Heroes from Olden Times

Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday, April 13th at 7:30 pm we will continue with the Rosemary A. C. Gottlieb 2018-19 Season and our year-long celebration of heroes with Heroes from Olden Times.

With this program we feature our wonderful Yakima Symphony Chorus; Justin Raffa, chorusmaster, performing the “Lord Nelson” Mass by Haydn. In 1798 Franz Josef Haydn was working on a great Mass that he called Mass for Troubled Times, referring to the chaos and destruction caused by the Napoleonic Wars. Right around the time of the work’s premiere, and possibly on the exact day of it, word came to Austria of British Admiral Horatio Nelson's defeat of Napoleon in the Battle of the Nile. Because of this coincidence, the Mass earned the nickname of the “Lord Nelson” Mass. The nickname was solidified two years later when Nelson visited the Esterházy Palace, where Haydn was in residence, and may have heard a performance of the Mass. In any event, the Mass is an absolute masterpiece and is considered by some Haydn scholars as arguably the composer’s greatest single composition.

Rounding out the program are Albinoni’s haunting “Adagio” and Grieg’s masterpiece for string orchestra From Holberg’s Time; Suite in Olden Style. The former is actually a 20th-century recreation by Remo Giazotto of another piece from the 1700’s, Adagio in G Minor by Tomaso Albinoni. Only fragments of the original composition have survived but Giazotto took those fragments and fleshed them out into the beloved work that we have today. So popular is it that it has been used in dozens of films, television shows and pops songs.

Similarly, the 19th-century Norwegian master Edvard Grieg wrote a piece for string orchestra in the “Olden Style,” i.e., the Baroque style, to commemorate the 200th anniversary of the birth of a hero of Norwegian literature, the great author and playwright Ludvig Holberg. This piece is a perfect blend of Baroque dance styles and Romantic lyricism. It is surely one of the greatest and most popular string orchestra pieces ever penned.

We look forward to seeing you on April 13th at the Capitol Theatre for Heroes from Olden Times!

Sincerely,

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

Friday, April 12  •  11:30am – 1:00pm
Zesta Cucina Restaurant, $25

Join Maestro Lawrence Golan for a light lunch and convivial conversation about the pieces and composers featured in the YSO’s Heroes from Olden Times concert on April 13. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

Open Rehearsal

Saturday, April 13  •  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, April 13 • 6:25pm
In the Capitol Theatre
Main Performance Hall

Join YSO Principal Horn Jeff Snedeker before the YSO’s Heroes from Olden Times concert for an inside look at the evening’s program. Dr. Snedeker’s extensive knowledge of music and entertaining style of presentation bring the music and the circumstances of its creation to life.

From the Executive Director

After a challenging late winter, we are delighted to help celebrate the arrival of spring with “Primavera,” the 2019 edition of our annual Raise the Baton fundraising event. As more fundraisers around town have come to look and feel rather similar, we are working to create a special occasion, centered around what we do best: bring people together around music. We don’t want to give away too many surprises, so suffice it to say we look forward to sharing a stimulating evening of music, food and drink with all of you who are able to attend this, our one major fundraising event of the season.

Congratulations to Chorusmaster Justin Raffa and the Yakima Symphony Chorus for the memorable presentation of James Whitbourn’s Annelies at St. Paul Cathedral on March 9th—despite missing multiple rehearsals due to weather, the chorus delivered a fearless performance of a difficult and emotionally charged work to an appreciative audience of more than three hundred.

Our youth symphonies likewise missed rehearsals in February. Unfortunately, the February “Kinderkoncert” had to be called off due to dangerous driving conditions, but you still have an opportunity to support our area’s young musicians at YYSO’s Spring Concert on Sunday, April 14th. Also on the near horizon are several opportunities to experience the musical offerings of our young colleagues at Yakima Music en Acción, listed on the opposite page.

Since our performance season this year extends all the way into Memorial Day weekend, I would like to be certain that our 2019–20 subscription deadlines don’t catch anyone by surprise. If you would like to keep your current seating as a subscriber for the upcoming season, we will need to hear from you within a week after our final concert—by May 31st—since we will begin seating those who would like to move, along with new subscribers, beginning in June. Our deadline for ’early-bird’ benefits falls this year on May 14th, just after our final Pops Series concert. If you would like to change seats, the earlier you renew or subscribe the better choice of seats you’ll have, since we take these changes and new subscriptions in the order they are received.

See you at the Symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra

The Bohoskey Group at Morgan Stanley is proud to sponsor the Yakima Symphony Orchestra

The Bohoskey Group
at Morgan Stanley
3909 Castlevale Road, Suite 100
Yakima, WA 98902
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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 53rd season!

• April 14, Sunday at 3:00pm at the Capitol Theatre: Spring Concert FREE!

Visit the YSO website, www.ysomusic.org under the ‘Connecting’ tab, for updates on April/May auditions, enrollment, performances and fundraisers.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

Saturday night, March 9th, the Yakima Symphony Chorus performed Annelies by James Whitbourn. Under the direction of Justin Raffa with soloist Renee Heitmann, violinist Kenneth Wright, cellist Kara Hunnicutt and clarinetist Dexter Stevens, the Chorus gave a wonderful performance to a standing ovation from an audience of 350. It was a great night.

Preparations have already begun for our next performance, Haydn’s Missa in Angustiis ("Lord Nelson Mass") with the Yakima Symphony Orchestra on April 13th. If you enjoy singing, we would love to have more singers. Symphony Chorus meets every Monday at St. Paul Cathedral from 7:00 p.m. to 9:15 p.m.

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

YAMA is gearing up for a busy spring. Please join for any of our upcoming events! You also can visit our webpage for updated event information (yamamusic.org) or find us on Facebook (Yakima Music en Acción).

3.24 Chamber Music Benefit
Seasons Performance Hall Gallery Space @ 4pm
101 N Naches Ave, Yakima

Joined by visiting pianist George Lopez of Bowdoin College, YAMA students and staff will perform to raise funds for our higher-education scholarship fund.

5.4 YAMA Season Finale
The Seasons Performance Hall @ 2pm
101 N Naches Ave, Yakima

5.21 CWU Chamber Orchestra & Philharmonia Collaboration
McIntyre Music Building, Concert Hall @ 7pm
1309 N Alder St, Ellensburg

Enjoy a night of music by Latinx composers. Yakima performance TBD.

5.28 YAMA Benefit: Beers for Community
Single Hill Brewery @ 5pm
102 N Naches Ave, Yakima

A portion of all proceeds for the evening go directly to YAMA

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.

April 3: Jacob Merrill, YYSO clarinet and Joshua Merrill, YYSO clarinet

May 1: Guest TBD

Beethoven Bear and Berlioz
Bear preparing to journey to “Meet the Orchestra.”

New Classical Concert Series at
The Seasons Performance Hall!

Thursday, April 18, 7:00pm
Something Blue with Sage Rendezvous
Denise Dillenbeck and Mark Goodenberger
with family and friends

Meet the musicians in the gallery
45 minutes prior to each concert.

More information at theseasonsyakima.com

RAISE the BATON
GALA FUNDRAISER

Sunday, April 7, 2019
5:00pm
The 4th Street Theatre
Tickets $75 via the YSO office (509) 248-1414.
Table for 8: $500

• Music Performances
• Sumptuous Dinner
• Live Auction with Laura Michalek, Fundraising Auctioneer
• Silent Auction

SUBSCRIBE NOW TO OUR 2019-20 SEASON AND SAVE:
Subscriptions Start at $45!
Respond by May 14 for Early Bird benefits!

FIRST FRIDAY BROWN BAG CONCERT SERIES | 2018-19
Presented by Anne Schilperoort,
YSO Principal Keyboard
12:00noon @ The Seasons Performance Hall

April 5: Vanessa Moss, violinist, with Anne Schilperoort, piano, featuring Franck Sonata

May 3: Dora Barnes, vocalist, with Anne Schilperoort, piano
Naomi Ruiz

Naomi Ruiz engages audiences with her compelling and sincere stage presence. In demand as an interpreter of Puccini, she has encompassed the roles of Cio-Cio-San in Madama Butterfly with Tacoma Opera, Musetta in La bohème with Minnesota Opera, Mimi in La bohème with the Janiec Opera Company, Liu in Turandot with Toledo Opera, and Lauretta in Gianni Schicchi with Des Moines Metro Opera. Naomi’s diverse repertoire includes such roles as Fiordiligi in Cosi fan tutte, Antonia in Bolcom’s A Wedding, Leïla in The Pearl Fishers, Barbara in Casanova’s Homecoming, and Marguerite in Faust. Recently, Ms. Ruiz sang the soprano solo in Schubert’s Magnificat with the Yakima Symphony Orchestra, and she was the featured soprano soloist in Goodall’s Eternal Light – A Requiem with the Yakima Symphony Chorus. A testament to her versatility and flexibility, Naomi performs the soprano solo in Fischer’s Missa Latina with Mid-Columbia Mastersingers this spring. Other noteworthy engagements include appearances with Michigan Opera Theatre, Toledo Opera, Mobile Opera, the Verdi Opera Theatre of Michigan and Opera Santa Barbara. Ms. Ruiz received her BM in Choral Music Education from Central Washington University and earned a Performer Diploma and Master of Music in Voice Performance from the Indiana University Jacobs School of Music. Originally from Port Orchard, Washington, Naomi Ruiz lives in Yakima with her husband, Jason Wickson, and their two beautiful daughters. www.naomiisabelruiz.com

Melissa Schiel

Canadian mezzo-soprano Melissa Schiel has established herself as a concert soloist, stage performer and recitalist. Past chamber and orchestral highlights include Berlioz’s Les Nuits d’été, Mahler’s Lieder eines fahrenden Gesellen, Falla’s El Amor Brujo, Berio’s Folk Songs, Mahler’s Symphony No. 2, and Verdi’s Requiem. Performances this past season include Elgar’s Sea Pictures with Wenatchee Valley Symphony Orchestra and Handel’s Messiah with Fairbanks Symphony Orchestra. She has enjoyed collaborating and performing in the Northwest with the Rainier Symphony Orchestra, Yakima Symphony Orchestra, Wenatchee Valley Symphony Orchestra, Seattle Metropolitan Chamber Orchestra and Orchestra Seattle. Outside the Pacific Northwest, on the operatic stage, she has sung popular mezzo roles such as Dorabella (Cosi fan tutte), Cherubino (Le Nozze di Figaro), Dritte Dame (Die Zauberflöte), Olga (Eugene Onegin), The Fox (The Cunning Little Vixen), Maddelena (Rigoletto), Zita (Gianni Schicchi), Dinah (Trouble in Tahiti), The Old Lady (Candide) and Mrs. Herring (Albert Herring). In 2007, she premiered the role of Estelle Oglethorpe in Later the Same Evening, an opera by American composer John Musto. This opera, inspired by artwork of American painter Edward Hopper, was presented in collaboration with the National Gallery of Art in Washington D.C. Originally from Kitchener-Waterloo, Canada, Schiel is currently assistant professor of voice at Central Washington University and resides in Ellensburg, Washington with her husband and son.

Jason Wickson

Possessing a voice 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 debuts: 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-Île 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 Florestan in Fidelio. Other notable roles include Cavaradossi in Tosca, Pinkerton in Madame Butterfly, the title role in Peter Grimes, Des Grieux in Manon Lescat, 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

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 has been the assistant chorusmaster of the Yakima Symphony Chorus, and he is the director of chorale/vocal activities at Yakima Valley College and an active adjudicator.
Program Notes

Heroes from Olden Times features the Yakima Symphony Chorus performing the “Lord Nelson” Mass by Haydn. Lord Nelson was famous for his heroic defeat of Napoleon’s navy in 1798. Rounding out the program are Albinoni’s haunting Adagio and Grieg’s masterpiece for string orchestra From Holberg’s Time: Suite in Olden Style.

Tomaso Giovanni Albinoni
(June 8, 1671-January 17, 1751)
Remo Giazotto
(September 4, 1910-August 26, 1998)
Adagio in G minor
(1708?/1958)

In his time, Venetian composer Tomaso Albinoni was well-known for his operas, but history has made him better-known as an instrumental composer. He was born to a rich family and managed to avoid the typical court positions, composing freely. The Adagio in G minor for violin, strings, and organ continuo was first attributed to Albinoni by musicologist and Albinoni biographer Remo Giazotto. Before World War II, Giazotto reportedly discovered a manuscript fragment with some chords and a portion of melody. He then created a new composition based on the fragment and published it under Albinoni’s name. Since then, there has been considerable debate about whether the alleged fragment was real or a musical hoax perpetrated by Giazotto, but recent scholarship has shown that the fragment did exist.

The piece is most commonly performed by string ensemble, but its haunting melody and somber setting has led it to be transcribed for other instruments. The composition has also been used as background music for many films, television programs, and other media, including: The Trial (1962, Orson Welles), Rollerball (1975), Fame (1980), Dragonslayer (1981), Flashdance (1983), The Doors (1991), Manchester by the Sea (2016), The Sopranos, Malcolm in the Middle, and American Crime Story: The Assassination of Gianni Versace. The music has also been “borrowed” by pop musicians, including The Doors, Richard Clayderman, Procol Harum and Sarah Brightman.

Edvard Grieg
(June 15, 1843-September 4, 1907)

From Holberg’s Time;
Suite in Olden Style, op. 40
(1884)

Born in Bergen, Norway, Grieg received formal musical training in Leipzig, where he studied the works of German Romantic composers that would influence all of his writing. In 1864, he experienced a stylistic breakthrough which involved combining folk-oriented melodies and rhythms with mainstream 19th-century forms, producing works that had two desirable effects: offering music that reached people within a particular country, and promoting a national identity to the international mainstream. He composed songs and piano pieces, arranged all types of folk music, and eventually produced large-scale works. He is Norway’s most famous composer and received numerous acknowledgements during his life.

From Holberg’s Time: Suite in Olden Style was composed to celebrate the 200th anniversary of the birth of Norwegian humanist writer, philosopher, and playwright Ludvig Holberg (1684-1754). Composed as a suite of five movements based on 18th-century dance forms, the music is charming and elegant. The piece was originally composed for the piano but was arranged for string orchestra a year later by Grieg himself.

The work opens with an enthusiastic and engaging Praeludium. This is somewhat surprising since Preludes more frequently draw listeners in gradually, rather than grabbing their attention right away. The Sarabande is introspective and stately. Traditionally, sarabandes are slow dances in triple meter, though their roots are more sensual and lively than might be expected. The next movement, Gavotte, is more upbeat, yet still somewhat reserved. Traditionally, gavottes are line dances with combinations of slow and quick steps, even occasional leaps, which can be inferred from Grieg’s setting. The Air is a gentle lyrical piece with an engaging melody that one can envision being sung. Grieg’s final movement, Rigaudon, is lively and harkens directly to this dance’s folk roots. A slow, nostalgic contrasting section is somewhat surprising, but the folk dance returns to bring this wonderful work to an uplifting, if somewhat abrupt close.

Franz Joseph Haydn
(March 31, 1732-May 31, 1809)

Missa in Angustiis (Mass for Troubled Times or “Lord Nelson” Mass),
Hob. XXII/11
(1798)

Haydn’s early life as a singer and freelance 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 court at Esterhazy. In this job, he managed a court-supported ensemble of 15-20 players and composed according to his employer’s will. In the early days, he composed mostly instrumental music for Prince Nikolaus’ twice-weekly concerts and the court’s Tafelmusik (banquet/feast band). Later, when the court’s taste changed, he wrote operas as well. The 1790s were a time of ups and downs for Haydn. The Esterhazy family suffered a number of deaths as well as considerable financial instability that caused his responsibilities at court to vary quite a bit. By the late 1790s, however, he was re-invigorated with success from tours to London and a new surge of interest in music at the court.

Premiered September 23, 1798, Missa in Angustiis is one of fourteen masses written by Haydn and represents some of his finest work. Some experts have even argued it is his single greatest composition, with its sophisticated mixing of soloists, chorus and orchestra. At this time, Napoleon was on the mind of everyone in Europe, and in 1798 he suffered a
significant defeat in Egypt at the hands of British forces led by Admiral Horatio Nelson. Because of this coincidence, the mass gradually acquired the nickname “Lord Nelson.” The subtitle was fixed when Lord Nelson himself visited Esterhazy in 1800 and may have heard the mass performed.

The text is a slightly altered version of the Catholic Mass, and the movements follow the typical Mass format. The atmosphere of war (or “troubled times”) is evident in the opening Kyrie, with trumpet fanfares. The middle Christe section, featuring the soprano soloist, is softer, more pleading. The Gloria that follows mixes the soloists and chorus very effectively, carrying the celebratory mood all the way through. In the middle, a peaceful Qui tollis features the bass soloist. The Quoniam that follows returns to the celebratory music of the opening Gloria, with the soprano soloist leading the way.

The Credo begins with an old church melody sung imitatively by the chorus. A slow, tender Et incarnatus describes the Crucifixion, featuring the soprano soloist. A brighter Et resurrexit reminds us of the Resurrection and the promise it holds for those who believe. The short Sanctus is at first slow and more dramatic but becomes increasingly uplifting as the chorus sings praises to God.

A long Benedictus follows, starting pensively but building quickly to a surprising aggressive mood, with powerful fanfares in the orchestra and chorus offset by soft contrasting encouragements in the soloists. The uplifting Hosannas from the Sanctus are reprinted at the end of this movement. The finale begins with a gentle, flowing Agnus Dei for the vocal soloists, and then the chorus takes over for a rousing Dona nobis pacem which concludes the work.

In this work, it should not be surprising to hear sounds reminiscent of the large-scale sacred works of Handel and Mozart, who dominated this genre before Haydn took it up with any seriousness. What is also clear is that Haydn is at the height of his musical powers and, as demonstrated by the power of the music, was truly inspired to write this piece.