



With Music Director David Upham

The Red Pony Suite

Aaron Copland (1900 - 1990)

*I. Morning on the Ranch. ~ II. The Gift. ~ III. Dream March and Circus Music.
IV. Walk to the Bunkhouse. ~ V. Grandfather's Story. ~ VI. Happy Ending.*

~ Intermission ~

Victory at Sea Symphonic Scenario

Richard Rodgers (1902 - 1979)

(arr. R. R. Bennett)

*Song of the High Seas ~ Submarines in a Calm Sea ~ Beneath the Southern Cross
The Guadalcanal March ~ Theme of Growing and Building ~ Fiddlin' off Watch
The Sunny Pacific Islands ~ The Approaching Enemy ~ The Attack
Death and Debris ~ Hymn of Victory*

"Gabriel's Oboe" from *The Mission*

Ennio Morricone (b. 1928)

(arr. R. Longfield)

~ Amy Duerr-Day, Oboist ~

Lord of the Rings: The Fellowship of the Ring Symphonic Suite

Howard Shore (b. 1946)

(arr. J. Whitney)

*The Fellowship Theme ~ The Prophecy ~ Concerning Hobbits
Three is Company ~ Shortcut to Mushroom ~ A Knife in the Dark ~ Argonath
The Breaking of the Fellowship ~ In Dreams*

Selections from Star Wars, Episode 1: The Phantom Menace

John Williams (b. 1932)

(arr. J. Brubaker)

*Main Theme ~ Anakin's Theme ~ Jar Jar's Introduction
Augie's Great Municipal Band ~ Duel of the Fates*

Bainbridge Symphony Orchestra

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Yong Kim

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Biographies



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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 made his international debut in 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.

Amy Duerr-Day is principal oboist and has appeared as soloist with Bainbridge and Bremerton Symphony Orchestras. She is also co-principal with Philharmonia Northwest Orchestra and performs with Ovation Theater, Kitsap Opera, Peninsula Ballet, BPA's Chamber Music Series, and The Impromptu Ensemble. Holding a Bachelor Degree of Music



Courtesy Photo

Performance from the University of Nebraska-Lincoln, her teachers have included William Banovetz/San Francisco Ballet, Barbara Herr/ St. Louis Symphony, and Dan Williams/Seattle professional. She has recorded for Hat Factory Film Studio and performed with Island

Soundscape Players, Orchestra Seattle, Opera San Jose, Gilbert & Sullivan Society of San Jose, Monterey Symphony, St. Louis Philharmonic Orchestra, Lincoln Symphony, and Nebraska Chamber Orchestra. She teaches oboe and is an interior and building designer.

Program Notes by David Upham

Red Pony Suite

Aaron Copland, known as “The Dean of American Composers,” has become perhaps the United States’ most well-known composer. As a young man, Copland travelled to Paris to study with the famous French pedagogue, Nadia Boulanger, whose students also included Roy Harris, Walter Piston, David Diamond and others. During the 1930s, Copland’s measures to simplify his compositional style arose from his desire to more easily communicate with a broader audience. His most famous works come from this so-called “populist” phase. Ironically, the very populism that made the composer such an audience favorite may have led to his marginalization in the 1950s and 60s. As McCarthyism was on the rise, those composers who sought to reach “the people” were automatically suspected of having Communist leanings.

Copland composed the film score for the 1949 adaption of John Steinbeck’s novel called *The Red Pony*. The novel is a series of vignettes as told by a young boy named Jody, as he recalls episodes from his youth. As the composer wrote, “There is a minimum of action of a dramatic or startling kind. The story gets its warmth and sensitive quality from the character studies... The kind of emotions that Steinbeck evokes in his story are basically musical ones, since they deal so much with the unexpressed feelings of daily living. The suite includes the following movements, as described here by the composer.

Morning on the Ranch. Sounds of daybreak. The daily chores begin. A folk-like melody suggests the atmosphere of simple country living.

The Gift. Jody’s father surprises him with the gift of a red pony. Jody shows off his new acquisition to his school chums, who cause quite a commotion about it. ‘Jody was glad they had gone.’

Dream March and Circus Music. Jody has a way of going off into daydreams. Two of them are pictured here. In the first, Jody imagines himself with Billy Buck at the head of an army of knights in silvery armor; in the second, he is whip-cracking ring-master at the circus.

Walk to the Bunkhouse. Billy Buck ‘was a fine hand with horses’, and Jody’s admiration knew no

bounds. This is a scene of the two pals on their walk to the bunkhouse.

Grandfather’s Story. Jody’s grandfather retells the story of how he led a wagon train ‘clear across the plains to the coast’. But he can’t hide his bitterness from the boy. In his opinion ‘Westerning has died out of the people. Westerning isn’t a hunger anymore’.

Happy Ending. Some of the title music is incorporated into the final movement. There is a return to the folk-like melody of the beginning, this time played with boldness and conviction.”

Victory at Sea

Richard Rodgers is best known as the composer who collaborated with Oscar Hammerstein to produce a long series of hit Broadway musicals, including *Oklahoma*, *The Sound of Music*, *The King and I*, *South Pacific* and more. Although he often receives credit for having composed the entire score of *Victory at Sea*, the vast majority of that work in fact fell to Robert Russell Bennett. Bennett took the 12 themes that Rodgers composed and crafted them into the full 13-hour soundtrack.

Victory at Sea was one of the earliest historical documentary series and helped to establish the genre. The original series aired in 1952 and 1953, on Sunday afternoon broadcasts, each one a half hour in length and, significantly, shown without commercial interruption.

Gabriel’s Oboe

Ennio Morricone is an Italian film composer whose credits include *The Good, the Bad, and the Ugly*, *The Untouchables*, and *Cinema Paradiso*. Raised in a musical family, Morricone studied the trumpet and composition, and grew up in an atmosphere infused with jazz. After an early compositional phase heavily influenced by the experimental spirit of John Cage and others, the composer eventually returned to a popular music style and film scoring.

The Mission is a 1986 film that tells the tragic and powerful story of an 18th-century Jesuit mission in the jungles of South America. It stars Jeremy Irons as Father Gabriel, whose gentle nature and philosophy of love and non-violence wins over the native Guaraní tribe. When Father Gabriel first arrives at the tribe’s settlement, they prepare to kill him, as they had his predecessor. At that moment, he plays his oboe for them, and they can see and hear that he is different. Music continues to play an important role in the film, as Father Gabriel teaches the villagers to sing and play, as the tribe falls headlong into the political machinations between the Church, Spain, and Portugal.

The Lord of the Rings

The trilogy known as *The Lord of the Rings* was written by J.R.R. Tolkien, and was published in 1954 and 1955. At that point, the world of Middle Earth had been developing in the author's mind for at least the previous 20 years if not more. Tolkien drew on ancient legends and myths, many of which were also used by Richard Wagner in his operatic tetralogy, *The Ring of the Nibelungen*. As mythology, it touches on many of the deepest themes of human existence – friendship and loyalty, the battle between good and evil, and the ability of absolute power to corrupt.

Since its publication, the novel has been adapted for various media including radio, animated film and, most recently, the live-action films from 2001-03 directed by Peter Jackson. Like many other film composers before him, Howard Shore created a score dependent upon *leitmotifs* – musical themes and melodic fragments that describe or are associated with specific characters or events in the films. As a group, the films were nominated for 30 Academy Awards. The music was responsible for the winning of three of the 17 that were ultimately awarded.

Star Wars: Episode I

George Lucas' creation of the galaxy of Star Wars was an undertaking as large and as complex as Tolkien's authoring of *The Lord of the Rings*. The idea had been with Lucas for many years as he worked through rewrite after rewrite of his conceptual scripts. The project ranged from plans for a single film to nine – a triple trilogy. When Lucas rediscovered Joseph Campbell's book *The Hero With a Thousand Faces*, it helped him focus the religious and mythical imagery to complete his vision.

John Williams was raised in a musical family and studied piano, composition, and played jazz as a young man. He collaborated with Henry Mancini on several films and, when working as a film orchestrator in Los Angeles, worked with Bernard Hermann, Franz Waxman, Alfred Newman and others. His work with George Lucas came as the result of a recommendation from Steven Spielberg, who had previously hired Williams for *Jaws* and *Close Encounters of the Third Kind*.

William's score for the entire *Star Wars* series also depends on the use of *leitmotifs*. The theme associated with Luke Skywalker has become perhaps the most widely recognized film melody of all time. William's melodies (*leitmotifs*) for each character are related musically as well as dramatically. The music from today's suite is taken from Episode I, a prequel to the blockbuster trilogy released in the 1970s and 80s. This episode, called *The Phantom Menace*, tells of the birth and development of Anakin Skywalker. Anakin will eventually become the father of the hero Luke

Skywalker and then, twisted by his own pain and anger, Anakin evolves into Darth Vader – Luke's greatest enemy and threat. William's subtle yet powerful use of *leitmotifs* can be heard in young Anakin's theme, which itself contains the musical seeds that will evolve into Darth Vader's menacing motif.

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