Knights in Shining Armor and Annelies

Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday March 16th at 7:30 pm we will continue with the Rosemary A.C. Gottlieb 2018-19 Season and our year-long celebration of heroes with Knights in Shining Armor. This program, performed without intermission, consists of just two pieces. Beethoven’s Leonore Overture No. 3 and Anton Bruckner’s Symphony No. 4 “Romantic”.

Beethoven, an absolute master of symphonic writing, wrote only one opera during his illustrious career. He worked on it, completed it, premiered it again, re-worked it some more, on and on for ten years. Originally, the opera was called Leonore but, by the final version, the title was changed to Fidelio. The libretto tells the story of how a woman named Leonore, disguised as a prison guard named Fidelio, rescues her husband from death in a political prison. There are no less than four different overtures for the opera: Leonore Overtures No. 1, No. 2, No. 3, and the Fidelio Overture. While the one performed for complete productions of the opera is the Fidelio Overture, the overwhelming favorite among musicians and audiences alike for stand-alone concert performances is Leonore Overture No. 3. It is a brilliant masterpiece and a cornerstone of the symphonic repertoire.

Anton Bruckner was an organist and composer living in Vienna at around the same time as Johannes Brahms. His nine symphonies are considered to be part of the long line of great Austro-German symphonies that began with Haydn and ended with Mahler. While some of his works are difficult to understand or grasp, his Fourth Symphony is his most popular and widely performed work. It is sub-titled the “Romantic” due to the underlying program of medieval knights, nature and birdsong—a program that is not included in the score but that has been discovered through the composer’s letters. Like all of Bruckner’s symphonies, as well as those by his friend Gustav Mahler, this symphony is an epic journey, one that I very much look forward to experiencing with my colleagues of the Yakima Symphony Orchestra and with all of you.

Also, on March 9th at 7:30 pm at the St. Paul Cathedral, our wonderful Yakima Symphony Chorus and Chorusmaster Justin Raffa, with soloist Renee Heitmann and YSO musicians, will perform James Whitbourn’s Annelies. This incredibly dramatic and moving choral piece tells the story of Anne Frank, with a libretto based on excerpts from her famous diary. There won’t be a dry eye in the house!

We look forward to seeing you on March 9th at the St. Paul Cathedral for Annelies and on March 16th at the Capitol Theatre for Knights in Shining Armor!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra
**Lunch With Lawrence**
Friday, March 15 • 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 *Knights in Shining Armor* concert on March 16. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

---

**Open Rehearsal**
Saturday, March 16 • 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, May 12 • 6:25pm
In the Capitol Theatre
Main Performance Hall
Join YSO Principal Horn Jeff Snedeker before the YSO’s *Knights in Shining Armor* 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**

We were fortunate to have taken our *National Heroes* program on the road to Moses Lake a few days before winter finally hit in earnest early last month, and we were delighted with not only the audience response but also the hospitality of our hosts, Big Bend Community College and Columbia Basin Allied Arts. Our musicians and audience alike enjoyed the intimate space of the Wallenstien Theater, where the fine acoustics for symphonic music complemented the warmth of our reception. Many thanks to Shawn Cardwell and the entire support staff and volunteers from the college and CBAA for the opportunity to share great music with a new audience in Grant County.

Speaking of Grant County, in consultation with our colleagues at the Cave B Estate Winery we have determined to take a year off from outdoor summer performances, while they rebrand their outdoor venue as “Stage B” and work to build local visibility and support through community programming. While we are disappointed not to return again this summer, we look forward to discussions toward resuming these performances in 2020 and believe that this year’s work to build a stronger local foundation for the venue will pay great dividends in the long run.

Though you will not see him on stage until the final concert of the season in May, we are delighted to announce that Graham Middleton has joined the YSO roster as our new second trombonist. A resident of Portland, Oregon, Graham holds the same position with the Vancouver (WA) Symphony in addition to his work as a music educator and a craftsman for precision brass instrument maker Marcinkiewicz Co.

Meanwhile, we hope to see you at this month’s performances, starting with the Yakima Symphony Chorus’s performance of the deeply moving *Annelies* with soprano Renee Heitmann on March 9th at St. Paul Cathedral. A week later, March 16th is a special occasion not only for the rare opportunity to hear a Bruckner symphony live in the Capitol Theatre; it will also mark the official release of our 2019–20 season, which will be Maestro Golan’s 10th season with YSO. We will offer the opportunity to renew or purchase new subscriptions immediately following the concert, with (as always) the chance to win a Fabulous Prize if you subscribe that night.

See you at the Symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra

---

Morgan Stanley

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
509-454-2330
bret.bohoskey@morganstanley.com
fa.morganstanley.com/
thebohoskeygroup

L to R: Dave Dion, Wealth Management Associate; Marlena Bell, Registered Associate; Bret Bohoskey, Senior Vice President, Financial Advisor

© 2018 Morgan Stanley Smith Barney LLC. Member SIPC.
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!

Please visit the YSO website, www.ysomusic.org under the ‘Connecting’ tab, for updates on performances, fundraisers, auditions and enrollment.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus has been working on our presentation of James Whitbourn’s powerful and moving composition Annelies, based on the Diary of Anne Frank. Though we missed two rehearsals due to the snow, chorus members have been working hard at home, and we added an extra make-up rehearsal in late February. The Yakima Symphony Chorus will perform Annelies on Saturday, March 9 at 7:30 p.m. at St. Paul’s Cathedral with guest soprano Renee Heitmann.

We have gained several new chorus members for this project, thanks in part to YSO’s assistance with additional Facebook posts.

After our production of Annelies, we will begin working on Joseph Haydn’s Missa In Angustiis (Lord Nelson Mass). We will be performing this composition with the Yakima Symphony Orchestra on Saturday, April 13 at 7:30 p.m. at the Capitol Theatre. If you love to sing, it’s not too late to join us for the Lord Nelson Mass; the chorus rehearses Monday evenings from 7:00-9:15pm. Contact Chorusmaster Justin Raffa for more information: chorusmaster@ysomusic.org.

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

YAMA Philharmonia student Anthony Marquez recently received news that he has been awarded a scholarship to attend Idylwild Arts Academy, a boarding arts high school in California with the mission to help its graduates land spots in the country’s top conservatories and arts colleges. Anthony will attend as a viola student in the 2019-20 school year; he is working hard to raise the additional money he needs to attend and to purchase an instrument of his own.

It’s never too early to mark your calendars for our Spring Showcase on Saturday, May 4th at The Seasons Performance Hall. Other performances are in the planning process, so stay tuned for more opportunities to come and see these young musicians shine.

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

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.

March 6: Justin Raffa, Yakima Symphony Chorus chorusmaster, with Renee Heitmann, soloist on the YSC’s Annelies concert on March 9
April 3: Jacob Merrill, YYsO clarinet and Joshua Merrill, YYsO clarinet

Enjoy the YSO’s weekly column, forte, published on Thursdays in the Yakima Herald-Republic’s SCENE section (yakimaherald.com) Past columns may be accessed via links on our website, www.ysomusic.org

New Classical Concert Series at The Seasons Performance Hall!

Saturday, March 23, 6:00pm
Renewing Our Vows: Something Borrowed Dinner & Music with Anne Schilporeoort, piano; Joe Brooks, clarinet; Naomi Ruiz, soprano

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

FIRST FRIDAY BROWN BAG CONCERT SERIES | 2018-19

Presented by Anne Schilporeoort, YSO Principal Keyboard
12:00noon @ The Seasons Performance Hall
March 1: Brent Hages, YSO principal oboe
April 5: Vanessa Moss, YSO violin, with Anne Schilporeoort, piano, featuring Franck Sonata
**Program Notes**

“Knights in Shining Armor” features Bruckner’s epic Symphony No. 4 “The Romantic,” with its underlying program of medieval knights, nature, hunting, and birdsongs. The concert opens with the overture of Beethoven’s only opera, the story of the heroine Leonore who rescues her husband from death in a political prison.

---

**Ludwig van Beethoven**  
*December 16, 1770-March 26, 1827*  
**Leonore Overture No. 3, op. 72b**  
*(1805)*

The range of expression of Beethoven’s instrumental music and its impact on Western music occasionally raises the question of why he did not compose more operas. Experts on Beethoven have suggested several reasons, including a lack of commissions for operas, less success with idiomatic vocal writing, and hearing loss as discouragement for composing in a genre that requires more collaboration with others. The fact remains, however, that when he did commit to writing an opera, he threw himself into it fully.

*Fidelio,* originally titled *Leonore, oder Der Triumph der ehelichen Liebe* (*Leonore, or The Triumph of Marital Love*), is Beethoven’s only completed opera, begun in 1804 and premiered in Vienna on November 20, 1805. The work is part of a musical genre called *Singspiel* (“song-play”), a type of opera that resembles a musical theater production today, even including spoken dialogue instead of recitatives. The plot tells how Leonore, disguised as a prison guard named “Fidelio,” rescues her husband, Florestan, from death in a political prison. The scenario fits Beethoven’s political views: a story of personal sacrifice, heroism, and eventual triumph. With Napoleon marching across Europe (and occupying Vienna at the time), it is not surprising that the composer was inspired to undertake this project. Beethoven continued to revise the opera for several years, with a final version premiering on May 23, 1814, also in Vienna. In all, there were three completed versions, the first two (1805 in three acts, 1806 in two acts) under the title of *Leonore,* and the 1814 version as *Fidelio*.

For the 1806 version, Beethoven composed a new overture, now known as *Leonore Overture No. 3.* In all, there were four different overtures, but No. 3 is considered the best. Leonore’s heroism is celebrated in true Romantic fashion, with beautiful singing melodies and loud fanfares. The overture summarizes the story. It begins with Florestan in the dark prison. Happy memories and hope are felt in a brighter section in the music. Leonore’s efforts to disguise herself and get closer to rescuing her husband are gradually rewarded. Trumpet calls announce the approach and then the arrival of the governor who will give Florestan a reprieve, but Leonore must still save him from a desperate attack by the jailer who unjustly imprisoned him. Her husband is released and love triumphs again.

---

**Josef Anton Bruckner**  
*September 4, 1824-October 11, 1896*  
**Symphony No. 4 in E-flat major WAB 104, “Romantic”**  
*(1881)*

Bruckner was an Austrian composer and organist, best known for his symphonies and sacred music. He was born into a family of schoolteachers, and music was an important part of his upbringing. He showed promise, and when his father died when he was thirteen, Anton was sent to a monastery to become a choirboy. His interest in music grew and he began landing organist jobs. He eventually moved to Vienna to perform, teach and compose. He admired the music of Richard Wagner and, as he studied it, felt increasingly humbled, even unworthy as a composer, which led to much self-doubt and, consequently, many revisions of his compositions.

His works, the symphonies in particular, had detractors who criticized their large size and repetitive nature. On the other hand, he had many encouraging admirers, including his friend Gustav Mahler. He completed nine symphonies and portions of two others over 30 years, and they are considered part of the final phase of Austro-German Romanticism. In many ways, his style is defined by his use of timbre/tone color, possibly a result of being an organist, with shifting block orchestration, surprising harmonic changes, and the development of short motives instead of using longer, more clearly identifiable melodies.

Symphony No. 4 is dedicated to Prince Konstantin of Hohenlohe-Schillingsfürst, and it was premiered February 20, 1881, in Vienna with Hans Richter conducting. Apparently, the work was begun as early as 1874, but periods of self-doubt, especially after lukewarm receptions of other works, led to long periods of revision. Even after its premiere, this symphony received additional revisions as late as 1888. The subtitle “Romantic” was given by the composer, derived from a program evoking images of the countryside with, in his words, “medieval knights, castles, hunting, and other things.”

In the first movement, the sun rises gradually, but it eventually appears triumphantly and the day begins optimistically. A jolly second theme reassures everyone that it is a pleasant day. The music is unhurried as it moves through numerous peaks and valleys. Musical ideas are passed around to all sections and cast in different harmonic and timbral settings, even played backwards and upside down. The movement closes with the orchestra in full voice.

The second movement is a song, a prayer, a serenade; it is also a walk in the medieval countryside. Equally unhurried, the mood is more subdued, with a slow, lyrical melody and “forest murmurs” in the orchestra, complete with horn calls nearby and in the distance. The various twists and turns are surprising but in a subtle context. Eventually, the music gets louder and more insistent, peaks, and then returns to the subdued lyrical melody, this time decorated with bird calls from the winds. After one more climax, the movement ends gently.
The rousing hunt in the third movement (Scherzo) begins in the distance and arrives quickly at full strength. The knights seem to come and go, giving chase to whatever they are hunting. The middle section provides a little respite, but soon the hunters are off again. The trio section provides even more respite with a folk-like ländler. The knights, now fully rested, go off again, bringing the movement to a triumphant end.

The fourth movement is a compendium of Bruckner style traits, a series of episodes that appear to be in no hurry to be finished until they explore every last possibility. Like the first and third movements, the finale begins in the distance and uses fanfare figures to introduce the musical materials. After a while, the first theme from the first movement reappears, if only briefly, and everything grinds to a halt. A more subdued section follows, vaguely reminiscent of music heard previously. The fanfares return abruptly, but then so does the subdued, lyrical music. The rest of the movement examines the two themes in alternating episodes, recasting the ideas in different harmonizations and combinations of instruments, turning the motives upside down and changing the volume and overall mood. After one final buildup like the beginning, the piece ends with great fanfare and flourish.

With so much emotion and variety, it is hard to imagine a composer filled with self-doubt composing such confident music; but Symphony No. 4 was the first of Bruckner’s symphonies to achieve significant public success, and it remains among his most popular and frequently performed works.

—

The YSO with John Michel, violoncello. Photo by Gary Miller.