Dear Friends and Supporters of the Yakima Symphony Orchestra:

The heroic Rosemary A. C. Gottlieb 2018-19 Season continues on November 10th. The next concert on our Yakima Valley Classical Series is entitled Musical Heroes and includes music of Leonard Bernstein and Johannes Brahms.

Leonard Bernstein was probably the greatest hero of American symphonic music. He was certainly the most successful American-born conductor, but he was also a highly acclaimed pianist and a composer of classical music, film scores and Broadway musicals. To celebrate the 100th anniversary of Bernstein's birth, the Yakima Symphony Orchestra will perform the composer's Serenade. This piece is a concerto for solo violin, strings, harp and percussion and will feature one of the YSO's own heroes, Concertmaster Denise Dillenbeck. Bernstein's inspiration for the Serenade was Plato's Symposium, an essay depicting a dinner party whose guests included several famous Greek philosophers. In the essay, each of the guests gives a speech describing their thoughts on Eros, the God of Love. Bernstein, in turn, wrote the Serenade in five movements, with each of the movements depicting one (or in some cases two) of the philosophers' speeches. The result is a profoundly beautiful, yet highly complex and introspective piece.

As a young man, Johannes Brahms' musical talent was so apparent and widely recognized that many in the classical music world considered him the heir apparent to Ludwig van Beethoven. However, in order for Brahms to rightfully earn the title of “the next Beethoven,” he would have to prove himself by writing full-scale symphonies—the genre in which Beethoven towered over all others. As a result of this tremendous pressure, from start to finish, it took Brahms twenty-one years to write his first symphony! When it was finally finished and premiered, it was a tremendous success. Brahms was then considered the successor to Beethoven in the line of great Germanic symphonists—a heroic feat indeed. One can actually hear Brahms' struggle in the music. The first movement begins with great turmoil and angst while the last movement concludes with triumph and victory. It is a remarkable journey—and one that the orchestra and I are very much looking forward to sharing with you.

We look forward to seeing you at the Capitol Theatre on November 10th for Musical Heroes!

Sincerely,

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

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**THE YAKIMA VALLEY CLASSICAL SERIES**

**Musical Heroes**

Saturday, November 10, 2018 • 7:30pm
The Capitol Theatre
Lawrence Golan, conductor
Denise Dillenbeck, violin
Brahms’ First Symphony, and a 100th birthday tribute to legendary American composer Leonard Bernstein
CONCERT SPONSORS: Jack and Connie Bloxom
GUEST ARTIST SPONSOR: Neal F. Lessenger

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**THE GILBERT ORCHARDS POPS SERIES**

**Holiday Pops Spectacular**

Saturday, December 1, 2018 • 7:30pm OR
Sunday, December 2, 2018 • 4:00pm
The Capitol Theatre
Lawrence Golan, conductor
Bram Bratá Steel Band
Yakima Symphony Chorus; Justin Raffa, chorusmaster
YSO's traditional annual holiday celebration, with a Caribbean twist!
SATURDAY CONCERT SPONSOR: Sundquist Fund at the Yakima Valley Community Foundation
SUNDAY CONCERT SPONSOR: Matson Fruit

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**SUBSCRIPTIONS FROM $24!**
**STUDENT SUBSCRIPTIONS FROM $15**
Call the YSO office: (509) 248-1414

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From the Executive Director

Our YSO musicians have been busy in recent months helping to shine a light on the great work of others in our community, from Anne Schilperoort’s performance as Captain America at the Yakima Downtown Association’s superhero-themed Chalk Art Festival on October 13th (thanks to Joe Mann for the use of the piano—with a honky-tonk pedal, no less!) to Denise Dillenbeck’s performance at the October 18th Junior League scholarship dinner, honoring YSO Conductor’s Circle member Ginger Hislop for her remarkable contributions to that organization over many years, to Jeff Snedeker’s performance at a Greater Yakima Chamber of Commerce ‘after-hours’ event in the summer, hosted by BBSI Yakima. We are grateful to our musicians for their continued enthusiasm around involving YSO more deeply and meaningfully in our community.

On the Capitol Theatre stage, we had the privilege in the last month of showing off the extraordinary level of individual musicianship in our orchestra with the inspired performance of Mozart’s Concerto for Flute and Harp by YSO principal musicians Hal Ott and Jill Whitman, as we will again on November 10th with Denise Dillenbeck as soloist in Leonard Bernstein’s Serenade. We are fortunate to have so many talented musicians throughout our orchestra, and to have these opportunities to bring people together around great performances of great music, both inside and outside the performance hall.

Later this month, we will mail our annual update on activities for the past year and ask for your support of our Annual Fund. I hope you will take a moment to contribute when that letter arrives, or at any time that is convenient during the year. Each season we rely on many forms of financial support, but the Annual Fund remains a crucial driver in our efforts, through music, to strengthen our ties with one another and enhance the quality of life here in central Washington. In the meantime, thank you for your attendance and advocacy for YSO, and see you at the symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra

P.S. I have also been reminded recently by a valued contributor to note here that the recent dramatic updates to U.S. tax law have not affected the provision allowing up to $100,000 of any year’s required minimum distribution from an IRA to be free of income tax when contributed directly to a 501c3 charitable organization!

Morgan Stanley

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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.

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!
- **January 26, Saturday, 7:00pm** at La Salle High School: Waltzing With the Youth Symphony Orchestra Fundraiser: Dancing to live orchestra music; dance instruction; desserts; silent auction. Tickets are $15; call (509) 248-1414 to purchase.
- **February 24, Sunday at 3:00pm** at the Capitol Theatre: KinderKonzert – 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 has just begun rehearsals for December’s *Holiday Pops Spectacular*, following closely on the heels of October’s *Heroes and Hobgoblins*. As we gear up for the second half of our season, with performances on March 9th (without full orchestra) and April 13th (the Haydn “Lord Nelson” Mass, with orchestra), we are still eager to welcome new members.

While we appreciate consistent participation, YSC members are not required to sing every program in a given season; commitments may be made on a project-by-project basis. There is no formal audition—anyone interested to join may observe or sit in on one or more rehearsals before making a commitment. If you love to sing, try us out! Rehearsals are Monday evenings from 7:00-9:15pm at St. Paul Cathedral (chapel). Contact chorusmaster Justin Raffa for more information: chorusmaster@ysomusic.org.

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

**YAMA Philharmonia** will kick off its performance season on November 3rd for the *Día de los Muertos Fun-Run* in Pasco, where we will celebrate not only the western classical music that we love, but also that of Latino composers. For more information about the event visit www.DDLMRun.com.

YAMA’s *Winter Showcase* will be Friday, December 7th at 6pm at The Seasons Performance Hall. Please come join us in honoring the hard work of all three YAMA Orchestras and Choirs.

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

- **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
- **February 1**: Solo and Ensemble Highlights

**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!

- **November 7**
  Rebecca Stamm, violin
- **December 5**
  Dave Larson, percussion

★ “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.

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.
Denise Dillenbeck is a versatile musician, with a strong background in orchestral, chamber and solo playing. She has toured Europe and America with the Philadelphia Orchestra, she has played with the Seattle Symphony, Baltimore Symphony, Pennsylvania Ballet Theater and Philly Pops, and she was a member of the Oregon Symphony. She is currently concertmaster of the Yakima Symphony, York Symphony, Lake Chelan Bach Festival Orchestra and the Northwest Sinfonietta. She was associate concertmaster of the Tacoma Symphony and has served as concertmaster for orchestras across the states and in England and Germany.

Denise performs chamber music with Sage Rendezvous, a group that programs colorful cabaret-style concerts, and she and her husband Mark Goodenberger play music for violin and percussion as DuoDG. As a former member of Third Angle New Music Ensemble, she gave world premiere performances of works by some of today's leading composers.

She is passionate about teaching and has worked with dozens of violin students and young string quartets, and she has taught college courses on music. As a teaching artist in the Philadelphia Orchestra's Community Partnership Program, she led urban elementary school students in experiential music learning and directed workshops on aesthetic education for classroom teachers and music educators. She is quoted at length in Eric Booth's book The Music Teaching Artist's Bible. She currently consults on teaching artistry with orchestras around the country, most recently the Austin Symphony.

Denise has played a wide range of concerti with a variety of orchestras including the Northwest Sinfonietta, Washington-Idaho Symphony, Lake Chelan Bach Festival Orchestra, York Symphony, Yakima Symphony, and Boise Baroque Chamber Orchestra. She has recorded solo and chamber works for the Albion and KOCH International labels.

Denise holds a Bachelor of Music from New England Conservatory and a Master of Music from the University of Minnesota. She was a Fellow at Aspen, Dean of Charles Castleman's Quartet Program, program coordinator of the Philadelphia Orchestra's Strings International Music Festival, and has played for music festivals all over the country. The San Francisco Chronicle hails her playing as "simply first-rate."

Leonard Bernstein was the greatest hero of American music, and we celebrate his 100th birthday with his Serenade (After Plato's "Symposium"), featuring concertmaster Denise Dillenbeck. Brahms' first symphony established the composer as Beethoven's successor—a very heroic feat!

Leonard Bernstein
(August 25, 1918 - October 14, 1990)
Serenade (After Plato's “Symposium"),
for solo violin and orchestra
(1954)

The 1950s were extraordinarily productive for Bernstein, the composer, including Wonderful Town (1953), Candide (1956), West Side Story (1957), Troubles in Tahiti (1952) and On the Waterfront (1954). During the summer of 1954, he focused on two major compositions: Candide, and a violin concerto that would become the five-movement Serenade, composed for Isaac Stern and supported by a commission from the Serge Koussevitzky Foundation. He composed the piece in less than a year and dedicated it to the memory of Koussevitzky and Koussevitzky's first wife, Natalie. Inspired by Plato's Symposium,

According to the composer, 'The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet.' That is, each successive speaker takes as a starting point the virtues or deficiencies of the previous speaker's remarks. Analogously, the music introduces new ideas through expansion or refinement of earlier elements from previous movements...

— leonardbernstein.com

Seven speakers inspired the work's five movements: Phaedrus and Pausanias, Aristophanes, Eryximachus (the doctor), Agathon, and Socrates and Alcibiades. There is no literal program, however Bernstein included written text in the score to guide how the music should be perceived and interpreted. Excerpts for each follow:

Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato… Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm… The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato-scherzo, born of a blend of mystery and humor… Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms and functions. This movement is a simple three-part song… Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love…This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section...
of the Agathon movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

The premiere was conducted by Bernstein himself on September 12, 1954, in Venice, with Isaac Stern and the Israel Philharmonic Orchestra. The overall effect of this concerto is evocative of its literary inspirations. Its general lyricism and dramatic contrasts speak directly to the various expressions in praise of love, and the different musical personalities of the speakers are poignant, yet enjoyable.

Johannes Brahms (May 7, 1833-April 3, 1897)
Symphony No. 1 in C minor, op. 68 (1876)

Brahms approached orchestral music cautiously. Perhaps it was his self-critical nature which caused him to destroy many early works, but it could also have been the daunting image of what a symphony represented, particularly in the huge shadow cast by Beethoven, made doubly daunting because of expectations placed on the young composer by friends and the public. Brahms himself declared that his first symphony, from sketches to finishing touches, took 21 years to complete, from 1855 to 1876. He had begun composing a D minor symphony in 1854, but this work was eventually recast as his first piano concerto. It wasn’t until 1868 that the structure of the First Symphony would be realized. In September of that year, he sent a card to his lifelong friend Clara Schumann sketching the alphorn tune which would be featured in the last movement, along with the famous message “Thus blew the shepherd’s horn today!” The symphony would still not be premiered for eight more years, on November 4, 1876, in Karlsruhe, Germany.

The symphony begins with a loud dramatic introduction that features three primary musical materials: the constant timpani beat, a rising line in the strings, and a descending line in the winds. The Allegro section of the movement begins in an earnest and forthright mood, with all three musical materials in play. After a more subdued contrasting section, all three materials participate in the development which covers a full range of emotions, from flashing brass fanfares to lush string melodies. A final buildup to the recapitulation brings the loud timpani back into the mix, and then all materials are revisited with slight adjustments. After all of this, the ending is surprisingly subdued, but it sets the stage beautifully for the second movement.

The second movement has a breathtakingly beautiful melody, launched right from the beginning, and culminating in an oboe solo. A contrasting melody in the strings is no less captivating, with new urgency that slowly unfolds and is sustained for the majority of the movement. Eventually, the first melody returns in a unique duet between the first violin and horn, and the movement closes gently.

The third movement begins easily, like a pleasant summer morning. All of a sudden, we find ourselves in a bit of a folk dance, which quickly subsides and then re-gathers itself into a more vigorous mood, as if the sun has come out fully. The initial mood returns and the movement ends comfortably.

The fourth movement begins with a slow introduction that is serious and dark. Two different pizzicato sections in the strings try to push the movement into motion; the second one succeeds. The darkness is lifted with the alpine horn melody mentioned above, bridging to a lush melody in the low strings that announces the official beginning of the fourth movement. There is no real development section per se—the whole movement is essentially a melting pot, where melodic materials from the introduction, bridge, and the main movement are presented and immediately developed, and then return later for even more exploration. The result is a feeling of familiarity yet a sense of progress and growth. A final outburst brings this masterpiece to a resounding close.

As early as 1877, people began comparing this symphony with Beethoven’s works, even specific themes and motives. Brahms did not take these comparisons well; he did not want to be seen as derivative or as a plagiarist. Fortunately, he continued to develop his symphonic voice and eventually received the recognition he so richly deserved, as Beethoven’s successor, the next hero of symphonic music.
THE ROSEMARY A. C. GOTTLIBE 2018-19 SEASON

Heroes!

THE YAKIMA VALLEY CLASSICAL SERIES

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

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 Heitmann, 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.

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Raise the Baton
Gala Fundraiser
Sunday, April 7, 2019, 5:00pm
The 4th Street Theatre

Subscribe Now! Call the YSO office: (509) 248-1414
Download the 2018-19 Heroes! brochure at www.ysomusic.org