

# BAINBRIDGE SYMPHONY ORCHESTRA MUSIC LOVERS

**February 20 & 21, 2010**

**Saturday @ 7:30 p.m. & Sunday @ 3:00 p.m.**

**(pre-concert chat 45 minutes ahead of each performance -  
Saturday at 6:45 p.m. & Sunday at 2:15 p.m.)**

**MOZART: Don Giovanni Overture**

**WAGNER: Prelude to Act III of *Lohengrin***

**TCHAIKOVSKY: Romeo and Juliet Fantasy Overture  
plus**

**Arias by MOZART, BERLIOZ, VERDI,  
and RICHARD STRAUSS, sung by Sharon Acton**



Photo: Steve Shelton

With Bainbridge Symphony Orchestra  
Music Director and Conductor **David Upham**



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Bainbridge Symphony Orchestra presents

## **Music Lovers**

With Music Director David Upham

### **Prelude to Act III of *Lohengrin***

Richard Wagner (1813 - 1883)

### **Two Songs**

Richard Strauss (1864 - 1949)

*I. Die Nacht*

*II. Morgen!*

**Sharon Acton, soprano**

### **Don Giovanni Overture**

Wolfgang Amadeus Mozart (1756 - 1791)

### **“Voi che sapete” from *The Marriage of Figaro***

Wolfgang Amadeus Mozart (1756 - 1791)

**Sharon Acton, soprano**

### **“Saper vorreste” from *Un ballo in maschera***

Giuseppe Verdi (1813 - 1901)

**Sharon Acton, soprano**

~ Intermission ~

### **“D’amour l’ardente flamme” from *The Damnation of Faust***

Hector Berlioz (1803 - 1869)

**Sharon Acton, soprano**

### **Romeo and Juliet Fantasy Overture**

Peter Illych Tchaikovsky (1840 - 1893)

## Bainbridge Symphony Orchestra

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David Upham

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## About the Music Director



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 orchestra, he has invigorated the ensemble with his musicality and variety of engaging

programs. Audiences have responded positively to his musical leadership and his natural ability to communicate. David maintains an active schedule in his work with numerous Puget Sound orchestras, including the Rainier Symphony Orchestra and Ballet Bellevue.

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 *Aujourd'hui Musiques*, a contemporary music festival in Perpignan, France. He is in demand across the region and country as a conductor and clinician, leading festivals in Washington, Massachusetts, Arkansas, and Kansas. David has a long and successful history as a music educator as well, serving for 10 years as the conductor of various student ensembles, including a long tenure with the prestigious Seattle Youth Symphony Orchestras.

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 Larry Rachleff, Alexander Polishchuck, John Farrer and others.

## Program Notes by David Upham

Love is probably the most ubiquitous theme in the arts – the joy, pain, longing, and fulfillment associated with love have provided composers, choreographers, artists and authors with an unending source of inspiration. Our program this weekend explores the many facets of love as expressed in some of the greatest pieces of classical music.

The program opens with Wagner's exhilarating **Prelude to Act III of *Lohengrin***. Although the opera's conclusion is tragic, the opening of the Act III is joyful and optimistic as Elsa and Lohengrin express their love and optimism for the future. The Prelude consists of two main themes, the first vigorous theme purportedly portraying the heroic Lohengrin, and the second theme portraying the character of Elsa.

The program continues with two songs by the greatest composer of German opera to follow Wagner. Richard Strauss was already 19 years of age by the time Richard Wagner died, and Wagner's music was to have a profound influence on the young Strauss. In fact, when Strauss was requested to provide an update to Hector Berlioz's *Treatise on Instrumentation*, he spent most of his time discussing segments of works by "The Master of Bayreuth." The two songs performed today, however, are not operatic in nature, but are instead intimate portraits. Although not composed as a set, the lieder "**Die Nacht**" and "**Morgen!**" make an ideal pairing. "Die Nacht" (The Night) tells us of the singer's anxiety and fear of losing love, and "Morgen!" (Tomorrow!) sings of the bliss of finding love. The Bainbridge Symphony Orchestra is delighted to welcome back soprano Sharon Acton to perform these songs and more.

Italian language operas dominate the remainder of the first half of our program today, beginning with Mozart's **Overture to *Don Giovanni***. The tale of Don Giovanni, known also as Don Juan, is a familiar legend, whose first written form comes from a play by a Spanish author in the early 17<sup>th</sup> Century. Don Juan amuses himself with the seduction of many women, often coming into conflict with the men who love them. Eventually, Don Giovanni's actions catch up with him when he

encounters the Commendatore, the father of Donna Anna, one of his former conquests. Although killed by Don Giovanni at the opening of the opera, the Commendatore gains his revenge when his statue comes to life and invites Don Giovanni to dinner, where he drags Don Giovanni down to hell so he can be served his just reward. Mozart's overture first establishes the stern and formidable character of the Commendatore, and then continues to evoke the world of the supernatural through swirling, chromatic violin and flute passages. Finally, a lively *Allegro* breaks out and brings the work to its conclusion.

We welcome Sharon Acton back to the stage to sing two Italian language arias. Although from different operas, both arias come from what are known as "pants" roles. In these roles, the character of an adolescent boy is sung by a female soprano who must therefore dress the part. The first aria is "**Voi che sapete**" from Mozart's *The Marriage of Figaro*. The page Cherubino is forced to sing a song which he has secretly composed for the object of his affections, the Countess – his boss's wife! Trembling, the boy sings of the strange sensations of excitement and anxiety that have overcome him. He is accompanied by the chambermaid Susanna, who plays on her guitar. The final aria comes from Verdi's opera *Un ballo in maschera*, or "A Masked Ball." At a masked ball, the character of Riccardo demands that the young page Oscar tell him how his rival, Renato, is dressed. Riccardo is outraged to have discovered the amorous exchanges between his wife and Renato, and has vowed to kill his enemy. At first refusing to tell, Oscar eventually relents and reveals Renato's identity.

Hector Berlioz was one of the most revolutionary composers of the early Romantic Era. Belonging to a group of composers that became fascinated with the bizarre and fantastic, he is best known for his *Symphonie Fantastique*. His operatic masterpiece, *La Damnation de Faust*, was inspired by Goethe's poetic setting of the old legend. Faust has grown tired of his life and is unable to feel the simple joys of happiness or heroism. The devil, Mephistopheles, appears and offers Faust the opportunity to regain his youth and contentment, taking Faust on a series of adventures. Faust meets Marguerite, a woman who he dreams will embody the purity and innocence he seeks. He seduces Marguerite, but



then abandons her. In “**D’amour l’ardente flamme**” Marguerite sings of how her love for Faust has filled her heart and how her anxiety for his return has stolen her youthful days. At the conclusion of the opera, Mephistopheles tells Faust that Marguerite is in trouble, having accidentally poisoned her mother with a sleeping potion. Desperate, Faust sells his soul to Mephistopheles to save his beloved.

Arguably the most famous love story of all, Shakespeare’s *Romeo and Juliet* has inspired countless adaptations as opera (Charles Gounod), ballet (Serge Prokofiev), and even a Broadway musical (“West Side Story” by Leonard Bernstein). Tchaikovsky’s *Romeo and Juliet Fantasy Overture* was to be his first great success as a composer. He began work in 1869, at the age of 29. Following the work’s premiere in the spring of March, 1870, the composer immediately set to work revising it extensively. A second version was produced in the summer of 1870, with a third and final revision coming in 1880. It is the final version we hear today.

Laid out in a very traditional form called *Sonata-Allegro* form, the overture manages to portray the passions of the play while also following the strictures of the form. The overture’s introduction begins with a quiet chorale which musically portrays the character of Friar Lawrence. As in Shakespeare’s play, the influence of the Friar’s theme will permeate the dramatic action. After repeated, alternating episodes of both fateful and optimistic themes, the music erupts into a vivid portrayal of the feuding of the Montagues and Capulets. This first theme eventually gives way to the famous love theme, played at first by the violas and English horn. Throughout the overture, Tchaikovsky portrays Romeo and Juliet’s struggle for the survival of their love against the hatred of their families, most often with Friar Lawrence acting as their advocate. After the tragic death of the young couple, we are reminded of the purity of their love by a final appearance of their love theme before the overture closes with a series of brutal and dramatic chords.

## Texts and Translations

### Die Nacht

Aus dem Walde tritt die Nacht,  
*Out of the forest steps the night,*  
 Aus den Bäumen schleicht sie leise,  
*Out of the trees it slips softly,*  
 Schaut sich um in weitem Kreise;  
*Looks around in a wide circle;*  
 Nun gib acht.  
*Now be careful.*

Alle Lichter dieser Welt,  
*All the lights of this world,*  
 Alle Blumen, alle Farben  
*All flowers, all colors*  
 Löscht sie aus  
*Night extinguishes*  
 Und stiehlt die Garben weg vom Feld.  
*And steals the sheaves from the field.*

Alles nimmt sie, was nur hold,  
*It takes everything in which we delight,*  
 Nimmt das Silber weg des Stroms,  
*Takes away the silver from the streams,*  
 Nimmt vom Kupferdach des Doms weg das Gold.  
*Takes away the gold from the copper roof of the cathedral.*

Ausgeplündert steht der Strauch;  
*Despoiled stand the bushes;*  
 Rükke näher, Seel’ an Seele;  
*Come closer, soul to soul;*  
 O die Nacht, mir bangt,  
*Oh, the night, I fear,*  
 sie stehle dich mir auch.  
*Will steal you from from me also.*

### **Morgen!**

Und morgen wird die Sonne wieder scheinen,

*And tomorrow the sun will shine again*

Und auf dem Wege, den ich gehen werde,

*And on the path that I shall take,*

Wird uns, die Glücklichen, sie wieder einen

*It will unite us, lucky ones, again*

Inmitten dieser sonnenatmenden Erde...

*Amid this sun-breathing earth.*

Und zu dem Strand, dem weiten, wogenblauen,

*And to the beach, broad and blue-waved,*

Werden wir still und langsam niedersteigen,

*We shall climb down, quiet and slow,*

Stumm werden wir uns in die Augenschauen,

*Speechless we shall gaze in each other's eyes,*

Und auf uns sinkt des Glückes stummes

Schweigen...

*And upon us will fall the speechless silence of happiness.*

### **Voi che sapete**

Voi che sapete che cosa e amor,

*You who know what love is,*

Donne, vedete s'io l'ho nel cor.

*Ladies, see if I have it in my heart.*

Quello ch'io provo vi ridiro,

*I'll tell you what I'm feeling,*

E per me nuovo, capir nol so.

*It's new for me, and I understand nothing.*

Sento un affetto, pien di desir,

*I have a feeling, full of desire,*

Ch'ora e diletto, ch'ora e martir.

*Which is by turns delightful and miserable.*

Gelo e poi sento l'alma avvampar,

*I freeze and then feel my soul go up in flames,*

E in un momento torno a gelar.

*Then in a moment I turn to ice.*

Ricerco un bene fuori di me,

*I'm searching for affection outside of myself,*

Non so ch'il tiene, non so cos'e.

*I don't know how to hold it, nor even what it is!*

Sospiro e gemo senza voler,

*I sigh and lament without wanting to,*

Palpito e tremo senza saper,

*I twitter and tremble without knowing why,*

Non trovo pace notte ne di,

*I find peace neither night nor day,*

Ma pur mi piace languir cosi.

*But still I rather enjoy languishing this way.*

Voi che sapete che cosa e amor,

*You who know what love is,*

Donne, vedete s'io l'ho nel cor.

*Ladies, see if I have it in my heart.*

### **Saper vorreste**

Saper vorreste di che si veste,

*You would like to know what he's wearing,*

Quando l'è cosa ch'ei vuol nascosa.

*When it's the very thing that he wants concealed.*

Oscar lo sa, ma nol dirà,

*Oscar knows, but he won't tell.*

Tra là là là là, Tra la la la la...

Pieno d'amor mi balza il cor,

*Full of love my heart throbs,*

Ma pur discreto serba il segreto.

*But still discreet it keeps the secret.*

Nol rapirà frado o beltà,

*Neither rank nor beauty will seize it.*

Tra là là là là, Tra la la la la...

### *D'amour l'ardente flamme*

D'amour l'ardente flamme,  
*Love's burning flames*  
Consume mes beaux jours;  
*Consume my youthful days;*  
Ah! la paix de mon âme  
*Ah! The peace in my soul*  
A donc fui pour toujours!  
*Has fled forever!*

Son départ, son absence  
*His departure, his absence*  
Sont pour moi le cercueil;  
*Are for me like the grave;*  
Et loin de sa présence  
*And far from his presence*  
Tout me paraît en deuil.  
*Everything seems to be in mourning.*

Alors, ma pauvre tête  
*And so my poor head*  
Se dérange bientôt;  
*Quickly loses its senses;*  
Mon faible cœur s'arrête,  
*My feeble heart stops,*  
Puis se glace aussitôt.  
*Then turns to ice.*

Sa marche que j'admire,  
*His gait that I admire,*  
Son port si gracieux,  
*His graceful bearing,*  
Sa bouche au doux sourire,  
*His mouth with its gentle smile,*  
Le charme de ses yeux;  
*The charm of his eyes;*

Sa voix enchanteresse,  
*His enchanting voice,*  
Dont il sait m'embraser,  
*With which he can enflame me,*

De sa main la caresse,  
*The caress of his hand,*  
Hélas! et son baiser...  
*And, alas, his kiss!...*

D'une amoureuse flamme,  
*An amorous flame*  
Consument mes beaux jours;  
*Consumes my youthful days;*  
Ah! la paix de mon âme  
*Ah! The peace in my soul*  
A donc fui pour toujours!  
*Has fled forever!*

Je suis à ma fenêtre,  
*I am at my window,*  
Ou dehors, tout le jour;  
*Or outside, every day;*  
C'est pour le voir paraître,  
*So that I may see him,*  
Ou hâter son retour.  
*Or hasten his return.*

Mon cœur bat et se presse  
*My heart beats and rushes*  
Dès qu'il le sent venir;  
*When it senses him coming;*  
Au gré de ma tendresse,  
*With the power of my love*  
Puis-je le retenir?  
*Could I keep him here?*

Ô caresses de flamme!  
*Oh, caresses of flame!*  
Que je voudrais un jour  
*If I could one day*  
Voir s'exhaler mon âme  
*See my soul breathed out*  
Dans ses baisers d'amour!  
*In his kisses of love!*



# THE EDGE + THE VIOLA QUESTION



MARCH 6: THE EDGE IMPROV AT 7:30 -  
LATE NIGHT "BLUE" IMPROV WITH THE VIOLA QUESTION AT 10:00



## The Grapes of Wrath

March 19 - 28, 2010

Based on the classic  
**John Steinbeck**  
novel of the same name  
Adapted for the stage by  
**Frank Galati**  
Directed by  
**Kate Carruthers**



BAINBRIDGE  
SYMPHONY ORCHESTRA

## From the New World

April 17 and 18, 2010  
Saturday @ 7:30 p.m. & Sunday @ 3:00 p.m.

Ives,  
Delius,  
Gershwin,  
and  
Dvořák

Special sneak preview  
**BEHIND THE SCORE**  
April 11, 2010  
Sunday at 5:00 p.m.  
Free at Kitsap Regional Library  
Bainbridge Island



## Man of La Mancha

MAY 7 - 23, 2010

A MUSICAL BY DALE WASSERMAN  
MUSIC BY MITCH LEIGH  
LYRICS BY JOE DARTON  
BASED ON *THE ADVENTURES OF DON QUIXOTE*  
BY MIGUEL DE CERVANTES  
DIRECTED BY COREY MCDANIEL  
VOCAL DIRECTION BY LYNDIA SUE WELCH

BAINBRIDGE SYMPHONY ORCHESTRA AND BAINBRIDGE ISLAND YOUTH ORCHESTRA  
PRESENT

## A MUSICAL HERITAGE

MAY 16, 2010  
SUNDAY AT 3:00 P.M.  
AT THE ISLAND SCHOOL



## THE RIVER BETWEEN

- JAMI SIEBER AND FRIENDS -

MAY 29, 2010

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We extend grateful appreciation to the countless volunteers, musicians, and contributors, whose support was vital to these concerts. Music acquisition for the Bainbridge Symphony Orchestra's 2009-2010 Season was funded by the **Fletcher Bay Foundation**. Bainbridge Symphony Orchestra's "Behind the Score" library lecture series is supported, in part, by **Humanities Washington**. BPA is supported, in part, by the **Bainbridge Island Arts and Humanities Council** and the **City of Bainbridge Island**.

