blickenstaff plays viola and violin and has performed in symphonies, orchestras and chamber groups for over 20 years. He studied viola performance and music education at the University of Minnesota. He was the principal violist of the Minneapolis Chamber Symphony, the Lyra Concert and the Rochester Symphony (all at the same time). He has been teaching orchestra, band, and choir since 1993 in Minnesota, Los Angeles, Pasadena, North India, and now in Kitsap where he and his wife live.

Birgitte Gingold, Violinist

Birgitte Gingold was born in Seattle and has lived on Bainbridge Island for her entire life. When she was four years old she began studying the violin and has been fortunate enough to be a student of Katherine Davies throughout the fourteen year period. Birgitte is currently a senior at Bainbridge High School and is planning on attending a university in the fall where she hopes to study political science and to continue playing the violin. Birgitte is a member of the Bainbridge Island Youth Orchestra as well as the Bainbridge Symphony Orchestra. When she is not practicing her violin or doing her homework, Birgitte enjoys traveling around the world with her family.

Max Aussendorf, Cellist

Max Aussendorf is a senior at Bainbridge High School, where his interests are in math, physics and computer science. Max also plays soccer for Bainbridge FC '89, a Premier 2 State League team, and on the varsity team at BHS. He was born in Germany and moved to Bainbridge Island at the age of four. Soon after moving, he decided he wanted to play the cello, and has been playing ever since. His teachers include Priscilla Jones, Rajan Krishnaswami, and Zon Eastes. Max currently plays in the Bainbridge Island Youth Orchestra, the Bainbridge Symphony Orchestra and with Cello Mania.

George Ramsey, Conductor

BIYO Senior Orchestra

George Ramsey lives in Indianola and performs as a solo and ensemble jazz pianist and plays recorder in the Agate Pass Baroque Ensemble. He studied clarinet with Walter Thalín. His music education is from Anderson University where he studied piano, voice, theory, composition and conducting. He also studied recorder and Early Music at Tilburg Conservatory of Music in The Netherlands. He has formerly instructed the string orchestra at Mountain View Middle School in Bremerton and has been the director of orchestral music for Bremerton High School. He directs the Indianola Community Chorus and is director of music ensembles for the Parent Assisted Learning Program in the North Kitsap Schools.

Program Notes

Sinfonica Intermezzo from *Cavalleria Rusticana*

Notes by Reid Blickenstaff

Mascagni completed his opera, *Cavalleria Rusticana*, on May 27, 1889. He was 26 years old. He wrote the work to be entered into a contest for a one-act opera. His entry won first prize and rocketed him to almost instant fame. The premier performance was in May of 1890. Within twelve months the opera was performed in "...Florence, Turin, Bologna, Palermo, Milan, Genoa, Naples, Venice and Trieste..." Gustav Mahler conducted the opera in Budapest. Soon thereafter, the cities of Monaco, Hamburg, St. Petersburg, Dresden and Buenos Aires welcomed the opera. In March 1891, it was played in Vienna...." (from Wikipedia, no kidding).

The *Intermezzo Sinfonico*, which we hear today, is an instrumental interlude stuck into the opera to be played when the curtain is closed and the scene behind the curtain is being changed. That is, it is a time-filler. But it clearly shows the romantic dimensions of the opera music of this time.

Mascagni continued to innovate in his career. And though some have said he was a one-opera composer, this is simply not true. Several of his operas, including *Cavalleria*, are in the repertoire of opera companies world-wide even to this day. His compositional skill, especially as an innovator, is compared favorably with the operatic output of Giacomo Puccini.

Concerto in D major for Violin and Orchestra

Notes by Birgitte Gingold

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. He specialized in the composition of operas, symphonies, piano concertos, string quartets, and church music. At the age of six Mozart composed his first work in the form of four keyboard sonatas and a symphony that were published in Paris. The *Concerto in D major for Violin and Orchestra* is one of five that was written from 1773-1779.

During this period Mozart was the concertmaster for the Prince-Archbishop in Salzburg, Austria. He was only 17 at the time. Mozart's inspiration for this concerto came from his exposure to the works of Joseph Haydn, an older musician that he met during one of his frequent visits to Vienna in search of

employment. Mozart's violin concertos were considerably less frequently performed than his piano concertos during his lifetime and throughout the 19th century. He died in 1791 at the age of 35.

Of the three movements in this concerto, *Andante Cantabile* is the second movement and is meant to be played at a moderate tempo and in a singing voice.

Concerto in C minor for Cello and Orchestra

Notes by Max Aussendorf

Johann Christian Bach, born in Leipzig, Germany, was the youngest son of Johann Sebastian Bach and was perhaps the most successful of J.S. Bach's children. At the age of 20, he moved from his birthplace of Leipzig to Milan where he studied for a number of years. In 1762, he moved to London where he enjoyed a long career as composer, performer, teacher, and impresario. J.C. Bach died in London on New Year's Day, 1782.

Little is known about the exact origins of J.C. Bach's *Concerto in C Minor*, and much of the information is largely speculation. It seems that it was originally written for viola, but has been transposed for solo violoncello as well. In 1916, Henri Casadesus, an outstanding violist of that time, presented a *Concerto in C minor for Viola and Orchestra* that he claimed to be a rediscovery of a work composed in London in 1768 by Johann Christian Bach. He claimed to have reconstructed this from drafts of an original concerto, but had no documentation of the original source.

The work did not appear in print until 1947, and even then lacked any information of the work's origins. It was later revealed by Casadesus' widow that Henri had enriched the viola literature with a forgery of his own doing. Consequently, the concerto does not appear in the 48-volume edition of *The Collected Works of Johann Christian Bach*.

The mysterious origins of the piece have in no way damaged the popularity of the music itself. Today, Casadesus' "reconstructed" *Concerto in C minor for Viola and Orchestra*, familiar under the name of Johann Christian Bach, is rightly one of the most admired works in its genre.

Serenade in G major, K 525 "Eine Kleine Nachtmusik"

Notes by George Ramsey

Wolfgang Amadeus Mozart showed such a prodigious talent for music in his early childhood that his father, also a composer, dropped all other ambitions and devoted himself to educating the boy and exhibiting his accomplishments. He produced his first minuets at the age of six, his first symphony just before his ninth birthday, his first oratorio at eleven, and his first opera at twelve. His final output would total more than 600 compositions. His eccentric personality and fear of conformity resulted in a lack of support from royalty and the church, which, at that time, was critical to any composer's survival. So, Mozart died young, ill, poor, and relatively unappreciated – only to become the most celebrated orchestral composer in history. One of the most widely played and popular of Mozart's works for orchestra, the *Serenade in G major, K 525* "Eine Kleine Nachtmusik," dates from 1787.

"Russian Sailor's Dance" from *The Red Poppy*

Notes by David Upham

Reinhold Glière was born in Kiev, the son of a wind instrument craftsman. He became proficient at the violin at an early age and was admitted to the Kiev School of Music at the age of 16. Three years later, he entered the Moscow Conservatory where he studied composition with Taneev and Ippolitov-Ivanov. His mature style was a mixture of Borodin, Tchaikovsky, and Rachmaninov, and was also deeply influenced by his own interest in ethnomusicology, particularly Asiatic music. This style was the quintessence of Russian musical taste before 1917. But although the Revolution condemned nearly everything Tsarist, Glière never veered from his late nineteenth-century roots. He never ran afoul of the official taste, even the dreaded Russian Association of Proletarian Musicians, whose musical dictates drove Sergei Prokofiev and Dmitri Shostakovich into fits of despair.

The *Russian Sailor's Dance* is the best known excerpt from the ballet *The Red Poppy*, composed in 1927 to celebrate the tenth anniversary of the Russian Revolution. Its story centers on the blossoming of revolutionary sentiment in China, and celebrates the bonds of friendship between visiting Soviet sailors and Chinese revolutionaries. The energetic dance music is based on *Yablochka (Little Angel)*, a popular Russian folk tune, which is treated to a series of variations in this exciting concert finale.

Save The Dates

April 27: Declassified Chamber Concert ~ Dvořák, Kodály & Martinů

Works of three Eastern European masters from the 1890s to the 1930s performed by Patricia Beasley, Reid Blickenstaff, Marshall Brown, Barbara Deppe, Amy Duerr-Day, Jo Hansen, Donna Adele Horning, Justine Jeanotte, Priscilla Jones, Kate Kralik, Judy Lawrence, Thomas Monk, James Quitslund, Peggy Spencer, Patricia Strange, and Don Warkentin. Select musical works will be performed against a multimedia backdrop created by Northwest College of Art graduate and Projection Artist Sid Arthur.

Declassified Presenting Sponsor: **Viking Bank** | This project is supported, in part, by the **City of Bainbridge Island Arts and Humanities Fund**, administered by the **Bainbridge Island Arts and Humanities Council**.

May 31 & June 1: Bainbridge Symphony Orchestra ~ A Night at the Opera

Bainbridge Symphony Orchestra concludes its 35th Anniversary Season with the Bainbridge Chorale & Children's Chorus and showcases arias and ensembles from some of the world's most beloved operas. Special guests include **Sharon Acton**, soprano; **Eden Nordby**, soprano and **Charles Chen**, accompanist; **David Borning**, baritone; **Thomas Monk**, violin; and the **Bainbridge Chorale**.

Bainbridge Symphony Orchestra Season Presenting Sponsor: **Rainier Investment Management**

NEW THIS SEASON: Special Community Appearances
Members of the **Bainbridge Symphony Orchestra** present small ensemble performances in advance of each concert at various locations TBA. Watch for them around our community!