

MID-COLUMBIA SYMPHONY 

Landmarks

2018-2019 | 74TH SEASON
Nicholas Wallin, Music Director

Bernstein at 100

SEPTEMBER 8, 2018 | 7:30 PM
RICHLAND HIGH AUDITORIUM

Candide Overture

Symphonic Dances from West Side Story

Slava! (A Political Overture)

Symphony #1 ("Jeremiah")

with Clara Osowski *mezzo-soprano*



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WELCOME BACK TO OUR 74TH SEASON

The 2018/2019 season of the Mid-Columbia Symphony, *Landmarks*, begins this evening with *Bernstein at 100*. This program begins with two very well-known compositions, the *Overture to 'Candide'* and *Symphonic Dances* from 'West Side Story' and concludes with two less familiar works, an overture and a symphony.

Your Mid-Columbia Symphony is joining hundreds of other orchestras throughout the world in celebrating the genius of one of America's greatest composers. Leonard Bernstein was an accomplished musician and concert pianist who produced works for Broadway and both secular and liturgical compositions for the concert hall, in addition to his award-winning educational efforts through his Young Peoples Concerts and university lectures.

A Note from the President

The symphony board welcomes two new members, Allen Marchetti and Scott Ashby, and is still accepting applications for joining the board. The board is also looking for volunteers for help in the office as well as on concert dates for managing ticket sales and ushering.

There are still principal chair positions needing sponsorships. Contributions to this activity and outright charitable donations are needed to cover the 2/3 of the funds for the symphony's expenses that are not met by ticket sales. Please give generously.

The symphony board appreciates the sponsors who purchase advertisements in this program and asks that you consider patronizing their businesses.

The symphony values the Fred Meyer Community Awards Program and encourages its audience members to enroll in the program. Please consider another program that provides funds to the symphony—Amazon Smile.

Please save the date of Saturday, February 9, 2019, for the Mid-Columbia Arts Fundraiser, *The Best Is Yet to Come: An Evening with the Rat Pack*. This is a joint endeavor at the Three Rivers Convention Center with the Mid-Columbia Ballet, Mid-Columbia Mastersingers, and the Mid-Columbia Musical Theatre.

Boyce Burdick, Board President



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Landmarks

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Nicholas Wallin, Music Director

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A Note
from the
Conductor

Nicholas Wallin

Good evening and welcome to the first concert of our 74th season, "Landmarks"! Tonight we will explore the music of one of the giants of the 20th Century, Leonard Bernstein, as we celebrate the 100th Anniversary of his birth.

The *Overture to 'Candide'* and the *Symphonic Dances from 'West Side Story'* that bookend this program may be familiar to many of you. Less familiar might be the *Symphony No. 1 ("Jeremiah")* that Bernstein began writing when he was only 21, and *Slava! A Political Overture*, a piece that evolved from his unsuccessful musical *1600 Pennsylvania Avenue*.

You can read more about Bernstein and his career in the program notes written by my friend Don Meyer. You can also learn more about our fantastic Mezzo-soprano soloist, Clara Osowski, by reading her biography.

I hope that you will be able to join us for our other concerts this year, as we celebrate 74 years of bringing live symphonic music to the Tri-Cities.

Enjoy the 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.
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Thank You

TONIGHT'S PROGRAM

THE MID-COLUMBIA SYMPHONY

PRESENTS

Bernstein at 100

SEPTEMBER 8, 2018 • RICHLAND HIGH SCHOOL AUDITORIUM
NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Overture to *Candide* (1956)

LEONARD BERNSTEIN | 1918-1990

Symphony No. 1 ("Jeremiah") (1942)

LEONARD BERNSTEIN

Clara Osowski, Mezzo-Soprano

I. Prophecy

II. Profanation

III. Lamentation

INTERMISSION

Slava! A Political Overture (1977)

LEONARD BERNSTEIN

Symphonic Dances from *West Side Story* (1961)

LEONARD BERNSTEIN

I. Prologue

II. Scherzo

III. Mambo

IV. Cha-Cha

V. Meeting Scene

VI. "Cool" Fugue

VII. Rumble

VIII. Finale

Special thanks to The Vance Fox Family Foundation for sponsoring tonight's concert!

The Mid-Columbia Symphony would like to honor the memory of long-time Symphony supporter and arts patron, Helen Maurer.



Nicholas Wallin
MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2018–2019 for his eleventh 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. 🎵



Clara Osowski
MEZZO-SOPRANO



Mezzo-soprano Clara Osowski, who sings "from inside the music with unaffected purity and sincerity" (UK Telegraph), is an active soloist and chamber musician throughout the United States and Europe. Recognized for her excellence in Minnesota, Clara was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music.

In international competition with pianist Tyler Wottrich, in March of 2017, Clara became the first ever American prize winner when she placed second at Thomas Quasthoff's International Das Lied Competition in Heidelberg, Germany. In September, the duo was also one of four to reach the finals in the prestigious Wigmore Hall/Kohn Foundation

Song Competition in London, and Clara was awarded the Richard Tauber Prize for the best interpretation of Schubert Lieder. She recently won the Radio-Canada People's Choice Award and third place in the song division at the 2018 Concours Musical International de Montréal.

2018–2019 season highlights include debuts with the Aspen Festival Chamber Orchestra, Mid-Columbia Symphony, Tulsa Signature Symphony, Winona Symphony Orchestra, Back Bay Chorale, and the Mobile Symphony Orchestra.

In addition to performing, Clara serves as the Associate Artistic Director of Source Song Festival, a week-long art song festival in Minneapolis, Minnesota. This festival strives to create and perform new art song, and cultivate an educational environment for students of song, including composers, vocalists, and collaborative pianists. Please see www.claraosowski.com for more information. 🎵

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Every so often, the roll of the genetic dice produces a human being of astonishing gifts, several orders of magnitude beyond those of the average person. These people can appear in any field of endeavor, but there is something noticeable about the extraordinarily gifted musician. Perhaps this is because music is so widely loved, we seem to hear of these people more than those in more esoteric fields. Perhaps it's because music has a way of transcending borders, crossing language barriers and allowing the practitioner to travel widely (and become even more widely known). Or perhaps it's the way music works on us. The musical savant can seem like a magician, somehow untethered to the laws of nature.

Leonard Bernstein (1918–1990) was one of these select few. While he showed a great deal of interest in music as a child and was said to have been moved to tears by the music in his synagogue, it wasn't until he was eleven that his family acquired a piano. And so, we cannot say he was a Mozart, composing from the age of three. But once he got his hands on the instrument, his ascent was rapid. Four years later, he was playing the Grieg *Piano Concerto* with the Massachusetts State Symphony. It was said he could sight-read any music put in front of him as a teenager, even Stravinsky's scores, and was soon organizing concerts and musical theater productions with his friends. He went to Harvard to major in music, then to the Curtis Institute in Philadelphia, studying with some of the great musicians of the early 20th century.

Indeed, his greatest challenge was deciding which area within music to pursue. By his early twenties, he was already a top-tier concert pianist, one of the most gifted conductors on the concert stage, a natural-born educator, and a composer with an original and syncretic style. In the end, Bernstein checked "all of the above," and lived a frenetic, idiosyncratic life, transforming every field he touched.

This protean productivity made him virtually ubiquitous in mid-twentieth-century music culture, but it also meant that some of his activities got shortchanged. He probably spent most of his time on the podium—and he was indeed a transformative, riveting conductor, the first American-born music director of the New York Philharmonic. But his compositional output was relatively slim. He himself acknowledged that he might have found more success as a composer had he been able to devote more time to the craft. Even so, he managed to win multiple awards

for his compositions, including an Oscar nomination for his only true film score, *On the Waterfront*. Some of the music you will hear this evening has become central to the orchestral repertoire, something very few composers of his generation can claim. In 2018, as we celebrate the one hundredth anniversary of his birth, there are not one but two Hollywood biopics in the works about his life. 🎧



Overture to *Candide*

LEONARD BERNSTEIN | 1918–1990

In the early 1950s, Bernstein was asked by playwright Lillian Hellman to provide incidental music to an adaptation she was making of Voltaire's 1759 satirical novella *Candide*. Bernstein soon convinced her to turn the project into a full-blown operetta. It was premiered in late 1956, but only managed a short run on Broadway. The overture, however, lived on. It was first conducted as a stand-alone piece by Bernstein himself the following January, and since then has been programmed hundreds of times, easily one of the most frequently programmed pieces of music written by a 20th-century American composer. While Bernstein used an orchestrator for the operetta, the overture was orchestrated by him alone. *Candide* was later revised and restaged and has found greater success in recent years.

Candide tells the story of the happy-go-lucky title character who is operating under the assumption that he is living in "the best of all possible worlds." A series of mishaps and misfortunes eventually undercuts his blind optimism. The overture is an effervescent romp through several themes from the show, plus some new tunes. The music is built upon irregular phrase structures and a kind of meandering, dizzying harmonic language, where one is rarely confident of the tonal center. Just like in the operetta, everything works out in the end. 🎧



Symphony No. 1 ("Jeremiah")

LEONARD BERNSTEIN

Back in 1942, Bernstein was a young musician, just scraping by in New York City. He had graduated from Harvard by then, spent a year at the Curtis Institute, and had received formative instruction in conducting from the famed director of the Boston Symphony Orchestra, Serge Koussevitzky. But he felt a little lost and uncertain of his future. He had moved to New York on a whim, and struggled to determine his direction forward.

It was in this context that he wrote his first symphony, based on the Old

Testament Lamentations of Jeremiah. It was an ambitious project, especially for such a green composer. By this point, the only composition to his credit beyond his student works was a clarinet sonata. Bernstein composed the symphony while working for a music publisher making piano arrangements and orchestrations of other composers' works. After completing the symphony, he entered the composition in a contest but didn't win. Within a year, Bernstein landed a coveted assistant conductorship with the New York Philharmonic, and his career path seemed set. But of course, the urge to compose never left him.

Bernstein composed the third movement first, back in 1939, as a song for soprano and piano accompaniment. In 1942, as he was working on his symphony, he realized that the first two movements could work as an introduction of sorts to the earlier *Lamentation*, and decided to meld the pieces together. He reworked the final movement, changing the voice to a mezzo, and orchestrated it.

The prophet Jeremiah is an important figure in the Old Testament, a religious figure who warned the Israelites that their sinfulness would inevitably bring down the wrath of God. After Jerusalem fell to the Babylonians in 587 BCE, he offered up these laments.

The three movements are titled:

- I. *Prophecy*
- II. *Profanation*
- III. *Lamentation*

Bernstein himself wrote the following for his 1944 performance with the New York Philharmonic:

"The first movement ('Prophecy') aims only to parallel in feeling the intensity of the prophet's pleas with his people; and the Scherzo ('Profanation') to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement ('Lamentation'), being a setting of poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged and dishonored after his desperate efforts to save it."

The music is built upon motives from Jewish liturgy, sometimes in quotation, sometimes paraphrased. The work is much more serious than the other pieces on this program, but we do hear some elements that would recur in his later music—the rhythmic vitality (especially in the second movement), including some unusual meters and irregular phrase lengths; the brilliant orchestration; and exhilarating orchestral virtuosity. There are also fleeting glimpses

of Bernstein's gift for beautiful melodies.
The translation of the text of the third movement:

*How doth the city sit solitary,
That was full of people!
How is she become as a widow?
She that was great among the nations.
And princess among the provinces.
How is she become tributary!
She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt
treacherously with her,
They are become her enemies.
Judah is gone into exile because of affliction.
And because of great servitude;
she dwelleth among the nations,
she findeth no rest.
all her pursuers overtook her
Within the narrow passes.
Jerusalem hath grievously sinned...
How doth the city sit solitary
...a widow.
They wander as blind men in the streets,
they are polluted with blood,
so that men cannot
touch their garments.
Depart, ye unclean! they cried unto them,
Depart, depart! touch us not...
Wherefore dost thou forget us forever,
and forsake us so long time?...
Turn thou us unto thee, o lord... ♪*



Slava! Overture

LEONARD BERNSTEIN

After the success of *West Side Story*, it might have seemed natural for Bernstein to continue writing musicals. But the truth was, he would never have a theatrical success like that again. Part of the reason, as usual, was simply his hectic schedule. Right as *West Side Story* was hitting the stage, Bernstein was beginning his storied eleven-year run as Music Director of the New York Philharmonic, a task which he took on with his characteristic energy and verve. There was one theatrical attempt in the late 1960s, another collaboration with Jerome Robbins called *The Race to Urga*, but Robbins left the musical during the initial auditions and the entire show was cancelled.

Finally, in 1976, Bernstein had another go at musical writing. In honor of the nation's bicentennial, Bernstein collaborated with famed lyricist Alan Jay Lerner to create *1600 Pennsylvania Avenue*, a show about

the troubled history of race relations and the American Presidency. The show was a complete flop, and Bernstein never completed another musical.

Like most composers, Bernstein was loathe to let his hard work go entirely to waste, and so he recycled much of the music for other purposes. One result was *Slava! A Political Overture*. Bernstein dedicated it to his friend, the cellist and conductor Mstislav Rostropovich, whose nickname was "Slava." The piece uses two songs from the show, one in 7/4 time, the other in 7/8, and includes recordings of political speeches in the middle (one of the speakers is Bernstein himself). These recordings overlap with one another, interspersed with the sounds of cheering crowds, before the upbeat, sarcastic political theater music resumes. ♪



Symphonic Dances from *West Side Story*

LEONARD BERNSTEIN

While Bernstein was working on *Candide*, another Broadway project was developing for him, and this second one would soon eclipse the first. On the surface, these shows were very different, but the attentive listener will hear a distant family relationship between some of the music. Indeed, Bernstein actually swapped some of the music between shows as he worked (using different lyrics, of course); songs such as "One Hand, One Heart" and "Gee, Officer Krupke" originated in *Candide*.

The idea for *West Side Story* came from choreographer/director Jerome Robbins, back in 1947. It was originally conceived as a retelling of *Romeo and Juliet* with gangs of Catholics and Jews. He brought Bernstein in right away, as well as Arthur Laurents to write the book, but the three men were busy with other projects and had to shelve the musical for several years. By the time they were ready to go, they were able to bring in a young Stephen Sondheim to write most of the lyrics, his first major Broadway credit. The show was almost stillborn, as funder after funder dropped out, thinking the story was too dark and would never sell.

The result, of course, was a massive hit. It opened on Broadway in late 1957 to positive reviews, and ran for nearly two years before going on the road. It played even longer in London, running for more than 1000 performances, and the movie version in 1961 was nominated for multiple Academy Awards. Since then, it has been revived multiple times in multiple countries, by professional and amateur groups alike.

It was not only tremendously popular; it was seen at the time as a significant step forward for musical theater, a story so driven by dance and with such a wide-ranging musical palette. Bernstein used traditional Romantic and musical theater elements, but also swing, mambo, cha-cha, and some tricky mixed meter and striking dissonance. The score is also marked by memorable melodies, often with a large interval leap at the start (the augmented fourth in "Maria," for example, or the minor seventh in "Somewhere"), an idea he may have borrowed from his friend and mentor Aaron Copland. Bernstein, of course, makes it all his own.

Bernstein completed the *Symphonic Dances* in 1961. The music he chose for this suite leans more on the exciting rhythmic material than the luscious love songs (thus the title). The sections include:

- I. Prologue (including "Somewhere")
- II. Scherzo
- III. Mambo
- IV. Cha-Cha (the first dance)
- V. Meeting Scene (of Tony and Maria)
- VI. "Cool" Fugue
- VII. Rumble
- VIII. Finale ♪

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.

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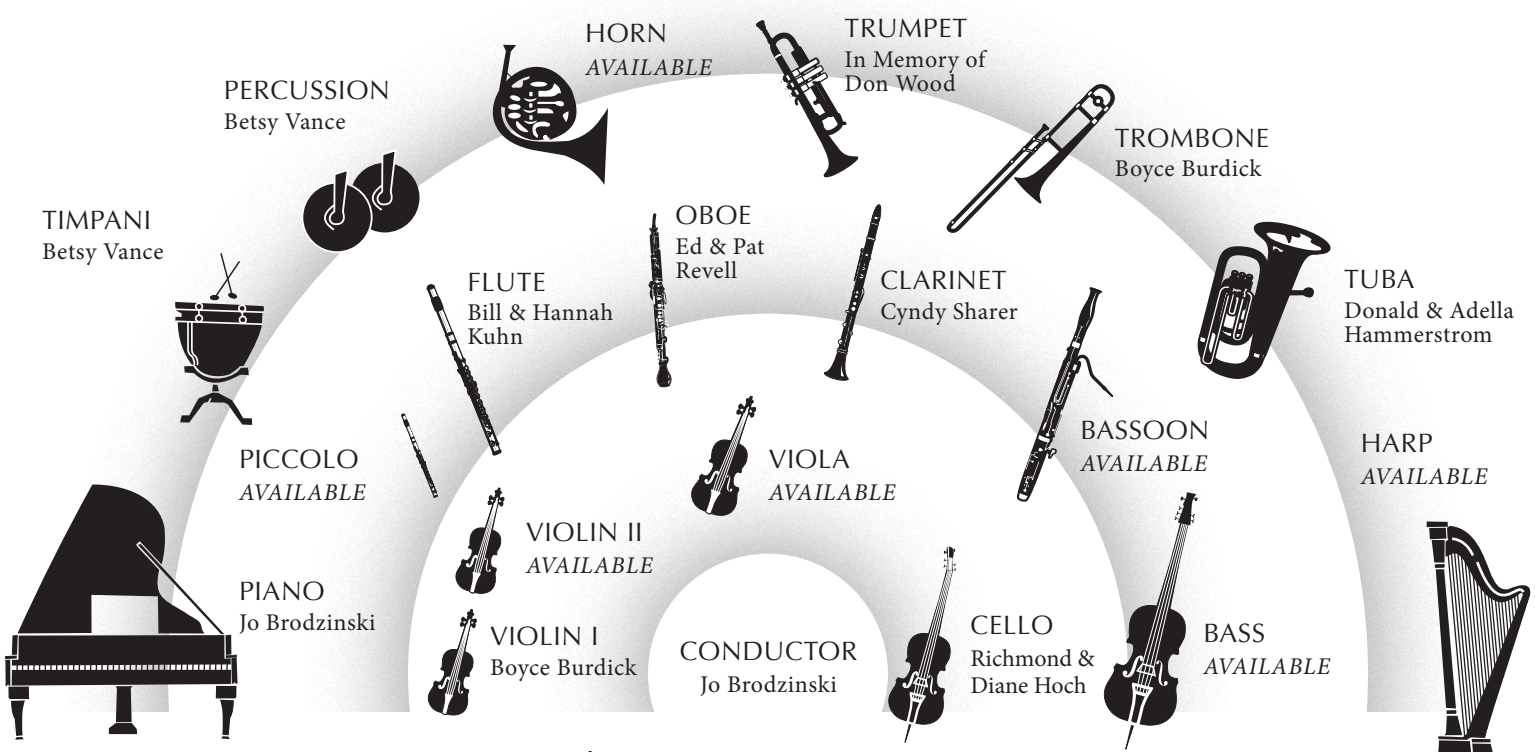
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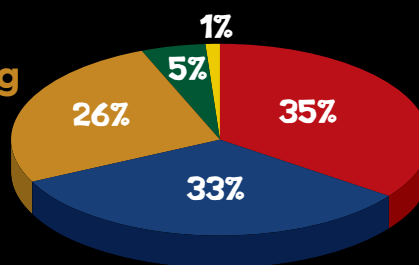
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- **SPONSOR A SYMPHONY CONCERT.** Title sponsorship ensures that your company name will be advertised on our website, social media platforms, and concert programs. We work with you to develop a unique advertising strategy that best suits your company image.
- **ADVERTISE IN THE 2018–2019 CONCERT PROGRAM.** Concert Program advertisements are an easy and effective way to publicize your business. We work with you and our design team to create a captivating advertisement that shows off your business.
- **SERVE ON OUR BOARD OF DIRECTORS.** We are always looking for enthusiastic business community members to get involved with the Symphony leadership. Attend monthly meetings, serve on a board committee, and contribute to the Symphony's strategic plan—we welcome your input!
- **BECOME A SYMPHONY VOLUNTEER.** Is your team interested in donating time to the Symphony? We are looking for volunteers of any age to assist with concert support, including ushering and collecting tickets. Every four hours of volunteer work earns your team member one complimentary Symphony concert ticket (subject to availability).

Sources of Funding

- Patron Donations ■
- Concert Ticket Sales ■
- Fundraising Events ■
- Grants/Awards ■
- Other ■



Please contact the Symphony Office at (509) 943-6602 for more info.

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