

# The Light of Genius



Featuring Guest Conductor  
**David Waltman**

**April 9 & 10, Sat. at 7:30 p.m.  
& Sun. at 3 p.m.**

**Pre-concert chats:**

Sat. at 6:45 p.m. and  
Sun. at 2:15 p.m.

**WOLFGANG AMADEUS  
MOZART**

Horn Concerto No. 3  
With Susan Carroll, horn

**JOSEPH HAYDN**

Sinfonia Concertante, Bb, Op. 84  
Featuring Thomas Monk (violin),  
Ann Wright (cello),  
Susan Carolle Scott (oboe), and  
Judith Lawrence (bassoon)

**LUDWIG VAN BEETHOVEN**

Symphony No. 5



Susan Carroll, horn

Photo: Ryan Lui Studio

## Our Supporters

We extend grateful appreciation to the countless volunteers, musicians, and contributors, whose support was vital to our 2010 – 2011 Season. As the BSO Artistic Advisor, **David Waltman**'s inspired guidance both strengthened the organization's musical vision and spurred selection of an exceptional pair of candidates for the role of 2011 – 2012 Music Director — **Wesley Schulz**, who conducted "Northern Lights meet Southern Spirit" in November, and **Julia Tai**, who conducted "Dusk to Dawn" in February. David's leadership also sparked selection of the talented guest artists who joined us this season — **Dan Sabo** (piano), **Sophia Stoyanovich** (violin), and **Susan Carroll** (horn). We extend heartfelt thanks to **our patrons** for participating in the BSO's music director selection process. Please stay tuned — we'll be announcing our choice for 2011 – 2012 Music Director today! Finally, a round of applause goes to **Richard Heine**, who recently concluded his post as the BSO General Manager. Dick was tirelessly devoted to our community of musicians, and he enthusiastically and masterfully coordinated a multitude of scheduling and administrative details.

Music acquisition for the Bainbridge Symphony Orchestra's 2010-2011 Season was funded by the **Fletcher Bay Foundation**, and further funding was provided by **Kitsap Bank**. BPA is supported, in part, by the **Bainbridge Island Arts and Humanities Council** and **One Call for All**.

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David Waltman

### GUEST ARTIST

Susan Carroll, horn

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### BASS TROMBONE

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### TYMPANI

Lillian Garcia

Bainbridge Symphony Orchestra presents

# **The Light of Genius**

With Guest Conductor **David Waltman**

## ***Concertante Hob. I:105***

**Franz Joseph Haydn** (1732 – 1809)

*I. Allegro*

*II. Andante*

*III. Finale. Allegro con spirituo*

Thomas Monk, violin — Ann Wright, cello  
Susan Carolle Scott, oboe — Judith Lawrence, bassoon

## ***Horn Concerto No. 3 in Eb, K.447***

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

*I. Allegro*

*II. Romance (Larghetto)*

*III. Allegro*

Susan Carroll, horn

~ Intermission ~

## ***Symphony No. 5 in c minor, Op. 67***

**Ludwig van Beethoven** (1770 – 1827)

*I. Allegro con brio*

*II. Andante con moto*

*III. Scherzo allegro*

*IV. Allegro*

## Guest Conductor & BSO Artistic Advisor David Waltman



In his ninth season as Music Director of Rainier Symphony, **David Waltman** has developed an international reputation for both compelling symphonic interpretations and an extraordinary ability to inspire

orchestras to new levels of achievement. In addition to his current appointments as Music Director of Rainier Symphony, Music Director of the Port Gardner Bay Chamber Orchestra and Permanent Guest Conductor of the Moscow State Symphony Orchestra in Russia, Mr. Waltman maintains an active guest conducting schedule in the United States and abroad.

David has a keen interest in the continuing evolution of symphony orchestras in the 21<sup>st</sup> century, with a particular emphasis on sustainable business models and increasing community access. In 2005, with the cooperation of business and community leaders in King County, Washington, David launched the Third Millennium Orchestra Project, intended to develop a “best practices” model for a sustainable 21<sup>st</sup> century regional orchestra. As part of this project, David has greatly expanded Rainier Symphony’s community relationships through collaborations with the Evergreen City Ballet, the Tukwila School District, Emerald Ballet Theatre, ChoralSounds Northwest, the Issaquah Chorale, the Everett Chorale and numerous other performing and visual arts organizations in the region.

For nearly two decades, David has also been a sought after clinician and teacher, and has led

conducting workshops in Washington state, Hawaii, California, Washington D.C, Colorado, Arizona, New York and Maryland. David’s current and former conducting students have been directors or officers assigned to numerous elite military ensembles, including the US Navy Band, the US Naval Academy Band, the US Navy Pacific Fleet Band, the 82<sup>nd</sup> Airborne Division Band, Navy Band Southwest, Navy Band Southeast, Navy Band Northwest, the 70<sup>th</sup> Army Band and the NATO Ground Forces Band in Naples, Italy.

### Program Notes

By David Waltman

Franz Joseph Haydn  
*Concertante*, Hob. I:105

Wolfgang Amadeus Mozart  
*Horn Concerto No. 3 in Eb*, K.447

Ludwig van Beethoven  
*Symphony No. 5 in c minor*, Op. 67

“Dear Beethoven! You go to realize a long-desired wish; the genius of Mozart is still in mourning and weeps for the death of its disciple...through diligent labor, you will receive Mozart’s spirit through Haydn’s hands.”

So wrote Count Ferdinand von Waldstein in a farewell note to his friend Ludwig van Beethoven on October 29, 1792. At the age of 21, Beethoven was bound for Vienna to become a pupil of the great Joseph Haydn. This would be the second and final time Beethoven moved away from Bonn; the first time his mother’s death compelled him to return from Vienna after only a few months in 1787.

Now, less than a year had passed since the end of Mozart’s short life and Haydn was returning to the continent from London. Competition to fill the musical void left by the prodigious Mozart was fierce, but *Papa* Haydn, as he was affectionately known, was above the fray. Haydn’s own reputation as the leading composer of his day had been well

established before that mantle passed to his friend Wolfgang Amadeus Mozart. Now 60 years of age, Haydn intended to mentor young Beethoven in his bid to become the next paragon of Viennese music.

Haydn's efforts to mold the ferociously temperamental young composer, however, were short lived. In less than a year the relationship was dissolved. Among other disagreements, Beethoven took particular offense at his teacher's suggestion that he sign his early compositions *Ludwig van Beethoven, pupil of Joseph Haydn*. Haydn imagined such an attribution would help launch Beethoven's career. Beethoven, on the other hand, saw no advantage in riding the older man's coattails. While the two remained civil to one another in public until Haydn's death 16 years later, Beethoven moved on to a series of other teachers in Vienna.

Perhaps frustrated by his experience with Beethoven, and almost certainly missing his adoring fans, Haydn returned to London for a year in 1794. During his first visit, from 1791 – 1792, Haydn's concerts were wildly successful and helped secure his financial future after *retiring* from the employ of the Esterházy family. Along with his famous *London Symphonies*, Haydn penned the *Concertante* on today's program near the end of his first visit.

Unique in Haydn's enormous body of work, this *symphonie concertante*, as the form was known on the continent, was scored for oboe, bassoon, violin, cello and orchestra. Unlike a typical symphony, Haydn's *Concertante* featured four instrumentalists doubling as both soloists and members of the larger ensemble. Musicologist Blair Johnston describes Haydn's *Concertante*:

“The work opens with a somewhat relaxed Allegro whose dimensions, perhaps to accommodate four soloists, exceed those of the usual Classical sonata-allegro movement. The principal theme is a lively thought broken into two halves; the first reaches upward expectantly,

while the second winds its way back down, sparkling with a few simple ornaments. Haydn is characteristically unpredictable in his use of sonata/concerto form: The solo instruments begin to enter well before the opening tutti has reached its end. The tutti is finally completed with a decisive tonic cadence, at which point the true solo narratives begin. Uncharacteristically for Haydn, the long development section is saturated by the minor mode. The cadenza to the first movement is the composer's own; Haydn evidently and wisely realized that for four players to successfully improvise a cadenza would have been folly.

“The Andante is even more original in its formal conception than the opening Allegro. Here, the four soloists are accompanied only by strings and a reduced complement of winds. Only once, deep in the middle of the movement, do all four soloists drop out and allow the orchestra a brief interlude. The movement, mainly an extended conversation among the soloists, comes across as large-scale chamber music -- so much so that the above-mentioned orchestral ritornello, though only four measures long, seems something of an unwanted intrusion into the soloists' private conversation.

“There is no Menuet in the Sinfonia concertante, evidence that the influence of the concerto upon the work is more pervasive than that of the symphony. The finale opens with the traditional, spirited rondo theme, but before long it too delves into unconventionalities: the solo violin interrupts the texture with a decidedly operatic passage marked “Recitative, adagio.” This surprising passage eventually winds its way back to the movement proper, which continues in a light, humorous manner, engaging the soloists in virtuoso pyrotechnics.”

Written some five years before Haydn's *Concertante*, Mozart's third horn concerto was, like his other three, intended for the composer's long-



time friend Joseph Leutgeb. While one of Haydn's ingenious techniques, passed on to Beethoven, was expanding short musical motives into sonata-allegro form, Mozart was arguably the greater master of melody. Best known in his day as a composer for the stage, Mozart excelled at conjuring catchy tunes adroitly crafted to fit the occasion at hand. Drawing on this remarkable gift of lyricism, the industrious young prodigy managed to dash off concerti for nearly every orchestral instrument, including 30 for piano, five for violin, four for horn and even one for the fashionable *glass harmonica*. Not one of these works lacks a memorable melody (or five, or six...), and the concerto we will perform today with Susan Carroll is no exception.

If Mozart was the master of melody and Haydn a master of humor, surprise and general showmanship, Beethoven was master of all those things, and much more. Considering the impeccable craftsmanship, originality, and especially in later works, profundity, to be discovered in his music, it's not difficult to see why many people would consider Beethoven *the greatest composer who ever lived*. The Fifth Symphony, which we will hear today, begins with perhaps the most recognized theme in western music. The motive of *three eighth notes followed by a half note down a major third* would be recognizable by probably 99 of 100 people on any street, in any city, on at least three continents.

Although he professed "never to have learned anything from Haydn," Beethoven was undeniably influenced by the elder musical statesman, who taught him one of his most versatile techniques. The pinnacle of achievement in employing Haydn's concept of *motivic development* as the basis for an entire symphonic work is, without question, Beethoven's Fifth Symphony. In an astonishing feat of conservation, the famous four note motive (with three of the four notes repeated!) underpins a riveting four movement symphony lasting over 30 minutes.

Now we invite you to imagine with us today, for a little while, that magical era when Haydn, Mozart and Beethoven shared a few fleeting moments together in this world – a time when Vienna sparkled, and all Europe was illuminated by "The Light of Genius."

## Guest Artist Susan Carroll Mozart's *Horn Concerto No. 3*



**Susan Carroll** is currently in her eleventh season as Third Horn with the Seattle Symphony Orchestra. Previous to her appointment with the Seattle Symphony in 2000, she played with the Louisville Orchestra, the

Denver Symphony, and the Fort Wayne Philharmonic. Susan has appeared as soloist with the Seattle Symphony, the Rainier Symphony (under the direction of David Waltman), the Louisville Orchestra, and with the Fort Wayne Philharmonic. She has enjoyed participating in numerous music festivals, notably as a faculty member with the Eastern Music Festival, as a participant in the Aspen and Grand Teton music festivals, and as a Fellow in the Tanglewood Music Festival. In addition to a busy performance schedule, she is also active as a dedicated volunteer with Providence Hospice of Seattle, as well as with the Noel House shelter for homeless women, and with the Catholic ministries in the King County Jail. The cadenza for this performance of the Mozart concerto was composed by Darrel Rohar, and these performances are dedicated to the memory of Terrie Lynn Rohar.

## Featured Soloists

### Haydn's *Concertante*

**Thomas Monk** started playing violin at age eight, receiving his first lessons through the California public schools. As a high school student in Issaquah, Washington he was a first violinist in the Seattle Youth Symphony, won the Poncho Prize for soloists, and was concertmaster of the All State Orchestra in 1972. While at Harvard College he performed the Boston premier of the Mendelssohn violin concerto in D, written when the composer was only 12 years old and which had been lost for 125 years until the manuscript was rediscovered. He has played violin and viola with the Bainbridge Symphony Orchestra and several chamber music groups since moving to Bainbridge Island in 1986 to take up his post as Pediatrician at the Winslow Clinic. In December 2007 he helped found the Bainbridge office of The Doctors Clinic.

**Ann Wright** grew up in Las Vegas, Nevada where she took her first cello class at the age of 11. While in high school, she was the principal cellist of the Bonanza High School Chamber Orchestra and sang Soprano in the school's Concert Choir and Madrigal Choir. After classes, she played cello with the Las Vegas Youth Symphony, Las Vegas Youth Philharmonic, and sang Mezzo-Soprano with the Nevada All-State Choir. She studied cello at Northern Arizona University under the direction of Dr. Mary Beadell-DiBartolo. Ann then moved to Washington State in 2002 and became a regular performer in Kitsap County. She is the current principal cellist of the Bremerton Symphony Orchestra, Peninsula Ballet Orchestra, Kitsap Opera Orchestra, Puget Sound Opera Orchestra, and has recently become a member of the Rainier Symphony in Tukwila, Washington.

Over the last 30 years **Susan Carolle Scott** has taught, coached and performed from coast to coast as an oboist. Professionally, she has performed with many orchestras, including the Boston Philharmonic and Brooklyn Philharmonic, and studied with principal oboists from the Boston Symphony Orchestra, Orpheus Chamber Orchestra, Los Angeles Symphony and the Seattle Symphony. She has performed locally with Orchestra Seattle, Seattle Philharmonic and Tacoma Symphony Orchestra as well as the Port Angeles Symphony Orchestra, Port Townsend Orchestra, and Bainbridge Symphony Orchestra. She was awarded a Bachelor of Fine Arts, Summa Cum Laude from the State University of New York at Purchase and pursued graduate work under full scholarship at New England Conservatory of Music in Boston. Her current practice as a music performance coach incorporates many diverse disciplines. Her techniques allow instrumentalists to dramatically improve their performance by understanding how their own thoughts, beliefs, emotions, body position and breathing affect their playing.

**Judith Lawrence** has lived in North Kitsap for the past 20 years. She received her musical education at Cincinnati Conservatory and Boston University. Judith has played in many Puget Sound area ensembles, including Tacoma Symphony, Cascade Symphony, Bremerton Symphony, Rainier Chamber Winds, Northwest Mahler Festival, Everett Symphony, Turtle Bluff, Port Angeles, New Baroque Orchestra, Puget Sound Symphonic Band, and Bainbridge Symphony Orchestra, and she has been the principle bassoonist in Orchestra Seattle for the past 18 years. She also enjoys performing with local chamber music groups, and teaches both private lessons and preschool Kindermusik classes. Judith has soloed in the past with the Everett Symphony, Bainbridge Symphony Orchestra, Turtle Bluff Symphony, and Orchestra Seattle.

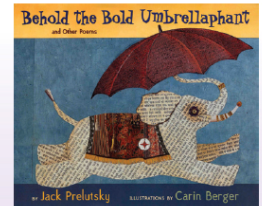


## BEHOLD THE BOLD UMBRELLAPHANT

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