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2017-2018 • SEASON 73

CELEBRATING THE
TENTH SEASON OF

MUSIC DIRECTOR
NICHOLAS WALLIN

BACH/STOKOWSKI
Toccatà & Fugue in D Minor

STRAUSS
Blue Danube

RYAN HARE
Harkening 2

HINDEMITH
Symphonic Metamorphosis of
Themes by Carl Maria von Weber

JAN 28, 2018 • 3:00PM

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OUR 73RD SEASON CONTINUES!

The 2017/2018 season of the Mid-Columbia Symphony, **SOMETHING OLD, NEW, BORROWED & BLUE**, continues this evening with the Bach/Stokowski *Tocatta & Fugue in D Minor*, Ryan Hare's *Harkening 2*, Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, and Johann Strauss's *Blue Danube*. Listen to these works and see how perfectly they fulfill this season's theme.

Please save the date of Saturday, March 10, 2018, for the Mid-Columbia Arts Fundraiser, *All you Need is LOVE*. This is a joint endeavor at the Three Rivers Convention Center with Mid-Columbia Ballet, Mid-Columbia Mastersingers, Mid-Columbia Musical Theater, and Mid-Columbia Symphony.

A Note from the President

As the year 2018 begins, now is a good time to consider a charitable contribution to the Mid-Columbia Symphony. Ticket sales account for only 1/3 of the symphony's costs in providing superb classical music to its patrons. Donations, as well as fundraisers, allow the remaining 2/3s of the budget to be met. Also, there still remains a number of principal chair sponsorships available for a contribution of \$1000.

Also in Honor of Dr. Wallin's 10th season with the Mid-Columbia Symphony, please consider a donation to our Power of 10 Campaign. Funds will be used to continue the mission of the Mid-Columbia Symphony in providing quality music throughout the region through education and outreach.

Finally, your symphony board is always looking for dedicated people to join it and work to provide excellent classical music performances as the Mid-Columbia Symphony's 75th season approaches rapidly.

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A Note from the Conductor

Nicholas Wallin

Happy New Year and welcome! This afternoon you really will hear “Something Old, Something New, Something Borrowed, and Something Blue”, although not in that particular order.

The first half will feature two instantly recognizable pieces—Bach’s *Toccat* and *Fugue in D Minor* (Something Old), and Strauss’s *Blue Danube Waltz* (Something Blue). We are performing the Bach in the dynamic transcription by conductor Leopold Stokowski. We performed the Strauss just three years ago, but it fits the theme and this concert so well, that I had to bring it back for an encore.

On the second half we are thrilled to be performing a brand new commission by my dear friend, Ryan M. Hare. You will be the first audience to ever hear his new piece, *Harkening 2* (Something New)! We’ll close the concert with Hindemith’s *Symphonic Metamorphosis of Weber* (Something Borrowed), a somewhat underappreciated 20th-century masterpiece.

We have several exciting things planned over the first few months of 2018. Our joint fundraiser with other Mid-Columbia arts groups is Saturday, March 10, and our next subscription concerts are Saturday, March 24 and Saturday, May 19. We hope to see you at any or all of these events!

Enjoy today’s concert, and thanks for your continued support. 🎶

Concert Etiquette

- Please turn off cell phones & pagers.
- Patrons entering late will be admitted at the first natural break in the music and will be seated in the rear of the auditorium.
- Please do not applaud after individual movements. Wait until the entire piece is completed, as indicated by the conductor turning and facing the audience.
- Recording and use of cameras are forbidden.

Thank You

TONIGHT’S PROGRAM

THE MID-COLUMBIA SYMPHONY

PRESENTS

SOMETHING OLD, NEW, BORROWED & BLUE

SEASON CONCERT #3

JANUARY 28, 2018 • RICHLAND HIGH SCHOOL AUDITORIUM

NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Toccat and *Fugue in D Minor, BWV 565*

J.S. BACH | 1685–1750

ORCH. BY LEOPOLD STOKOWSKI | 1882–1977

An der schönen blauen Donau, Op. 314

(“*The Blue Danube*” Waltz)

JOHANN STRAUSS, JR. | 1825–1899

INTERMISSION

Harkening 2 for Orchestra (2017)

RYAN M. HARE | B. 1970

World Premiere Performance

Commissioned by the Mid-Columbia Symphony

Symphonic Metamorphosis of Themes

by Carl Maria von Weber

PAUL HINDEMITH | 1895–1963

I. Allegro

II. Scherzo

III. Andantino

IV. Marsch



Tocata and Fugue in D Minor, BWV 565

J.S. BACH | 1685–1750

ORCH. BY LEOPOLD STOKOWSKI | 1882–1977

NOTES BY DONALD MEYER

Leopold Stokowski was a British-born conductor and one of the most prominent international celebrities of his time, dating the likes of Greta Garbo and Gloria Vanderbilt, and appearing in movies and gossip magazines with some frequency. Like most celebrities, he had his fans and his detractors. He was a passionate advocate of new music throughout his long career and experimented with new seating arrangements and recording techniques. He conducted without a baton and advocated “free bowing” in his strings—out of step with one another—and similar breathing techniques for his winds, all striving toward his signature silken sound. This was most famously

achieved during his long tenure with the Philadelphia Orchestra, which he brought up to international stature. To his detractors, his showmanship smacked of a love of the limelight that seemed anathema to serious classical culture. More than one orchestral musician who worked under Stokowski referred to him as a charlatan.

Likewise, Stokowski’s transcriptions and arrangements received very mixed reviews during his lifetime. Stokowski started out as an organist, and devoted most of his arranging efforts toward realizing Bach’s organ music for orchestra. Over the course of Stokowski’s lifetime, the historic performance practice movement took hold and to

many music-lovers, Stokowski’s liberal treatment of Bach’s compositional intentions offended the ears. But others loved these pieces, and the *Tocata and Fugue*, especially, reached a massive audience when it led off Disney’s 1940 film *Fantasia*, conducted by Stokowski himself.

The *Tocata and Fugue* is all about orchestral color. Stokowski himself had a form of synesthesia and sometimes experimented with colored lighting in his concerts, with different colors corresponding to particular chords. For this evening’s concert, we dispense with the colored lights and invite you to make your own associations with the music. 🎵



An der schönen blauen Donau, Op. 314 (“The Blue Danube” Waltz)

JOHANN STRAUSS, JR. | 1825–1899

NOTES BY DONALD MEYER

Johann Strauss, Jr. was a member of one of the most successful families of musicians in European history, stretching for at least three generations. His namesake father started the family business, but strictly forbade his sons from following his footsteps. Naturally, all three became musicians as well.

The Blue Danube Waltz is another classical chestnut that has found its way into the popular imagination through a popular film, in this case, Stanley Kubrik’s 2001: A Space Odyssey (1968). Outer space was unlikely to be on Strauss’s mind when he composed it, however. In fact, it wasn’t even meant as a waltz, in the traditional sense. The piece was commissioned by the conductor of the Viennese Men’s Choral Society, a song to lift the city’s spirits after its defeat in a war with Prussia and the subsequent

economic depression. Strauss chose a line from a poem, “By the Beautiful Blue Danube,” for a title, but the choir’s house poet actually wrote the lyrics—and these nearly killed the piece in its cradle. Instead of lifting the city’s spirits, the words were sarcastic and bitter (“Viennese, be glad/ Oh no! Not so!”) and the premiere in 1867 received a lukewarm response. Fortunately, Strauss had the good sense to keep the music and repurpose it a year later, in its familiar orchestral form, for a world’s exhibition in Paris, and it was an immediate hit. Strauss sold more than a million copies of the sheet music over the rest of his career.

The music begins very quietly, on a bed of shimmering strings. The horn slowly outlines the major triad that serves as the primary motive of the main theme, with a gentle response from the winds. This

back-and-forth continues, and then after a long tease, the familiar theme begins, elegantly and slowly, again building up speed and volume. From here we go through several sections, most repeated immediately, each one delightful, each one unique and yet fitting perfectly into the whole. At the end, we hear a reprise of the “A” section before the orchestra brings the waltz to a dazzling conclusion. 🎵

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Harkening 2 for Orchestra (2017)

RYAN M. HARE | B. 1970

NOTES BY RYAN M. HARE

Harkening 1 was composed in 2016 for solo bassoon, and conceived with the restriction that all of its melodic, harmonic, rhythmic, and formal language would be only that which would plausibly be in use by a leading composer of the late nineteenth or early twentieth centuries, i.e. a late-Romantic tonal vocabulary. The reason for this is largely due to my lifelong adoration of the music by composers such as Gustav Mahler, Anton Bruckner, and Richard Strauss, but also the result of my having taught chromatic tonal harmony in core music theory classes and graduate seminars for many years; something from this was bound to come out in a composition of mine sooner or later. The principal melodic material was composed for a handout I made for my students on the subject of ornamentation, as an example

of a late-Romantic melodic turn.

Harkening 2 was commissioned by Nicholas L. Wallin and the Mid-Columbia Symphony, and is dedicated to them in gratitude. It is an orchestration of the material used in *Harkening 1* with added harmony and counter-point, as well as considerably expanded formal dimensions. For the most part, I played it straight with the restrictions put in place for the first piece.

Neither piece was an attempt to write a pastiche of the music of late-Romantic composers such as Mahler, Bruckner, or Strauss, but rather to explore what a composition of my own might be like were I a composer from that time period. For a composer flourishing in the twenty-first century, it's a bit like putting on a costume: a great deal of fun, but nothing to take too terribly seriously. 🎵



Symphonic Metamorphosis of Weber

PAUL HINDEMITH | 1895–1963

NOTES BY DONALD MEYER

Paul Hindemith was a man caught between two worlds. He began his career as a performer on the viola, and was easily one of the top soloists on that instrument during his day. But he was more drawn to composition, and ultimately devoted his musical career to that field. He was born and died in Germany and remained faithful to his nationality, but like so many others was forced to flee the Nazi regime (in his case, due in part to his wife's Jewish ancestry). He was a highly intellectual composer with a contrapuntal bent, holding professorships at Yale and elsewhere. And yet he was also an advocate for what he called *gebrauchsmusik*, or music for everyday use, by the common man. And at a time when music tended to be polarized—either resolutely tonal or bracingly atonal and strident—Hindemith managed to split the difference. His music is firmly based on triads, and yet he embraced dissonance enthusiastically.

for Puccini's opera long after Weber's time. Hindemith's idea here was not to make an arrangement of Weber's music, *per se*, but rather treat these melodies as starting-points for his contrapuntal flights of fancy. The melodies are more like Easter eggs than the main course.

The first movement is a march, at times stern, at times whimsical and almost comical. The music quiets in the middle, with a nice repartee between sections, before returning to the intensity of the beginning music. The second movement, marked *Turandot-Scherzo*, has shadings of Chinese music at the start, before Hindemith metamorphoses the music into something quite different, almost jazzy. Listen for the solo passages for the percussion section in this movement. The third movement, *Andantino*, is based on a Weber *siciliana* tune, in a gentle triple meter. It is the most tonal of the four movements, and features an active flute obbligato. The final movement, like the first, is a march, and features a similar juxtaposition of moods. The finale ends with a grand flourish. 🎵

Donald Meyer is a composer, musicologist, and the author of the Music Appreciation text Perspectives on Music. Dr. Meyer is a Professor of Music at Lake Forest College, where he teaches courses, ranging from History of Rock and Roll to Music and Film.

Symphonic Metamorphosis of Weber, written at the height of World War II, was composed as a showpiece for the modern post-romantic orchestra, particularly its large percussion battery. Hindemith used Weber's melodies from some piano duets and a little-known piece of incidental music for a play called *Turandot*, the same source material used

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Nicholas Wallin
MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2017–2018 for his tenth year as Music Director and Conductor of the Mid-Columbia Symphony. Wallin has garnered praise for his committed performances and his bold creative programming style, focusing on American music and collaborations with area musicians. While remaining firmly rooted in the standard symphonic repertoire, he is also an advocate for performing new music by living composers.

Wallin has conducted numerous ensembles across the country including the Spokane Symphony and Hartford (Conn.) Opera Theater. He has served as guest conductor or adjudicator for orchestras and music festivals across Washington, Idaho Oregon, Illinois, and Michigan, and previously served as Music Director for the Washington-Idaho Symphony. In the summer of 2006, Wallin studied and conducted in St. Petersburg, Russia, as a participant in the International Academy of Advanced Conducting. His conducting teachers have included Gustav Meier, Markand Thakar, Akira Mori and Craig Kirchoff, and he has conducted in workshops and masterclasses for numerous leading conductors, including

Leonard Slatkin, David Zinman and Gunther Schuller.

Wallin is a native of Ann Arbor, Mich., and began his musical training there on piano and tuba. In 1991 he enrolled at Northwestern University, where he earned three degrees, a bachelor of arts in mathematics, a bachelor of music in tuba performance and a master of music in tuba performance. After leaving Northwestern, he earned a master of music degree in orchestral conducting from the Peabody Conservatory of Music. At Peabody he was a student of Gustav Meier and a recipient of the Graduate Conducting Fellowship. In December 2004, he completed a doctor of musical arts degree in conducting, with a secondary area in music theory at the University of Minnesota, where he received a College of Liberal Arts Graduate Fellowship.

Wallin is also an Associate Professor and the Chair of the Department of Music at Lake Forest College in Lake Forest, Ill. There he conducts the orchestra and teaches courses in music theory. Prior to this appointment, Wallin served on the faculty at Washington State University in Pullman. Wallin believes strongly in music education for all ages and enjoys speaking to organizations and music classes in the schools. He and his wife, Alice Swan, live in Evanston, Ill., with their sons, Rex and Enzo. 🎵



Ryan M. Hare
COMPOSER



Ryan M. Hare teaches composition, music theory, and bassoon at Washington State University, where he serves as Professor of Music. His compositions have been heard in numerous concert venues and festivals throughout the United States, and also in the United Kingdom, Germany, Austria, Chile, Thailand, China, and the Philippines. Named “Composer of the Year” in 2012 by the Washington State Music Teacher’s Association, which endowed a paid commission, other recent honors include a prestigious Artist Trust Fellowship, grants from New Music USA’s “MetLife Creative Connections” program, the ASCAP Plus Award, various grants funded internally at WSU including the Edward R. Meyer Project Grant, as well as commissions and premieres from the Mid-Columbia Symphony, Sunnyside Symphony, Washington Idaho Symphony, Affinity Chamber Players, University of Idaho Vandaleers Concert Choir, and the Lake Forest College Chamber Orchestra. He also served as Composer in Residence for the Washington Idaho Symphony from 2011-2015. 🎵

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Thank You to everyone who has signed up so far! To date, we have raised \$1,755.29!

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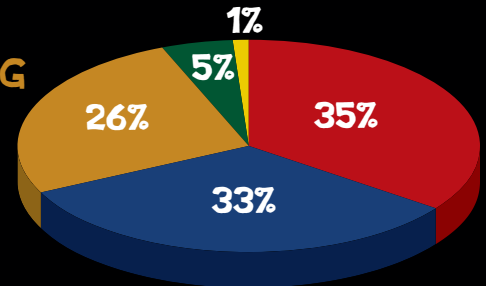
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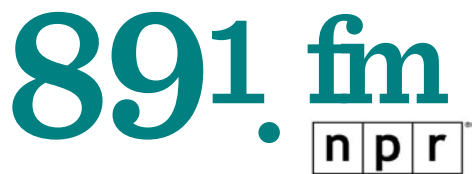
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