More Musical Milestones...

Dear Friends and Supporters of the YSO:

On Saturday January 25th we will continue our 2013-14 Season, *Musical Milestones*, with our annual multi-sensory event, this year entitled *Mozart, Mendelssohn, Martin and Merlot*. From a musical standpoint, the underlying theme that ties this program together is *talent*. Of all the great musical geniuses the world has known, I believe that the two most naturally gifted composers were Mozart and Mendelssohn. While Beethoven produced some of the greatest and most influential music of all time, he did so with a struggle. He was constantly writing, revising, re-revising, and discarding his music before ultimately creating his masterpieces. With Mozart and Mendelssohn, on the other hand, the music just flowed through them onto the page, with relatively little effort and few revisions. Furthermore, they were quintessential child prodigies--achieving international fame as mere children. We will be performing Mozart’s ballet music from his opera *Idomeneo*, which will be danced by the Mid-Columbia Ballet; Debra Rogo, Director and Mendelssohn’s first symphony, written at the age of 15. As for the Martin *Concerto for 7 Wind Instruments*, we will be spotlighting Yakima’s local talent, specifically, the extremely talented principal wind players of the YSO. Throughout each of the three pieces, you, the audience, will be drinking three different Yakima Valley merlots that have been carefully chosen to match the qualities of each of the three pieces of music. The stimulation of your senses of hearing, sight, taste and smell is what makes this a multi-sensory event.

On Saturday February 8th we will continue the Memorial Hospital and Memorial Physicians Pops Series with *Say it with Music: A Symphonic Tribute to Great American Pops Composers*. This program is a chronological exploration of great American pops composers from Stephen Foster to John Williams. Some of the composers whose music you will hear include John Philip Sousa, George M. Cohan, Irving Berlin, Cole Porter, George Gershwin, Rodgers & Hammerstein, Hoagy Carmichael, Leroy Anderson and Henry Mancini, just to name a few! This program features no guest artists, no soloists, no vocalists, no dancers--just the greatest popular music ever written. It is certainly one not to be missed.

We look forward to seeing you on January 25th and February 8th as we continue along on our journey through *Musical Milestones*!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra
YSO Receives National Grant Recognition

The Yakima Symphony Orchestra has received $25,000 from the League of American Orchestras in the form of a Getty Education and Community Investment Grant to establish the YSO Teaching Artist Program in support of Yakima Music en Acción (YAMA). The YSO is one of only twenty-three American orchestras selected for this year’s grants, which are targeted toward educational programs, health and wellness programs, life-long learning opportunities and organizations serving populations with special needs.

YAMA was launched in January 2013 at Garfield Elementary School as a program of OIC of Washington, with significant financial and logistical support from the Yakima School District and mostly moral support from the YSO. We are excited to become a more active partner in this exceptional after-school program by providing YSO musicians the opportunity to serve as regular teaching faculty and mentors to YAMA students.

Our first two YSO Teaching Artists in this program are Joshua Gianola, who joined the YSO during the past year as principal percussionist, and Jennifer Moultine, who has been a familiar face in our cello section for a number of years. In addition to teaching salaries, the grant includes funding for specific professional development activities that allow our musicians to hone their teaching skills within the context of the El Sistema philosophy. The grant also creates opportunities for other YSO musicians to become more involved with YAMA students and their families through workshops and performances.

Josh and Jen began as YSO Teaching Artists during the first week of January. At Garfield, they teach and coach alongside YAMA Program Director (and YSO violist) Stephanie Hsu, YSO Music Director Emeritus Brooke Creswell, Garfield Music Teacher Christine Lavik, and cellist Alex Pualani, who also is YSO’s orchestra librarian. Though the immediate priority is to build a solid foundation for YAMA as a pilot program at a single school, our vision is to provide YSO Teaching Artists for additional schools as YAMA grows, making orchestral music more relevant to the everyday lives of families throughout the Yakima Valley and connecting more of our musicians in a truly meaningful way with our community. Congratulations to Josh and Jen!

The Yakima Symphony Orchestra gratefully acknowledges the Ann and Gordon Getty Foundation and the League of American Orchestras for their generous support of this program.

The YSO relies on contributions to our Annual Fund for nearly 25% of our budget each year. If you have not yet contributed this season, please consider making a tax-deductible gift through our website, by mail or by phone. Thanks for helping us continue the fine tradition of live symphonic music in Yakima!

RBC Wealth Management is a proud sponsor of the Yakima Symphony Orchestra

At RBC Wealth Management we take our commitments seriously. Since 1909, we have been dedicated to providing quality investment services to a wide range of investors.

The Bohoskey Wilkinson Group
Bret, Les, Sandra & Dave
925 Triple Crown Way • Yakima, WA 98908
(800) 323-8870 • (509) 454-0910 • www.thebohoskeywilkinsongroup.com

© 2013 RBC Wealth Management, a division of RBC Capital Markets, LLC, Member NYSE/FINRA/SIPC.
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

Affiliate & Partnership Updates

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

The YYSO and YES! will continue to ‘Just Add Music!’ at their annual KinderKoncert on February 23rd, themed ‘Karnival’ and featuring on-stage instrument demonstrations by student musicians and post-concert Instrument Petting Zoos where young aspiring musicians can explore a variety of musical instruments. This is a cherished community concert that has sparked the passion for playing an instrument in so many of our community’s youth and provided a rich forum for parents, grandparents and children of all ages to discover the symphony together. March 21st is the annual spring fundraiser, ‘Waltzing With the Youth Symphony,’ featuring waltzing music, jazz band dance music, dance instruction, desserts and a silent auction. On April 27th, at the Spring Concert, ‘To Music With Love,’ they will share the stage once again with special guests – Yakima Music en Acción (YAMA).

Please join the YYSO and YES! for their spring concerts and events!
- Sunday, February 23, 2014; KinderKoncert; 3:00pm at the Capitol Theatre (Free!)
- Friday, March 21, 2014; Waltzing With the Youth Symphony; 7:00pm at the Harman Center (For tickets, please contact the YYSO via the ‘Contact Us’ form on the website.)
- Sunday, April 27, 2014: Spring Concert; 3:00pm at the Capitol Theatre (Free!)
- Saturday, May 3; Saturday, May 10; and Monday, May 12, 2014: Auditions for returning and new students (Please see website for requirements and application form.)

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

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

The Yakima Symphony Chorus invites all interested singers to audition for the second half of the 2013-2014 Season. Men are especially encouraged to audition for the Chorus. Auditions include: vocalization, pitch matching, pitch memory, singing an easy solo tune and sight reading. All interested singers need to email choralc@gmail.com for information and to make arrangements for an audition time.

Yakima Music en Acción (YAMA)
Stephanie Hsu, Director

A partnership of OIC of Washington, the Yakima School District and the YSO, Yakima Music en Acción (YAMA) is a high-quality, intensive, orchestral music program that is accessible to all children, regardless of financial barriers. Its goal is to use music education to disrupt cycles of poverty for children and families in need.

Please join us for these upcoming events:
- Sunday, January 26; 6pm - Englewood Christian Church, Yakima WA - YAMA featured as part of UpBeats series
- Wednesday, February 12th; 7pm - CWU Concert Hall, Ellensburg WA - YAMA featured on Kairos String Quartet’s annual Valentine’s Day Concert

YSO Posters Still Available!

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
**Mid-Columbia Ballet**

The Mid-Columbia Ballet (MCB) is southeastern Washington’s premier performing dance company. Its repertoire includes classical, neoclassical and modern works by choreographers from throughout the U.S. and guest artists from such celebrated companies as American Ballet Theatre, Boston Ballet, Pacific Northwest Ballet, Kirov Ballet and the Bolshoi Ballet have performed with the Company.

With a history of outstanding community and corporate support, the MCB has brought quality dance to the Mid-Columbia region for more than 30 years. MCB’s Nutcracker, with a cast of more than 150, is a holiday tradition playing to more than 8,000 Mid-Columbians (6% of the region’s population) each year. In addition to its regular season, the MCB presents lecture/demonstrations in the public schools, summer performances in the park and collaborative efforts with other local arts organizations.

MCB has been a member of the Pacific chapter of Regional Dance America (RDA/P) since 1984 and has continuously received the title of “Honor” company since 1992. RDA is a national organization of approximately 100 dance companies with 3,000 dancers. Membership has given MCB dancers the opportunity to meet their peers from all over the country, study with internationally known teachers and experience dance in a way they could not get in any other forum. MCB was honored to have represented the RDA/P at an exhibition performance at the International Ballet Competition in 1998 and in 1999; MCB was again honored by being chosen as one of five RDA companies to perform in Austria at the Tanzsommer Festival. MCB is proud to be the only pre-professional company in Washington state to include the works of George Balanchine in its repertoire and in 2007 became the first non-professional or university company to perform a work by Twyla Tharp.

**YSO Principal Players**

**Hal Ott**

Dr. Hal Ott is professor of flute at Central Washington University where he was awarded the title of Distinguished Professor for his artistic accomplishments. He currently serves as principal flute with the Yakima Symphony and the Malibu Coast Chamber Orchestra. He also is a member of the Central Wind Quintet.

Dr. Ott performed the world premieres of Duumviri Concerto written by award-winning composer Maria Newman and Suite for Flute and Piano by Emma Lou Diemer. Other works written for him include David Maslanka’s Song Book for Flute and Wind Ensemble.

Dr. Ott served as program chair for the Dallas National Flute Association convention and he has published numerous articles in Flute Talk Magazine and The National Flutist Quarterly. His CDs include Maria Newman Chamber Works (nominated by NPR’s Jim Svejda for a 2010 Pulitzer Prize), Flute for Thought, Concerto Collage and Latin Expressions, and he is an author of the widely used pedagogical textbook, Teaching Woodwinds, published by G. Schirmer.

**Brent Hages**

Yakima Symphony Principal Oboist Brent Hages grew up in Ellensburg, Washington, and received his formal training at the Oberlin Conservatory of Music and Temple University studying with James B. Caldwell, Alfred Genovese, Louis Rosenblatt and Elden Gatwood. He frequently performs with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, Oregon Symphony, Las Vegas Philharmonic and the Seattle Film Institute, where he can be heard on numerous film, video game and audio soundtracks playing oboe, oboe d’amore, English Horn and bass oboe. Currently, he is on faculty at Central Washington University, Cornish College of the Arts and Seattle Pacific University. From 1997 to 2001 he was the principal oboist and administration director of the Las Vegas Music Festival under the musical directorship of another Washington State native and oboist, Evan Christ. Brent has adjudicated state and regional competitions and also works as a reed maker for oboists all over the country. Aside from performing and teaching, he spends his time with his Whippet dogs, searching for vintage recordings and has collected and restored the Loree oboes of his former teachers that were used throughout their performing careers.

**Angelique Poteat**

Angelique Poteat is a clarinetist and composer based out of the Pacific Northwest. She plays principal clarinet with the Yakima Symphony Orchestra and also has performed with the Seattle Symphony Orchestra, the Seattle Modern Orchestra, the Seattle Chamber Players, the Saratoga Orchestra and the Seattle Metropolitan Chamber Orchestra, among others. Festival engagements include the Icicle Creek Music Festival and the opportunity to work with eighth blackbird at the Music11 Festival in Switzerland. An advocate of new music, she has premiered many works of living composers at numerous recitals and at venues such as the 2010 Midwest Composer’s Symposium and the 2006 Region VI SCI Conference. Poteat earned the degrees Master of Music from the University of Cincinnati College-Conservatory of Music and Bachelor of Music from Rice University’s Shepherd School of Music.
**Ryan Hare**

Ryan M. Hare is an associate professor at Washington State University, where he teaches bassoon, composition and music theory. He performs with the Solstice Wind Quintet, is the principal bassoonist of the Yakima Symphony Orchestra and is composer in residence and principal bassoonist of the Washington Idaho Symphony. Hare’s compositions have been heard in venues and festivals throughout the U.S. and internationally. He was recently named “Composer of the Year” by the Washington State Music Teachers Association; other honors include an Artist Trust Fellowship, grants from New Music USA and commissions from a variety of notable professional ensembles and musicians. Hare earned his doctorate in composition from the University of Washington, with other degrees from Ithaca College and Oregon State University. He has maintained an active freelance career as a bassoonist and performed with many of the leading professional orchestras in the Pacific Northwest. A regular performing artist at recent International Double Reed Society conferences, Hare has performed bassoon recitals and taught masterclasses throughout the U.S.

**Jeffrey Snedeker**

Jeffrey Snedeker has been on the music faculty at Central Washington University since 1991. First Prize winner of the 1991 American Horn Competition, Natural Horn Division, Jeff has been a featured artist, clinician, lecturer and host of regional, national and international conferences for the International Horn Society, Historic Brass Society and Northwest Horn Society, among others, and given concerto appearances, traditional recitals, natural horn performances and jazz gigs all over the U.S. and on five continents. He has held positions and played extra horn with numerous regional, metropolitan and festival orchestras, with Early Music Vancouver and the Pacific Baroque Orchestra (Vancouver, BC), as well as the Seattle Classical Players and Berlioz Historical Brass. He has released four solo CDs to critical acclaim and has performed as a guest soloist with the YSO six times since he became principal horn in 1992.

**John Harbaugh**

John Harbaugh is professor of trumpet at Central Washington University. His professional experience includes international tours with Tom Jones, Paul Anka and Buddy Rich. He appears on three Grammy-nominated albums and has recorded as a jazz soloist with the London Symphony. He plays principal trumpet in the Yakima Symphony Orchestra and has been a member of regional orchestras in Iowa, Washington and Alaska. He has worked in bands behind Charo, Bob Newhart, Manheim Steamroller, the Disney touring company of “High School Musical” and “The Color Purple.” He was director and executive producer of the pedagogical DVD series “A New and Different Way of Getting More Music Out of Trumpet” which was re-released in 2007. He released his first classical trumpet CD, *New Vistas*, in 2010.

He is currently on the advisory committee of the National Trumpet Competition and continues to work as a soloist/clinician for C.G. Conn/Selmer Corporation and has appeared in the U.S., Canada and Taiwan.

**Sara Mayo**

Sara Mayo is the principal trombonist of the Yakima Symphony Orchestra. As an active freelancer in the Seattle Metro Area, Ms. Mayo has performed with a wide range of orchestral ensembles, including the Pacific Northwest Ballet, the Tacoma Symphony Orchestra, the Northwest Sinfonietta, the Seattle Modern Orchestra, the Federal Way Symphony, the Bellevue Philharmonic Orchestra and the Olympia Symphony Orchestra.

In addition to orchestral playing, Ms. Mayo lends her talents to groups in a wide range of musical styles. She has performed in the pits of Broadway-style musicals with the Seattle Gilbert and Sullivan Society and has made frequent appearances playing jazz with the Jim Cutler Jazz Orchestra and the Jay Thomas Big Band. Ms. Mayo also enjoys playing klezmer music and has made many appearances with the UW Klezmer Band.

Ms. Mayo currently resides in Seattle, Washington, where she enjoys knitting, reading Terry Prachett novels and having opinions about coffee.
Wolfgang Amadeus Mozart  
**(January 27, 1756-December 5, 1791)**  

**Overture and Ballet Music from Idomeneo, K. 366 (1781)**

Idomeneo, re di Creta ossia Ilia e Idamante (Idomeneo, King of Crete, or Ilia and Idamante) was commissioned in 1780 by Karl Theodor, Elector of Bavaria for a court carnival. It follows the traditions of opera seria or serious, dramatic opera, in the late 18th-century Italian style. The choruses and ballets, however, are very French. This mixture of French and Italian styles is a departure, part of Mozart’s contribution to the development of opera. Previously, dance was an integral part of any opera. In most German cities, a ballet came at the end of the evening, often disconnected from the opera that preceded it. Accounts of Idomeneo’s premiere are not clear about when this ballet was performed or whether or not it had anything to do with the plot of the opera, but it likely was performed at the end.

The plot concerns King Idomeneo of Crete who promises Neptune that, if spared from a shipwreck, he will sacrifice the first person he sees; unfortunately, on returning home, he is met first by his son Idamantes. He spends the rest of the opera trying to get out of his promise. Though this might seem to be the perfect vehicle for a comic opera, it remains quite serious throughout. The overture (alternating dramatic and brilliant moods) is an early example of Mozart setting the appropriate mood for the opera to come. The ending is a happy one, however, with the softening of Neptune’s heart when Ilia, Idamantes’s love, offers her life in his place. This sets the ballet in motion. The Chaconne, a lively Classical-era version of the stately Baroque dance with repeated bass pattern, introduces a sequence of additional dances, featuring each dancer in succession, occasionally returning to the opening material, and closing with a quick coda, leading directly to the Passacaille, another lively multi-sectioned dance that ends much more convincingly. The three remaining dances, Passépied, Gavotte and Passacaille, are shorter and resemble dances that could have been fit into the action more easily, perhaps in a crowd scene such as when the sailors are greeted by their wives at the end of Act I.

**Felix Mendelssohn**  
**(February 3, 1809-November 4, 1847)**  

**Symphony No. 1 in C minor, op. 11 (1824)**

Born into a wealthy Berlin family, Felix Mendelssohn was given many opportunities to study music at an early age. He produced his first composition at age 11, following the examples that he had played on violin and piano, especially the music of Mozart. From that point on, he seemed to be constantly composing or performing. His musical style, fully developed by age 20, drew upon a variety of influences, including the counterpoint of Bach, the clarity and grace of Mozart and the drama and power of Beethoven and Weber. During the 1830s and 1840s, Mendelssohn stood at the forefront of German music, as conductor, pianist, organist and composer. When he died at 38 after a series of strokes, he was mourned throughout Europe.

Symphony No. 1 in C minor was completed on March 31, 1824, when the composer was only 15 years old. The work was premiered at a private gathering in November of 1824, to honor the 19th birthday of his sister, Fanny Mendelssohn. Its public premiere occurred in February 1827 in Leipzig. One can hear the influence of Beethoven right from the start. The first movement...
launches immediately into a fast tempo with youthful energy. Its string-dominated sound with wind coloring and contrast are reminiscent of Beethoven’s symphonic style, with many surprising turns of phrase and harmony. The second movement begins with a beautiful lyrical melody in violins with intense underpinning. The middle section features the winds in the same flowing style. After a loud climax, the A section returns with an elaborated accompaniment.

The third movement is a vigorous Minuet with syncopation and driving rhythms. The Trio is an extreme contrast, with soft flowing lines and subtle accompaniment. The tympani gently signal the impending return of the Minuet, which ends the movement vigorously. The fourth movement, Allegro con fuoco (Fast with fire), begins with the expected fire and fury. A very surprising contrast occurs with a soft pizzicato accompaniment, joined by a lovely clarinet melody. More surprises appear later, including a fugue. A second recap of the themes and even a reiteration of the fugue material leads the listener to believe the movement will end darkly, but Mendelssohn surprises us with an abrupt shift to major, and ends the movement in a flurry of fanfares.

In this symphony, it is easy to hear the 15-year-old Mendelssohn’s reliance on the music of Beethoven and even Mozart and Haydn for his musical foundation, but one can sense his own fingerprint on the music. His place in history was hindered by anti-Semitic attacks from Richard Wagner in the later 19th century, but recent revivals of his music have proven the stature he earned during his lifetime.