

PRELUDE

A P U B L I C A T I O N O F T H E Y A K I M A S Y M P H O N Y O R C H E S T R A

FEBRUARY 2013

A Musical Wine Tasting Each piece of music served with a corresponding wine

Dear Friends and Supporters of the YSO,

For this edition of the Prelude, I was asked to provide some insight into the creative process that I used when developing this program, and I am happy to do so.

We were interested in trying out the new 4th Street Theatre as a chamber orchestra (small orchestra) concert venue. Having toured the facility, I learned that it was a very flexible space. The orchestra could be placed in any number of locations, and the seating could be auditorium style, cabaret style, theatre-in-the round, etc. So, I thought it would be interesting to exploit the cabaret style possibilities and incorporate some sort of culinary experience into the concert. Having done quite a few "multi-sensory" events in the past, I thought this would be a perfect time to try one in Yakima. A multi-sensory event is one in which one or more other senses, besides that of hearing, is combined with the music in a meaningful, thematic way. Given the obvious importance of wine to the Yakima valley, I thought that a musical wine tasting, incorporating the senses of hearing (audioception), taste (gustaoception), and smell (olfacoception) would work well here.

For this program, I chose four pieces appropriate for chamber orchestra that not only work well together on their own, but also are appropriate to pair with four different wines. The pieces, Milhaud's *Le boeuf sur le toit* (The Ox on the Roof), Copland's *Appalachian Spring*, Wagner's *Siegfried Idyll*, and Schumann's *Overture, Scherzo and Finale*, come from a variety of countries (France/Brazil, the U.S., and Germany) and a variety of different points in history (ranging from 1841 to 1945). As with many of our YSO programs, the selections combine beloved standard repertoire and lesser-known but thoroughly enjoyable works. In addition, I searched for pieces that had distinctive qualities similar to those of various wines. The musical works on this program collectively have musical characteristics such as brilliant, lively, sparkling, earthy, woody, luscious, mellow, smooth, broad, noble, and vigorous. These are all characteristics that are also used to describe wines. Our four local wineries have come up with corresponding wines that have these characteristics.

That sums up the creative process used to develop the Musical Wine Tasting. I certainly hope that you will enjoy this multi-sensory event!

The Piano Men: Music of Billy Joel and Elton John

This concert will feature a wonderful singer/pianist named Jim Witter, with whom I have worked on numerous occasions. Jim and his 4-piece band, supported by the Yakima Symphony Orchestra, will perform all of the greatest hits from these two superstars' early years. You will hear *Piano Man*, *Your Song*, *Movin' Out*, *Candle in the Wind*, *My Life*, and *Don't Let the Sun Go Down on Me*, just to name a few! In addition, by way of video projection, we will take you on a trip down memory lane to relive that colorful decade of the 70's.

This concert is an example of what can be called a "Tribute Show," that is to say, a show that pays tribute to one or more world-famous performers of the past (or in some cases, the present). In addition to the various other types of concerts we offer, you can look forward to more of both "multi-sensory events" and "tribute shows" in future YSO seasons.

Looking forward to seeing you at the Capitol in February!

Sincerely,



Lawrence Golan

The Helen N. Jewett Music Director
Yakima Symphony Orchestra

A MUSICAL WINE TASTING
SATURDAY, FEBRUARY 9, 7:30PM
THE FOURTH STREET THEATRE

Concert Sponsor:

The Heiser Latimer Group

We are grateful to our partner wineries for assisting us in providing this *Enchanted Night's* unique multi-sensory experience. Thank you **Gilbert Cellars** (gilbertcellars.com), **Naches Heights Vineyard** (nachesheights.com), **Treveri Cellars** (trevericellars.com) and **Two Mountain Winery** (twomountainwinery.com).

THE PIANO MEN
SATURDAY, FEBRUARY 23, 7:30PM
THE CAPITOL THEATRE

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For tickets to
A Musical Wine Tasting
or The Piano Men,
call 853-ARTS or
(877) 330-ARTS

Online:
ticketswest.rdl.n.com

Please Note:
There will be no Open Rehearsal
or Concertalk for either of the
February concerts.

Yakima Symphony Chorus

Upcoming Concert

Lost Love, Found Love

Saturday, April 13, 7:30pm
The Seasons Performance Hall

www.yakimasymphonychorus.org
(509) 248-1414

The Piano Men
Saturday, February 23, 7:30pm
The Capitol Theatre

Guest Artist Biography

Jim Witter

Jim Witter has been entertaining for more than 20 years. Whether it be his country music, contemporary Christian, or the music of **Billy Joel** and **Elton John**, Jim's versatility as an artist has allowed him the opportunity to reach out and share his music and his infectious personality with audiences of all ages across Canada and the United States. His unique approach and comfortable rapport makes each member of his audience feel as though they are a part of a private concert in the comfort of their own living room. This, along with his rich, powerful voice and ease of manner at the piano, make him a favorite with theatergoers everywhere.

Jim has had 10 top ten radio hits in Canada, seven hit videos on CMT, and impressive chart action in the U.S. on Billboard and R&R. His music and songwriting have earned him multiple awards and nominations from the Canadian Country Music Association, the Juno Awards, and most recently, the Dove Awards in Nashville, where Jim's album "Forgiveness" was nominated for Inspirational Album of the Year.

A few years ago, Jim came up with the concept for the show "**The Piano Men**," a musical journey through the 70's featuring the songs of Billy Joel and Elton John. "I was always a big fan of acoustic music-especially the folk of the '70s: James Taylor, Harry Chapin," he reveals, "but my real mentors were Billy Joel and Elton John." This multi-media rock musical has turned out to be a hit, receiving rave reviews from music critics all across North America. There are even plans to take the show overseas to London and Japan in the near future.



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Tax Benefits for Charitable Giving in 2013

The tax deal passed by Congress on January 1 includes encouraging results for charitable organizations. The provision of this Tax Act that is of greatest importance to the Yakima Symphony Orchestra is the extension through December 31, 2013, of the ability of YSO donors, age 70½ and older, to make charitable contributions directly from their individual retirement accounts (IRA), without paying federal income taxes on the withdrawal.

IRA Charitable Rollover - Highlights

- Permits donors, age 70½ and older, to make tax-free charitable gifts directly from their IRAs
- The transfer must be directly from the IRA trustee to the charitable organization
- Caps qualifying gifts to an annual ceiling of \$100,000
- For 2013, transfers must be made before December 31, 2013

Another positive of the Tax Act is that it does **not** include a flat percentage or dollar cap on charitable giving as had been feared in the final weeks of 2012.

The Tax Act does, however, reinstate the itemized deduction phase-out for families earning over \$300,000 per year (\$250,000 for single individuals). The good news, though, is that qualified direct IRA rollovers to charitable organizations (as described above) are **not** considered an itemized deduction and are, therefore, not subject to these phase-out rules.

Beneficiary Designations for IRA and other retirement accounts

In addition, please consider YSO as a beneficiary of your IRA and other retirement accounts as part of your overall estate tax planning. Since traditional IRA's and other retirement plans typically involve deferred revenue, such accounts may be subject to estate tax and may continue to be subject to income tax for the beneficiary of the account after your death. Therefore, estate and income tax savings can be realized by naming the YSO as a beneficiary of your IRA or retirement plan.

Depending on the your personal income and estate tax situation, there are tax savings advantages to charitable giving via the use of your qualifying IRA's and other retirement accounts both during life and at death. Please consult with your tax advisor as to how this would specifically affect your tax situation and the strategy that is most appropriate for you.

Play on.

By including the Yakima Symphony Orchestra in your estate plans, you will forever play a part in our legacy of bringing great music to Central Washington.

Please consider a contribution to our history of artistic excellence and community support. Contact the YSO office at 509-248-1414 for more information. Thank you.



Instrument Petting Zoo at KinderKonzert

Yakima Youth Symphony Orchestra & Yakima Ensemble for Strings

Just Add Music

the concert master sent an "A"
out into the hall
strings caught it first and boomeranged
then it was played by all

it landed last upon the tip
of a baton and slid on down
into the curve of a ready hand
tickling it, tips to crown

the tall conductor raised the baton
'twas the mid-season's start
he caught the current, felt the edge
and opened up his heart

eyes to eyes to eyes to eyes
he met them one by one
each musician poised to bring
the best, each note, bar none

smile to smile to smile to smile
he gentled nervous bows
steadied wobbly embouchures
calmed fingers and quieted toes

musicians, instruments, seats and stands
the audience, all were in place
and with that, the house lights went down
and music filled the space

all within who heard the sound
paused within their thoughts
suspended task lists, tossed agendas
engaged by the music's watts

it mattered not, their roles, their jobs
a day soft or of tough tread
it mattered only that they were there
just add music, the symphony said



KinderKonzert at the Capitol Theatre
Sunday, February 24, 2013, 3:00pm

Waltzing with the Youth Symphony
Friday, March 22, 2013, 7:00pm

Lower Valley Concert Series Performance
Sunday, April 21, 2013, 3:00pm

Spring Concert at the Capitol Theatre
Sunday, April 28, 2013, 3:00pm

www.yyso.org
(509) 248-1414

Program Notes

Darius Milhaud
(September 4, 1892-June 22, 1974)
Le boeuf sur le toit, op. 58
(*The Ox on the Roof*)
(1920)

Born in Marseilles and raised in Aix-en-Provence, France, Milhaud was strongly influenced early on by local songs, the countryside, and provocative conversations on music and aesthetics with friends. His parents were amateur musicians and supportive of his talent. In 1909, he went to Paris to study at the Conservatoire and was taken with new music, immersing himself in the music of Ravel, Fauré, Satie, and others. For medical reasons, he was not able to serve in the armed forces in World War I, so he took a job in the foreign ministry. He became aide to diplomat Paul Claudel in Rio de Janeiro in 1917-18. This job exposed him to Brazilian popular music and dance rhythms (as well as the sounds of a tropical rain forest), which led to works such as *Saudades do Brazil* (Longing for Brazil, for solo piano) and *Le Boeuf sur le Toit*.

Le Boeuf sur le toit (*The Ox on the Roof: The Nothing-Doing Bar*) was originally to have been the score of a silent Charlie Chaplin film. The title is that of an old Brazilian tango, one of about 30 Brazilian popular tunes (*choros*) quoted in the composition. Milhaud re-wrote the original piano-violin version as a ballet with chamber orchestra, and the first production was given in Paris in February 1920, with a scenario by Cocteau. The setting is a bar frequented by a number of characters: a bookmaker, a dwarf, a boxer, a woman dressed in men's clothing, a policeman, and several others. There is no real story, just a sequence of scenes involving the characters. The music contributes to a surreal atmosphere, with frequent dissonance and even periods where two or more songs are played simultaneously. The effect is occasionally confusing, other times quite humorous, and a wonderful example of the creative firestorm in Paris during this time.

Aaron Copland
(November 14, 1900-December 2, 1990)
Appalachian Spring (Orchestral Suite)
(1944)

Written by one of America's favorite native composers, *Appalachian Spring* is one of several pieces (*Lincoln Portrait*, *Fanfare for the Common Man*, and *Rodeo* also come immediately to mind) from Aaron Copland's most popular period of composition, one in which he experimented with folk music and other recognizable "American" styles in more contemporary and classical contexts. As many other artists in the late 1930s and 1940s, he became very concerned with nationalist themes, moving toward music that combined socially relevant and musically accessible ideas.

Appalachian Spring was first a ballet scored for a thirteen-member chamber orchestra, commissioned by choreographer and dancer Martha Graham. It was premiered on October 30, 1944, at the Library of Congress in Washington, DC, with Graham dancing the lead role. Copland was awarded the 1945 Pulitzer Prize for Music for his achievement. In 1945, Copland rearranged the ballet work into an orchestral suite. Later, he also created a full orchestra version of the ballet score. Originally, Copland titled the work *Ballet for Martha*, but Graham herself suggested *Appalachian Spring*, from a poem by Hart Crane, "The Dance."

The ballet story is a spring celebration by 19th-century American pioneers after building a new farmhouse. While the ballet has 14 movements, the orchestral suite is divided into eight sections. Copland describes the eight scenes as follows: "Introduction of the characters, one by one, in a suffused light; Sudden burst of unison strings starts the action—both elated and religious; Duo for the Bride and her Intended—tenderness and passion; The Revivalist and his flock. Folksy feeling, with suggestions of square dances and country fiddlers; Solo dance of the Bride—forethoughts of motherhood: joy, fear, and wonder; Transition scene to music reminiscent of the introduction; Scenes of daily activity

for the Bride and her Farmer husband—five variations on a Shaker theme "Simple Gifts"; The Bride takes her place among her neighbors. At the end, the couple is left "quiet and strong in their new house," with music reminiscent of the opening.

Richard Wagner
(May 22, 1813 – February 13, 1883)
Siegfried Idyll
(1870)

Richard Wagner composed the *Siegfried Idyll* as a birthday present to his second wife, Cosima, after the birth of their son, Siegfried, in 1869. It was first performed on Christmas morning 1870, by a small ensemble of 15 players on the stairs of their villa at Tribschen (today part of Lucerne), Switzerland. Cosima awoke to its opening melody.

The original title was *Tribschen Idyll with Fidi's birdsong and the orange sunrise*. "Fidi" was the pet name for Siegfried. It is thought that the birdsong and the sunrise refer to incidents of personal significance to the couple. Wagner's opera *Siegfried*, which was premiered in 1876, incorporates music from the *Idyll*. Wagner adapted the material from an unfinished chamber piece into the *Idyll* before giving the theme to Brunhilde in the opera's final scene. The work also uses a German lullaby, "Schlaf, Kindchen, schlafe," played by solo oboe, which has been linked to the Wagners' older daughter Eva. This and other musical references, whose meaning remained unknown to the outside world for many years, reveal deeper levels of personal significance of the piece for both Wagner and Cosima.

Wagner originally intended the *Siegfried Idyll* to remain a private piece. However, due to financial pressures, he sold the score to publisher B. Schott in 1878. In doing so, Wagner expanded the orchestration to make the piece more marketable. For all of his bombast and profundity as seen in his monumental operas, Wagner clearly had a softer side.

Robert Schumann
(June 8, 1810-July 29, 1856)
Overture, Scherzo, and Finale, op. 52
(1841)

In many ways, Schumann is the epitome of the Romantic artist. Musician, composer, and critic, he demonstrated not only the range of expression of the time, but also a remarkable imagination in everything he did. His compositional career tended to progress by genre. In 1840, his focus was on artsongs, but his interest shifted to symphonic music in 1841. Motivated in part by his wife Clara's suggestions that he write for orchestra, Schumann quickly completed his First ("Spring") Symphony. In March, the piece met with critical success, so he plunged headlong into the next work, *Overture, Scherzo, and Finale*, op. 52. The contrast of this work to the First Symphony is quite surprising—*Overture, Scherzo, and Finale* is more compact and efficient in the use of thematic materials; in fact, it is unified by one theme that appears in some form in all three movements. Stylistically, one can hear hints of Schubert and Beethoven in the lyricism and contrasts.

The *Overture* begins slowly and dramatically, but releases into a bright, tuneful Allegro. The *Scherzo* is a lively 6/8 with a melody based on the theme in the last section of the *Overture*. The effect is to "up the ante" in intensity, almost as a new section of the *Overture*, as opposed to a separate movement. The *Finale* is announced with two loud chords, followed by further development of the previous idea, gradually broken down in a style very reminiscent of Beethoven. Eventually, the *Finale* theme is reconstructed. The piece's extended ending is fiery and exciting, bringing this work to a satisfying close.

Schumann would use this piece as a springboard to begin four more orchestral works by the end of the calendar year: three symphonies, two of which that would never be completed, and sketches of what would become the op. 54 Piano Concerto.

2012-2013

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WINTER AND SPRING 2012-13 SEASON CONCERTS

CLASSICAL CONCERTS AT THE CAPITOL THEATRE

SATURDAY, MARCH 9, 2013 7:30PM
THE CAPITOL THEATRE
NIGHTS IN THE GARDENS OF SPAIN
MARTHA JHOANA DE LUNA, PIANO
Bizet's *Carmen* Suites and Falla's
Nights in the Gardens of Spain!

SATURDAY, APRIL 27, 2013 7:30PM
THE CAPITOL THEATRE
1001 NIGHTS
JOHN KINZIE & STEVE HEARN, PERCUSSION
Rimsky-Korsakov's powerful
Scheherazade!

SATURDAY, MAY 18, 2013 7:30PM
THE CAPITOL THEATRE
**A NIGHT OF TRAGEDY AND TRIUMPH:
MOUNT ST. HELENS REMEMBERED**
TRISTAN TEO, PIANO
YAKIMA SYMPHONY CHORUS
Beethoven's *Choral Fantasy*,
Mussorgsky's *Night on Bald Mountain*
and much more!

POPS CONCERTS AT THE CAPITOL THEATRE

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SATURDAY, FEBRUARY 23, 2013 7:30PM
THE CAPITOL THEATRE
**THE PIANO MEN: MUSIC OF
BILLY JOEL AND ELTON JOHN**
JIM WITTER, PIANO AND VOCALS
Grammy award winning music by Billy
Joel and Elton John, with four-piece
rock band and the YSO!

SATURDAY, MARCH 23, 2013 7:30PM
THE CAPITOL THEATRE
**A SALUTE TO THE TONYNS
(A BLACK TIE, RED CARPET EVENT)**
KRISTEN DRATHMAN, MEZZO-SOPRANO
SEAN CARTER CAMPBELL, BARITONE
Music from *The Music Man*, *My Fair
Lady*, *a Chorus Line*, *Cats* and more!

SPECIAL EVENT

SATURDAY, FEBRUARY 9, 2013 7:30PM THE FOURTH STREET THEATRE
A MUSICAL WINE TASTING
Each piece of music served with a corresponding wine

For tickets call the Capitol Theatre Box Office:
(509) 853-ARTS or (509) 330-ARTS Online: ticketswest.rdln.com

Save the Date!

YSO Annual Fundraiser
Friday, April 12, 2013
6:00pm
Yakima Valley Museum

A genuine cowboy hoedown! Gourmet western food and spirits for the most discerning palates with live auctions and entertainment. Casual western attire. Break out those bolo ties and squash blossom necklaces for some serious fun!