43rd 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
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

Leah Deobald, piano

…intermission…

Symphony No. 8 in G major, op. 88 ..............................................................Antonín Dvořák
Allegro con brio
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!
BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, Music Director & Conductor
Podium sponsored by George & Margaret Sterling and Bainbridge Community Broadcasting

FIRST VIOLIN
Pat Strange, Concertmaster
  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
  Valley Durling
  Kathleen LaBelle
Dan Brown
  Kathie Peron-Matthews
DeeAnn Sisley
  Mary Lou Knox
  Kathie Peron-Matthews
Michelle Verlander
  Kathie Peron-Matthews

VIOLA
Jenny Weaver, principal
  John Knox & DeeAnn Sisley
Kathy Connelly
Dorothy Foster
Virginia Richter
Andrew Schirmer

CELLO
Barbara Deppe, principal
  Rick & Sharon Sheppard
Christine Edwards
Rob Carson
Pam Harlan
Sandy Kienholz
Stephanie Schmidt
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, 2nd flute/piccolo

OBOE
Amy Duerr-Day, principal
  Christopher & Cameron Snow
Alicia Hall

CLARINET
Patricia Beasley, principal
  Susan Anderson
Howie O’Brien, 2nd

BASSOON
Jamal 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, 2nd
Richard Heine, bass trombone
  Larry & Omie Kerr
Nick Bischoff, guest bass trombone

TUBA
Jas Linfoord, 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

GENERAL MANAGER
Larry Telles

LIBRARIANS
Kathie Peron-Matthews
DeeAnn Sisley

* 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. 37
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.

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 Miheea Ignat of the Philharmonic Orchestra of the University of Alicante, Spain.

**Bainbridge Sings!**

Join us to sing some favorite choral works, classic to contemporary

July and August will bring a repeat of last summer’s popular open reading sessions. This series is aimed at those who would like to read through a wide variety of choral music in a relaxed setting with no performance pressure. All ability levels are welcome, although some music reading facility will be helpful. Director Michael Miller will again lead participants in singing familiar choral favorites and exploring less familiar works as well.

July 25 • Aug 1 • Aug 8
Monday evenings, 7:00 - 9:00 p.m.
Conducted by Chorale Music Director Michael Austin Miller
Grace Episcopal Church
8595 NE Day Road - Bainbridge Island
Admission: $10 per session at the door
MR. ANDERSON AND FRIENDS: A GOING AWAY SPECTACULAR

June 11
Sat. @ 7:30 p.m.

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ERIK SATIE: Gymnopedies 1-3* • LISZT: Nuages Gris* and Die Trauerghondel* • SAINT-SAËNS: Carnival of the Animals (*New orchestrations)

June 12
Sunday at 3:00 p.m.

Tickets: 206.842.8569
bainbridgeperformingarts.org