Music from Fantasia

Dear Friends and Supporters of the YSO:

On November 9th we will continue our 2013-14 Season, Musical Milestones, with Music from Fantasia. This concert centers around a major musical milestone: the 100th anniversary of Stravinsky's The Rite of Spring.

The program, which consists solely of music that was used in Walt Disney's 1940 masterpiece Fantasia, will begin with Beethoven's Symphony No. 6, the "Pastoral" symphony. This piece is absolutely beautiful, exciting and wondrous to listen to. Its movements include Awakening of cheerful feelings upon arrival in the country, Scene by the brook, Happy gathering of country folk, Thunderstorm, and Shepherds' song; cheerful and thankful feelings after the storm. But beyond it's sheer beauty, this symphony is of great historical significance as well. It served as a catalyst for one of the most important features of the entire Romantic Period: programmaticism; music that tells a story or paints a picture, as opposed to purely "absolute music."

The second piece on the program, unlike the first and third, is probably known to many listeners because of the film Fantasia! However, Paul Dukas' 1897 composition The Sorcerer's Apprentice, wonderfully portrayed by Mickey Mouse in the film, was actually based on a 1797 ballad by Johann Wolfgang von Goethe. Goethe, in turn, based his work on a tale by the ancient Greek poet Lucian from around 150 A.D. So, if you've ever wondered if Walt Disney created the story of The Sorcerer's Apprentice...he didn't! Nonetheless, both the music and the film do a fantastic job of telling the story of the young apprentice whose attempt to get a broom to do his chores for him goes horribly awry.

As previously mentioned, 2013 marks the 100th anniversary of the premiere of Igor Stravinsky's The Rite of Spring. This piece was one of the most important and influential pieces of the entire 20th century. Among many innovations, Stravinsky revolutionized the aspect of rhythm in music. He "emancipated music from the tyranny of the barline." To explain what that means would take up too many pages of this newsletter, but if you are interested, I will definitely be explaining it at "Lunch with Lawrence" on Friday, November 8th at Zesta Cucina. In the meantime, let it suffice to say that this piece sounds like nothing that had ever been written before. That leads me to my next point: the infamous premiere. Due as much to the ballet dancers on stage in loincloths sacrificing a virgin maiden as to the heretofore unheard-of sounds coming from the orchestra, The Rite of Spring caused the most famous riot in classical music history. Completely offended patrons physically battling against open-minded supporters of the production brought Stravinsky overnight international fame...the textbook example of succès de scandale!

We look forward to seeing you on November 9th at the Capitol Theatre as we continue along on our journey through Musical Milestones!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra
A Note from the Executive Director

In the late-breaking-news department, the Yakima Symphony Orchestra is delighted to be able to announce the birth of Joseph Porta Golan at 8:32pm on October 30th. “Baby Jofish” (as his sister Giovanna calls him) entered the world at ten pounds, two ounces and twenty inches. Maestro Golan sends word that “Baby and Mom are doing just fine!” and he looks forward to being back in Yakima for the upcoming concert weekend.

As those of you who attended last month’s Dia de los Muertos concert are aware, due to the impending birth the Maestro was not able to make the trip from Denver for our October performance. We are grateful to Bruce Walker, artistic director of the YYSO and our cover conductor, for stepping in to conduct the first half of the program (including an almost-world-premiere!) and to YSC Chorusmaster Scott Peterson for stepping in to conduct a magnificent Fauré Requiem. We are fortunate in Yakima to have such a depth of musical talent and leadership!

And now we look forward to sharing with you our collaboration with Central Washington University’s Symphony Orchestra, whose talented musicians will join us in Stravinsky’s Rite of Spring for performances in both Ellensburg and Yakima. See you at the concerts!

-David Rogers

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Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YYSO) & Yakima Ensemble for Strings (YES!)  www.yyso.org
Bruce Walker, YYSO Conductor and YSO Cover Conductor
Christy Baisinger, YES! Conductor

The YYSO and YES! played to a full house at the Seasons Performance Hall at our Halloween concert. With 51 YYSO student musicians, we literally filled the stage and performance floor areas. It was a fantastic performance and a herald of more wonderful concerts to come this season. Our next performances and events are:

- **Sunday, December 1, 2013; 3:00pm; Winter Concert at the Capitol Theatre** (Free!)
- **Saturday, December 7, 2013; 12:00 noon; Performance at the Yakima Valley Museum's Holiday Open House** (www.yakimavalleymuseum.org) (Free!)
- **Saturday, January 4, 2014: Auditions for new students**
  (see website for requirements and scheduling)
- **Saturday, January 11, 2014: Concerto Competition**
  (see website for requirements and application form)

The YYSO and YES! thank you for your support of these youth symphony opportunities in our community. We look forward to seeing you at our concerts.

Yakima Symphony Chorus (YSC)
Dr. Scott Peterson, Chorusmaster

Get to know the Yakima Symphony Chorus! If you like to sing and are interested in being part of the YSC, especially tenors and basses, contact Chorusmaster Scott Peterson at choralc@gmail.com to set up an audition time.

Yakima Music en Acción (YAMA)
Stephanie Hsu, Director

November finds the 45 students of Yakima Music en Acción (YAMA) deep in the throes of daily music theory learning and sight-reading practice, as well as learning how to sing an Autumn Canon in four parts and preparing for an upcoming show. If you are interested in seeing our passionate students and teachers en acción at Garfield Elementary, or in being invited to our upcoming Thanksgiving Show at the Seasons, please call 509-853-0344. **All are welcome to attend our December performance at the Garfield Elementary School Holiday Show on Thursday, December 19th at 7:00pm (612 N. 6th Ave. and Fairbanks, Yakima).**

YAMA is made possible through the partnership between OIC of Washington, the Yakima Symphony Orchestra and the Yakima School District, as well as the ongoing commitment of its dedicated program staff: Stephanie Hsu, Alex Pualani, Brooke Creswell, Josh Gianola and Christine Lavik.

Gift ideas from the YSO!

**Posters:**
- $30 (tax included)

**Notecards:**
- $20 for 10 w/envelopes (tax included)

To order, please call (509) 248-1414 or email info@ysomusic.org

Artwork created for the YSO by Consuelo Soto Murphy  www.sotoart.com

TAKE FIVE!

A special mid-season package of five GREAT YSO concerts! Purchase a unique sampling of five classical, pops and opera performances, at special package pricing, for yourself or as a gift. This is a great way to introduce someone to the symphony!

**Two Classical Concerts**
- **Gold Medalist Meets the Great Emperor** (3/1/14)
- **World War I (The Great War) Centennial: Three Wartime Masterpieces** (5/17/14)

**Two Pops Concerts**
- **Say It With Music: A Symphonic Tribute to Great American Pops Composers** (2/8/14)
- **Clarinet Monsters: Music of great jazz clarinetists** (3/15/14)

**One Opera**
- **Mozart’s Don Giovanni – “the greatest opera ever”** (4/26/14)

**Take Five Prices:**
- Gold Circle: $235.50
- A Section: $166.50
- B Section: $117.50
- C Section: $56.00

To order, please call the YSO office (509) 248-1414 or email info@ysomusic.org
**YSO Community Connections**

The YSO’s recent Día de los Muertos concert week provided many opportunities for connecting with our community. Here is an image of that special time. For additional images, including those of the concert, please visit our Facebook page: [www.facebook.com/yakimasymphony](http://www.facebook.com/yakimasymphony)

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**YSO 2013-2014 Season**

**Musical Milestones**

**Upcoming Concerts**

**Classical Series**

**Music from Fantasia**

- **Saturday, November 9, 2013** 7:30pm
  - The Capitol Theatre
  - Lawrence Golan, Conductor
  - Members of the CWU Symphony Orchestra; Dr. Nikolas Caoile, director

**Memorial Hospital and Memorial Physicians Pops Series**

**Christmas Pops Spectacular**

- **Sunday, December 8, 2013** 4:00pm
  - The Capitol Theatre
  - Lawrence Golan, Conductor
  - Yakima Symphony Chorus; Dr. Scott Peterson, chorusmaster
  - YVCC Salsa Band; David Blink, director

**Kyve47 Sinfonietta Series**

**Mozart, Mendelssohn, Martin & Merlot!**

- **Saturday, January 25, 2014** 7:30pm
  - The 4th Street Theatre
  - Lawrence Golan, Conductor
  - Mid-Columbia Ballet; Debra Rogo, director
  - YSO Principal Players

**Memorial Hospital and Memorial Physicians Pops Series**

**Gold Medalist Meets the Great Emperor**

- **Saturday, March 1, 2014** 7:30pm
  - The Capitol Theatre
  - Lawrence Golan, Conductor
  - Alexander Schimpf, piano

**Memorial Hospital and Memorial Physicians Pops Series**

**Clarinet Monsters**

- **Saturday, March 15, 2014** 7:30pm
  - The Capitol Theatre
  - Lawrence Golan, Conductor
  - Jeff Brooks, clarinet

**Classical Series**

**Don Giovanni**

- **Fully-staged opera!**
  - **Saturday, April 26, 2014** 7:30pm
    - The Capitol Theatre
    - Lawrence Golan, Conductor
    - Vocalists from the University of Denver’s Lamont Opera Theatre; Kenneth Cox, director; Members of the Yakima Symphony Chorus; Dr. Scott Peterson, chorusmaster

**Classical Series**

**World War I Centennial: Three Wartime Masterpieces**

- **Saturday, May 17, 2014** 7:30pm
  - The Capitol Theatre
  - Lawrence Golan, Conductor
  - John Marshall, cello
  - Women of the Yakima Symphony Chorus; Dr. Scott Peterson, chorusmaster

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For tickets call the Capitol Theatre Box Office:
853-ARTS or (877) 330-ARTS

Online: [ticketswest.rdn.com](http://ticketswest.rdn.com)
Central Washington University Symphony Orchestra

The CWU Orchestra program is recognized as the preeminent collegiate orchestra program in the Northwest performing as many as ten concerts per year including choral/orchestral collaborations, a concerto competition, Halloween concert, opera productions and guest artist concerts. The ensemble consistently receives invitations to perform at State Washington Music Educators Association (WMEA) and Northwest Regional NAfME conferences. Recent performances include *Carmina Burana* at Seattle’s Benaroya Hall, *Pictures at an Exhibition* as part of an invited performance for the State MENC Conference and fully staged performances of *The Tender Land* and *Die Fledermaus*.

With an emphasis on a wide range of repertoire, the 90-member ensemble has premiered many pieces while presenting standard masterworks. Recent programs have included: Brahms Symphony No. 4, Tchaikovsky Symphony No. 6, Debussy *La Mer*, Shostakovich Symphony No. 10, Jennifer Higdon Concerto for Orchestra, Respighi *Pines of Rome*, Sibelius Symphony No. 5, Beethoven Symphony No. 9, John Adams *Lollapalooza*, Stravinsky *Symphony of Psalms*, Dvorak Cello Concerto, Ravel *La Valse*, Stephen Paulus *Erotic Spirits*, Mahler Symphony No. 1 and Brahms Symphony No. 2.

In this concert we celebrate the 100th anniversary of one of the 20th century’s most important musical milestones, Stravinsky’s *The Rite of Spring*, and its inclusion in Walt Disney’s 1940 classic movie *Fantasia*.

**Program Notes**

**Ludwig van Beethoven**

*Symphony No. 6 in F major, op. 68* (1808)

The early 1800s were important years of activity for Beethoven, during which he created some of his greatest works. At this time, composers depended on individual commissions and concert ticket sales, so, when the Theater an der Wien was put at his disposal for December 22, 1808, he arranged an enormous concert to benefit himself. The program lasted four hours, including the Fifth and Sixth Symphonies, the Fourth Piano Concerto with Beethoven as soloist, portions of the Mass in C, *Ah! Perfido*, and the Choral Fantasy (performed in 2013 by the YSO).

Beethoven was a lover of nature, spending a great deal of time walking in the country. With this inspiration, he composed Symphony No. 6, also known as the Pastoral Symphony or “Recollections of Country Life.” One of Beethoven’s few programmatic works, the five movements are subtitled as follows: *Awakening of cheerful feelings on arrival in the country, Scene by the brook, Merry gathering of the country folk, Thunderstorm, Shepherds’ song; cheerful and thankful feelings after the storm.* Movements 3-5 are continuous with each leading into the next without pause. The symphony begins with a placid, cheerful movement depicting the composer’s feelings as he arrives in the country. At the opening of the second movement, the strings play a motif that clearly imitates flowing water. The cadenza of birdcalls includes nightingale (flute), quail (oboe) and cuckoo (clarinet). The third movement is a scherzo, depicting country folk dancing and reveling. The revelry is abruptly cut short by a thunderstorm (the fourth movement). As the weather clears, everyone comes out to celebrate the beauty and freshness of the world around them. After a plaintive shepherd song, the music gradually builds to an exciting outpouring of happiness and goodwill. This symphony was an important early catalyst for programmatic music in the 19th century.

In *Fantasia*, this symphony accompanies ancient Greek mythical creatures gathering for a festival to honor Bacchus, the god of wine. They are interrupted by Zeus who creates a storm, throwing lightning bolts at the revelers. Discussing the Sixth Symphony’s inclusion in *Fantasia* with Stokowski, Walt Disney said, “On this Pastoral, I think we have a marvelous idea to fit the music...The pastoral idea is there, except we are doing it with mythological characters...I feel it is in a light vein—but we’re not going to be slapstick; there is a certain refinement in the whole thing. We’ll go for the beautiful...But I feel we have a perfect liberty to be humorous.”

**Paul Dukas**

*The Sorcerer’s Apprentice* (*L’apprenti sorcier*) (1897)

French composer, critic, and teacher Paul Dukas was an important influence in the early 20th century. His earliest musical influence was his mother, a pianist. He enrolled in the Paris
Conservatoire at age 16. A solid student and performer, he did not win any major awards or receive much recognition, despite producing some major works. He gradually gained momentum in both areas, culminating in May 1897 with the premiere of his most famous work, The Sorcerer’s Apprentice, at the Société Nationale. His compositional output was relatively small, but includes several other popular compositions, notably his Piano Sonata, Ariane et Barbe-bîle, and the ballet La Péri. He had some noteworthy students, including Messiaen, Durufle, Langlais, Arrieu and a number of foreign students, including Rodrigo and Falla. He was a noteworthy critic with a universal outlook, discussing not only music but history, aesthetics, philosophy and politics.

The Sorcerer’s Apprentice (L’apprenti sorcier), subtitled “Scherzo after a ballad by Goethe,” is a symphonic poem based on Goethe’s 1797 poem Der Zauberlehrling. The story describes an old sorcerer as he departs his workshop, leaving his apprentice to do his chores. Tired of fetching water by pail, the apprentice casts a spell on a broom to do the work for him—using magic for which he is not yet fully trained. The floor is soon flooded with water, and the apprentice realizes that he does not know how to stop the broom. He tries splitting it in two with an axe, but each piece becomes a new broom, takes up a pail, and continues fetching water, now at twice the speed. When all seems lost, the old sorcerer returns, quickly breaks the spell and saves the day. The poem finishes with the old sorcerer’s statement that certain spells should be left to the master.

As programmatic music, the goal of Dukas’s The Sorcerer’s Apprentice is to depict the storyline, and the composer captures the sequence of events beautifully. The piece’s popularity, however, as well as any subsequent consideration of Dukas as a composer, can be directly attributed to its inclusion in Fantasia with Mickey Mouse as the apprentice. His place in history is best viewed as representative of mainstream French musical life at the turn of the 20th century—his compositions are tuneful and appealing, his descriptive techniques are effective, and his use of form makes his compositions easy to follow.

Igor Fyodorovich Stravinsky
(June 17, 1882-April 6, 1971)

The Rite of Spring (Le sacre du printemps) (1913)

Born into a musical family in St. Petersburg, young Stravinsky was exposed to a very wide range of musical styles. He studied composition with Rimsky-Korsakov from 1902-1908, and during that time produced enough music to be noticed by the important impresario Sergei Diaghilev, founder of the Ballet Russes touring company. The rest, as they say, is history—he experienced remarkable immediate success with Diaghilev, and then evolved as a composer, eventually becoming one of the most influential composers of the 20th century, perhaps in history. His early works are a volatile mix of primitivism and nationalism, with violent rhythms and percussive dissonance.

The Rite of Spring is the last of Stravinsky’s three famous primitivist/nationalist ballets commissioned by Diaghilev for the Ballet Russes. Stravinsky began working on Le sacre in Ustilug, Ukraine, in 1911, and continued to work on it in Clarens, Switzerland, completing it in 1913. The concept, developed by eventual stage director Nicholas Roerich (1874-1947), is summarized in its subtitle, “Pictures of Pagan Russia in Two Parts.” After various primitive rituals celebrating the advent of spring, a young girl is chosen as a sacrificial victim in order to renew the fertility of the soil, and subsequently dances herself to death.

The momentous first performance of The Rite took place on May 29 in the new Théâtre des Champs-Elysées in Paris. The riot at the premiere has been much chronicled, with explanations ranging from the music to the choreography to the staging to a crowd pre-disposed for controversy. After the premiere, writer Leon Vallas suggested that Stravinsky had written music 30 years ahead of its time. Coincidentally, it was almost 30 years later, in 1940, that Walt Disney released Fantasia. The segment of the film that includes the Rite depicts Earth’s prehistory, from the formation of the planet to the extinction of the dinosaurs. This use of the piece in the film only served to revive its notoriety and deepen its legacy as one of the most influential musical works in history.