Gold Medal Concert: Classical Classics

Dear Friends and Supporters of the Yakima Symphony Orchestra:

On November 12th, we will continue on our year-long Musical Journey Through Time with Classical Classics. The next major period of music history that followed the Baroque Period was the Classical Period, which was approximately 1750 to 1820. The three most important figures of that era were Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. The oldest of the three was Haydn, and he was known as the “father of the symphony” (as well as the “father of the string quartet”). We will be starting the concert with Haydn’s Symphony No. 3. Given the fact that he wrote 104 symphonies, why, you might ask, are we going to perform Haydn’s 3rd symphony? Here is the answer: What made Haydn the “father of the symphony” was not that he wrote the first symphony ever—he did not. Rather, it was that he codified and standardized the symphony into the form that we know today. Namely, four movements: fast, slow, minuet, rousing finale. Since Haydn’s first two symphonies were not in this form but instead the older Italian three-movement form, his 3rd symphony, in a way, is the first symphony ever—at least in the form that has become the standard.

Mozart, the greatest musical talent the world has ever known, wrote 41 symphonies. One of his greatest and certainly the most famous is his 40th, in G minor. While you may not think you know this symphony, trust me—you do. You will recognize it from the very first measure.

Following intermission, we will move to the king of all composers, Ludwig van Beethoven. Joining us to perform the beloved 4th Piano Concerto will be Alexander Kobrin, Gold Medal Winner of the Van Cliburn International Piano Competition.

If you are reading this letter, then you are already a fan of great classical music and of the Yakima Symphony Orchestra. But if you’ve ever thought about trying to bring some friends to try it out for the first time, this would be a GREAT concert to do that. Please consider it.

We look forward to seeing you at the Capitol Theatre on November 12th for Classical Classics!

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**

Halfway through my fourth year in Yakima, I continue to be impressed by this area’s longstanding tradition of working together to build a strong, resilient and cohesive community. The Yakima Symphony Orchestra both provides for and benefits from this tradition, as we work to connect and inspire a growing and increasingly diverse cross-section of the Valley through the shared experience of live orchestral performance. We are fortunate to have a music director and orchestra of such high caliber as Maestro Golan and the musicians of YSO to create these experiences with us, but it is no accident: you, the Yakima Valley community, have created the environment within which a high-quality professional orchestra can flourish.

In the coming weeks you can expect to receive a letter detailing some highlights from YSO’s past twelve months, from record attendance to new partnerships, programs and collaborations. For those who have participated in the incredible generosity that has made these milestones possible, thank you – with each passing year we are able to do more, and do it better. If your concert experiences have not yet led you to consider a financial contribution beyond a ticket purchase, I hope this letter will encourage you toward a gift to our annual fund, upon which we rely for more than 25% of our operating costs each year. We know YSO is doing great work, but we also know there is even greater potential to be leveraged in partnership with cultural, educational and other partners throughout central Washington – even a modest new investment can go a long way.

In the meantime, I hope to see you at this month’s **Classical Classics**. We were delighted to have been able to bring a great Yakima tradition back to the stage, at your request, with the recent sold-out **Halloween Spooktacular**; and I am still hearing raves about last month’s revelatory performance of Vivaldi’s **Four Seasons**. With a world-class piano soloist and two of the great works in classical orchestral literature, this will be another don’t-miss performance!

David Rogers, Executive Director
Yakima Symphony Orchestra

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**Open Rehearsal**

**Saturday, November 12**

**Classical Classics–Gold Medal Concert**

10:30am – 1:00pm • The Capitol Theatre

See the final touches being put on the evening’s program! Our dress rehearsals for **The Yakima Valley Classical Series** concerts at the Capitol Theatre are open to the public, and FREE to those who bring a canned food donation to benefit Northwest Harvest. Cash donations to the YSO are also welcome. Ideal for families and for other patrons unable to attend evening concerts.

**ConcertTalk**

**Saturday, November 12**

**Classical Classics–Gold Medal Concert**

6:25pm in The Capitol Theatre

Main Performance Hall

Get the inside scoop on the composers and selections from the evening’s program with recently appointed CWU musicologist Mark Samples. Free with concert admission! Enter through the side lobby door at 6:15.

Dr. Mark Samples joined the CWU music faculty in 2015. With a particular interest in the history and practice of music marketing and entrepreneurship, Dr. Samples’ research and teaching activity ranges from the Western classical tradition to popular music, film music, jazz and music from diverse cultures. He has previously held teaching appointments at Millikin University, Millsaps College and at the University of Oregon, where he completed a Ph.D.

**Lunch With Lawrence**

**Friday, November 11 • 11:30am – 1:00pm**

Zesta Cucina Restaurant, $25

Join Maestro Lawrence Golan for a lovely light lunch and convivial conversation about the pieces and composers featured on the YSO’s **Classical Classics–Gold Medal Concert** on November 12. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

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Affiliate & Partnership Updates

Yakima Symphony Chorus (YSC)  
Justin Raffa, Chorusmaster

The Symphony Chorus is excited to share the Holiday spirit at the Christmas Pops Concert December 3rd and 4th! We have been working hard as elves to ensure our notes are just right! We are so pleased to share with you pieces you'll recognize from the past as well as some new additions to our Holiday show. Make this afternoon a family event and start the season with music, laughter, and the making of fond memories.

Should you wish to join us this show, please contact Justin Raffa at chorusmaster@ysomusic.org. We rehearse Monday nights at 7pm at St. Paul’s Cathedral. We always have some music set aside for you! You won't regret enjoying the symphony from the best seats in the house: the ones on the stage!

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

The YYSO and YES are preparing for two beautiful concerts in December. On Saturday, December 3 at 11:00am, the YYSO will open the traditional Yakima Valley Museum Holiday Open House. On Sunday, December 11 at 3:00pm, the YYSO and YES will present the Winter Concert in this, their 51st season. Both concerts are FREE. We look forward to seeing you in the audiences!

• December 3, Saturday, 11:00am at the Yakima Valley Museum: Holiday Performance @ the Yakima Valley Museum Holiday Open House – FREE!
• December 11, Sunday, 3:00pm at the Capitol Theatre: Winter Concert – FREE!
• 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 Music en Acción (YAMA)  
Stephanie Hsu, Director

YAMA has officially launched its second site at Davis High School, under the leadership of YSO Teaching Artist Jennifer Moultrie. Between both of its sites, YAMA is currently serving 74 students this year. In November, YAMA will be taking its intermediate ensemble, the Chamber Orchestra, on an overnight trip to Spokane, Washington. The Chamber Orchestra will be performing at the Washington State School Directors’ Association’s Annual Conference, visiting with professors and students at Gonzaga University, and collaborating with students and Teaching Artists at Spokane’s El Sistema program, Music Innovates.

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!  
Wednesday, November 2nd  
Wednesday, December 7th

Meet the Orchestra Memory & Matching Game (Beta Edition)  
Available at "Meet the Orchestra" on the first Wednesday of each month!

• Have fun!  
• Build vocabulary!  
• Learn the instruments of the orchestra!  
• Learn the composers!  
• Enjoyable for all ages!  

FREE!

THAT’S THE TICKET!

This season we enclosed a number of GOLDEN TICKETS in our subscription ticket mailings. We've had several very happy patrons stop in at the office to claim their fantastic prizes! Still holding a GOLDEN TICKET? Please stop in at the YSO office (32 N 3rd Street, #333) by December 1 at 5:00pm to claim your prize! Unclaimed prizes will be placed into our PLATINUM SUBSCRIPTION TICKET RAFFLE.

In other raffle news, we held two raffles last spring during subscription ticket sales: The Tempest Raffle on March 19 and the What a Wonderful World Raffle on April 23. We've had several happy patrons call in to claim their magnificent prizes! Still holding a RAFFLE AWARD CERTIFICATE? Please call the YSO office at (509) 248-1414 by December 1 at 5:00pm to claim your prize! Unclaimed prizes will be placed into our PLATINUM SUBSCRIPTION TICKET RAFFLE.
Alexander Kobrin

Called the “Van Cliburn of today” by the BBC, pianist Alexander Kobrin has placed himself at the forefront of today’s performing musicians. His prize-winning performances have been praised for their brilliant technique, musicality and emotional engagement with the audience. The New York Times has written that Mr. Kobrin was a “fastidious guide” to Schumann’s “otherworldly visions, pointing out hunters, flowers, haunted corners and friendly bowers, all captured in richly characterized vignettes.” Another critic characterized Mr. Kobrin’s performance of Brahms’s Second Piano Concerto with the Syracuse Symphony as “a performance that will be revered and remembered as a landmark of the regeneration of exceptional classical music in Central New York.”

In 2005, Mr. Kobrin was awarded the Nancy Lee and Perry R. Bass Gold Medal at the Twelfth Van Cliburn International Piano Competition in Fort Worth, Texas. His numerous successes in competitions also include top prizes at the Busoni International Piano Competition (First Prize), Hamamatsu International Piano Competition (Top Prize) and Scottish International Piano Competition in Glasgow (First Prize). Mr. Kobrin has performed with many of the world’s great orchestras including the New York Philharmonic, Tokyo Philharmonic, Russian National Orchestra, Orchestre de la Suisse Romande, Moscow Philharmonic, Dallas Symphony, Swedish Radio Symphony, Birmingham Symphony, Warsaw Philharmonic and the BBC Symphony Orchestra. He has appeared in recital at major halls worldwide, from Albert Hall in London and the Kennedy Center in Washington to Avery Fisher Hall in New York and the Great Hall at the Moscow Conservatoire.

Though widely acclaimed as a performer, Mr. Kobrin’s teaching has been an inspiration to many students through his passion for music. He served on the faculty of the Gnessin Academy of Music from 2003 to 2010. In 2010, Mr. Kobrin was named the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University, and in 2013 he joined the renowned Artist Faculty of New York University’s Steinhardt School. Mr. Kobrin has been a jury member for many international piano competitions, and he has released recordings on the Harmonia Mundi, Quartz, and Centaur labels, covering a wide swath of the piano literature.

Mr. Kobrin was born in 1980 in Moscow. At the age of five, he was enrolled in the world-famous Gnessin Special School of Music after which he attended the prestigious Moscow Tchaikovsky Conservatoire. His teachers have included renowned professors Tatiana Zelikman and Lev Naumov.

Program Notes

Classical Classics—in this year’s GOLD MEDAL CONCERT, we feature the three composers who truly put the symphony on the map, with works that represent the infancy, maturity, and refinement of the genre.

Franz Joseph Haydn
(March 31, 1732—May 31, 1809)
Symphony No. 3 in G major, Hob.I:3
(1760-62)

One of the more famous composers in Western musical history, Haydn is well-known to most concert-goers. His early life as a singer and free-lance musician in Vienna has been thoroughly documented, as has his steady rise from a relatively early age to the position of Kapellmeister (basically Music Supervisor) for the Austro-Hungarian court at Esterhazy. At court, he managed an ensemble of fifteen to twenty players and composed according to his employer’s will. Haydn, like others who benefited from the patronage system of the eighteenth century, was allowed to develop his music in a very craftsman-like way which, in turn, allowed him to become an important force in music history, including the father of the modern symphony.

Scored for a typical orchestra of the time (two oboes, bassoon, two horns and strings), his third symphony is seen as the very first to have four movements in what would become the standard configuration: fast, slow, minuet, fast. The melody is generally shared by violins and oboes, frequently in unison or in alternation/echo. The horns provide harmonic support. The first movement is the longest and contains the most musical material. The phrasing is mostly symmetrical with a few surprises or overlaps. The second movement is a lovely expressive movement in minor (mostly) for the strings. In the stately but upbeat third movement, the winds rejoin the texture, with the violins and oboes essentially in unison for the Minuet, and the winds featured in the Trio. Occasional imitative texture provides interesting contrast, as well. This imitation continues in the fourth movement, which begins much like a fugue. The sense of the instruments chasing each other carries through to an exciting finish.

This early symphony does not contain the same sort of refined, spun-out melody or interesting development sections that would characterize his later works, but it is clear that Haydn had made a break with the past and set the symphony on a unique course for the future.
Wolfgang Amadeus Mozart  
(January 27, 1756-December 5, 1791)  
**Symphony No. 40 in G minor, K.550**  
(1788)

Mozart’s fortieth symphony is the second of a set of three composed during the summer of 1788. Scholars have found no indication of a commission, so speculation is that the three were composed as a set either in hopes of selling them for a concert in Vienna, or even for a London concert tour. The symphonies were not published in Mozart’s lifetime, and there is no clear evidence that they were even performed before he died.

Symphony No. 40 is scored for a larger-sized “Classical” orchestra: one flute, two oboes, two clarinets, two bassoons, two horns and strings. The first movement begins mysteriously without an introduction. Eventually, the harmony moves from minor to major and the second theme is more positive, and the exposition eventually ends triumphantly. The development focuses on the first theme, with much dramatic contrast and passing of the main musical motive around among the different sections. The recapitulation adds a few extra twists and turns in the intervening transition and final coda. In this movement alone, one can sense Beethoven on the horizon.

The second movement is a light, lyrical contrast to the first. The strings dominate the sound, but the winds add interesting coloring and contrast. By the end, the music becomes quite dramatic before it finishes gently. The third movement is labelled a Minuet, but it is not the popular movement of social events—it is aggressive, almost angry, with a cross-rhythm that belies the normal three-beat dance. The Trio section, however, is surprisingly light and dance-like. The return of the Minuet sets the stage for the dramatic finale.

The fourth movement opens with a soft ascending motive in the violins that is answered with loud chords in the full orchestra, creating a bit of unease about how this symphony might end. The contrasting theme is pleasant, almost triumphant by comparison. The development begins with a strange angular passage that uses eleven of the twelve chromatic notes, avoiding only the tonic G. This essentially clears the ears for a development that uses all sorts of melodic, harmonic and textural devices to explore seemingly every possible version of the opening theme. After a dramatic stop, the recapitulation begins, revisiting both themes in minor. Unlike many symphonies in minor keys, this one does not relent and end positively—the dramatic pathos is maintained to the end.

Beethoven knew this symphony well, as evidenced by inclusion of some measures copied into one of his sketchbooks. Johannes Brahms obtained Mozart’s original score, calling it “the crown” of his manuscript collection. There is no doubt that this symphony is considered a masterpiece of the genre.

Ludwig van Beethoven  
(December 17, 1770-March 26, 1827)  
**Concerto No. 4 in G major for Piano and Orchestra, op. 58**  
(1808)

The early 1800s were important years of activity for Beethoven, during which he created some of his greatest works. His fourth piano concerto was completed in 1806 and premiered, along with the *Coriolan Overture* and the Fourth Symphony, in March 1807 at a private concert at the home of Prince Lobkowitz. The piece is very “Classical,” with more emphasis on refined melodic invention and transparent texture, and fewer overt dynamic surprises and complicated developmental textures. It is almost as if Beethoven is channeling the spirit of Mozart into this more progressive context.

Concertos of this time usually begin with an orchestral introduction, but Beethoven’s surprise is two-fold—not only does the piece begin with the solo piano but it also begins very simply. The orchestra then takes the theme and gradually begins expanding it to create the expected orchestral exposition. The piano then re-enters, and an elaborate conversation between soloist and ensemble ensues. It is not quite a conversation of equals, however—the soloist tends to dominate, playing ornamented versions over the top of the melody, or guiding some of the more adventurous changes in harmony. After an extended cadenza, the movement tries to end quietly, but a final surge of sound brings it to a definitive conclusion.

The second movement begins with surprising drama in the orchestra. The piano, however, enters delicately. Gradually, the orchestra becomes more insistent as the piano continues, unmoved, and eventually the orchestra relents. The effect is almost like a recitative, with an ending that is quiet but unsettled, and many, including Franz Liszt, have likened the overall effect to Orpheus calming the Furies at the gates of Hades as he goes to retrieve his wife from the Underworld.

The third movement begins *attacca*, and it is quite enthusiastic in the orchestra, as if to ask, “Can we get on with it?” The piano settles things a bit, however, maintaining control. The orchestra provides numerous interjections while the piano adds complexity and depth through ornamentation and surprising calmer interjections of its own. Finally, the two settle their differences and, after a final cadenza, finish together in triumph.

A review in the May 1809 *Allgemeine musikalische Zeitung* stated that this concerto “is the most admirable, singular, artistic and complex Beethoven concerto ever.” However, after its first performance, the piece was neglected until 1836, when it was revived by Felix Mendelssohn. Today, the work is widely performed and recorded, and it is considered to be one of the central works of the piano concerto literature. 🎼
THE YAKIMA VALLEY
CLASSICAL SERIES

Classical Classics–Gold Medal Concert
November 12, 2016, 7:30pm
Lawrence Golan, conductor
Alexander Kobrin, piano – Van Cliburn Gold Medalist

The Romantics
February 4, 2017, 7:30pm
Lawrence Golan, conductor and violin
John Marshall, cello

A Brave New World
March 18, 2017, 7:30pm
Lawrence Golan, conductor
Denise Dillenbeck, violin
Tears of Joy Theatre
Erin Luke, Sabra Nelson,
Heather Wayman, dancers

Opera Night – Die Fledermaus
April 29, 2017, 7:30pm
Lawrence Golan, conductor
Lamont Opera Theater

THE Pinnacle: Beethoven’s 9th
May 13, 2017, 7:30pm
Lawrence Golan, conductor
Gayla Blaisdell, soprano
Melissa Schiel, mezzo-soprano
Ross Hauck, tenor
Charles Robert Stephens, baritone
Yakima Symphony Chorus;
Justin Raffa, chorusmaster

John Williams – 85th Birthday Celebration
February 25, 2017, 7:30pm
Lawrence Golan, conductor
Favorite scores from one of the most iconic
film composers of all time.

Sports Orchestrated
April 8, 2017, 7:30pm
Lawrence Golan, conductor
Sports music from film to the Olympics

Yakima Symphony Chorus;
Justin Raffa, chorusmaster

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