Beethoven 9

Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday May 13th we will conclude our 2016-17 Season, A Musical Journey Through Time. We began our journey back in the 1600’s with A Baroque Beginning. We then visited the Classical Period, the Romantic Period, the 20th Century and the “here and now.” For the grand finale of our season, we will step back and present The Pinnacle: the greatest, the most important, the most influential piece of music ever written...Beethoven’s Symphony No. 9, “Ode to Joy.” With this piece, Beethoven revolutionized the symphony as a genre. He greatly expanded its overall scope, he included a chorus and vocal soloists, and he brought back themes from the first three movements in the finale thus popularizing the cyclic form. All of these things influenced future generations of composers. Berlioz, Brahms, Bruckner and Mahler, just to name a few, owe much of their inspiration to Beethoven in general and to his Ninth Symphony in particular. From a purely aesthetic standpoint, in the Ninth Symphony Beethoven takes the listener on an epic journey from darkness and mystery through unprecedented beauty and ultimately to the most joyful and uplifting music ever created. If it is possible to single out one work as the pinnacle of all music, this is it.

Preceding our final concert will be our annual gala fundraiser, Raise the Baton, on May 5th at the 4th Street Theater. This year, in concert with our season theme of A Musical Journey Through Time, the theme of the event is Somewhere in Time. You may recall the wonderful 1980 film starring Christopher Reeve and Jane Seymour called Somewhere in Time that included some gorgeous music composed by John Barry as well as that by Sergei Rachmaninoff. For this event I will be joined by some of my wonderful colleagues from the orchestra, Denise Dillenbeck, Jenn Glenn Shoval and Kara Hunnicutt, to perform string quartet arrangements of this wonderful music. Please join us for this lovely event that is so important in raising the funds necessary to do all the things that we do. Just a friendly reminder: ticket sales only cover about 20% of our annual expenses. The rest must come from donations and sponsorships. Your support is very much appreciated!

We look forward to seeing you on May 5th at the 4th Street Theater for Somewhere in Time and on May 13th at the Capitol Theatre for Beethoven 9!

Sincerely,

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

As our season-long Musical Journey Through Time comes to a close with record attendance and flourishing artistry, I would like to thank a few individuals behind the scenes without whose efforts our entire season could not have been nearly so successful. Our development director, Betsy McCann, has helped connect patrons to one another and see themselves as part of a larger community both around and beyond the symphony. Kerrie Bigham, our patron relations manager, has mastered the complexities of our evolving subscription seating process and filled our school concerts for 4th- and 5th-graders to capacity for a second straight year. As our subscription numbers have increased, Casey Walter as administrative assistant has helped manage the deluge of orders so that the office continues to function smoothly from day to day.

On and behind the stage, Operations Manager Mary Winterfeld looks after our musicians (rumor has it YSO’s backstage food is the best in the Pacific Northwest!) and makes certain that everyone has the equipment and information they need in order to focus on the music once they arrive at the theater. As orchestra librarian, Sabrina Juhl is routinely working to prepare and distribute music for as many as five programs at once; you can’t imagine the number and variety of details she and Mary have to get 100% right, every time, in order for rehearsals and performances to go smoothly!

There are too many others doing great work within the organization to name individually here, from volunteers and board members to our affiliate leadership and staff. We have a great team at YSO; I encourage you to find opportunities to introduce yourself and get to know them better in the coming season, and recognize their outstanding work first-hand!

Finally, one logistical note for renewing subscribers: if you’d like to keep your subscription seats, please renew by May 31st – as of the first of June, we will be working to re-seat those patrons who have requested a change of seating, and any seats left open at that time may be claimed by someone else! Also, don’t forget our “Early-Bird” subscription deadline of May 16th if you’d like to pay in installments between May and September and/or bring a friend to the Symphony with a ticket voucher. I look forward to seeing all of you on our Musical Voyage Around the World!

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

2017-18 Season Auditions: April 24, 29 and May 1, 6 and 8. By appointment. To schedule an audition and for audition requirements and links, visit www.yyso.org. New this year: Referral Incentives!
1) Refer a student to audition for the YYSO or YES.
2) The student will list your name as the person who referred them.
3) The student AND the adult who have the most referrals will each receive FABULOUS prizes. Thank you for helping us to share our wonderful youth symphony opportunities far and wide in our Valley.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus would like to celebrate those who participated in the Die Fledermaus Opera. Your hard work and hours of rehearsal produced a high-quality show!

Our finale to the season is May 13th where we present Beethoven’s 9th. This exciting piece is known around the world as a challenge to singers. We are so pleased to present a professional-level production to the patrons of the symphony.

As always, we’d love to have new singers join us for the 2017-2018 season. We rehearse Monday nights from 7pm-9:15pm. If you are interested in joining the Yakima Symphony Chorus, contact our conductor, Justin Raffa, at chorusmaster@ysomusic.org.

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

YAMA’s season finale will be on Saturday, May 20 at 2pm at the Seasons Performance Hall. Join YAMA’s three orchestras and the YAMA choir for an exciting musical celebration to finish out the 16-17 season.

Meet The Orchestra!

Children learn what they live…
The YSO joins the Yakima Valley Museum on the first Wednesday of each month at 10:00am at their children’s story hour. FREE!

May 3
Special Guest: Kelly Iverson, violin/fiddle
June 7
Special Guest: Danene Knudsen, piano
July 5
Special Guest: Christy Baisinger, Yakima Ensemble for Strings conductor, cello
August 2
TBD
September 6
TBD

Beethoven Bear and Berlioz Bear preparing to journey to “Meet the Orchestra.”

Jim Cornelison: At Home in Yakima!

Jim Cornelison, tenor on the April 8th “Sports Orchestrated” concert, delighted one and all in the days leading up to his standing ovation performance with the YSO. From the stage at the Seasons Performance Hall with Tosca selections and Besame Mucho to Kiwanis and Rotary meetings to a choir class at Yakima Valley College, Jim sang and shared stories of his career including his longstanding role as the National Anthem singer for the Chicago Blackhawks.

Photo by Gary Miller
Gayla Blaisdell

Dr. Gayla Bauer Blaisdell is associate professor of voice and opera at Central Washington University. She joined the CWU faculty in 2008 and became the vocal area coordinator two years later in 2010. She has a vibrant studio of aspiring singers and directs the nationally award-winning CWU Opera Ensemble. In addition to teaching, Dr. Blaisdell has sung in many major New York City venues including Carnegie Hall, Weill Recital Hall, Merkin Hall and Symphony Space. Dr. Blaisdell has appeared multiple times at Benaroya Hall in Seattle as a soloist and performs regularly with regional orchestras in the Pacific Northwest. Favorite performances include the Verdi Requiem, Beethoven's Ninth Symphony, Mozart's Marriage of Figaro and excerpts from Tristan und Isolde. She often appears with CWU ensembles to premiere contemporary works and collaborates with colleagues from CWU and around the country in recitals. Dr. Blaisdell’s recording of songs by Elaine Ross and Stephen Paulus is available in digital format from the major online retailers and in CD form from the artist. Along with opera, concert and recital appearances, Dr. Blaisdell is highly sought after as a clinician and adjudicator.

Dr. Blaisdell holds a PhD in Vocal Performance from New York University. She has established herself as a scholar in feminist theory and opera, presenting her work at national and regional venues since the completion of her dissertation in the field. She holds a Graduate Diploma in Opera and a Master’s Degree in Vocal Performance from New England Conservatory and a Bachelor's Degree in Voice and a Bachelor's Degree in Music Education from the Eastman School of Music. Dr. Blaisdell also trained at the Steans Institute at Ravinia, Tanglewood, Opera North, the International Institute of Vocal Arts in Italy and Dorian Opera Theater.

Melissa Schiel

Mezzo-soprano Melissa Schiel has distinguished herself as a preeminent stage performer, recitalist and pedagogue. She has performed with numerous companies including Opera Ontario, Aspen Opera Theater Center, Tanglewood Music Center, Boris Brott Festival and Mountain View International Festival of Song. She premiers the role of Estelle Ogletorpe in Later the Same Evening, a 2007 opera by John Musto which was inspired by the art of American Edward Hopper, a collaboration with the National Gallery of Art in Washington, D.C. Schiel has also performed concert and oratorio works including Handel’s Messiah, Mozart’s Requiem, Bruckner’s Te Deum, Beethoven’s Symphony No.9 and Bach’s Christmas Oratorio. On the opera stage, her roles have included Dorabella (Cosi fan tutte), Olga (Eugene Onegin), Oberon (A Midsummer Night’s Dream), The Fox (The Cunning Little Vixen), Maddelena (Rigoletto), Dinah (Trouble in Tahiti), Berta (Il barbiere di Siviglia) and Mrs. Herring (Albert Herring). Recent career highlights include Beethoven’s Symphony No. 9 with Wenatchee Valley Symphony, Mahler’s Symphony No.2 with the Yakima Symphony, Verdi’s Requiem with the Fairbanks Symphony Orchestra, Berlioz’s Les nuits d’été with Seattle Metropolitan Chamber Orchestra and De Falla’s El Amor Brujo with Salem Chamber Orchestra. Originally from Kitchener-Waterloo, Canada, Melissa has earned degrees from McGill University, University of Toronto and the University of Maryland. She is currently professor of voice at Central Washington University and resides in Ellensburg, WA with her husband, Nikolas Caoile, and son Kieran.

Ross Hauck

Lyric Tenor Ross Hauck has been lauded by the Seattle Times as “almost superhuman in musical effect.” He is a specialist in the sacred oratorio work but is well-known for his versatility and range of expression. Mr. Hauck sings with orchestras and choral societies across the country. Highlights of this season include Tamino in Magic Flute with Pacific MusicWorks, Evangelist in both Bach Passions, and Handel’s Messiah with the Baltimore Symphony, Seattle Symphony, and the Cleveland Baroque Orchestra, with whom he recorded the work in 2011. Recent credits include the symphonies of Phoenix, Chicago, Grand Rapids, Kansas City, Portland, and the National Symphony.

Opera credits include lead roles with companies in Tacoma, Sacramento, Indianapolis, and Cincinnati, among others. Mr. Hauck is a distinguished alumnus of the University of Cincinnati College-Conservatory of Music, with further training at Tanglewood, Ravinia, Aspen and two seasons at the prestigious Filene Center at Wolf Trap. He is a cellist and serves as professor of voice at Seattle University. He is active in ministry through the arts, and lives in Maple Valley, Washington with his wife and four children.

Charles Robert Stephens

Charles Robert Stephens has sung leading roles with New York City Opera at Lincoln Center and supporting roles with Opera Orchestra of New York in Carnegie Hall. Now based in Seattle, he has appeared with most of the orchestras and opera companies in Washington. With the Seattle Symphony, he has sung Messiah, Beethoven's Ninth, “Opera Festival” and the Damnation of Faust. Productions with Pacific Musicworks (Handel’s Esther, Monteverdi Vespers, Carissimi staged cantatas) have led to performances at the Boston Early Music Festival (Tiresias in Niobe, Queen of Thebes). With Vashon Opera, he recently sang Prince Gremin in Eugene Onegin, Mikele in Il Tabarro, Marco in Gianni Schicchi, and Falke in Die Fledermaus. Recently he has sung the Brahms Requiem with Northwest Repertory Singers and with Choral Arts, Beethoven 9 with Whatcom Symphony and the Washington-Idaho Symphony, Verdi’s Requiem with Bainbridge Symphony, St. John Passion with Northwest Sinfonietta and the role of Junius in The Rape of Lucretia with Vespertine Opera. He also debuted songs of Jeffrey Moidel on Neruda texts and sang a recital at Icicle Creek.
Ludwig van Beethoven  
(December 17, 1770-March 26, 1827)  
*Symphony No. 9 in D minor, op. 125*  
(1824)

One cannot overstate the impact of Beethoven’s Ninth Symphony. The work has been considered a landmark since its premiere and has cast a huge shadow over all who have wanted to write symphonies since. It caused some composers to hesitate and doubt their abilities, others to respond by taking desperate measures and move into other expressive genres such as program music, and still others to avoid orchestral music altogether, feeling the burden of inevitable and unwanted comparisons.

Beethoven worked on this symphony for a very long time. There are sketches of material from as far back as 1800 that wound up being included in the work, even though he only worked seriously on the piece itself from about 1817. The resulting range of expression and musical materials is incredible. It is amazing to think that all of this music could come from only one person, but considering how Beethoven viewed the piece in the context of his life during that time, the depth and breadth of expression is not that surprising. He was fully deaf and aware that his health was beginning to fail. He had lost several close friends and family members. He had written numerous works that had gotten longer and longer, with deeper levels of expression and introspection. Originally conceived as two symphonies in sequence, the Ninth Symphony became the culmination of a lifetime of thought and emotion, and both are given ample opportunity to express an incredible breadth and depth of feeling. Scholars generally agree that he wrote each movement independently and then found ways to unify them in the finale, culminating with the only possible way to end such a work, by adding the human voice to the orchestral sound.

Perhaps the most distinctive characteristic of each movement is its rhythmic identity. In the first movement, dotted rhythms create the energy and propulsion to get this monumental work moving, giving way to a smoother yet no less active second theme. Eventually, the two themes are combined in numerous permutations and instrument combinations, and the first movement ends leaving us wondering what could possibly come next. The scherzo that follows has two obvious rhythmic motives, an opening dotted rhythm in a fast three-beat pattern, contrasted eventually by a smoother trio theme in a duple meter. While most composers hold fugal treatments for the end, Beethoven launches into imitative counterpoint almost immediately, and the effect is a wonderful sense of ebb and flow as the parts eventually come together and then separate for another “go-'round.” The lyrical contrast in the trio section is quite remarkable, and the final return of the opening section makes for a stirring ending. There would seem nowhere else to go at this point except to something slower and more lyrical, and the third movement’s noble, dignified character is exactly that. It is constructed in a modified rondo format such that each time the main theme returns it is modified or varied, usually adding melodic elaboration or more activity to the accompaniment.

It is the finale, however, that took this already monumental piece and raised it onto a pedestal of such height that virtually no other symphony has yet approached it. There is a long introduction with several parts: a startling initial passage for the orchestra followed by an instrumental recitative for the ‘cellos and basses (anticipating the voices to come later), interrupted numerous times with passages recalling the preceding three movements. Eventually this arrives at an orchestral version of the famous “Ode to Joy” hymn, which continues to get more involved and more impressive as it goes along. Then, as it comes to a logical end (and one begins to wonder why the chorus is present), the startling opening returns, and the solo voices take over, beginning with the recitatives and returning directly to the “Ode to Joy,” this time with full chorus. This also appears to reach a logical end, but Beethoven shakes things up by beginning a new section with, of all things, a Turkish band playing a new version of the hymn. Perhaps armies are marching off to spread the good news, or perhaps it just occurred to him that this was the next logical step; whatever the reason, the result is a brand new feeling of momentum, eventually joined again by the soloists and chorus, leading to yet another apparent ending. However, several stanzas of Schiller’s poem remain, and the composer, having exhausted the audience’s expectations anyway, moves into new sections of contrasting moods to suit the text. Even the most monumental of works must come to an end, and the steady build-up of energy and emotion leads to an amazing, triumphant ending, where an emotionally-drained audience, orchestra and chorus practically fall into each others’ arms in exhaustion. It is no wonder that this work has received the attention it has, and the final result is one of the true landmarks in musical history, a capstone of the past and break-through to the future.
THE ROSEMARY A. C. GOTTLIEB 2017-18 SEASON

A MUSICAL VOYAGE AROUND THE WORLD

THE YAKIMA VALLEY CLASSICAL SERIES

The Austrian Empire
October 7, 2017 • 7:30pm
Yakima Symphony Chorus; Justin Raffa, chorusmaster

The American Dream
November 11, 2017 • 7:30pm

South of the Border
February 3, 2018 • 7:30pm
David Kim, violin,
concertmaster of the Philadelphia Orchestra

Celtic Celebration
March 17, 2018 • 7:30pm

When in Rome
April 7, 2018 • 7:30pm
Roberto Plano, piano
Gold Medal Laureate of the Cleveland International Piano Competition

Back in the U.S.S.R.
May 12, 2018 • 7:30pm
Yakima Symphony Chorus; Justin Raffa, chorusmaster

THE GILBERT ORCHARDS POPS SERIES

Mexican Celebration
September 16, 2017 • 7:30pm
Mariachi Champaña Nevín

Halloween Spooktacular
October 28, 2017 • 4:00pm matinee
Yakima Symphony Chorus; Justin Raffa, chorusmaster

Holiday Pops Spectacular
December 2 or December 3, 2017 • 4:00pm matinee
Yakima Symphony Chorus; Justin Raffa, chorusmaster
Yakima Children’s Choir

The Magical Music of Harry Potter
February 24, 2018 • 7:30pm

Classical Night Fever
April 28, 2018 • 7:30pm
Motor Booty Affair

The 2017-18 season includes six Classical Series concerts and five Pops Series concerts, all conducted by YSO Music Director Lawrence Golan at the Capitol Theatre.

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EARLY-BIRD DEADLINE: Purchase or renew by May 16 to receive Early-Bird benefits.

RENEW by May 31 to guarantee existing seats.