Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday March 17th, Saint Patrick’s Day, we will continue the Rosemary A. C. Gottlieb 2017-18 Season, *A Musical Voyage Around the World*, with a **Celtic Celebration**. This program consists of two monumental pieces: Mendelssohn’s Symphony No. 3, the “Scottish,” and living Irish composer Shaun Davey’s *The Brendan Voyage*.

Felix Mendelssohn was a world traveler, and several of his compositions were inspired by his travels. His “Italian” symphony, “Scottish” symphony and *The Hebrides* Overture are among the most famous such works. While on a walking tour of Scotland in 1829, the composer visited the ruins of Holyrood Castle in Edinburgh and it was there that he was inspired to write the music that would become the basis for his “Scottish” symphony. The completed work includes allusions to the majestic castle as well as to lush landscape, misty weather and Scottish folk music—specifically with a characteristic rhythm called the ‘Scotch Snap’, a ‘short-long’ figure. This piece is a staple of the orchestral literature and, because of its difficulty for certain instruments such as clarinet and oboe, it often shows up on professional audition lists for those instruments.

There is an Irish legend that purports that, in the sixth century, a monk known as Saint Brendan or “Brendan the Voyager” sailed from Ireland to the Americas in a leather boat and thus discovered America 900 years before Columbus. There exist details about the construction of the boat as well as the exact route from Ireland to Newfoundland. To date, none of this has been proven. However, in 1976-77, British explorer Tim Severin recreated Brendan’s boat using traditional materials and tools, and he recreated the voyage following the route that Brendan was said to have taken, proving at the very least that Saint Brendan’s voyage was possible. In 1980, Irish composer Shaun Davey wrote an epic, emotional and colorful work combining full symphony orchestra and uilleann pipes (an Irish version of bagpipes) that musically depicts the Brendan voyage. This year, it is the Yakima Symphony Orchestra’s ode to Saint Patrick’s Day. For this performance, we have enlisted the talents of Jerry O’Sullivan, an acclaimed master of both the Irish uilleann pipes and the Scottish Highland bagpipes, who has been featured on the soundtracks of such films as *Braveheart* and *Far and Away*.

We look forward to seeing you on March 17th at the Capitol Theatre for a **Celtic Celebration**!

Sincerely,

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

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**THE YAKIMA VALLEY CLASSICAL SERIES**

**Celtic Celebration**
Saturday, March 17, 2018
7:30pm

**RAISE THE BATON**

Gala Fundraiser
Friday, April 13, 2018 • 5:30pm
The 4th Street Theatre

**CAPITOL THEATRE YAKIMA**

**TICKETS: (509) 853-ARTS (2787)**
For online purchases, link via www.ysomusic.org

Stay in touch for concert and other information. ysomusic.org
From the Executive Director

Among the many faces in the audience at last month’s sold-out performance of The Magical Music of Harry Potter were more than a dozen young artists whose Harry Potter-inspired art provided a compelling visual counterpoint to the music, joined their more visible (and audible) storytelling colleagues, Elise Klepach, Liam Klepach and Sophie Iverson. Their enthusiasm for their subject matter was infectious, and their willingness to share their talents was much appreciated. Many thanks to our young collaborators—keep up the good work!

In a recent column for the Yakima Herald-Republic’s Thursday ‘Scene’ section, I announced some new additions to our orchestra roster: Allion Salvador, assistant concertmaster; Mika Hood, cellist; and Dexter Stevens, clarinet/bass clarinet. We can now announce the appointment of another new member, Logan Esterling, who has been selected to fill our oboe/English horn chair after several months playing for us as a substitute musician. There has been one other change to our roster in recent months that is not so obvious: an audition was held for a newly established position of assistant principal cello, and this was filled by none other than Denika Kleinmann, who has occupied that same second seat (as a section player, without the title) for several years. Congratulations and welcome to all of them!

As if the music alone weren’t enough to get excited about our next concert, the evening of March 17th also will mark the official announcement of our 2018-19 season. We will offer the opportunity to renew or purchase new subscriptions at intermission and after the concert, with (as always) the chance to win a Fabulous Prize (!) if you subscribe that night. For our Pops Series audience, we will have a similar opportunity at the Classical Night Fever concert in late April.

See you at the Symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra

The Magical Music of Harry Potter Artists

Caden Casteel
Nick Gambito
Amelia Garriques
Annie Rose Gatton
Aarya Kunhiraman
Maggie Lee
Harshetha Mandava
Aiden McDonald
Evanny Quezada
Sally Rose
Cole Veselka
Brooklyn Wade
Faith Way
Lily Winterfeld
Charlotte Wyckoff
Grace Wyckoff

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Celebrating 24 years of volunteer and financial support to Yakima Valley organizations who share our commitment to making the Yakima Valley a better place to live and work.

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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!
- **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!

Auditions for the 2018-19 youth symphony orchestra season will occur at the end of April and early May. For information and/or to request an audition, send an email to us at yyso.yes@gmail.com or call (509) 248-1414. Tell us: the name of the student musician, the instrument s/he plays, the musician’s grade in school NEXT year, how long the musician has played the instrument and where the musician will attend school NEXT school year.

**Yakima Symphony Chorus (YSC)**
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus is still open to new members (especially men!) for Prokofiev’s *Alexander Nevsky* in mid-May. Guests are welcome to attend and participate in any 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)**
Jennifer Moultine, Philharmonia Site Director and YSO Teaching Artist

A main goal of YAMA is to create a supportive culture among students while they strive for musical excellence. In a recent workshop, Philharmonia students began to practice a communication technique called “Three Levels of Listening” and to explore the importance of empathy in musicianship. YAMA’s younger students are currently engaged in the first ever “YAMA Olympics,” a fun competition reinforcing the social and behavioral expectations of each student.

Of course, music continues to be the medium through which these young people share their many gifts and talents. Please consider joining us for any of our upcoming free events:
- **Wednesday, March 7th @ 7:00pm**, CWU Concert Hall, Ellensburg: Preludio and Chamber Orchestras Collaborative Performance with the CWU Percussion Ensemble
- **Saturday, March 17th @ 1:00pm**, Museum of Popular Culture Sky Church, Seattle: Philharmonia Performance
- **Sunday, March 25th @ 6:00pm**, Englewood Christian Church, Yakima: Preludio and Chamber Orchestras perform for UpBeats Series

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**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!

March 7:
Rebecca Stamm
YSO violinist, violin

April 4 TBD

May 2:
Vanessa Moss, violin
Beethoven Bear and Berlioz Bear preparing to journey to “Meet the Orchestra.”

**Canticus: The Romantics with the Yakima Symphony Chorus**

*Saturday, March 3 • 7:30pm*
*The Seasons Performance Hall*

Canticus Vocal Ensemble joins with the Yakima Symphony Chorus to present music of the Romantic 19th Century era. Under the leadership of Justin Raffa and Scott Peterson, the two choruses each will perform pieces by Brahms, Bruckner, Faure and Gilbert and Sullivan; they will combine for pieces by Wagner and Beethoven to conclude the concert.

**Admission:**
$15 balcony, all ages
$20 general admission, 21 and over

[Tickets via www.brownpapertickets.com](http://www.brownpapertickets.com)

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**Downtown Artwalk**
March 22, 2018 • 5:30-7:30pm
Galleries open special evening hours

- Gilbert Cellars / Art by David Johansson
- Hotel Maison / Art by Bill Brennen, W D Frank and Albert Van Troba
- Yakima Maker Space / Art by Jen Borst – *The View From Here*
- Larson @ The Seasons / (group exhibition) *The Artist Within: A Different View of Dementia*
- Essencia Artisan Bakery / (group exhibition) *Voyage of the Monarchs*

♥️ 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.
Jerry O’Sullivan

Jerry O’Sullivan has been widely hailed as America’s premier uilleann piper. His reputation for technical and melodic mastery of the instrument, an Irish bagpipe known for its subtlety and expression, is unsurpassed in the United States and is demanding considerable attention overseas. Jerry is also widely recorded on the tin whistle, the low whistle, the Highland Pipes and the Scottish smallpipes.

Jerry has appeared on more than ninety albums and has performed or recorded with artists such as The Boston Pops, Don Henley, Paul Winter, James Galway, Dolly Parton, The Colorado Symphony Orchestra, The Nashville Symphony Orchestra, Eileen Ivers and many others. He was a featured soloist on Paul Winter’s GRAMMY-winning album, Celtic Solstice (Living Music, 1999). His first two solo albums, The Gift (Shanachie, 1998), and The Invasion (Green Linnet, 1987) have both received critical acclaim, quickly finding their way to the top of a number of “best albums of the year” lists.

Jerry’s solo album, O’Sullivan Meets O’Farrell, features music from the 200-year-old O’Farrell tutor and tune collections, followed recently by the much-anticipated O’Sullivan Meets O’Farrell (Volume II). Jerry also has recorded a number of film soundtracks including From Shore to Shore, The Long Journey Home, Far and Away, Africans in America, and Out of Ireland, and he has appeared on numerous television commercials.

Jerry has toured extensively in the United States and Europe and has even played as far afield as Japan and Israel. He has been a featured performer and instructor in numerous folk festivals, including: the Smithsonian Folklife Festival, the Catskills Irish Arts Week in East Durham, Boston’s Gaelic Roots Festival, the Philadelphia Folk Festival, the National Council for Traditional Arts National Folk Festival, and the Swannanoa Gathering in Asheville, North Carolina. He has performed at such reputable venues as New York’s Lincoln Center, St. Patrick’s Cathedral, and on the mall in Washington D.C. His symphonic concerts have included selections from John Williams’s Far and Away (performed and recorded with the Boston Pops), “O’Sullivan’s March” from Rob Roy, the Main Title Theme from Braveheart (both performed and recorded with the Boston Pops), Patrick Cassidy’s The Famine Symphony, Paul Winter’s Pipes Peace (performed with the Colorado Symphony Orchestra), and excerpts from Titanic (performed with the Nashville Symphony Orchestra). In 2007 he was honored to participate in the Dedication of the new Na Piobairi Uilleann (NPU) headquarters in Dublin. More recently he was a guest performer at the 2009 William Kennedy Music Festival in Armagh and was invited to participate at the 2010 Annual Willy Clancy Summer School in Miltown-Malbay, Ireland. Following that, he was invited back as a guest instructor and performer at the Celtic Irish Arts Week in East Durham, New York.

Born in New York City to an Irish-American mother and a father from Dublin, Ireland, Jerry first learned to play the Scottish highland pipes. During summer visits to family in Dublin, he learned the uilleann pipes from listening and asking questions to experienced players such as Peter Carberry, Matt Kiernan, Dan Dowd, Peter McKenna, Fergus Finnegan, Mick O’Brien, Gay McKeon, and others. In New York, uilleann piper Bill Ochs was a major help and inspiration to Jerry.

Jerry O’Sullivan’s mastery of the uilleann pipes, traditional knowledge, versatility and dedication to education have made him an important ambassador of the instrument, maintaining its historic traditions while expanding its range into new genres of music and media.

Program Notes

On St. Patrick’s Day, we present a Celtic Celebration, featuring Mendelssohn’s classic “Scottish” Symphony No. 3, and The Brendan Voyage by living Irish composer Shaun Davey. This epic work for uilleann piper and orchestra retells the ancient legend of sixth-century Saint Brendan’s crossing of the Atlantic to the Americas in a leather boat.

Felix Mendelssohn Bartholdy (February 3, 1809 – November 4, 1847)
Symphony No. 3 in A minor, op. 56 “Scottish” (1842)

A child prodigy on the violin and piano, Mendelssohn was also encouraged to compose, producing his first work for orchestra at age twelve. By age twenty, he had completed many works and begun several others, including his third symphony. Clearly, his orchestral style was influenced by the formal structures used by composers from the previous period, including Mozart, as well as the expressive elements of his immediate musical predecessors, such as Beethoven and Weber. As a result, his music is frequently seen as a result of the past rather than something “innovative.” At closer inspection, however, there are some forward-looking aspects to his music—the technical aspects show a marvelous ingenuity for combining elegant melodies with finely-crafted orchestration that represents the heart of mainstream Romanticism, and his programmatic impulses in overtures and other instrumental music clearly anticipate the future.

Mendelssohn’s Symphony No. 3 was begun in 1829, inspired by a trip to Edinburgh, Scotland, one of many he made to the British Isles, but it remained unfinished until 1842. This same trip also inspired the Hebrides concert overture. At the time, Mendelssohn was based in Leipzig, serving as a music coordinator for the city. He was in demand as a conductor and performer, and he organized concerts to promote the
music of friends and colleagues, as well as music of the past by Bach, Mozart, Haydn and others. Later, he was hired to a similar position in Berlin and organized several concerts. It was in Berlin that he finished his third symphony, though it was premiered in Leipzig by the Gewandhaus orchestra on March 3, 1842.

Symphony No. 3 was actually the last symphony Mendelssohn completed. Regarding his trip and its influence on this piece, he wrote about a visit to the ruins of Holyrood, the official residence of the British monarch in Scotland:

We went, in the deep twilight, to the Palace of Holyrood, where Queen Mary lived and loved. There's a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio, drew him out. Three chambers away is a small corner where they killed him. Everything around is broken and moldering, and the bright sky shines in. I believe I found today in the old chapel the beginning of my Scottish Symphony.

During this visit, he also attended a bagpipe competition, which seemed to have an impact on some of the folk-sounding melodies in the symphony. Still, he left no descriptive program for the symphony beyond the quote above. The first movement begins with a somber melody that sets a serious mood. One can almost imagine a nostalgic singer remembering a lost love. The same melody is recast and elaborated in a faster, more urgent version that continues to build in sound and intensity until it finally peaks and releases to a softer but no less intense section. The development section is a stormy one, with waves of sound crashing and many sudden contrasts. A recapitulation of the opening themes brings the movement to a gentle but somewhat unsettled close.

The second movement begins quietly with fast figures in the strings reminiscent of the overture to the composer's Midsummer Night's Dream. The agitation continues throughout the movement, with each section taking a turn at carrying the energy forward, almost breathlessly, in what becomes very much like a folk dance. There are several fanfare-like moments for the brass, but the movement comes to a soft, gentle close. The third movement is slow and sentimental, with lovely long melodies. The feeling is one of longing and passion, with several peaks and valleys, but the eventual ending is very satisfying. The fourth movement was originally marked Allegro guerriero, suggesting a battle or at least some struggle, and this feeling is present right from the start (later, it was changed to Allegro vivacissimo). There seem to be a variety of attacks and responses, and, just when the different ways of expressing the conflict seem exhausted, the composer introduces a stately theme reminiscent of a slow yet triumphant jig, lending a truly “Scottish” flavor to a celebratory ending.

Usuallu, Mendelssohn indicated that the movements should be performed without break, and the sense of growth and connection between the movements certainly supports this choice in performance, even if the range of emotional contrast makes that choice more complicated for musical pacing and cohesion. The assigning of “Scottish” to this particular work is a little hazy. Though the connection between the piece and the trip that inspired it was well known, the actual adding of “Scottish” to its title apparently took place after the composer's death.

Mendelssohn was a very famous figure throughout Europe at the time of his untimely death. His passing was mourned internationally and his life remembered with increasing sentimentality. His reputation had high points and low points, especially as tastes changed. In the end, he is seen a talent comparable to Mozart, particularly since their styles share many characteristics.

Shaun Davey
(b. January 18, 1948)
The Brendan Voyage
(1980)

Shaun Davey was born in Belfast, Northern Ireland. According to his website (www.shaundavey.com), he was “originally trained at Trinity College, Dublin, and The Courtauld Institute as an art historian. He has worked as a full-time professional composer since 1977. In Ireland, his often large-scale, melodic, narrative compositions have been recognized as a bridge between Irish traditional music and orchestral traditions.... His suite for the Dublin Special Olympics was performed before an audience of 80,000 and his setting of St Patricks’ prayer The Deers Cry was performed at the recent inauguration of the Irish President.” Davey has composed many scores for theatrical productions on both sides of the Atlantic, receiving numerous awards for his work with the Royal Shakespeare Company, as well as on and off Broadway. He has also received recognition for his television and film scores.

Davey’s concert work began with an ambitious pairing of the Irish uilleann pipes and a symphony orchestra to tell the story of a medieval leather boat crossing the Atlantic (The Brendan Voyage), and he has continued to use the combination in a variety of other works. According to the composer, The Brendan Voyage depicts the journey taken by explorer Tim Severin, in 1978, from Ireland across the Atlantic to Newfoundland in a leather currach. Severin’s journey was a recreation of the one allegedly made by Saint Brendan. The style is similar to that of film composer John Williams. The work uses the traditional uilleann pipes to represent the small currach, while the rest of the orchestra represents the conditions, islands, and wildlife encountered by the boat.

The Brendan Voyage Suite is regarded in Ireland as a groundbreaking crossover work of cultural significance.
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.