The Voyage Begins...

Dear Friends and Supporters of the Yakima Symphony Orchestra:

The Rosemary A. C. Gottlieb 2017-18 season of the Yakima Symphony Orchestra is upon us and it is time to embark on our *Musical Voyage Around the World!* The first concert of our *Yakima Valley Classical Series* will take place on October 7th. We begin in the mecca of classical music, Vienna, with *The Austrian Empire.* Many of the world's greatest composers were either born in or wound up living and working in Vienna. On this night we will feature three of them: Mozart, Schubert and Brahms. Mozart's ebullient Symphony No. 35, the “Haffner,” and the joyous Symphony No. 2 by Johannes Brahms will be paired with Schubert’s glorious “Magnificat,” featuring the Yakima Symphony Chorus. Few concerts can compare with this one in terms of sheer joy and exhilaration.

Later in the month, on October 28th, we present a Yakima Symphony Orchestra tradition—the annual *Halloween Spooktacular.* This will be a 4:00 pm matinée family concert at which everyone—the orchestra, the chorus and the audience, both children and adults—is required (OK, not required, but highly encouraged) to come in costume. Everyone will have the opportunity to show off his or her costume on stage. The music for this concert will be quite varied from classical music such as *Night on Bald Mountain* and *Danse macabre* to Broadway classics *Phantom of the Opera* and *Wicked.* I encourage you to bring your entire family to this one. We'll see you there—if you dare.

Please join us at the Capitol Theatre on October 7th for *The Austrian Empire* and on October 28th for the *Halloween Spooktacular*!

Sincerely,

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

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**THE YAKIMA VALLEY CLASSICAL SERIES**

*The Austrian Empire*
October 7, 2017 • 7:30pm
The Capitol Theatre
Lawrence Golan, conductor
Yakima Symphony Chorus;
Justin Raffa, chorusmaster
Naomi Ruiz, soprano
Nichola Hill, alto
Jason Wickson, tenor
Steven Slusher, bass

Concert Sponsors: Jack and Connie Bloxom
Guest Artist Sponsor: Neal F. Lessenger

**THE GILBERT ORCHARDS POPS SERIES**

*Halloween Spooktacular*
October 28, 2017 • 4:00pm
The Capitol Theatre
Lawrence Golan, conductor
Yakima Symphony Chorus;
Justin Raffa, chorusmaster
Family matinee;
costume parade!

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Stay in touch for concert and other information. ysomusic.org
Welcome back to the Yakima Symphony Orchestra season! It seems almost as if we never left – and, indeed, we were so busy all summer fine-tuning our new Summer Sunday Symphonies series at the Cave B Estate Winery near Quincy that we didn’t have time to produce a Prelude newsletter last month! Performing on a brand new outdoor stage perched alongside the Columbia River in Grant County, a stone’s throw from the Gorge Amphitheatre but built especially with symphonic music in mind, YSO has brought a new level of orchestral excellence to summer’s cultural offerings in the Columbia Basin. Many thanks to Vince and Carol Bryan for their hard work and significant investment to create such a delightfully hospitable environment for symphonic music, and thanks to all in the YSO family who made the excursion to join us for the three concerts in our inaugural outdoor summer season!

Here at home, we’ve been working overtime to launch our regular concert season, A Musical Voyage Around the World. Our opening Pops Series concert featured Mariachi Champaña Nevín, not only one of the premier performing mariachi ensembles in the country, but also one of the most active in mariachi education and training. In addition to their performance, they worked earlier that week with Mariachi Halcón del Río, the mariachi program at Pasco’s Chiawana High School who performed in front of the Capitol Theatre prior to the show, and with Yakima Music en Acción’s YAMA Philharmonia program at Davis High School. While YAMA this summer was finally able to step out from under YSO’s fiscal umbrella into their own partnering 501c3 organization, YSO continues to hire musicians from our roster to provide artistic and leadership training to YAMA students; the Philharmonia site is directed by YSO cellist Jennifer Moultine, with support from YSO violinist Vanessa Moss.

I would like to thank and congratulate the Yakima Herald-Republic for their Thursday ‘Scene’ section, unveiled early in the summer, which provides greatly enhanced coverage of our entire local cultural community and gives YSO and other local arts and entertainment organizations an opportunity to share more of what we do. We are also excited to be partnering this season with KIMA/KUNW on a series of English- and Spanish-language promotional spots and interviews. Keep an eye out for these new offerings; your support for these hometown-based initiatives on the part of our local media helps them know how much you value the quality and diversity of cultural offerings in the Yakima Valley.

We’ll see you at the symphony!

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

Please join the youth symphony ensembles in our 52nd season!

- **October 8, Sunday at 3:00pm** at the Seasons Performance Hall: Harvest Concert – FREE!
- **December 10, Sunday at 3:00pm** at the Capitol Theatre: Winter Concert – FREE!
- **February 25, Sunday at 3:00pm** at the Capitol Theatre: KinderKoncert – FREE!
- **March 16, Friday at 7:00pm** at the Harman Center: Waltzing With the Youth Symphony Fundraiser – $15 per ticket
- **April 29, Sunday at 3:00pm** at the Capitol Theatre: Spring Concert – FREE!

Interested in joining the youth orchestra? We have openings in these sections: violin, viola, cello, double bass, oboe, percussion. Send an email to us at yyso.yes@gmail.com or call (509) 248-1414.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus has a busy fall ahead, with performances on three YSO concerts in the space of two months, from Schubert’s “Magnificat” in early October to the Halloween and Holiday Pops shows in late October and early December. The chorus is always interested to gain new members, particularly men – participation can include all programming for the entire year or individual projects depending on the schedule; the culmination of the season will be a performance in May 2018 of Prokofiev’s *Alexander Nevsky* film cantata. Guests are welcome to come check out and participate in YSC rehearsals, which take place Monday evenings from 7:00-9:15 at St. Paul Cathedral; contact Chorusmaster Justin Raffa more details: chorusmaster@ysomusic.org. We’d love for you to join us!

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

Yakima Music en Acción has officially embarked on its 6th academic year of programming. YAMA’s leadership program at Davis High School, YAMA Philharmonia, is now in its second year of operation, with 25 students working together four days a week under the direction of Jennifer Moutline, YSO Teaching Artist and Philharmonia Site Director. YAMA’s program at Garfield Elementary is enrolling new students this month and will be launching into its full programming year by mid-October. For more information, visit www.yamamusic.org.

Music Educators’ Night
Saturday, October 7 | The Austrian Empire

Music Educators: to receive your complimentary ticket, please call the YSO at (509) 248-1414 by Thursday, October 5 at 5:00pm.

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!

**October 4:** Jeff Norwood
Yakima Valley College, Double Bass

**November 1:** TBD

**December 6:** Christy Baisinger
Yakima Ensemble for Strings Conductor, cello

Brown Bag Concert Series
THE SEASONS PERFORMANCE HALL
Friday, October 6, 2017 12:00pm noon
TICKETS AT THE DOOR. $5

This noon-hour Brown Bag Concert at the Seasons mirrors our first stop on the Symphony’s Classical World Tour. Come and hear one of the greatest Trios from the German/Austrian empire: Brahms Clarinet Trio for Clarinet.

**Joseph Brooks**
(Central Washington University), clarinet
**Dr. Ed Dixon**
(retired, Whitman College), cello
**Anne Schilperoort**, YSO, piano

Pieces by Mozart and Beethoven also will be featured on this program.

❤ YSO! Share the experience of live symphonic music with others in our community—bring friends and acquaintances to our concerts, give your tickets to others when you can’t attend and help us tell all of the Yakima Valley what a remarkable treasure we have in our symphony.
Yakima Symphony Chorus

The Yakima Symphony Chorus was formed in the spring of 1971 by the Yakima Symphony Orchestra's founding music director, Brooke Creswell, as the official choral ensemble of the symphony. Dr. Scott Peterson led the chorus for 38 years from 1977-2015, during which time the chorus toured Europe and Asia and performed at Carnegie Hall. Justin Raffa has served as chorusmaster since 2015; Steven Slusher joined as assistant chorusmaster in 2016. The chorus rehearses on Monday evenings from September to May and is open to all singers in the community. For audition information, contact Mr. Raffa at chorusmaster@ysomusic.org.

Justin Raffa

Currently chorusmaster for the Yakima Symphony Orchestra and artistic director of the Mid-Columbia Mastersingers, Justin Raffa relocated to the Tri-Cities in August 2008 from Tucson, where he received a Master of Music degree in choral conducting from the University of Arizona. Since his arrival in central Washington, Justin has endeavored to build increased collaboration within the local performing arts community. In addition to his current choral leadership roles, Justin served for five years as orchestra manager of the Mid-Columbia Symphony and chorusmaster of the Oregon East Symphony in Pendleton. Justin has also served as an actor, music director and board member with Mid-Columbia Musical Theatre, music director with Columbia Basin College Summer Showcase productions, and music director at All Saints Episcopal Church in Richland. Additionally, Justin has served as an adjudicator for local festivals and competitions for local music and theatre education associations. Justin currently serves the local board of the American Choral Directors Association as Repertoire & Standards Chair for Community Choirs in Washington State. Justin is a passionate advocate for the arts in the community, and the City of Richland Arts Commission honored him with its 2011 award for Outstanding Individual Contribution to the Arts.

Originally from South Jersey, Justin is a graduate of Westminster Choir College of Rider University in Princeton, where he received a BM in music education with a vocal concentration, having studied conducting and group vocal technique with James Jordan. Justin has sung as part of the Berkshire Choral Festival, Spoleto Festival USA, Voces Novae et Antiquae, the Tucson Symphony Orchestra Chorus, the Berwick Chorus of the Oregon Bach Festival, and he continues to perform as a founding member of the Tucson Chamber Artists. Currently, Justin sings with Male Ensemble Northwest and Chor Anno, two regional ensembles made up of professional choral musicians in the Pacific Northwest. Most recently, Justin was appointed by Governor Jay Inslee to serve on the Washington State Arts Commission. Justin lives with his partner Molly Holleran, singer and voice teacher extraordinaire, and their long-haired dachshund Coda.

Naomi Ruiz, soprano

Praised for having a “rich soprano that holds stunning power and tender softness,” Naomi Ruiz engages audiences with her compelling and sincere stage presence. Recently, Ms. Ruiz made an important role debut as Cio-Cio-San in Madama Butterfly with Tacoma Opera. In demand as an interpreter of Puccini, she has enjoyed performing the roles of Musetta in La bohème with Minnesota Opera, Mimi in La bohème with the Janiec Opera Company and Opera Santa Barbara, Liu in Turandot with Toledo Opera and Lauretta in Gianni Schicchi with Des Moines Metro Opera. Naomi’s diverse repertoire encompasses such roles as Fiordiligi in Così fan tutte, Pamina in Die Zauberflöte, Antonia in Bolcom’s A Wedding, Leïla in The Pearl Fishers, the title role in La Wally, and Marguerite in Faust. A testament to her versatility and flexibility, Naomi performed the role of Atalanta in Xerxes. Other noteworthy engagements include appearances with Michigan Opera Theatre, Toledo Opera, Mobile Opera and the Verdi Opera Theatre of Michigan. www.naomiisabelruiz.com

Nichola Hill, alto

Nichola was born in England and moved to the United States in fourth grade. She completed her bachelor’s degree in vocal music and a master’s degree in opera theatre at Oberlin Conservatory. Her education continued at the Cincinnati Conservatory of Music artist diploma program. Later, she attended the University of Washington, where she completed her music education certification while enhancing her knowledge of world music. In 2009, she received her national board teaching certification. Nichola performs with Canticus under the direction of Dr. Scott Peterson. Recently Nichola married her best friend James and was blessed with two new children. Nichola currently teaches music at Robertson Elementary School in Yakima.
Jason Wickson, tenor

Possessing a voice that is being recognized for its vast power and beauty, youthful dramatic tenor Jason Wickson is emerging as one of the next leading tenors in the U.S. Seamlessly transitioning from Puccini to Verdi to Wagner, Mr. Wickson garnered critical acclaim in recent role débuts: Dick Johnson in La fanciulla del West with Mobile Opera, which he also covered at the Castleton Festival; Macduff in Verdi’s Macbeth with Opera Delaware; Calaf in Turandot with Shreveport Opera; Pollione in Norma with Baltimore Concert Opera; Erik in Der fliegende Holländer with the Princeton Festival; and Canio in Pagliacci with Festival lyrique international de Belle-Ile en Mer in France. In addition, he performed Don José in Carmen with Piedmont Opera, as tenor soloist in Stravinsky’s Les Noces with the Great Lakes Chamber Music Festival, and returned to the Michigan Opera Theatre as the Florestan in Fidelio. Other notable roles include Cavaradossi in Tosca, Pinkerton in Madama Butterfly, the title role in Peter Grimes, Des Grieux in Manon Lescaut, and Riccardo in Un ballo in maschera. On the concert stage, Wickson has performed as the tenor soloist in Verdi’s Requiem, Beethoven’s Ninth Symphony, Handel’s Messiah, Orff’s Carmina Burana, Mozart’s Requiem, and Puccini’s Messa di Gloria. In addition, he was a soloist with the Detroit Symphony Orchestra, Winter Opera Saint Louis and the Windsor Symphony Orchestra. www.jasonwickson.com

Steven Slusher, bass

Steven Slusher has conducted throughout the United States from the Crystal Cathedral in California to Riverside Church in New York City. He has performed in many musicals, opera productions and orchestral works including Sondheim’s A Little Night Music, Mozart’s The Impresario, Beethoven’s Ninth Symphony, and Faure’s Requiem with the Yakima Symphony Chorus. Mr. Slusher is the past assistant director and soloist of the Bach Society of St. Louis and a principal singer and soloist for the St. Louis Symphony. He was on the music faculty at Lindenwood University in St. Charles, Missouri for seven years teaching choir, choral arranging, private voice, opera workshop, vocal pedagogy and vocal literature. He also assisted with the marching band and concert band. Mr. Slusher served as the director of music at Trinity Episcopal Church in St. Louis and, most recently, director of choirs at Toppenish High School. Mr. Slusher is the assistant chorusmaster of the Yakima Symphony Chorus, the director of choral/vocal activities at Yakima Valley College and an active adjudicator.

Program Notes

We begin in the classical music capital of the world, Vienna, with The Austrian Empire, featuring the music of Mozart, Schubert and Brahms, all of whom were either born in or ended up in Vienna.

Wolfgang Amadeus Mozart
(January 27, 1756-December 5, 1791)
Symphony No. 35 in D major, K. 385 “Haffner”
(1782/3)

1782 was a big year for Mozart. It was his first year in Vienna trying to make a living as a freelance musician by teaching and publishing, composing on individual commissions and performing at patron’s houses or in public. For independent composers (i.e., not affiliated with a particular court), the most fruitful type of “benefit” concert included a mix of orchestral works with an occasional chamber work. Mozart’s ability to crank out orchestral music gave him a good chance of “making it” in Vienna.

Symphony No. 35 began its life as a serenade, a lighter work for less formal occasions. In 1782, when Sigmund Haffner, a boyhood friend, was to be honored by the city for his generosity, Leopold Mozart who was still in Salzburg requested a tribute piece from his son. The result was a lighter work that had five movements and a separate march (K. 408/2). Six months later, Wolfgang retrieved the score and revised the work to a four-movement scheme, and Symphony No. 35 was officially premiered in Vienna on March 29, 1783.

Mozart’s correspondence with his father reveals that he was quite delighted with the piece in its original and revised forms. The first movement, Mozart wrote, should be played with “great fire,” and the opening fanfare-like chords set an energetic mood. The flashy melody carried primarily by the violins keeps the movement moving forward, and there are several surprising cadences—cadenzas that seem to set up contrasts are followed instead by more of the same materials. The same is true in the second movement, where a light, tuneful opening melody turns out to be the only theme, with sections of textural variety between statements of it. The third movement is a classic minuet, straight-ahead and symmetrical. Mozart wrote that the final movement should be played as fast as possible, which makes for an exciting finish. As a result, the piece is easily seen in its original light, that of a serenade. With minimal development and simple, tuneful melodies, the lightness and obvious good humor of the “Haffner” Symphony make it a wonderful concert opener.
Franz Peter Schubert  
(January 31, 1797-November 19, 1828)  
*Magnificat in D major, D.486*  
(1816)

Franz Schubert is one of very few “Viennese” composers actually born in Vienna. He showed early musical talent, playing viola in the family string quartet. The most important event in his musical life was his acceptance as a choirboy at the imperial chapel in 1808, where he received excellent formal training and exposure to works by Haydn, Mozart and Beethoven. He began composing by age twelve. In his short life, he wrote over 1500 pieces in all genres, and he is best known for his art songs (*Lieder*). During his life, most of his music remained unknown until Schumann, Mendelssohn and others began spreading the word after his death. By the turn of the twentieth century, Schubert’s music was recognized as some of the finest of its time. Stylistically, his music is a worthy immediate successor to that of Beethoven in the expansion of forms and a knack for creating long, beautiful melodies, serving as a bridge to the music of Schumann and beyond.

Schubert apparently attended mass regularly and composed church music from age fifteen. He wrote the first four of his six completed masses between 1814 and 1816, probably in response to requests from the Lichtental church, his local parish. Schubert wrote the *Magnificat in D major* over a period of ten days in September, 1816. The text is a shortened version of the traditional Magnificat text. According to the Gospel of Luke, Mary, while pregnant with Jesus, visited her cousin Elisabeth, who was pregnant with John the Baptist. In response to Elisabeth’s salutation (*Ave Maria*), she spoke the words of the *Magnificat*. The *Magnificat* is the canticle sung at Vespers in the Roman Catholic tradition.

Schubert’s work is cast in three movements. The first, Magnificat, contains both a forceful chorale-like theme and a contrasting fugal section. The tender, lyrical second movement is scored for solo quartet, woodwinds, and strings. The final movement is set for full choir and orchestra with three contrasting sections: one hymn-like, one polyphonic, and one lyrical.

Johannes Brahms  
(May 7, 1833–April 3, 1897)  
*Symphony No. 2 in D major, op. 73*  
(1877)

Johannes Brahms was critical of his own music from a young age. This appears to be in part a healthy desire for quality control, as well as an indication of his awareness of his capabilities. He approached orchestral music cautiously; perhaps it was his self-critical nature, but it could also have been the daunting image of what a symphony represented, thanks to the huge shadow cast by Beethoven. Still, in his twenties, Brahms composed a few pieces for orchestra; but they seem more like test pieces, especially when compared to the symphonies that would appear twenty years later. Brahms’s symphonies are some of the most popular in contemporary symphonic repertoire—well-crafted, easy to follow, yet complex enough to find new things at each hearing. In their time, they were both retrospective and progressive, with clear influences from Beethoven yet forward-looking in process and expression.

Symphony No. 2 was composed in 1877 during a summer vacation in Pörtschach am Wörthersee, in the Austrian province of Carinthia. Quite different from the stormy character of his first symphony, the cheery, pastoral mood of the symphony suggests it was a pleasant vacation. It was premiered in Vienna on December 30, 1877, by the Vienna Philharmonic conducted by Hans Richter, and it was an immediate success. The first movement sets the pastoral mood, gradually unfolding in a pleasant, unhurried way. Three motives are used, the first in the cellos and basses, the second in the horns and the third in the winds. All three are introduced in the opening measures and developed throughout the movement. A soaring violin melody serves as a beautiful contrast that is passed around among the sections, but the three motives remain the unifying musical materials through a development section and the recapitulation. The movement ends in very good humor, fading into the distance.

The second movement begins seriously but gradually settles into a lovely lyrical mood that is passionate yet mature—a pleasant walk with a loved one that is not without an occasional stormy moment, but something more than a simple love song. The pastoral character returns in the third movement with a graceful, lilting melody featuring the oboe. The contrasting material resembles a folk dance. The two sections alternate throughout the movement, ending gracefully. The fourth movement begins with a sort of ruminating figure in the strings, leading to an unexpected explosion of the whole orchestra. Once that excitement runs its course, a new melody is introduced that sets the movement on a determined path. Brahms explores all three ideas, and then brings the entire work to a triumphant close.

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**YAKIMA SYMPHONY CHORUS**

The Yakima Symphony Chorus rehearses on Monday evenings from 7:00-9:15 at St. Paul Cathedral on 12th Avenue. If you enjoy singing, whether with or without formal vocal training, we encourage you to attend a rehearsal – guests and prospective members are welcome to attend and participate.

Contact Justin Raffa, choruscmastrer, at choruscmastr@ysomusic.org, or just show up and introduce yourself. Chorus members have the flexibility to sing every choral concert in our season, or to choose specific projects that fit their schedules during the year. It’s an experience not to be missed!
The Yakima Symphony Orchestra and Mariachi Champaña Nevin
September 16, 2017 at the Capitol Theatre
Photos by Gary Miller

The Yakima Valley Classical Series

The Austrian Empire
October 7, 2017 • 7:30pm
Yakima Symphony Chorus; Justin Raffa, chorusmaster
Naomi Ruiz, soprano; Nichola Hill, alto
Jason Wickson, tenor; Steven Slusher, bass

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
Jerry O’Sullivan, uilleann pipes

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

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

Holiday Pops Spectacular
December 2 or December 3, 2017 • 4:00pm matinee
Yakima Symphony Chorus; Justin Raffa, chorusmaster
Yakima Children's Choir;
Anne Chapman & Nichola Hill, directors
An annual holiday tradition!

The Magical Music of Harry Potter
February 24, 2018 • 7:30pm
Enchanting themes from all eight of the Harry Potter films.

Classical Night Fever
April 28, 2018 • 7:30pm
Motor Booty Affair, the “ultimate disco tribute band!”

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.