Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday February 4th we will continue our 2016-17 Season, A Musical Journey Through Time, with **The Romantics**. Lasting from approximately 1820 to 1900, the Romantic Period was probably the richest of all the periods of music history in terms of producing the most beloved, iconic and enduring masterpieces. Irrefutably it is the age that produced the most passionate music ever written. There were so many great composers of the Romantic Period. It all started with Beethoven revolutionizing music and serving as the bridge between the Classical and Romantic Periods. There was Schubert, Mendelssohn, Schumann, Berlioz, Liszt, Wagner, Rossini…the list goes on and on. But two of the absolute giants of Romanticism were Johannes Brahms and Peter Ilyitch Tchaikovsky. It is these two composers that we will showcase at this concert. From Brahms, we will perform the Double Concerto for Violin and Cello. John Marshall, principal cellist of the Spokane Symphony Orchestra, will play the solo cello part and I will perform the solo violin part. I am delighted to tell you that the piece will be conducted by none other than Brooke Creswell, the founding music director of the Yakima Symphony Orchestra! On the second half of the program, I will conduct Tchaikovsky’s Fourth Symphony. This is one of the most exciting, passionate and brilliant symphonies in the entire repertoire.

**John Williams: 85th Birthday Celebration**

On February 25th, along with the rest of the world, we will celebrate the 85th birthday of the king of film music, John Williams. *Jaws, Star Wars, E.T., Raiders of the Lost Ark, Jurassic Park, Harry Potter…*do I need to go on? John Williams wrote the music for some of the most iconic films of our lifetime and we will play highlights from many of them. Come dressed as your favorite John Williams film character and enjoy the music of a living legend.

I should tell you that at the time of this writing, there were only a handful of tickets left for both **The Romantics** and **John Williams**, so get yours while you still can!

We look forward to seeing you on February 4th and February 25th at the Capitol Theatre for **The Romantics** and the music of John Williams!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra

---

Stay in touch for music, podcasts and concert information. ysomusic.org
From the Executive Director

The coming month features three performances you don’t want to miss. Maestro Golan has described two of them on the previous page, but I think it’s worth emphasizing how special it will be for us to feature both Brooke Creswell and Lawrence Golan on stage performing together for February 4th’s The Romantics; and if you haven’t already locked in your seats for the John Williams program at the end of the month, as of late January there were fewer than 70 tickets left – if you wait for the last moment, it’s sure to be sold out!

The third performance features our Yakima Symphony Chorus, accompanied by a small ensemble of YSO musicians under the direction of Chorusmaster Justin Raffa, in a performance on March 4th of Howard Goodall’s Eternal Light: A Requiem. Written for the 90th anniversary of the end of World War I, the work juxtaposes traditional Latin text with words from English poems written over the past 500 years, including John McCrae’s haunting war poem, “In Flanders Fields,” written during the Great War. In Justin’s words, “For the stand-alone project, I strive to pick music that is both rewarding to sing for the performer and rewarding to listen to as an audience member.” Featured soloists will include our new assistant chorusmaster (and YVC director of choral studies), Steven Slusher, and the new choir director at Toppenish High School, Naomi Ruiz, along with her husband, internationally-acclaimed tenor Jason Wickson. This performance will take place on the campus of and in partnership with Yakima Valley College, at Kendall Hall (bordering Nob Hill Boulevard near 16th Street).

At this time of year, we are working hard to plan our 2017–18 season, which we expect to release in mid-March at our “Brave New World” performance. Looking beyond our next season, we are also working to reorient and reinvigorate an initiative set in motion more than ten years ago through a partnership with the Yakima-Morelia Sister City Association. Recognizing the significant personal and economic ties between our region and the central Mexican state of Michoacán, YSO Founding Maestro Brooke Creswell developed a program with the Conservatorio de las Rosas in Morelia to bring student musicians to perform for an annual Día de los Muertos concert. I have just returned from Morelia to begin exploring a variety of potential relationships with educational, governmental and private entities through which it may be possible to integrate cultural exchange activities more centrally into our concert and educational programming, with the intent to strengthen ties and foster constructive collaboration not only between our respective nations but also among our diverse communities here in Yakima. Stay tuned!

David Rogers, Executive Director
Yakima Symphony Orchestra
Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YYSO) &
Yakima Ensemble for Strings (YES!) YYSO.ORG
Bruce Walker, YYSO Conductor / Christy Baisinger, YES! Conductor

With the recent Winter auditions, nine new students will join YYSO and YES!

Congratulations to the 2017 YYSO Concerto Competition Winners!

• Senior Division Winner: Tori Rose, violin
• Senior Division Honorable Mention: Alex Kim, oboe
• Intermediate Division Winners: Ethan Kim and Luke Kwon, cello duet
• Intermediate Division Honorable Mention: Kayla Kwon, violin

Join the youth orchestras for KinderKoncert: a special concert for our youngest patrons. Instrument Petting Zoo after the concert.

Upcoming Performances:

• February 26, Sunday at 3:00pm at the Capitol Theatre:
  KinderKoncert – FREE!
• March 17, Friday at 7:00pm at the Harman Center:
  Waltzing With the Youth Symphony Fundraiser - $15 per ticket
• April 23, Sunday at 3:00pm at the Capitol Theatre:
  Spring Concert – FREE!

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus is excited to present our only non-symphonic performance of the season on March 4, 2017, at 7pm in YVC’s Kendall Hall auditorium. Joined by soloists Naomi Ruiz, Jason Wickson and Steven Slusher, as well as several YSO instrumentalists, the chorus will perform Howard Goodall’s Eternal Light: A Requiem. Tickets are $15 at the door, or through the symphony office on a will-call basis. Join us for a magnificent choral evening!

We will also soon begin preparations for our season finale with YSO, Beethoven’s Ninth Symphony. If you would like to participate in the chorus for this May 13th performance, contact Justin Raffa at chorusmaster@ysomusic.org for audition information. We have the best seats in the house – on stage! We rehearse Monday nights at 7pm at St. Paul’s Cathedral if you want to stop in and see what it’s about; we’re always happy to welcome new members.

Yakima Music en Acción (YAMA)
Stephanie Hsu, Founding Director

YAMA will perform with Hermanos Villalobos, a popular contemporary Mexican ensemble, on March 2 at 7 pm at The Seasons Performance Hall, 101 N. Naches Ave., Yakima. YAMA students will participate in workshops led by the three Villalobos brothers, and will accompany Hermanos Villalobos for portions of the show that evening. The three Villalobos brothers were trained extensively in the classical tradition, having studied with renowned musicians including Igor Oistrakh and Schlomo Mintz, and are known for their original compositions and arrangements featuring primarily Mexican Son Jarocho infused with jazz, classical, and rock.

YAMA musicians will also have a chance to work with ‘cellist John Marshall, prior to his first rehearsal with the YSO. He will perform for and work with YAMA students at Garfield Elementary School on February 2, 2017.
John Marshall

John Marshall is professor of cello and chamber music at Eastern Washington University and principal cellist with the Spokane Symphony Orchestra. He has held this dual position since 1994. With the SSO, Marshall has performed over twenty times as a featured soloist. During the summers, Marshall teaches at the Interlochen Arts Camp in Michigan, and he is a founding member of the Interlochen Cello Institute.

Marshall has recorded/produced three albums of music for cello and bassoon with his wife and musical partner, Lynne Feller-Marshall – SOAK: The Marriage of Cello and Bassoon, MIX-S: Premiere Recordings for Bassoon and Cello, and the recently released Dances with Friends. CDs and downloads of these recordings are available on cdbaby.com, amazon.com, and iTunes. A prolific arranger of music for cello and cello ensemble, Marshall also has arranged and performed works ranging from Purple Haze to Mozart’s Bassoon Concerto.

A passionate advocate of music education, Marshall is one of the conductors for the Spokane Youth Symphony. He also is the founder of a beginning string program in Cheney, Washington. This program is now an official component of the Cheney School District, with string orchestras in every school. In 2001, Marshall initiated CELLObration Spokane to celebrate the cello and music for cello ensemble. CELLObration Spokane attracts 50-60 cellists from across the Northwest and has become the largest annual gathering of cellists in the western United States.

Marshall has performed throughout Europe and Asia as part of chamber and orchestral ensembles. This includes participation in the Schleswig-Holstein Musik Festival in Germany (where he performed alongside Mr. Golan) and the Pacific Music Festival in Japan. Marshall holds degrees from Indiana, Yale and Northwestern Universities, where he studied with Janos Starker, Aldo Parisot and Hans Jensen. His doctoral dissertation focused on music for two cellos and orchestra.

Program Notes

The Romantics—Tonight we celebrate two of the greatest orchestral composers of the late nineteenth century, Johannes Brahms and Pyotr Tchaikovsky, whose work exploited all the resources available.

Johannes Brahms
(May 7, 1833-April 3, 1897)
Concerto for Violin, Cello, and Orchestra in A minor, op. 102 (1887)

One of the major challenges for a composer of orchestral music in the nineteenth century was, once overcoming Beethoven’s intimidating shadow, to find a balance of old and new. Romanticism, embodied in the literary works of Goethe (Brahms’s favorite author), encouraged composers to express themselves fully, but with a familiar, if extended vocabulary. A work’s critical success depended on a balance of past and progressive elements. Johannes Brahms’s works, especially his orchestral pieces, show a progression in balancing and re-balancing these elements through the second half of the century. In orchestral music, Brahms’s symphonies and concertos are some of the most popular in contemporary repertoire. The reason for this seems to be very simple—they are well-crafted, and easy to follow yet complex enough to find new things at each hearing.

Brahms’s final work involving orchestra, the Concerto for Violin and Cello, was completed in the summer of 1887 and premiered October 18th of that year in Cologne, with Brahms himself conducting. The soloists were two long-time friends, violinist Joseph Joachim and cellist Robert Hausmann. The first movement opens dramatically with the orchestra, giving way almost immediately to a cello cadenza. There is a brief, calming orchestral interlude, after which the violin joins, and the music gradually builds to a forthright first theme in the orchestra. The soloists then rejoin the fray for their own statement and development of these ideas. The contrasts between the various moods and explorations of ideas are occasionally surprising, other times subtle, but crafted very well, with a surprising narrative flow that suggests a discussion of the musical ideas at hand, not a demonstration of technique, as might be expected in a concerto. Things gradually settle in, and the first movement comes to a satisfying, triumphant end.

The second movement begins somewhat seriously, with an earnest, expressive melody played by the soloists in unison. Eventually, they begin a dialogue that also includes the winds. As things progress, they become more intense, driven by interjections of the cello, seemingly trying to change the subject of the discussion, but eventually the music winds its way back to the unison melody, and the movement closes gently with one last gush of the main theme.

The third movement begins almost mysteriously with a minor key and a bouncy gypsy-like theme for each soloist. Gradually, things build between them, and the orchestra finally bursts in as if to signal that the movement has officially begun. A stately contrasting theme arrives in the cello, and the violin and orchestra pick it up and carry it for a while. Eventually, more contrasting ideas are explored and the textures get more complicated as if the music is searching for a path to the end. A return to the opening bouncy theme give a sense of hope that a direction will be found. Finally, the soloists direct the piece forward and, after briefly revisiting the stately contrasting theme, things seem to calm down a little before a final push to the finish.

Joachim and Hausmann played the concerto several times in that initial 1887-88 season, with Brahms at the podium, and the composer gave the manuscript to Joachim with the inscription “To him for whom it was written.” It received
mixed reviews in its early years but has come to be viewed as a masterpiece, especially for this combination of solo instruments with orchestra. It is easy to understand how some may get lost in its complexity, but it is still a work of Brahms nonetheless, and its craftsmanship is undeniable.

**Pyotr Ilich Tchaikovsky**  
(May 7, 1840-November 6, 1893)  
**Symphony No. 4 in F minor, Op. 35**  
(1878)

Tchaikovsky’s orchestral music has a somewhat universal appeal—exciting climaxes, sufficient activity in all sections, catering to traditional strengths, and interesting progressions of ideas. His music fits the late nineteenth-century ideal very well—passionate, extroverted, melodies and rhythms rooted in folk-like elements, with traditional forms and ingenious twists in orchestration and harmony. He chose to avoid the self-conscious attempts to write “Russian” music by colleagues who made up the “Mighty Five” (including Rimsky-Korsakov and Mussorgsky, among others) and simply wrote from his heart. As a result, many have viewed him as more “Russian” than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.

The Fourth Symphony, composed in 1878, was part of an especially productive period that coincided with some of his most difficult personal conflicts and anxieties. It is more overt than the self-professed nationalists. Still, however, this issue is not one of content but of style, and Tchaikovsky’s music has enjoyed popularity all over the world.