

**BAINBRIDGE SYMPHONY ORCHESTRA**  
35th ANNIVERSARY SEASON

**November 10 & 11: Viennese Classics**

**Music Director David Upham**

*An evening inspired by the great musical capital*

**Symphony No.8 in B minor, D.759**  
**“Unfinished”**

**Franz Schubert (1797 – 1828)**

I. Allegro moderato

II. Andante con moto

~ Intermission ~

**Divertimento in D major, K.136**

**Wolfgang Amadeus Mozart**  
**(1756 – 1791)**

I. Allegro

II. Andante

III. Presto

Conducted by Pat Strange

**Suite in Bb Major for thirteen wind instruments, Op.4**

**Richard Strauss (1864 – 1949)**

I. Præludium: Allegretto

**Tales from the Vienna Woods,**  
**Op.325**

**Johann Strauss, Jr. (1825 – 1899)**

**Radetzky March**

**Johann Strauss, Sr. (1804 – 1849)**

**MUSIC DIRECTOR**  
David Upham

**GUEST CONDUCTOR**  
Pat Strange

**ORCHESTRA MANAGER**  
Richard Heine

**PERSONNEL MANAGER**  
Jean Black

**STAGE MANAGER**  
Barbara Deppe

**LIBRARIAN**  
Carol Evanoff

**ASSISTANT LIBRARIAN**  
Kathie Peron- Matthews

**The Orchestra**

**FIRST VIOLIN**  
Thomas Monk  
Justine Jeanotte  
Birgitte Gingold  
Mike Wieland  
Deidra Duffy

**SECOND VIOLIN**  
George Sale  
Kathie Peron Mathews  
Kirsten Branson Meyer  
Molly Suhr  
Ju Pu  
Judith Stockwell  
Fred Grimm  
Clara Hanson  
Emily Luzzo

**VIOLA**  
Virginia Richter  
Jenny Weaver  
Leonard Bonifaci  
Shirley Moses  
Cheri Paulin

**VIOLONCELLO**  
Barbara Deppe  
Sandra Kienholtz  
Max Aussendorf

**VIOLONCELLO, CONTINUED**  
Rob Carson  
Dave Durfee  
Stephanie Schmidt  
Peggy Thurston  
Deb Lamp  
**DOUBLE BASS**  
Janet Hudson  
Gianna Gorski

**FLUTE & PICCOLO**  
Kristen Martin  
Lisa Hirayama  
Clarice Nash

**OBOE**  
Anne Krabil  
Karina Hoogstede

**CLARINET**  
Patti Beasley  
Joel Wallgren

**BASSOON**  
Judy Lawrence  
William Karr  
Connor Lewis

**TRUMPET**  
Robert Fellers  
Brian McGuirk  
David Richardson

**FRENCH HORN**  
Ken Mueller  
Scott West  
Chris Nash  
Max Gallant

**TROMBONE**  
Drew Jackson  
Kristine Nasteway  
Jean Black

**TUBA**  
Jas Linford

**PERCUSSION**  
Art Whitson  
Josiah Hudson  
Bob Nash  
Scott Lindquist

**HARP**  
Jennifer Burlingame

## Program Notes

by David Upham

### **Symphony No. 8 in B minor, “Unfinished” Franz Schubert**

In the funeral procession of Ludwig van Beethoven, Franz Schubert – an ardent admirer and aspiring successor to Beethoven – served as a torchbearer. A brief year and a half later, Schubert would himself be dead at the tender age of 31. It is staggering to realize that had Beethoven suffered the same fate, the world would only know his Second Symphony and none of his later, ground-breaking achievements. It is a testament to Schubert’s brilliance as a composer that he was able to achieve his impressive output in such an abbreviated career.

Schubert’s success was not, however, the result of simply luck or mere natural gift. Talented though he was, Schubert was keenly aware of both his strengths and weaknesses, and took every opportunity to cultivate his talents. His *Eighth Symphony*, incomplete at the time of his death, is most likely the result of calculated experimentation, as it was written at the same time as other famous, unfinished works.

In October of 1822, Schubert wrote out a fair copy of the fully-orchestrated first two movements. He then gave them to his friend Josef Hüttenbrenner, so that they could be shared with a musical society in Graz. Since it was

common for only portions of symphonies to be performed in those days, this act should not be misunderstood as the composer consigning his work to the proverbial “circular file.” It is clear, however that he never intended to return to the work to complete it. In a letter just before his death in which Schubert promotes himself and his works, he mentions only one symphony, the *Symphony No. 9 in C major* – apparently the only one about which Schubert himself felt comfortable to publicly claim as his own.

To consider the *Eighth Symphony* unfit for public consumption seems harsh indeed. In it, Schubert opens new territory for later composers of the symphonic genre to explore. There is a new level of dramatic tension and a new range of emotion mixed with Schubert’s famous lyricism and melodic gifts. From the dark and brooding opening through the stormy climaxes of the first movement, to the sweet simplicity and beauty of the second movement, Schubert’s *Eighth* is – in all its unfinished glory – a true gem of the orchestral repertoire.

### **Divertimento in D major for String Orchestra, K.136 W.A. Mozart**

Wolfgang Amadeus Mozart only eventually became the most famous member of the Mozart family. His father, Leopold, was renowned throughout Europe as a master teacher of the violin. Surely, Mozart had the best instruction

from his earliest days. When he was approximately sixteen years of age, the young Wolfgang quickly composed a set of three “Divertimenti” in preparation of his and his father’s upcoming travel to Milan. In later years, however, Mozart’s relationship with his father would be strained almost to the breaking point when, in 1781, Mozart abruptly resigned (or was released) from his duties in the service of the Archbishop of Salzburg to pursue his fortunes in Vienna. Like many of his earlier compositions, these works most likely traveled with Mozart to Vienna, should he be called upon to provide light, entertaining music at a moment’s notice.

### **Suite in B<sup>b</sup> Major for 13 wind instruments Richard Strauss**

Like Mozart before him, Richard Strauss also made the city of Vienna his adopted home, at least for a while. In 1919, he accepted the post of the director of the Vienna State Opera, a position he held until 1924. As a young man, Strauss wrote Suites and Serenades for Wind Instruments – surely inspired in part by the earlier master of these popular genres, Mozart, and perhaps also by his own father, who was a famous horn player. The *Suite in B<sup>b</sup> Major* is his “Opus 4” – meaning that it is only the fourth work that the composer felt comfortable enough to publicly claim as his own.

**Tales from the Vienna Woods**  
**Johann Strauss, Jr.**  
**Radetzky March**  
**Johann Strauss, Sr.**

At the death of Ludwig van Beethoven, the young Franz Schubert carried a torch as a crowd of onlookers – estimated by some to be 10,000 and by others to be 20,000 or 30,000 – mourned the passing of the revolutionary genius. However, in September of 1849 when Johann Strauss, Sr. passed away, a throng of reportedly 100,000 Viennese crowded the streets to say farewell to their beloved composer.

Beginning as a violinist in Josef Lanner's orchestra, the senior Strauss was one of the key figures in the meteoric rise of the popular Viennese waltz. The origin of the waltz is somewhat obscure, although it seems to resemble a cross between the more "elevated" Minuet and the popular German dance called the *Ländler*, as both are in  $\frac{3}{4}$  time. Whatever waltz's beginning, Johann Strauss, Sr. helped the Viennese fall in love with it, and it is a love affair that continues to this day. As Hector Berlioz lamented at the passing of the famous man, "Vienna without Strauss is like Austria without the Danube."

The famous "Blue Danube" waltzes which immortalize the beloved river are, of course, not the creation Johann Strauss, Sr., but rather those of his son Johann Strauss, Jr. – if possible, the more famous of the pair. Johann Strauss, Jr., enjoyed a long and successful career as "The Waltz King." His set of

waltzes entitled *Tales From the Vienna Woods* takes a nostalgic look backwards to the country folk whose beloved *Ländler* was one of the sources of the modern waltz. In his original scoring of the work's introduction, Strauss calls for the use of a zither – a plucked folk string instrument – to perform a *Ländler* and help set the stage for the waltzes to follow. In most modern performances, the part of the zither is instead taken by the bowed string instruments of the orchestra.

This evening's program finishes with perhaps the most famous work by the elder Strauss. Strauss senior's *Radetzky March* was originally composed for the occasion of a soldier's benefit concert, and to honor the Imperial Army's general Count Radetzky von Radetz. Following the popular uprisings of 1848 in Vienna, father Strauss' association with this march branded him in the mind of many as an imperialist sympathizer. Today, the political intrigues of 1848 long forgotten, the march remains as an emblem of beloved Old Vienna.

## **Biographies**

### **David Upham, Music Director**

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.

### **Patricia Strange, Guest Conductor**

An active performer of contemporary violin literature, Pat has concertized throughout the USA, Canada, Mexico and Europe. With her husband Allen Strange, she co-founded two live electronic music ensembles, *BIOME* and the *Electric Weasel Ensemble*. She received a Bachelor of Music degree from California State University Fullerton and a Masters of Arts degree from the University of California San Diego. Ms. Strange has held positions in the San Diego Symphony, Opera San Jose, San Jose Cleveland Ballet Orchestra, Mid Summer Mozart Orchestra and was Principle Second Violin with the San Jose Symphony. She has also taught violin and viola at San

Jose State University as well as conducting the San Jose State Chamber Orchestra. Ms. Strange also previously served as conductor of the Bainbridge Island Chamber Sinfonietta. She and her husband, Allen Strange have published a book entitled *The Contemporary Violin; Extended Performance Techniques* available from Scarecrow Press. She currently lives on Bainbridge Island and remains active as a performer, teacher and director of the Island Soundscape Chamber Players.

## Our Supporters

We extend grateful appreciation to those whose support was vital to these concerts: **Dick Heine** and **Margaret Tufft**.

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## Save The Date

*More musical events at BPA*

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### January 6

#### Music of the Romantic Era

*Co-produced in Part by Students in the Poetry, Video and Animation Classes at West Sound Academy*

BPA's January Declassified chamber music series showcases European and American masterpieces of the 19<sup>th</sup> and 20<sup>th</sup> centuries while exploring fresh, contemporary ways of responding to music of different periods and styles.

The program opens with two of Johannes Brahms's early *Ballades* (Opus 10, 1856), continues with *Les nuits d'été* (1841), the famous but seldom-heard cycle of songs which the controversial Parisian eccentric Hector Berlioz set to the poems of Théophile Gautier, and concludes with the Brahms *Piano Quintet in F Minor*, (Opus 34, 1866).

New this season we have invited poetry, video and animation students from West Sound Academy to share their own "take" on the piano pieces opening the program.

**Performers:** Sharon Acton, soprano; Thomas Monk and Justine Jeanotte, violin; Peggy Spencer, viola; Zon Eastes, violoncello; and Mary Foster Grant and James Quitslund, piano.

The collaboration with West Sound Academy and its Poetry, Video and Animation Classes continues later this season with music of the Eastern European masters Dvořák, Kodály and Martinů.

**Declassified Presenting Sponsor: VIKING BANK**

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### March 8 & 9

#### Bainbridge Symphony Orchestra ~ In Nature's Realm

*Featuring works inspired by the beauty of the natural world*

The centerpiece of this magnificent program will be the Eighth Symphony of Antonín Dvořák. The program will also include the popular *In the Steppes of Central Asia* by Alexander Borodin, a concerto "alla Rustica" for string orchestra, and two works by the famous American Composer Aaron Copland - his *Down a Country Lane* and beloved *Variations on a Shaker Melody*.

Bainbridge Symphony Orchestra performances continue on **May 31 & June 1** with "A Night at the Opera" – a program showcasing arias and ensembles from some of the world's most beloved operas. Special guests on the May/June program include Tom Monk, violin; Sharon Acton, soprano; and the Bainbridge Chorale. An exciting addition to the orchestra's annual schedule of concerts this season is a collaboration with the Bainbridge Island Youth Orchestra, scheduled for **April 20**. This program will feature some of the island's young, talented musicians as soloists, accompanied by an ensemble of BIYO and BSO musicians.

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#### *Special Community Appearances*

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