Dear Friends and Supporters of the Yakima Symphony Orchestra:

The Rosemary A.C. Gottlieb 2018-19 Season has begun! The theme for this season is Heroes! Each of the six concerts on our Yakima Valley Classical Series will feature music inspired by heroes of one form or another. We'll have Musical Heroes, National Heroes, Heroes from Olden Times, Knights in Shining Armor and more. Our first Classical Series concert will take place on October 13th and is entitled The Eroica. The featured work of the evening is Beethoven's Eroica (Heroic) Symphony. Originally dedicated to Napoleon, Beethoven withdrew the dedication after the French general declared himself emperor. Nonetheless, the piece is filled with energy and enthusiasm as well beauty and lyricism. From a historical perspective, this symphony is considered revolutionary (like many of Beethoven's works). The sheer length alone, 47 minutes, was unheard of at the time. Contributing to the great length is the fact that when Beethoven gets to the coda (the final section) of the first movement, instead of bringing the movement to a conclusion, he launches into an extended new development of its themes! While beloved by concertgoers today, the piece confounded listeners during Beethoven's time. The concert will also feature two heroes of the Yakima Symphony Orchestra: Principal Flute Hal Ott and Principal Harp Jill Whitman will perform Mozart's Double Concerto for Flute and Harp. Opening the concert, and completing a Beethoven-Mozart-Beethoven sandwich, will be another of Beethoven's heroic works, the Egmont Overture. Egmont was a Flemish hero who led his troops against occupying Spain and the music reflects his trials, tribulations and triumphs.

The next concert on the Gilbert Orchards Pops Series will be Heroes and Hobgoblins on October 27th. The program will include such colorful characters as Peter Pan, Baba Yaga, Pirates of the Caribbean, and Beauty and the Beast. Featuring the Yakima Symphony Chorus, the program also includes music from the epic battle between Anakin Skywalker and Obi-Wan Kenobi from Star Wars Episode III: Revenge of the Sith. As you could probably have guessed, the orchestra will not be wearing their typical black concert attire for this one. Rather, we will all be in costumes of our favorite heroes and/or Halloween characters and we encourage you to do the same! Bring your kids, grandkids and anyone else who you think might enjoy this fun-filled, thrilling program.

We look forward to seeing you at the Capitol Theatre on October 13th for The Eroica and on October 27th for Heroes and Hobgoblins!

Sincerely,

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

First, a bit of ‘housekeeping’ for those of you who were caught off guard in the last two seasons by the afternoon start time of our Halloween-themed matinee concert, *Halloween Spooktacular*: please take note that this year’s *Heroes and Hobgoblins* Pops Series concert on October 27th has returned to a more traditional 7:30pm evening start time.

Next, you may already have seen information about our upcoming collaboration with the Cowiche Canyon Conservancy and many others, beginning with a children’s art project in January and concluding with our final concert in May, *A Hero’s Life*. This project focuses on some small but indispensable heroes of our local ecology and economy: pollinators. A series of events for all ages will include art exhibitions, informative and interactive talks and other activities celebrating bees, butterflies, birds, and other agents for pollination. What you may not have noticed is the final artistic flourish on last season’s collaboration celebrating *The Voyage of the Monarch*. The City of Yakima has been gradually replacing signal control boxes at various intersections around town, and with the guidance of the city’s Arts Commission they have been wrapping the new boxes with art created by local artists and images reflecting Yakima’s history. At the corner of South 3rd Avenue and West Viola Avenue is one of the more recent installations, featuring *Monarch Flurry* by Barbara Smith Gilbert, one of the works from last winter’s monarch butterfly art exhibition at Essencia Artisan Bakery. Kudos to Barb, and to the city for their efforts to enliven our everyday environment with eye-catching art! In a similar vein, YSO will add some musical creativity to the Chalk Art Festival sponsored by the Downtown Association of Yakima on October 13th (prior to our *Eroica* concert), which this year has a Superhero theme.

Finally, if you have called or visited the YSO office over the past several months, you may have met Lisa McGraw, who has been with us since May on a temporary assignment answering phones and helping with subscription orders and ticket distribution. We are delighted to share the news that Lisa has now assumed a more permanent role as YSO’s new Patron Relations Coordinator, from which she will assist Patron Relations Manager Kerrie Bigham in all aspects of subscription management and will support development and some administrative functions as well. You are also likely to find her at the YSO information cart just inside the front door of the theater on concert nights—please say hello!

See you at the symphony...

David Rogers, Executive Director
Yakima Symphony Orchestra
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 3
Christy Baisinger, cello

November 7
Rebecca Stamm, violin

“Meet the Orchestra,” with special guest Danene Knudsen, pianist, was featured in the YSO’s Yakima Herald-Republic SCENE column, forte, on August 9th.

CALL TO ARTISTS

Pollinators: A Hero’s Life is a collaboration of the Yakima Symphony Orchestra, Cowiche Canyon Conservancy and friends, celebrating the heroic lives of pollinators. We are soliciting images of pollinators for a three-month art exhibit at Essencia Artisan Bakery and Gilbert Cellars Gallery. Entries are due January 15, 2019. For information and a prospectus, visit www.ysomusic.org and click on the COLLABORATIONS tab.

First Friday Brown Bag Concert Series | 2018-19
Presented by Anne Schilperoort, YSO Principal Keyboard
12:00noon @ The Seasons Performance Hall

October 5:
Joseph Brooks Jazz Quartet

November 2:
“Extraordinary Renditions,” a potpourri of jazz, blues, ragtime, show tunes and classical featuring Patrick Moss and Kristi Hunker

December 7:
CWU Horns in the Round with Jeff Snedeker, YSO Principal Horn; Christmas Selections

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.

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 53rd season!

• December 1, Saturday, 11:00am at the Yakima Valley Museum: Holiday Performance @ the Yakima Valley Museum Holiday Open House FREE!
• December 9, Sunday, 3:00pm at the Capitol Theatre: Winter Concert – FREE!
• February 24, Sunday at 3:00pm at the Capitol Theatre: KinderKoncert – FREE!
• April 14, Sunday at 3:00pm at the Capitol Theatre: Spring Concert FREE!

Please check our website for updates on performances, our fundraisers, auditions and enrollment.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus is busy working on music for Heroes and Hobgoblins. We will have 54 singers for this project. We are always looking for new singers; the first rehearsal for our next project, the Holiday Pops Spectacular, will be Monday, October 22nd. We meet every Monday night in the chapel at St. Paul Cathedral in Yakima from 7:00-9:15pm.

Contact Chorusmaster Justin Raffa at chorusmaster@ysomusic.org if you are interested to visit or join.

Yakima Music en Acción (YAMA)
Jennifer Moultine, YSO Teaching Artist

YAMA has just hired four new Teaching Artists: Aaron Hirsch will conduct the Philharmonia Orchestra at Davis High School; Joe Sawyer will work with cellists two days a week at Garfield; and Kathryn Kibota and Hildi Neff will be bringing more singing to all YAMA musicians across both sites. We have also hired a new Program Coordinator, Joseph Zambrano, who will be responsible for student records, family communications and many other things.

YAMA Philharmonia starts up officially on September 24th.

New YAMA students will begin at Garfield on Monday, October 8th, and all YAMA students will be back in full force beginning Monday, October 8th.

If you have any questions about YAMA or would like to visit sometime, contact: Jen Moultine for Philharmonia (jen@yamamusica.org) or Alex Pualani for Garfield (alex@yamamusica.org)

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Hal Ott

Dr. Hal Ott is professor of flute at Central Washington University, where he was honored with the title of Distinguished Professor. He currently serves as principal flute with both the Yakima Symphony Orchestra and the Malibu Coast Chamber Orchestra. Dr. Ott earned a Bachelor of Music Education (summa cum laude) from Bradley University, a Master of Music from the University of Illinois and a Doctor of Music from the Florida State University. His teachers include Charles Delaney, Alexander Murray and Nancy Neidlinger-Gillett.

Dr. Ott has presented clinics, adjudicated and performed in recital and as a concerto soloist on both the flute and baroque flute throughout the United States, Europe and the Peoples' Republic of China. He was a finalist in the Erwin Bodkey Early Music Competition in Boston, a winner of the National Flute Association Professional Performers' Competition, and he served as program chair for the NFA, creating an exciting five-day convention in Dallas for six thousand NFA members.

Dr. Ott is an author of the widely used pedagogical textbook, Teaching Woodwinds, published by G. Schirmer, and he also has written numerous articles for Flute Talk Magazine and The National Flutist Quarterly. He has seven CDs; one (Chamber Works by Maria Newman) received a 2010 Pulitzer Prize nomination by National Public Radio's Record Shelf commentator and critic, Jim Svejda. In the summer of 2016, Todd Gorman of the American Record Guide wrote that "Hal Ott plays with a full, rich, almost trumpet-like sound in the low register and appears as a brilliant silver light in the high range."

Hal Ott resides in Ellensburg with his wife, Gay, director of choral activities at Ellensburg High school. He and Gay have four children, one of whom is a teacher in the Wahluke School District, one who proudly serves in the United States Marine Corps, twins that are headed to college, and a son-in-law who is the campaign manager for Congressman Dan Newhouse.

Jill Whitman

Jill Whitman received bachelor's degrees in both harp performance and German language from the University of Washington, studying with Pamela Vokolek and Lynne Wainwright Palmer. After completing her master's degree at Western Washington University in 1985, she toured for more than fifteen years for the Community Concerts division of Columbia Artists throughout Canada with the trio Harps International and Winterharp. She won the American Harp Society Concert Artist competition in 1992, and she has also performed concerts in Germany, Austria, New Zealand, Norway and Chile. She currently serves as principal harp with the Bellingham and Yakima Symphonies, and she has performed with the Seattle and Spokane Symphonies, Seattle Opera and Pacific Northwest Ballet. Jill is professor of harp at Western Washington University. She is one of the pioneering teachers and clinicians of the Suzuki method for the harp, and her students have been featured in several World Harp Congresses across the globe. In addition, she is an avid arranger of Celtic music and carols and directs the chamber ensemble "NOEL," featured in holiday performances in the Northwest. Jill and her husband Mitch enjoy traveling and culinary adventures and have two lovely daughters who play the harp, viola and bass.

Program Notes

Our Heroic season begins with two works by Beethoven, each initially dedicated to historic heroes: Egmont, whom Beethoven admired, and Napoleon, who inspired and then disappointed the composer once Napoleon declared himself Emperor. Two heroes of the Yakima Symphony Orchestra, Hal Ott and Jill Whitman, will perform Mozart's Concerto for Flute and Harp.

Ludwig van Beethoven
(December 17, 1770-March 26, 1827)
Egmont Overture, op. 84
(1810)

Napoleon's invasion of Vienna in May 1809 created many problems for the city. After he finally left a few months later, the director of the Hoftheater, Josef Härtele, arranged for a series of revivals of dramas by Schiller and Goethe, and it is no surprise that two plays he chose dealt with the oppression of noble people by a foreign tyrant and their eventual freedom—Schiller's William Tell (1804) and Goethe's Egmont (1788). Härtele asked Beethoven to write the incidental music for Egmont; the music was composed between October 1809 and June 1810 and premiered on June 15, 1810.

The subject of the music and dramatic narrative is the life and heroism of 16th-century Dutch nobleman Lamoral, Count of Egmont (1522–68). Egmont was a loyal subject of Philip II of Spain yet opposed the Spanish repression of the Netherlands. Egmont was captured and executed as a traitor for conspiring against the regime. In the music for Egmont, Beethoven exalts the heroic sacrifice of a man condemned to death for taking a valiant stand against oppression. The incidental music consisted of an overture followed by a sequence of nine pieces for soprano and orchestra. The overture is powerful and expressive, one of the last works of Beethoven's middle “Heroic” period, and one of his most popular concert works.

The overture begins slowly and ominously, letting the listener know that this is serious business. Gradually, things become more restless and a fast section is launched. Beethoven's music reflects the conflict and duality of Egmont's
The mid-1770s saw the maturing of Mozart's musical voice. During this time, he made important progress in refining his formal structures, especially in concertos. In these works, often written with his own performing skills in mind, he took important steps to integrate soloist(s) and orchestra such that concertos became less presentational and more conversational. More sophisticated developments took place in the 1780s, but the works of the previous decade have a freshness and facility that appeal to audiences everywhere.

The Concerto for Flute, Harp, and Orchestra is one of only two true double concertos that he wrote, as well as his only piece of music for the harp. Its unique sounds and appealing tunefulness have made it one of his most popular concertos. Mozart wrote the piece in April 1778, while in Paris. It was commissioned by Adrien-Louis de Bonnieres, Duke of Guînes, a flutist, for himself and his oldest daughter, Marie-Louise-Philippine, a harpist, who was also taking composition lessons from the composer.

The first movement is, as usual, fast and forthright in expression. The orchestra introduces the thematic materials of the movement, and then the soloists elaborate on them individually and together. The flute dominates throughout, while the harp mostly provides timbral contrast, taking an occasional turn in the forefront. After a cadenza for both soloists, the movement ends optimistically. The second movement is slow and lyrical. After a short introduction, the soloists take the simple, lovely melody and develop it through several variations, with occasional interjections from the orchestra. The movement features another cadenza and ends gently with a final statement of the lyrical theme.

The third movement is titled “Rondeau,” which suggests a recurring theme in alternation with contrasting material. The overall musical shape, however, is more like an arch, without a regular recurrence of the opening theme. The soloists and orchestra interact with considerable nuance and sophistication, and the piece ends with a return of the main melody and final fanfare.

Today, this elegant work is often played by chamber orchestras since a smaller accompanying ensemble creates fewer balance issues. It also is often played by orchestras to display the talents of their own flutists and harpists.

Ludwig van Beethoven
(December 17, 1770-March 26, 1827)
Symphony No.3 in E-flat major, op. 55 “Eroica”
(1803)

Beethoven’s reputation as one of the greatest composers in Western music was cemented before his death, something very few composers at the time could claim. Obviously, the culture of the early 1800s was filled with political and social unrest, and Beethoven’s instrumental music tapped people’s emotions in ways that produced both common understanding and empathy, as well as deep personal responses. While previous opera composers (including both Mozart and Haydn) began the transition from the elegant, rational 18th century to the stormy, emotional 19th, it is Beethoven’s instrumental music that energized and completed it.

In orchestral music, no piece represents this transition better than Beethoven’s “Eroica.” The story of the piece’s original dedication to Napoleon Bonaparte is well known, as is Beethoven’s disillusionment with the self-annointed Emperor and subsequent decision to rename the piece for a generic “hero.” The energy of the work was also fueled by Beethoven’s realization that his hearing problems were irreversible and bound to get worse. Yet, where Symphony No. 5 five years later explores the dark side of Fate, the Third Symphony rings softly with optimism, determination and power. Nowhere is this more evident than in the expansive first movement—the first two chords shock the listener to attention and then short thematic ideas are passed from instrument to instrument, section to section, building to an extraordinary climax. While there are tender, lyrical moments, the power and determination never weaken. The slow movement must have surprised the audiences of the time—a funeral march was not typical, particularly one of this length and complexity. A trio section calmly reviews the hero’s accomplishments with dignity, but death is permanent and the return of the march is inevitable.

The optimism of the third movement, with brisk tempo, energetic figures and eventual hunting calls, is a dramatic contrast to the march. In the final movement, the drama and power of the first movement return, with a set of variations leading to a significant climax—in seeming to run out of ideas, he resorts to a final fugue, which adds to the depth and substance of the drama. Finally, a long series of repeated chords, inconceivable in the 18th century, bring the work to a satisfying, if not exhausting close. Because of what has happened in music history since, much of the significance of this work can be lost on today’s audiences, but the audiences of the time would no doubt have been quite shell-shocked.

As is the case with all performances of Beethoven symphonies conducted by Lawrence Golan, tonight’s performance will follow Beethoven’s instructions regarding tempo. While some sections may sound quite different to listeners accustomed to famous recordings of the mid- to late 20th century, these tempos represent the composer’s true intentions.
THE ROSEMARY A. C. GOTTLIEB 2018-19 SEASON

THE YAKIMA VALLEY CLASSICAL SERIES

The Eroica
October 13, 2018, 7:30pm
Hal Ott, flute; Jill Whitman, harp

Musical Heroes
November 10, 2018, 7:30pm
Denise Dillenbeck, violin

National Heroes
February 2, 2019, 7:30pm
John Michel, violoncello

Knights in Shining Armor
March 16, 2019, 7:30pm

Heroes from Olden Times
April 13, 2019, 7:30pm
Yakima Symphony Chorus;
Justin Raffa, chorusmaster

Ein Heldenleben (A Hero’s Life)
May 25, 2019, 7:30pm
Natasha Paremski, piano

THE GILBERT ORCHARDS POPS SERIES

Heroes and Hobgoblins
October 27, 2018, 7:30pm
Yakima Symphony Chorus;
Justin Raffa, chorusmaster
Eva Abram, storyteller

Holiday Pops Spectacular
December 1, 2018, 7:30pm OR
December 2, 2018, 4:00pm matinee
Yakima Symphony Chorus;
Justin Raffa, chorusmaster
Bram Bratá Steel Band

Wylie & the Wild West
February 23, 2019, 7:30pm
Wylie and the Wild West

A Tribute to Elvis Starring Kraig Parker
May 11, 2019, 7:30pm
Michael Butterman, conductor

SPECIAL CONCERT

Yakima Symphony Chorus
March 9, 2019, 7:30pm
St. Paul Cathedral
Justin Raffa, conductor
Renee Hettmann, soprano

The 2018-19 season includes six Classical Series concerts and five Pops Series concerts at the Capitol Theatre, conducted by YSO Music Director Lawrence Golan except as noted, and one special performance by the Yakima Symphony Chorus.