

# Bainbridge Symphony Orchestra



MUSIC DIRECTOR  
David Upham

DOUBLE BASS  
Janet Marie  
Rich McAllister

ORCHESTRA MANAGER  
Richard Heine

FLUTE  
Lisa Hirayama  
Nancy Tietje

PERSONNEL MANAGERS  
Lisa Hirayama  
Patricia Beasley

OBOE  
Amy Duerr-Day  
Colin Mailer

STAGE MANAGER  
Barbara Deppe

LIBRARIAN  
Kathie Peron-Matthews

CLARINET  
Patti Beasley  
Janet Schiersch

FIRST VIOLIN  
Tom Monk  
Justine Jeanotte  
Mike Weiland

BASSOON  
Connor Lewis  
Bill Karr

Alan Francescutti  
Blanche Wynne  
Sandy Ulsh  
Jewell Linder

TRUMPET  
Elijah Pugh  
Paul Shepherd

SECOND VIOLIN  
George Sale  
Kathie Peron Matthews  
Clara Hanson  
Judith Stockwell  
Kirsten Branson Meyer  
Molly Suhr  
Jue Pu

FRENCH HORN  
Ken Mueller  
Richard Davis  
Amy Robertson  
Jeff Jensen

VIOLA  
Leonard Hembd  
Jenny Weaver  
Shirley Moses  
Virginia Richter  
Leonard Bonifaci

TROMBONE  
Drew Jackson Jr.  
Jean Black

CELLO  
Barbara Deppe  
Sandy Kienholz  
Robert Carson  
Stephanie Schmidt  
Peggy Thurston  
Christine Edwards  
Dave Durfee

BASS TROMBONE  
Dick Heine

TUBA  
Jas Linford

PERCUSSION  
Graham Frost  
Scott Lindquist  
Art Whitson

HARP  
Jennifer Burlingame

## Fables and Fairy Tales

With Music Director David Upham

### The Program

W.A Mozart (1756-1791)

**Piano Concerto No.19 in F major, K.459**

*I. Allegro*

~ Tyler Sherper, soloist ~

Edward Elgar (1857-1934)

**Selections from *The Wand of Youth*  
Suites, Opp.1 & 1a**

*I. Overture.*

*II. Serenade.*

*III. March.*

*IV. Sun Dance.*

*V. Fairy Pipers.*

*VI. The Tame Bear.*

*VII. The Wild Bears.*

*VIII. Moths and Butterflies.*

*IX. Faeries and Giants.*

~ Intermission ~

Serge Prokofiev (1891-1953)

**Peter and the Wolf, Op.67**

~ Guy Sidora, narrator ~

## Biographies



Photo: Steve Shelton,  
[www.ssheltonimages.com](http://www.ssheltonimages.com)

**David Upham** currently serves as the Music Director of the Bainbridge Symphony Orchestra in Bainbridge Island, Washington. In his brief tenure with the symphony, he has invigorated the ensemble with both his musicality and his selection of diverse and engaging programs. Audiences have responded to his leadership,

resulting in complete sellouts of the final concerts of the 2007-2008 Season.

David's recent guest conducting engagements have included appearances with Ballet Bellevue, Marrowstone Summer Music, and the Northwest Mahler Festival. He will make his international debut this November 2008 at the contemporary music festival, *Aujourd'hui musiques* in Perpignan, France. He is in demand across the region and country as a conductor and clinician, performing at festivals in Massachusetts, Arkansas, and Kansas. David has a long and successful history as a music educator as well, serving for ten years as the conductor of various student ensembles, including a long tenure with the prestigious Seattle Youth Symphony Orchestras. His students have routinely won top prizes in both orchestral and chamber music competitions.

David has received degrees from Luther College (Decorah, Iowa), the University of Northern Colorado, and most recently completed his doctoral degree at the University of Washington. His principle teachers include Maestro Peter Erös, Dr. David MacKenzie, Germán Augusto Gutiérrez, and Douglas Diamond. David has undertaken additional musical studies with Richard Rosenberg, Gunther Schuller, and Marin Alsop.



Courtesy Photo

**Tyler Sherper**, age 13, is currently an eighth grader at Hyla Middle School. She studies piano performance under the tutelage of Bainbridge Island Suzuki piano teacher Peggy Swingle.

Tyler is approaching this wonderful collaboration with the Bainbridge Symphony Orchestra with exhilarating memories fresh from her

performance of JS Bach's *Concerto for four pianos in a minor* at the 13<sup>th</sup> biennial Suzuki Association of the Americas International Conference in Minneapolis this past May. She was selected for this once in a lifetime experience through a continent wide competitive audition process, which then culminated as the highlighted concert of the conference's piano program.

Tyler also has treasured memories of her debut performance with the Bainbridge Symphony Orchestra. At age six, she was chosen as the featured young pianist to play *A Short Story* by Lichter with the orchestra. In the same year, she was asked to perform for the Festival of Trees Women's Luncheon, Harrison Hospital Foundation, as their featured musician.

Since her auspicious debut year, Tyler has performed at Benaroya Hall in 2003 and 2006 as part of Suzuki Celebration piano concerts, in Ellensburg as a featured pianist in Washington State Suzuki Institute's concerts, and as part of a chamber music quintet and quartet in Oregon Suzuki Institute's concerts.

Her passions outside of music include playing lacrosse, reading well-written teen novels, snowboarding, and shopping.

When **Guy Sidora** was eight years old, he spent his entire Christmas vacation listening to an 8-track recording of a hilarious old time radio show called *Baby Snooks and Daddy*. It only took him two weeks to memorize all 12 episodes. Guy continues to bring the Golden Age of Radio to life with his talented vocal versatility for audiences everywhere. The story of *Peter and The Wolf* hits everyone in their childhood sweet spot and Guy is proud to join Bainbridge Symphony Orchestra in bringing this classic tale to life once again.



Photo: Brad Camp  
[www.bradcampimages.com](http://www.bradcampimages.com)

## Program Notes by David Upham

### Mozart: Piano Concerto No.19

It is difficult to think of a more appropriate way to open a concert program focused on youth than with a piano concerto by the famous prodigy, Wolfgang Amadeus Mozart, performed by one of our area's most talented young performers, **Tyler Sherper**. Mozart's first compositions date from around his fifth

year—the young Mozart performed his music, while the elder Mozart transcribed his son’s work. Not long after, the entire Mozart family headed out on a tour of the European continent, where young Wolfgang and his equally prodigious sister, Maria Anna (“Nannerl”), were the main attractions. They would perform on the keyboard, separately and together, with Wolfgang sometimes improvising an “accompaniment” to a solo piano sonata played by Nannerl. Mozart composed this particular concerto later in his life, in 1784 at around the age of 28. Sadly, this astonishing genius would die only seven years later at the age of 35.

The piano concerto and opera were the two genres in which Mozart’s talents shone most strongly. The first movement of the concerto begins with an extended, purely orchestral introduction, typical of that time. In what follows, he also maintains the time-honored tradition of alternating episodes for the soloist with more orchestral *tuttis* based on the themes of the introduction. Mozart’s genius, however, and where he surpasses all his contemporaries, is in his ability to keep the soloist and orchestra in a constant musical “dialogue” of sorts. It is his sense of drama and timing that is impeccable. Soloist and orchestra constantly develop and exchange ideas on themes from the opening, with the soloist occasionally suggesting entirely new material. At times a conversation, at other times seemingly an argument—the interaction between the soloist and ensemble is never ordinary. At the conclusion of the movement, the orchestra prepares the way for the soloist’s cadenza—a musical “monologue” of sorts – in which the musical themes of the movement are given one final examination, and the piece concludes with one last orchestral *tutti*.

### **Elgar: Wand of Youth Suites**

Edward Elgar was an English composer who rose to prominence in the first decade of the 20<sup>th</sup> Century. The work to first garner international attention was the perennially popular *Enigma Variations*. The conductor Hans Richter premiered the piece in 1899, becoming the work’s (and Elgar’s) champion, thereby leading other famous conductors such as Felix Weingartner, Richard Strauss, and Gustav Mahler, to perform Elgar’s works. Over the next ten to fifteen years, Elgar’s pen poured forth his greatest works as he rose from his humble, middle-class upbringing to become, at least for a while, England’s most popular and revered composer.

Throughout his life, Elgar was given to bouts of melancholy and depression, and in spite of his great success he often felt his talent was underappreciated. He seemed convinced the best days of his life were

always in his past. It is this sense of nostalgia that is nearly always present in the composer’s works, and part of what gives Elgar his charm. The suites of music entitled *The Wand of Youth* were written in 1907 when he’d revisited some music he’d composed at the age of 12 for a family play. He completed versions of the melodies for full orchestra, and gave the two suites the honorary titles of “Opus 1” and “Opus 1a,” although, in their current form they were certainly not the first music he’d written or had published. Apparently this return to his past – to that lost world of innocence and charm—helped the composer find the inspiration to finally complete a masterful work in the one genre that had thus far eluded him, the symphony. Although little is known about the original dramatic production in the Elgar family household, no such knowledge is necessary. The music speaks for itself, and allows us to join the composer in the midst of his personal journey, with his gaze fixed firmly in a backwards glance to an idealized past.

### **Prokofiev: Peter and the Wolf**

Serge Prokofiev was fearless and precocious as a child composer. His first work dates from his sixth year of life—an *Indian Galop* for piano in F major. The one note missing from this composition is the pitch Bb, because the young composer’s fingers were simply too short to reach the black keys. Similarly, hearing his mother perform piano duets with a friend, he declared he would also compose a march for piano, four hands. When his mother explained the increased difficulty of composing for four hands rather than two, he declared “I’ll write it just the same!” It was clear that nothing was going to hold the young Serge back. Following years of study in St. Petersburg and his capturing first prize at the Rubinstein Piano Competition, the composer set out to conquer Western Europe and the United States in 1918. After many years abroad, he returned for good to his native land in 1932.

In 1935, Prokofiev and his family attended the Moscow Children’s Theater, directed by Natalia Saz. When Ms. Saz opened the new “Central Children’s Theater” in 1936, she was searching for some music to help familiarize children with the sounds of the instruments of the orchestra, held together by an easily remembered plot. By coincidence, Prokofiev himself had been wanting to write a symphonic “fairy tale” where he would author the text as well as the music. When Natalia Saz finally consulted with Prokofiev, much of the idea was already formed in his mind, including that of the main character, “Pioneer Petya.”

The idea of clearly communicating with his audience came naturally to Prokofiev, and is likely one of the reasons he avoided conflict with Stalin's regime—or at least avoided conflict to the extent that it plagued Dmitri Shostakovich and others. The genius of the Russian theater, Constantin Stanislavsky, once said, "The creative person remains a big child to the end of his days, and if he loses his ability to communicate directly with universal feelings then he is no longer an artist." These words could just have easily come from the mouth of Serge Prokofiev. In talking with Prokofiev, Natalia Saz boldly suggested that the bird be represented by the flute. Once she'd made the suggestion, she instantly regretted it—what if the composer would dismiss such a "simplistic" idea? But Prokofiev's response was simply, "Of course we shall have the flute as a little bird. It is not a question of influencing the simple ideas of children. The main thing is to find a common language."

Prokofiev's work was wildly successful at its premiere and has been ever since. The pot is simple yet engaging. The music is perfectly shaped to the unique voice of both the character and the instrument representing it. And as always, Prokofiev's melodies reign supreme—"Pioneer Petya's" music is as widely-recognized as any other in classical music, like the opening of Beethoven's Fifth Symphony or Mozart's *Eine Kleine Nachtmusik*. Thanks to its composer's genius, *Peter and the Wolf* will continue to enthrall young listeners with the sounds of the orchestra for generations to come.

## Our Supporters

We extend grateful appreciation to the countless volunteers, musicians, and contributors, whose support was vital to these concerts. A special thanks to the **Bainbridge Island Metro Parks and Recreation District** for loaning us screens for displaying "The Wand of Youth" art from the young people in our community. Bainbridge Symphony Orchestra's 2008-2009 Season is generously presented by **Rainier Investment Management**. Music acquisition for the Bainbridge Symphony Orchestra's 2008-2009 Season was funded by the **Fletcher Bay Foundation**. BPA is supported, in part, by the **Bainbridge Island Arts and Humanities Council** and the **City of Bainbridge Island**. BPA's 2008-2009 Media Sponsor is **Bainbridge Island Review**.



## Save The Dates

**March 22: Chamber Music**  
*From East to West—Radical & Conservative*  
*Modern Styles*  
 Sunday @ 3:00 p.m.



The program includes short piano pieces by Sergei Prokofiev; the opening movement of the second *Piano Trio* of Joaquín Turina; settings of poems by Walt Whitman and Wallace Stevens by Ned Rorem; the first *Quartet for Piano and Strings* by Gabriel Fauré; and Bluefish Tango performing Piazzolla. Performers include mezzo-soprano Barbara Hume; violinists Peggy Spencer and Michael Weiland; violist Katherine McWilliams; cellists Zon Eastes and Maia Wolf; pianists Laetitia Lehman-Pearsall, Karis Hanson, James Quitslund and Julia Ringo; and Bluefish Tango: Bonnie Murphy, Alan Francescutti, Patti Beasley, and Rich McAllister.

**April 26: Bainbridge Symphony Orchestra**  
*A Musical Heritage*

Sunday @ 3:00 p.m.  
 2<sup>nd</sup> annual collaboration with the  
 Bainbridge Island Youth Orchestra

**May 30 & 31: Bainbridge Symphony Orchestra**  
*Film Music Through the Ages*

Saturday @ 7:30 p.m. & Sunday @ 3 p.m.  
 Celebrating some of the best music written for the silver screen, including works by Copland, Williams, Morricone, and others

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