

Bainbridge Symphony Orchestra



MUSIC DIRECTOR

David Upham

ORCHESTRA MANAGER

Richard Heine

PERSONNEL MANAGERS

Lisa Hirayama & Patricia Beasley

STAGE MANAGER

Barbara Deppe

LIBRARIAN

Kathie Peron-Matthews

FIRST VIOLIN

Thomas Monk
Justine Jeanotte
Mike Weiland
Alan Francescutti
Blanche Wynne
Jewell Linder

SECOND VIOLIN

George Sale
Kathie Peron-Matthews
Clara Hanson
Judith Stockwell
Kirsten Branson Meyer
Molly Suhr
Jue Pu
Fred Grimm

VIOLA

Leonard Hembd
Jenny Weaver
Shirley Moses
Virginia Richter

CELLO

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

DOUBLE BASS

Janet Marie
Harold Johanson

FLUTE & PICCOLO

Lisa Hirayama
Nancy Tietje
Alicia Edgar

OBOE

Amy Duerr-Day
Dennis Calvin

ENGLISH HORN

Dennis Calvin

CLARINET

Patricia Beasley
Miles Vancura

BASS CLARINET

Kai Hirayama

BASSOON

Connor Lewis
Bill Karr

TENOR SAXOPHONE

Caroline Bacon

TRUMPET

Bill Fulton*
Elijah Pugh*
Paul Shepherd

* *signifies co-principals*

FRENCH HORN

Ken Mueller
Richard Davis
Amy Robertson
Jeff Jensen
Alex Fermanis

TROMBONE

Drew Jackson Jr.
Jean Black

BASS TROMBONE

Dick Heine

TUBA

Jas Linford

PERCUSSION

Art Whitson
Graham Frost
Scott Lindquist
Josiah Hudson

HARP

Jennifer Burlingame

PIANO

Samuel Brodsky

The Music of Shakespeare

Music Director David Upham

The Program

Giovanni Gabrieli (1554/57-1612)

Canzon from the time of Shakespeare

Canzon Septimi Toni à 8 (No.2) from Sacrae Symphoniae (1597)

Bainbridge Symphony Orchestra Brass Ensemble

Ludwig van Beethoven (1770-1827)

Coriolanus Overture, Op.62

William Walton (1902-1983)

Two Pieces for Strings from "Henry V"

I. Passacaglia - Death of Falstaff

II. Touch her soft lips and part

Ralph Vaughan Williams (1872-1958)

Serenade to Music

~ Intermission ~

Serge Prokofiev (1891-1953)

Selections from "Romeo and Juliet", Op.64

I. Scene – The Street Awakens

II. Madrigal

III. Dance

IV. Friar Laurence

V. Masks

VI. Romeo and Juliet Before Parting

VII. Montagues and Capulets

About the Music Director

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.

Program Notes by David Upham

Coriolanus Overture

Beethoven composed this overture in 1807. He was inspired by and dedicated the overture to Heinrich Joseph von Collin, a playwright friend who had written and staged his own version of the Coriolanus tale in 1802. Although written to embody and precede Collin's play, Beethoven almost certainly was inspired by and drew upon Shakespeare as much as Collin, just as both Collin and Shakespeare drew on the historical tale as told by Plutarch. One wonders whether Collin would have taken on the task of authoring his own version of the Coriolanus tale if it were not for the success of Shakespeare, and it is in this venturesome spirit that the overture is presented today.

Coriolanus was most likely an historical figure in ancient Rome, although many of the details of this particular story were most likely invented to turn it into more of a morality tale. Coriolanus, it was told, was a formidable Roman general and member of the aristocracy. After soundly defeating an enemy of Rome, the Volscians, Coriolanus' return to Rome was greatly celebrated and he was encouraged to seek the office of Consul. The general's excessive pride and arrogance, however, prevented him from asking for the votes of the people and he instead mocked their democratic desires. Coriolanus became hated for his arrogance and was banished from Rome. Hurt and angry, Coriolanus turned to his defeated foe, the Volscians, and offered to join with them in attacking Rome. As his troops approached Rome, Coriolanus' wife and mother were sent out to plead with him to spare their lives and Rome. Touched by their pleas, Coriolanus overcame his anger and relented in his attack. In the play by Collins, Coriolanus committed suicide. In Shakespeare, he was murdered by the Volscians for his betrayal.

Even in Beethoven's time, the similarities in temperament between the composer and the Roman general were observed. Beethoven may well have related to the lonely pride of Coriolanus. The overture is set in the familiar Sonata-Allegro Form – that of Exposition, Development, and Recapitulation. However, Beethoven's dramatic structure far surpasses the artifice of any traditional structure. The overture opens with a stern unison in the strings, punctuated by forceful, *tutti* chords. The first theme that follows is most commonly associated with the general himself – it is terse and relentless. At its peak, however, the theme gives way to a more clearly lyrical second theme, perhaps indicative of the general's mother and wife in their pleas for mercy. Throughout the overture, these two moods battle each other. As the initial, fiery theme rages in its final fury, we hear Coriolanus' resolve melt, and the overture concludes with the fragmentation and demise of both the general and his musical theme.

Two Pieces for String from "Henry V"

William Walton worked extensively in the film music genre during the 1930s and the World War II years. During this era, he worked three times with the legendary Sir Laurence Olivier – on *Hamlet*, *Richard III*, and their first project together, *Henry V*, in 1944. It is from this film that the composer extracted several works for various instrumental combinations.

To complete the score for this film, Walton researched English and French music of both the era of Henry V and William Shakespeare. One of his primary resources was the *Fitzwilliam Virginal Book*, a compendium of music for the keyboard. Composition and recording of the score proceeded quickly in late 1943 and 1944, with the film opening on November 22, 1944, in London.

Passacaglia - Death of Falstaff is based on a repeating bass line, which is one of the fundamental definitions of a passacaglia. As the passacaglia theme is passed from instrument to instrument, the members of the remainder of the orchestra weave their own melodies in and around it to portray the character, dying in despair. *Touch her soft lips and part* sensitively portrays the character Pistol as he bids farewell to his mistress and heads off to war.

Serenade to Music

The life of Ralph Vaughan Williams is inextricably linked to his beloved England and its history. A “late arriver” as a composer, Vaughan Williams was 30 before he had published his first successful work in the first years of the Twentieth Century. Shortly thereafter, the composer became heavily involved in the exploration and research of English folk songs. Although old and prominent enough to have avoided service in World War I (or at least to have requested and received a comfortable and safe position), he chose to enlist and serve in the medical corps, serving for some time as a stretcher bearer. The frequent exposure to the sound of explosions during wartime lead to deafness in his later years, and the trauma of these years affected him deeply.

Shortly after returning from the war, Vaughan Williams began to develop his well-known lyrical/pastoral style. It is in this vein that *The Serenade to Music* was composed, although it was completed nearly 20 years later, after his command of the style had matured. The specific circumstances of the commission were to celebrate the 50th anniversary of the career of the conductor, Sir Henry Wood, founder of the ongoing Proms concert series. The work was originally conceived for 16 vocalists accompanied by orchestra. In the original version, Vaughan Williams tailored each of the 16 vocal parts to the personalities of the singers he knew would premiere them. Recognizing that this may present difficulties in subsequent performances, the composer rearranged the work into several formats, of which the purely orchestral version is presented here today.

For the original choral version, Vaughan Williams selected a text from Act V, Scene I of Shakespeare’s *The Merchant of Venice*, in which the characters discuss the beauty and power of music.

*How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music
Creep in our ears: soft stillness and the night
Becomes the touches of sweet harmony...*

Romeo and Juliet

The young Serge Prokofiev left his native Russia in 1918 and spent 14 years abroad, including time spent in Paris, London, and the United States. Even prior to his departure from Russia, he had become known as an *enfant terrible* – forward-looking and dissonant in his approach to music. After years abroad exploring and reinforcing these instincts, Prokofiev permanently returned to the Soviet Union in 1935 just as Stalin was exerting his control over the musical life of composers and performers alike. Henceforth, Prokofiev was not likely to be free to continue his dissonant, modern, and “formalist” tendencies unchecked by the authorities.

Whether or not this accounted for the lyricism found in his ballet *Romeo and Juliet*, or whether it was simply the next step in his evolution is unclear. The beauty and power of the music, however, is unmistakable. In it Prokofiev developed melodies spanning a longer stretch of time, and even adopted the Wagnerian technique of *leitmotifs* to musically represent the various characters in the story. The work had trouble getting its first premiere and did so outside of Russia. At first it was viewed as too dissonant and “un-danceable.” Prokofiev was, however, able to extract music from the as-yet unperformed complete ballet to fashion orchestral suites. It was in this form that the music was first heard, and from which today’s musical excerpts have been extracted.

One of the difficulties the work initially faced was a debate as to whether or not the main characters should die, as they do in Shakespeare, or be spared their lives and resolve the ballet in a “happy ending” where the two lovers run off stage to start their new lives together. It is also uncertain whether the original “happy ending” was considered for political reasons, or if it was due to Prokofiev’s strong belief in Christian Science. For whatever reason, the version familiar to us – the one which ends with the death of both characters – is, in fact, a modified version of the original intent and one to which Prokofiev at least

initially objected. A restoration of the original score was first performed in the summer of 2008 in America.

Briefly, the movements selected for performance today include the following:

I. Scene – The Street Awakens: Based on a simple tune resembling a folk melody, this movement features the two bassoons in alternation with the orchestra, establishing a bright and optimistic beginning to the day.

II. Madrigal: This movement is based on themes from the Ballroom Scene in which Romeo and Juliet first meet and fall in love. Various themes and instruments associated with each of the two lovers are featured such as the flute, earlier identified with Juliet.

III. Dance: Extracted from the same folk-festival scene as the first movement, this dance portrays five couples as they dance during a pause in a passing parade.

IV. Friar Laurence: Inside the chambers of Friar Laurence, Romeo awaits the arrival of Juliet and their upcoming marriage.

V. Masks: This movement offers a vivid portrayal of Romeo, Mercutio and Bevolio as they furtively sneak into their enemy's household, disguised in masks to hide their true identities.

VI. Romeo and Juliet Before Parting: This movement portrays the lovers' farewell after their first and only night spent together as a married couple. The music ranges from delicate whispers to passionate embraces, and ends in a mysteriously somber and empty mood, as if to musically portray Juliet's tragic foresight as Romeo leaves. "Oh, God! I have an ill-divining soul. Methinks I see Thee, now Thou art below, As one dead in the bottom of a tomb."

VIII. Montagues and Capulets: The piece opens with an orchestral "shriek", in which the composer must have enjoyed indulging in the dissonant tendencies of his youth. In the ballet, the music accompanies the Duke's command that forbids future fighting between the clans under penalty of death. As if to portray the families' defiance of his order, Prokofiev paired this introduction with the ensuing Allegro, perhaps to indicate the fighting that, eventually, will destroy the life and love of the two innocent youths.

Our Supporters

We extend grateful appreciation to the countless volunteers, musicians, and contributors, whose support was vital to these concerts. We also give special thanks to our principal trumpet, Bob Fellers, who has moved from the area. He has contributed significantly to both the music and the archival recordings of the Bainbridge Symphony Orchestra.

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Save The Dates

January 18: Chamber Music

Portraits & Self-Portraits

January 24: New Old Stock

The instrumental cream of the brand new string nation - Darol Anger

March 7 & 8: Bainbridge Symphony Orchestra

Fables & Fairy Tales

March 22: Chamber Music

From East to West—Radical & Conservative Modern Styles

April 26: Bainbridge Symphony Orchestra

2nd annual collaboration with the Bainbridge Island Youth Orchestra

May 30 & 31: Bainbridge Symphony Orchestra

Film Music Through the Ages