Great Ladies of Swing and Bolero!

Dear Friends and Supporters of the Yakima Symphony Orchestra:

Welcome to the Rosemary A.C. Gottlieb 2019-20 Season of the Yakima Symphony Orchestra—my tenth year with this wonderful organization! We have a varied and exciting season lined up for you, throughout which we will be highlighting outstanding female composers and performers. It all starts on September 14th with the first concert of the Gilbert Orchards Pops Series, Great Ladies of Swing. The orchestra will be joined by the terrific vocalist Dee Daniels who will perform some of the greatest hits of the swing era, specifically hits made famous by Ella Fitzgerald, Sarah Vaughan, Billie Holiday and Peggy Lee. Perhaps you’ve heard of some of these: Mack the Knife, Summertime, Sweet Georgia Brown, Send in the Clowns and Bill Bailey, Won’t You Please Come Home? In addition, the orchestra will perform some selections on their own including a special orchestration by Chris Brubeck of his father Dave Brubeck’s classic Blue Rondo à la Turk. I have had the pleasure of performing this piece with Chris and it is a real gem!

The Yakima Valley Classical Series kicks off on September 28th with Bolero! This is an all-French concert featuring impressionist masters Claude Debussy and Maurice Ravel—the musical equivalent to a Monet art exhibition. You will be treated to the most iconic and beloved pieces by these two great masters, namely Prelude to the Afternoon of a Faun and La mer by Debussy and the Piano Concerto in G Major and Bolero by Ravel. To perform the virtuoso solo piano part of the concerto, we will once again be bringing in the most recent Gold Medal Winner of the Van Cliburn International Piano Competition, Yekwon Sunwoo. The personal highlight of the evening for me will be our performance of D’un matin de printemps (Of a Spring Morning) by Lili Boulanger. The younger sister of the famous composition pedagogue Nadia Boulanger, Lili was an incredibly gifted composer. She was on track to become internationally renowned when she tragically died at the age of 24. This is the last piece that she wrote in her very short life. It will be an honor for all of us to resurrect this unknown gem by a composer lost to fate.

We look forward to seeing you on September 14th and September 28th at the Capitol Theatre for Great Ladies of Swing and Bolero!

Sincerely,

Lawrence Golan, conductor

—the Helen N. Jewett Music Director

Yakima Symphony Orchestra
From the Executive Director

Welcome to the Yakima Symphony Orchestra’s 2019-20 season, One Thousand and One Nights! We are grateful as always for the continued season sponsorship of Rosemary A. C. Gottlieb, as this generous investment supports the artists and artistry on stage in addition to community collaborations and special projects as we explore the many threads and story lines that weave through the music on this season’s programs—some will be stories told within the music itself, others will connect the ‘back stories’ and context for the music to be presented on stage. We look forward to sharing these with you in the coming months.

We also look forward to welcoming the newest member of our orchestra roster: you may recognize Greg Smith from a couple of performances last spring as a substitute musician, but as of this September he joins YSO as our new principal trumpet. Having recently relocated to Oregon, Greg previously was an active performer and teacher in the San Francisco and Boston areas, performing with ensembles such as the Monterey, Modesto, Vermont and Cape Cod Symphonies in addition to orchestras of the Carmel and Oregon Bach Festivals and the Tanglewood, Spoleto and Pacific music festivals. He has performed with Boston Lyric Opera and Opera San Jose and has played for music theater productions including the American Repertory Theater’s Tony award-winning Porgy and Bess. A graduate of the New England Conservatory and Bard College, Greg has appeared as soloist with the Bard College Orchestra and American Symphony Orchestra. We are delighted to have him on board.

Finally, you may notice two new things about purchasing single tickets this year: first, there has been a price increase of one dollar for each YSO adult ticket category (our first since 2015), so that adult tickets now range from $10 to $60 for YSO performances, with senior and active military discounts available. Tickets for students and children remain at $5. Second, beginning July 1st the Capitol Theatre began adding a $1 Patron User Fee to each ticket sold for performances in their facility, for the purpose of supporting maintenance of the building as it approaches 100 years in service to our community. This means that purchasing our $10 ticket will actually require $11 including the theater’s fee; but this is still the best deal in town for some of the greatest music you’ll hear all year.

See you at the Symphony!
David Rogers, Executive Director
Yakima Symphony Orchestra

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**Lunch With Lawrence**
Friday, September 27
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 Bolero concert on September 28. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

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**Open Rehearsal**
Saturday, September 28 • 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.

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**ConcertTalk**
Saturday, September 28 • 6:25pm
In the Capitol Theatre
Main Performance Hall

Join YSO Principal Horn Jeff Snedeker before the YSO’s Bolero 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.

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**Ag Night at the Symphony– Celebrating Harvest and Crush in the Yakima Valley!**
Saturday, September 14th, 7:30pm at The Capitol Theatre
@ Great Ladies of Swing

Ag Industry Concertgoers (ALL crops & products: growers, packers, shippers, processors, suppliers, etc.)—wear your working cap (with your company logo) and exchange it for a brand new YSO cap in “concert black,” beautifully embroidered with our YSO logo. We’ll put your hard-working caps on display at our office. (Caps to the first 30 participants; we’ll deliver/mail caps to participants after the first 30.)

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**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 20, 2019. For information and a prospectus, visit www.ysomusic.org and click on the COLLABORATIONS tab.
Join the youth symphony ensembles in our 54th season! Open rehearsals for both ensembles will be held on **August 26** and **September 9** at 6:30pm at Englewood Christian Church. Sit in on a rehearsal; try out the music and meet great student musicians!

- **October 6, Sunday, 3:00pm** at Englewood Christian Church: KinderKoncert – FREE!
- **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*

The Yakima Symphony Chorus will begin rehearsals for the 2019–20 season on **Monday, September 9th**. Rehearsals take place at St. Paul Cathedral in Yakima on Mondays from 7:00–9:15pm. Anyone interested to join the symphony chorus is welcome; no audition is required, but some music-reading skills are helpful. The chorus operates on a project-by-project basis, so that members may choose when to participate based on their schedules around each project.

The chorus’s first program will be one without the full orchestra, centered around music from an opera by Washington composer Sarah Mattox. The *Heart Mountain Suite* explores the local impact of Japanese internment camps during World War II, through the words of Yakima native Kara Kondo; the chorus will also perform additional shorter works based on Japanese folk songs. The symphony chorus will be joined by mezzo-soprano Kimberly Sogioka, pianist Anne Schilperoort and Maestro Lawrence Golan on violin for this performance on **November 2nd**.

For more information about joining the Yakima Symphony Chorus, contact Chorusmaster Justin Raffa at chorusmaster@ysomusic.org.

**Yakima Music en Acción (YAMA)**

*Josh Gianola, YSO Teaching Artist*

YAMA (Yakima Music en Acción) is an after-school orchestra program serving 3rd–12th grade students in the Yakima Valley. 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. As the symphony season gets underway, too do programming at the two YAMA sites: Garfield Elementary and Davis High School. The seventh year of programming begins on **September 23rd**, with anticipated enrollment exceeding 100 students. The fifteen-person staff of YAMA are eagerly preparing what promises to be a rich year of experiences for students and families alike. In addition to regularly scheduled concerts, YAMA and the YSO are proud to provide hundreds of tickets to events and performances close and far from home. Whether it is a Yakima Symphony show, a parade or an art gallery viewing, YAMA strives to facilitate as much connection within our community as possible. Stay tuned for upcoming public events!!

**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.

**September 4:**

Kathy Dyblie, viola

**October 2:**

Kelly Iverson, violin

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

**Music Educators’ Night**

*Saturday, September 28 | Bolero*

Contact us at (509) 248-1414 or ysopatrons@ysomusic.org by **Thursday, September 26** at 5:00pm.

Music Educators: Reserve your FREE TICKET today!

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](http://www.ysomusic.org)

**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.
**Yekwon Sunwoo**

Gold medalist of the Fifteenth Van Cliburn International Piano Competition, 29-year-old pianist Yekwon Sunwoo has been hailed for his “unfailingly consistent excellence” (*International Piano*) and celebrated as “a pianist who commands a comprehensive technical arsenal that allows him to thunder without breaking a sweat” (*Chicago Tribune*).

The first Korean to win Cliburn gold, Mr. Sunwoo was born in Anyang, South Korea and gave both his recital and orchestra debuts in 2004 in Seoul. In previous seasons, Mr. Sunwoo has performed as soloist with the Baltimore Symphony Orchestra, The Juilliard Orchestra, Houston Symphony Orchestra, Royal Scottish National Orchestra and others; and he performed a nine-city tour of the United States with the National Orchestra of Cuba.

An avid chamber musician, Mr. Sunwoo has toured Costa Rica, Guatemala and Panama, performed for the Chamber Music Society of Lincoln Center’s Inside Chamber Music Lectures, and has been invited to numerous summer music festivals. He has appeared in recital at prestigious venues including Carnegie Hall, Wigmore Hall in London and Salle Cortot in Paris, and he has performed throughout South Korea, Germany, Switzerland, Czech Republic and Morocco, among other countries.

In addition to the Cliburn gold medal, Mr. Sunwoo has won first prizes at the 2015 International German Piano Award in Frankfurt, the 2014 Vendome Prize held at the Verbier Festival, the 2013 Sendai International Music Competition and the 2012 William Kapell International Piano Competition.

A self-proclaimed foodie, Mr. Sunwoo enjoys finding pho in each city he visits and takes pride in his own homemade Korean soups.

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**Program Notes**

We open our “One Thousand and One Nights” season with a program of French music, with classic works by Debussy and Ravel, and a little-known work by Lili Boulanger, a talented young composer who died too soon.

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**Marie-Juliette Olga “Lili” Boulanger**  
(August 21, 1893–March 15, 1918)  
*D’un matin de printemps*  
(Of a Spring Morning)  
(1917–18)

Born into a family of active composers and performers, Lili Boulanger’s talent was recognized quite early. Her father, Ernest (1815–1900), was a teacher at the Paris Conservatoire, and a composer who won the Prix de Rome composition prize in 1835. Her older sister was the noted composer and composition teacher Nadia Boulanger. Lili also distinguished herself as a composer, in particular as the first female winner of the Prix de Rome for her cantata *Faust et Hélène* (1913). Prone to illness, she died at age 24, leaving behind a few important works and much wonder of what could have been.

In ten years as a composer, Lili produced over fifty works. *D’un matin de printemps* was one of the last pieces she was healthy enough to complete before she passed away. This short symphonic poem shows definite influences of Debussy, but her colorful harmony and varied instrumentation also show a unique voice and a freshness that deepens the sadness surrounding a promising life cut short.

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**(Achille-) Claude Debussy**  
(August 22, 1862–March 25, 1918)  
*Prélude à l’après-midi d’un faune, L.86* (Prelude to the Afternoon of a Faun)  
(1894)

In the mid-1880s, the vagueness and ambiguity of Symbolist poetry and Impressionist art inspired Debussy to pursue music of a similar vein. A musical representation of Stephane Mallarmé’s famous Symbolist poem *The Afternoon of a Faun* began as early as 1890 with Mallarmé himself suggesting a theatrical collaboration that never materialized. Two years later, Debussy tried to revive the project, but managed only to produce the Prelude, which was first performed in Paris on December 22, 1894. Debussy wrote:

>*The music of this prelude is a very free illustration of Mallarmé’s beautiful poem. By no means does it claim to be a synthesis of it. Rather it is a succession of desires and dreams of the faun in the afternoon heat. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he finally realizes his dreams in Nature.*

Debussy’s ambiguous harmonies with surprising yet subtle dissonances, soft colors that gradually fade in and out with each other, short motives that bubble up to the surface and then disappear, and rhythms that appear and disappear throughout, create a musical equivalent of Impressionist pastel colors and blurry images. Since its premiere, the appeal of this music has been undeniable, and the piece has been quoted in a variety of films and television shows.
Maurice Ravel  
(March 7, 1875-December 28, 1937)  
Piano Concerto in G major, M. 83  
(1931)

Ravel's eclectic compositional output marks a transitional period in French music from Debussy's fin de siècle "Impressionist" aesthetic to the neoclassical trends and jazz influences of the 1930s and 1940s. In 1928, Ravel took a four-month trip to the United States and Canada. Though jazz styles were already known in Paris by that time, he became intrigued at the possibility of combining jazz styles with classical forms. When he returned home, he wrote a concerto for himself inspired by the American artform. The work was premiered on January 14, 1932, with Marguerite Long as soloist and Ravel conducting the Orchestre Lamoureux in Paris.

With the crack of a whip, the first movement begins urgently. A sprightly flute melody gives way to a sultry mix of Spanish and jazzy styles. Blue notes and jazz inflections reminiscent of Gershwin's Rhapsody in Blue are everywhere. The movement proceeds with virtuosic passages for the soloist that sound like improvisations, occasional orchestral interjections, and almost schizophrenic mood swings between slow ballad-like sections and peppy dance rhythms.

The second movement is an amazing contrast, with the soloist playing an extended tender melody accompanied by a waltz rhythm. The effect is serene and heartfelt, especially as the soloist plays a variety of duets with various instruments. The music intensifies and peaks, and the melody is taken by the English horn, accompanied by running passages in the piano over a warm bedding of strings, finally coming to a quiet close. Though not quite as "jazzy," the third movement sparkles with constant rhythmic energy and ever-changing timbres.

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Maurice Ravel  
(March 7, 1875-December 28, 1937)  
Bolero, M.81  
(1928)

Composed for dancer Ida Rubenstein, Bolero is a one-act ballet set at an Andalusian inn; Rubenstein's character is a gypsy whose dance becomes more impassioned as the piece unfolds. The premiere was choreographed by Nijinsky, and reports say the effect was "seismic." Today, however, it is best known for its appearance in late-20th-century commercials and movies, most notably 10, starring Dudley Moore and Bo Derek. The piece features a haunting, serpentine melody that is passed from one solo instrument to another. This melody can be quite treacherous for many of the instruments, and these solos are asked for quite frequently on orchestral auditions. As the music proceeds, it becomes increasingly intense, arriving at a major climax at the end of the piece. Surprisingly, composers rarely use this type of construction, perhaps because it is so difficult to sustain such a long build-up of energy that rises to the inherent challenge of making the climax worth waiting for. All this, however, is accomplished in Bolero with an intriguing sense of suspense and inevitability.

(Achille-) Claude Debussy  
(August 22, 1862-March 25, 1918)  
La mer, trois esquisses symphoniques pour orchestra, L.109 (The Sea, Three Symphonic Sketches for Orchestra)  
(1905)

The sea, with its constant motion and changing shapes, colors and textures, was a perfect subject for "Impressionist" music. Initially, Debussy's La mer was not well received, but it soon became one of his most admired and frequently performed orchestral works. Throughout the piece, one senses the constant shifting of the sea, with flashes of reflected light, the deep power of rolling ocean waves, even the occasional fish jumping or swimming by. The first movement, “From Dawn to Midday on the Sea,” begins softly—sometimes gentle, other times ominous, the deceptive calm of the sea at dawn is enjoyed but respected. Eventually, the sun rises, the colors brighten, and the sea becomes more active. By the time we reach midday, the sea has gone through a number of mood swings. Then the full glory and power of the sea is heard as the music explodes with a powerful arrival to end the movement. The second movement, “Play of the Waves,” is much more mysterious, with swirls, splashes and glints of sunlight off the water that create excitement and curiosity. The third movement, “Dialogue of Wind and Sea,” also begins on the darker side, with more emphasis on power than beauty. Both wind and sea have strong gestures and stormy moments that repeatedly peak and subside. Finally, the entire piece climaxes in an explosion of color and gesture.
### The Yakima Valley Classical Series

**Bolero**  
September 28, 2019, 7:30pm  
Yekwon Sunwoo, piano  

**Made in America**  
November 23, 2019, 7:30pm  
Mark Kosower, cello  

**Symphonic Dances**  
February 8, 2020, 7:30pm  

**Scheherazade & Other Remarkable Women**  
March 21, 2020, 7:30pm  
Angelique Poteat, clarinet  

**String Fever**  
April 18, 2020, 7:30pm  

**Beethoven Bash**  
May 30, 2020, 7:30pm  
Daria Rabotkina, piano  
Yakima Symphony Chorus;  
Justin Raffa, chorusmaster  

### The Gilbert Orchards Pops Series

**Great Ladies of Swing**  
September 14, 2019, 7:30pm  
Dee Daniels, vocalist  

**Frankenstein!**  
October 26, 2019, 7:30pm  

**Holiday Pops Spectacular**  
December 7, 2019, 7:30pm OR  
December 8, 2019, 4:00pm matinee  
Yakima Symphony Chorus;  
Justin Raffa, chorusmaster  
Yakima School of Ballet  
Lisa Price, director  

**Name That Tune**  
February 29, 2020, 7:30pm  
Steven Mayer, piano  
Yakima Symphony Chorus;  
Justin Raffa, chorusmaster  

**Villalobos Brothers**  
May 9, 2020, 7:30pm  

### Special Concert

**Yakima Symphony Chorus**  
November 2, 2019, 7:30pm  
St. Paul Cathedral  
Justin Raffa, conductor  
Kimberly Sogioka, mezzo-soprano  
Lawrence Golan, violin  
Anne Schilperoort, piano  

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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.

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**Raise the Baton Gala Fundraiser**  
March 27, 2020, 5:30pm  
The 4th Street Theatre