Made in America

Dear Friends and Supporters of the Yakima Symphony Orchestra:

The Rosemary A. C. Gottlieb 2019-20 Season of the Yakima Symphony Orchestra continues on November 23rd with Made in America. Our featured female composer for this concert is Joan Tower, who just this week was named Musical America’s Composer of the Year! In 2005, Ms. Tower was commissioned by 65 orchestras from all 50 states to write an orchestral piece. She called it Made in America and wove little snippets of “America the Beautiful” throughout the composition. Made in America went on to win a Grammy Award for Best Contemporary Classical Composition.

Joining the Tower piece on the program will be a work by arguably the most successful American classical composer in history: Aaron Copland. A tip of the hat to our Western heritage here in Yakima, we will be performing Copland’s Billy the Kid Suite—a ballet depicting the life and times of the notorious young bandit.

Finally, we have the greatest cello concerto of all time, written by the Czech composer Antonín Dvořák. What in the world is this famous Czech piece doing on a concert called Made in America, you might ask? Well, I will tell you. From 1892 to 1895, Dvořák was living and working in the United States as the Director of the National Conservatory of Music of America in New York City. It was during this time that he wrote two of his most successful pieces: the ‘New World’ Symphony and the Cello Concerto. Therefore, the Dvořák Cello Concerto was, in fact, Made in America! Our guest soloist will be Mark Kosower, principal cellist of the Cleveland Orchestra.

We look forward to seeing you on November 23rd at the Capitol Theatre for Made in America.

Sincerely,

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

At the Frankensteint post-concert reception in the Capitol Theatre’s Robertson Room, Maestro Golan launched a new interactive opportunity for questions and answers about the evening’s performance. Join him again for a talkback at the post-concert reception after the Made in America concert on November 23. Photo by Gary Miller.
From the Executive Director

We are delighted to see new businesses emerge downtown, particularly in the vicinity of the Capitol Theatre; and with new neighbors sometimes new accommodations are necessary in order for everyone to live comfortably together. The opening of Purrr on Yakima Avenue around the corner from the theater has brought another pre-concert dining option to YSO patrons; but, as their kitchen vents to the alley facing the theater, it also has sent smoke and mouth-watering aromas directly into the theater and on stage through the side alley door that we have customarily used for ConcerTalk admission before our Classical Series concerts. In order to minimize this sensory overload, for our November ConcerTalk we will instead open the far left front door of the theater for ConcerTalk admission from 6:15 to 6:30pm, then allow only late admission to the talk through the side alley door from 6:30 until the main doors open at 7:00. Since the door does not remain open during that latter period, we hope at least to limit the amount of smoke that comes in without confusing those patrons who come to the front door for regular admission but do not plan to attend ConcerTalk. Once we see how that goes, we'll decide how to handle this issue for the remainder of the coming winter and spring.

Another new face in the neighborhood is YSO’s new second oboist, selected through an audition in September. Scott Erickson joined the music faculty at Central Washington University a little over a year ago. A native of Denver, Colorado, Dr. Erickson holds a bachelor’s degree from the University of Wyoming and earned masters and doctoral degrees from Florida State University before being appointed principal oboe of the Orquesta Sinfónica Nacional de Bolivia, where he also taught oboe at the National Conservatory in La Paz. We are delighted to welcome him to YSO!

A familiar sight in November for YSO patrons is the blue envelope which contains our annual update on activities for the past year as well as a request for support of our Annual Fund for those who might not have contributed yet during our current fiscal year. While we rely on many sources of financial support, our Annual Fund remains a central and critical foundation for all of our work on and off the stage, and we are grateful for everyone who is able to help us bring our community together around and through music.

See you at the Symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra
Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YYSO) & Yakima Ensemble for Strings (YES!) YYSO.ORG
Bruce Walker, YYSO Conductor
Christy Baisinger, YES! Conductor

The Yakima Youth Symphony Orchestra and Yakima Ensemble for strings opened their 54th season with a KinderKoncert on October 6th to a packed house. Featuring short musical pieces, instrument demonstrations and an Instrument Petting Zoo, the student musicians were pleased to share this treasured concert with the community, having been among those last February who cancelled events and performances, including the KinderKoncert, due to snow. Join them at their next performances:

- **December 15, Sunday, 3:00pm** at the Capitol Theatre:
  Winter Concert – FREE!

- **April 19, Sunday, 3:00pm** at the Capitol Theatre:
  Spring Concert – FREE!

Visit www.ysomusic.org/connecting/youth-symphony/ for updates on auditions, rehearsals, performances and fundraisers.

Yakima Symphony Chorus (YSC) / Justin Raffa, Chorusmaster

Many thanks to everyone who attended and made possible our Heart Mountain concert on November 2nd, especially Monsignor Ecker and St. Paul Cathedral, our hosts not only for the evening but also for our rehearsals throughout the performance season. This was a memorable and meaningful program for those of us singing, and its resonance with the past and present of the Yakima Valley was felt by everyone involved. As we begin our next project, preparation for the upcoming Holiday Pops Spectacular in December, we are also working with YSO administration to define new opportunities for sponsorship of the chorus, to provide a stronger sustainable foundation for this important community resource. If you are interested to sing with the Yakima Symphony Chorus, contact chorusmaster Justin Raffa at chorusmaster@ysomusic.org. No audition is required.

Yakima Music en Acción (YAMA) / Josh Gianola, YSO Teaching Artist

YAMA is charging full steam ahead as the season barrels toward fall performances with over 120 students! YAMA is an after-school orchestra program serving 3rd–12th graders in the Yakima Valley. Students are exposed to high level music-making in a variety of settings and work with professional musicians every day of the week. An artistic partner of the Yakima Symphony Orchestra, YAMA strives to provide high quality music education to all students, while disrupting barriers to educational access. YAMA and the YSO are proud to provide hundreds of tickets to live performances in our community. Coming up, YAMA students and families will be in attendance for Yakima Symphony’s Made in America concert on November 23rd, as well as Holiday Pops Spectacular on December 7th! Please join us for these upcoming performances!

- **November 21 @ 5PM** – Muestra @ Garfield Elementary
- **December 21 @ 2PM** – Winter Showcase @ Seasons Performance Hall
- **March 22 @ 6PM** – YAMA Upbeats Show @ Englewood Christian Church

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.

**December 4:**
Mary Sundquist, Yakima Symphony Chorus

**January 8:**
Sally Rose of “Julie & Sally”

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

First Friday Brown Bag Concert Series | 2019-20

Presented by Anne Schilperoort, YSO Principal Keyboard
12:00noon
The Seasons Performance Hall

**December 6:**
Walla Walla Praise Ringers (bell choir)

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

Call to Artists: *Nature's Storytellers* is a collaboration of the Yakima Symphony Orchestra, Cowiche Canyon Conservancy and friends celebrating nature as a storyteller, through which we learn about the science and myths of the natural world and our connections within it. We are soliciting images for a three-month art exhibit at Essencia Artisan Bakery. Entries are due November 15, 2019. For information and a prospectus, visit www.ysomusic.org and click on the COLLABORATIONS tab.

Mark Kosower

A modern player with a “signature sound” and distinctive style of playing, cellist Mark Kosower embodies the concept of the complete musician: performing as concerto soloist with symphony orchestras, in solo recitals and with pianist Jee-Won Oh, and as a much admired and sought-after chamber musician. He is principal cellist of the Cleveland Orchestra, and he is a scholar and teacher of cello at the Cleveland Institute of Music and the Kent/Blossom Music Festival.

Mark’s performance repertoire and discography are testaments to a deep devotion not only to frequently heard repertoire such as Tchaikovsky’s Rococo Variations and concertos of Haydn, Walton, Elgar and Dvořák, but significantly to less well-known concertos of Alberto Ginastera, Miklos Rozsa, Frederich Gulda and Victor Herbert. Mr. Kosower has recorded for the Ambitus, Delos, Naxos International and VAI labels. He was described as a “powerful advocate of Ginastera’s art” by MusicWeb International, and Strings Magazine noted of his Hungarian music album (with Naxos) that “the music allows Kosower to showcase his stunning virtuosity, passionate intensity, and elegant phrasing.”

Kosower is known for varied traditional and contemporary repertoire. His many honors include an Avery Fisher Career Grant, a SONY Grant, and top prize in both the Rostropovich and Pablo Casals International Cello Competitions, among others. He has appeared as soloist with symphony orchestras throughout the US, Europe and Asia, and in recitals at the Kennedy Center, the National Gallery of Art, the Chatelet in Paris, and on the Great Performers Series at Lincoln Center.

Program Notes

In this concert, we celebrate music composed in America with works by two important American-born composers and a work inspired and completed during a visit by another composer who helped America find its musical voice.

Joan Tower
(born September 6, 1938)
Made in America
(2005)

Joan Tower was born in New Rochelle, New York. At age nine, her family moved to Bolivia, which was very influential to her future musical choices. As a composer, Tower’s first big success was the orchestral tone poem Sequoia (1981), and she has since had a stellar career as a composer and pianist. She has been called “one of the most successful woman composers of all time” by The New Yorker. Tower has been a professor of composition at Bard College since 1972.

In 2004, Tower became the first composer commissioned for the Ford Made in America program, which involves a consortium of 65 smaller-budget orchestras as commissioning agents of new works by major composers. The result was her 15-minute Made in America, which was premiered by the Glens Falls (NY) Symphony Orchestra in October 2005. In 2008, a recording of the piece by the Nashville Symphony conducted by Leonard Slatkin won three Grammy Awards in the categories Best Orchestral Performance, Best Classical Album and Best Classical Contemporary Composition.

The main theme of the work is based on the song “America the Beautiful.” Tower describes the inspiration for the piece this way (www.musicalesclassical.com):

When I returned to the United States [after several years living in Bolivia], I was proud to have free choices, upward mobility, and the chance to try to become who I wanted to be. I also enjoyed the basic luxuries of an American citizen that we so often take for granted: hot running water, blankets for the cold winters, floors that are not made of dirt, and easy modes of transportation, among many other things. So when I started composing this piece, the song “America the Beautiful” kept coming into my consciousness and eventually became the main theme for the work…This theme is challenged by other more aggressive and dissonant

Aaron Copland
(November 14, 1900-December 2, 1990)
Billy the Kid Suite
(1938)

Aaron Copland’s instrumental, vocal and stage works have done more for the collective imagination of American music than most, in a sense defining the sound of American music for his and subsequent generations. After studying in Paris with Nadia Boulanger in the 1920s and adopting a rather modernist stance, in the 1930s Copland experienced the same stresses that others felt in the buildup to World War II, and his heightened social consciousness and nationalist/populist feelings led him to a more popular style using indigenous subject matter. This resulted in works like Billy the Kid, Rodeo, Appalachian Spring and The Tender Land. His musical style became deliberately simpler, with diatonic melodies and harmonies, transparent textures, and references to familiar styles of music, including direct quotations of folk and popular songs.

Billy the Kid is a ballet commissioned by impresario Lincoln Kirstein. It was choreographed by Eugene Loring for the Ballet Caravan (now the NY City Ballet) Company, and despite Copland’s initial uncertainty about his capabilities as a “cowboy composer” (being a native of Brooklyn, New York), it is most famous for its incorporation of cowboy tunes and American folk songs. It is built around the legend of Billy the Kid, but it is less a biography of the legendary figure than a musical impression of the Wild West. The ballet was premiered on October 16, 1938, in Chicago by the Ballet Caravan Company, with pianists Arthur Gold and Walter Hendl performing a two-piano version of the score. The full orchestra version was premiered in May 1939 in New York City.
The ballet contains eight different sections that tell the story, and the suite includes music from all eight: “Introduction: The Open Prairie,” “Street in a Frontier Town,” “Mexican Dance and Finale,” “Prairie Night (Card Game at Night),” “Gun Battle,” “Celebration (After Billy’s Capture),” “Billy’s Death,” and “The Open Prairie Again.” In each, Copland uses familiar cowboy tunes and evocative sound effects (e.g., loud percussion in the gun battle) to tell the romanticized story in sound. At least six cowboy tunes have been identified: “Great Granddad,” “Git Along Little Dogie,” “The Old Chisholm Trail,” “Goodbye, Old Paint,” “The Dying Cowboy,” and “Trouble for the Range Cook.”

The ballet’s success was immediate and widespread, and it contributed greatly to Copland’s reputation as one of America’s most recognized composers.

Antonín Dvořák
(September 8, 1841-May 1, 1904)

Cello Concerto in B minor, op. 104, B. 191
(1895)

In the late 1800s, as nationalistic music became popular throughout Europe, Dvořák’s knack for combining folk elements with classical settings made him busy and rich. He also encouraged composers to explore musical styles of their homelands to find their own voices. In June 1891, Jeannette Thurber, president of the National Conservatory of Music in New York, asked Dvořák if he would become the school’s artistic director and professor of composition and promote a national style of art music in America. He accepted. His visit inspired not only many American composers but led to several pieces of his own song “Leave Me Alone,” op. 82, no. 1, as a tribute to his sister-in-law, Josefina Kaunitzova. This quotation brings the first theme returns, followed by a cadenza that also includes several members of the orchestra. The movement ends gently.

The third movement unfolds gradually but with great purpose. Once again, the soloist leads the way through a variety of sections that are sometimes aggressive and other times pensive, where the theme is modified but eventually returns intact. Dvořák reintroduces melodic material from the first two movements as well, creating a sort of summation of feelings. There is a folk music flavoring that comes and goes, and scholars have noted that in this movement he quotes his own song “Leave Me Alone,” op. 82, no. 1, as a tribute to his sister-in-law, Josefina Kaunitzova. This quotation brings the piece to a momentary rest, but the orchestra has the last word in a final surge to the end. It is no wonder the work is generally regarded as the greatest concerto for this instrument.

The 2019-20 season includes six Classical Series concerts and five Pops Series concerts at the Capitol Theatre, conducted by YSO Music Director Lawrence Golan, and one special performance by the Yakima Symphony Chorus.