

43<sup>rd</sup> Annual Season  
2015 – 2016

**BAINBRIDGE**  
**SYMPHONY ORCHESTRA**  
WESLEY SCHULZ, MUSIC DIRECTOR AND CONDUCTOR

presents

# Dvořák's Symphony No. 8

featuring

Leah Deobald, piano  
2016 Young Artist Concerto Competition Winner

Friday, June 3, 2016, 7:30 p.m.  
Sunday, June 5, 2016, 3:00 p.m.

Bainbridge Performing Arts  
200 Madison Avenue North, Bainbridge Island



# THE PROGRAM

Dreamtime Ancestors ..... Christopher Theofanidis  
I. Songlines b. 1967  
II. Rainbow Serpent  
III. Each Stone Speaks a Poem

Washington State Premiere

Piano Concerto No. 3 in C minor, op. 37 ..... Ludwig van Beethoven  
Allegro con brio 1770-1827

Leah Deobald, piano

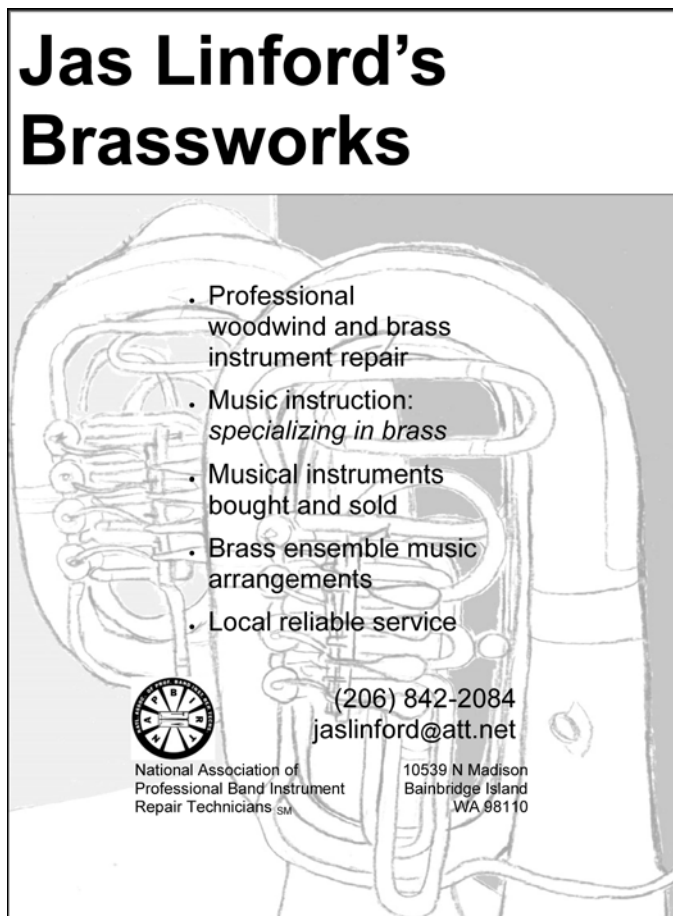
...intermission...

Symphony No. 8 in G major, op. 88 ..... Antonín Dvořák  
Allegro con brio (1841-1904)  
Adagio  
Allegretto grazioso  
Allegro ma non troppo

## OUR SUPPORTERS

Bainbridge Symphony Orchestra extends heartfelt gratitude to Community Sponsor **San Carlos Restaurant**, as well as **Fletcher Bay Foundation** for funding music acquisition for the season, and **Wicklund Dental** for funding the “Youth in Music Initiative.” BSO is especially grateful to the members of the **BSO Chair Society** and is enduringly grateful to those who have dedicated their time, energy, funds, and audience support to this volunteer organization.


We are also grateful to Bainbridge Performing Art’s 2015 – 2016 Season Sponsors & Supporters **Bainbridge Island Ace Hardware**, **Bainbridge Island Magazine**, and **Town & Country Market**. BPA is supported, in part, by the **Bainbridge Community Foundation**, and **One Call for All**. Bainbridge Performing Arts is pleased to offer an “Open Doors” program. Free and reduced-cost tickets are available for most programs to community members in need through our partner Helpline House thanks to grants from the **Mabee Family** and **Bainbridge Community Foundations**, making the performing arts accessible to everyone!



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# BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor

Podium sponsored by *George & Margaret Sterling* and *Bainbridge Community Broadcasting*

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*Sean Parker Architects*

Larry Telles

*Kathie Peron-Matthews*

Grace Berman

Masha Futterman

Hannah Lee

Meta Newlin

Pete Wiggins

## SECOND VIOLIN

George Sale, principal

*Kathie Peron-Matthews*

Kathie Peron-Matthews

*Judy Anderson*

*Vallery Durling*

*Kathleen LaBelle*

Dan Brown

*Kathie Peron-Matthews*

DeeAnn Sisley

*Mary Lou Knox*

*Kathie Peron-Matthews*

Michelle Verlander

*Kathie Peron-Matthews*

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Jenny Weaver, principal

*John Knox & DeeAnn Sisley*

Kathy Connelly

Dorothy Foster

Virginia Richter

Andrew Schirmer

## CELLO

Barbara Deppe, principal

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Peggy Thurston

*Lind Carr*, in recognition  
of David Durfee

## BASS

Janet Elias, principal

*Lew & Nancy Mandell*

Jon Brenner

Gianna Gorski

## FLUTE

Lisa Hirayama, principal

*Kenneth Sins & Betty Hoffmann-Sins*

Jared LeClerc, interim principal

Monica Smythe, 2<sup>nd</sup> flute/piccolo

## OBOE

Amy Duerr-Day, principal

*Christopher & Cameron Snow*

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## CLARINET

Patricia Beasley, principal

*Susan Anderson*

Howie O'Brien, 2<sup>nd</sup>

## BASSOON

Jamael Smith, principal

*Grant & Barbara Winther*

Julian Banbury, guest principal

Alex Orlowski

## FRENCH HORN

Blake Yarbrough, guest principal

Amy Orr

Ron Gilbert

Alfred Beattie

## TRUMPET

Chris Thomas, principal

*Dr. Stephen Hubbard*

Kevin Slota

## TROMBONE

Daniel Foreman, principal

Bud Parker, 2<sup>nd</sup>

Richard Heine, bass trombone

*Larry & Omie Kerr*

Nick Bischoff, guest bass trombone

## TUBA

Jas Linford, principal

## TIMPANI

Susan Tolley, principal

*Alex & Meredith Mirkow*

## PERCUSSION

Art Whitson, principal

Malcolm West

*Alex & Meredith Mirkow*, in  
recognition of Meg Tolley

## HARP

Jennifer Burlingame, principal

## PIANO/CELESTA

Mary Foster Grant

*In memory of Esther Frost*

## GUEST ARTISTS

Leah Deobald

*George & Margaret Sterling*

*Virginia Davison*

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## GENERAL MANAGER

Larry Telles

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\* BSO Chair Sponsors are denoted by  
italics in the BSO membership roster.

## THE BSO CHAIR SOCIETY

Formed in 2015, the BSO Chair Society lends vital support to the Bainbridge Symphony Orchestra through named sponsorships, honoring the tremendous gifts of talent and time that these volunteer musicians contribute to this thriving organization.

The Bainbridge Orchestra was founded in 1972 by the late David Pence, when the Island's population was less than 13,000. Today, the Symphony serves a musically rich role in our community, uniting artists spanning generations and myriad talents who share their love of music and learn from each other. Thank you for joining us to listen and celebrate the orchestra's thriving contribution to the arts on Bainbridge Island this season!

## PROGRAM NOTES

Notes by Wesley Schulz unless otherwise indicated

### **Dreamtime Ancestors**

By Christopher Theofanidis

Born: December 18, 1967

One of the most active composers of his era, Theofanidis is a graduate of the University of Houston, Yale, and the Eastman School of Music. Along the way he was awarded a prestigious Fulbright fellowship, a Guggenheim fellowship, and one from Tanglewood as well. Currently on the faculty of Yale, he previously taught at Peabody and Julliard. His eclectic body of work includes a variety of concertos (including ones for bassoon, saxophone, and viola), music for wind ensemble, a wide range of chamber music, choral music, several operas, and a number of substantial works for orchestra.

Theofanidis has held several positions with American orchestras as composer in residence, including the California Symphony, the Pittsburgh Symphony, and a longer-term relationship with the Atlanta Symphony, which has recorded several of his orchestral pieces. His music has been performed by a variety of ensembles, from the New York Philharmonic, London Symphony, and the Philadelphia Orchestra, to a number of other orchestras – large and small – in the US and abroad.

*Dreamtime Ancestors* is his most recent commission sponsored by the New Music for America Consortium, which involves literally dozens of orchestras from across the country. Theofanidis describes the piece as a “three-movement tone poem . . . based on the Australian aboriginal creation myths connected to ‘dreamtime,’ where each of us is connected to each other through our ‘dreamtime ancestors’ in the past, present and future.” It is dedicated to the late American composer Stephen Paulus.

*Dreamtime Ancestors* was commissioned by the New Music for America Consortium. The Bainbridge Symphony Orchestra is honored to give the Washington State Premiere.

Mr. Theofanidis provides the following text to set up the performance:

### **What is Dreaming?**

If we close our eyes and leave our modern mind, if we remember our early childhood, with no awareness of passing time, when each day was full, really fully, the eternity of a week or a month, the enormous and unquestioned sense of connection with our family, everything still un-traumatized, then, we can begin to enter the Dreaming. This is “all-at-once” time – our past, present, and future, our connection to all things – in a seed.

*Baiame! Ancestor Maker of Many Things.*

*Baiame! Baiame!*

*Bring forth other ancestors from the ground and send them over the seas.*

*Rainbow Serpent Ancestor, carve rivers, leave stars!  
Flow blood, hurl lightning – bring life to empty space!*

*Eagle ancestor, burst Emu Ancestor’s egg in the air –  
burst it into flame: the sun!*

*Crocodile Man Ancestor, whose ridges carve the earth,*

*Leave a memory of your earthly pain!*

*Valleys and peaks everywhere!*

Every event an ancestor, a connection, a record in the land. These are the Songlines of the earth. Nothing is apart. All we know, all we are – accumulated.

Before and after life, a spirit-child exists.

When this spirit-child is about to be born,

It is the songline that calls the child forth to be a custodian of that place – to understand its connection, to stay.

Songlines call the whispers of animals yet to be, the stirrings of faint breaths, souls of creatures deeply slumbering under the earth’s crust, into the great human consciousness. Each stone speaks a poem.

### ***This is the Dreaming.***

– Christopher Theofanidis, from the Australian aboriginal tradition

## Piano Concerto No. 3 in C minor, op.

By Ludwig van Beethoven

Born: December 17, 1770 in Bonn

Died: March 26, 1827 in Vienna

The first performance of Beethoven's Third Piano Concerto was a harried affair (much like the infamous concert years later in which he debuted his Symphony No. 5. And Symphony No. 6. And the Chorale Fantasy. And...). The freelance orchestra assembled for the event rehearsed for over six hours without a break. Beethoven was soloist of course, and he was known for being temperamental – no doubt causing as many problems as he solved in rehearsal. Critical reviews of the event were mixed but the box office take was supposedly plentiful. Hindsight of course tells us that the music premiered that night would not be forgotten.

This concerto falls in between the early and middle period of Beethoven. Ideas for it were sketched as early as 1796 but the premiere was not until April 5, 1803. Listeners today might hear wisps of earlier composers such as Haydn and Mozart, yet the music is unmistakably Beethoven's. The music is at times angular and other moments quite lyrical. His dramatic use of accents and *forzandi* are present, helping to create that special feeling of drama heard in so many of his works. A long orchestral introduction begins the piece and introduces the main themes. When the pianist finally enters, the music is familiar yet different as the pianist makes it his own. A dazzling cadenza by Beethoven brings this lengthy movement to a close.



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## Symphony No. 8 in G major, op. 88

By Antonín Dvořák

Born: September 8, 1841 near Kralupy, Bohemia

Died: May 1, 1904 in Prague

Dvořák came from humble beginnings and clung to them throughout his life. His father was a butcher, and the family lived in the small town of Nelahozeves on the Moldau River north of Prague. Dvořák always expressed an interest in Czech country life, language, customs, and folklore. The G major symphony was composed at his country home between the months of August and November 1889 and saw its first performance on February 2, 1890 with the composer conducting the Prague National Theater Orchestra. The Eighth Symphony is cheerful and downright giddy in character throughout. One only needs to think of the symphonies of Dvořák's colleagues composed in the same decade to note what a contrast Dvořák's Eighth is: Tchaikovsky's Fifth Symphony, Franck's D minor symphony, and Brahms's Fourth Symphony.

The first movement belies expectations: the key signature says G major, but the introductory theme of the cellos, clarinets, bassoons, and horns is clearly in G minor. Rich and sentimental, this opening makes the first theme in the flute (reminiscent of bird calls and crisp country air) all the more wonderful when it appears. The movement proceeds with a cornucopia of ideas derived from the melodic material: one can picture, perhaps, a country scene in which people of all character types take a turn at dancing and merriment. The second movement *Adagio* contains the most nostalgia of the symphony. The opening eight measures suggest the movement will be in E-flat major, but immediately thereafter the music shifts to the real key of C minor (Michael Steinberg suggests this is a nod to Beethoven's *Eroica* Symphony whose second movement begins in C minor but later moves to a lyrical E-flat major: Dvořák reversed the order of the keys.) The climax of the movement occurs in the middle *maggiore* section with dancing scales in the strings and elegant fanfares from the brass. The third movement – in lieu of a scherzo – is a delightful dance. Note the passion of the tune first heard in the violins and the cross-rhythms in the other instruments that seem to cut right across the melody. The last movement opens with a call by the trumpets. Rafael Kubelik commented on the passage in rehearsal: "Gentleman, in Bohemia the trumpets never call to battle – they

always call to the dance!” Indeed the finale is a fantastic romp with virtuosic flute passages, whooping horns, and enthusiasm so impassioned that things nearly spin out of control. The intensity behind the music’s optimism drives the work to a magnificent close with a final rush of goodwill.

## WESLEY SCHULZ, MUSIC DIRECTOR



Conductor **Wesley Schulz** made his Seattle Symphony Orchestra debut in a sold-out performance with singer/songwriter Gregory Alan Isakov in February 2015. As the 2014-2015 Conducting Fellow Schulz served as cover conductor for Maestro Ludovic Morlot, led seven world premieres at the Merriman

Family Young Composers Workshop and assisted with recordings for the symphony’s Grammy-winning label, Seattle Symphony Media. A leader of educational and family concerts, Schulz makes frequent appearances with the Austin Symphony Orchestra conducting their Halloween Family Concert as well as their Young People’s Concerts; the latter reaching over 30,000 Texas students. In addition to serving as Music Director and Conductor of Bainbridge Symphony Orchestra Schulz is Director of Orchestras at University of Puget Sound and Music Director of Seattle Festival Orchestra. Upcoming and recent conducting engagements include the Port Angeles Symphony, Auburn Symphony, Grand Junction Symphony Orchestra and the Juneau Symphony.

## LEAH DEOBALD, PIANO



Widely regarded for her “hauntingly beautiful sound” and “extreme virtuosity,” fifteen year old Leah Deobald is a top prize winner of the 2015 Washington Music Teachers National Association in Senior Piano Performance (as the

youngest competitor), the 2014 Crescendo International Piano competition in New York City, the 2013 Tzar’s Village Divertimento International Music Festival in St. Petersburg, Russia, and many more. Leah has appeared in prestigious venues reaching from Carnegie Weil Recital Hall in New York City, to Benaroya Nordstrom Recital Hall in Seattle, to Pavlovsk Palace near St. Petersburg in Russia, and beyond. She has frequently performed on Classical King FM radio for the NW Focus Live program hosted by Sean MacLean. This summer, Leah will join Music Fest Perugia in Italy to perform with Romanian conductor Mihnea Ignat of the Philharmonic Orchestra of the University of Alicante, Spain.

*Enjoy the Evening.*

Congratulations to the  
Bainbridge Symphony  
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Bainbridge Chorale is funded in part by Bainbridge Community Foundation, BI Parks & Recreation District, Kitsap Great Give, One Call for All, Rotary Club of Bainbridge Island, and Sound Family Health.

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