

MID-COLUMBIA SYMPHONY

Landmarks

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

Final Works

JANUARY 27, 2019 | 3:00 PM
RICHLAND HIGH AUDITORIUM

Justin Raffa, guest conductor

Britten | Welcome Ode

with the Mid-Columbia
Mastersingers Youth Choirs

Boulanger | D'un matin de printemps

Strauss | Four Last Songs

with soprano Molly Holleran

Haydn | Symphony No. 104 ("London")

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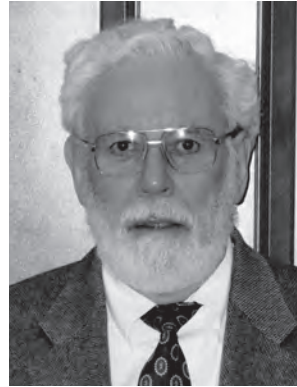
The 2018/2019 season of the Mid-Columbia Symphony, *Landmarks*, continues this afternoon with music from symphonic composers' final works. Soloist soprano Molly Holleran will be singing Richard Strauss's *Four Last Songs* and the Mid-Columbia Mastersingers Youth Choirs will sing Britten's *Welcome Ode*.

Today's concert is led by guest conductor Justin Raffa. Justin is well-known in the Tri-Cities as the Mid-Columbia Mastersingers Artistic Director and we welcome him to the stage for the third of this season's symphonic offerings.

Please save the date of Saturday, February 9, 2019, for the Mid-Columbia Arts Fundraiser, *The Best is Yet to Come*. 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.

Finally, the Special Holiday Music Bundle Package for the final three concerts, with a saving of 10% over the single ticket purchase price, is still available and the purchase price of today's tickets can be applied to the package. Please take advantage of this offer during intermission.

Boyce Burdick, Board President



A Note from the President

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A Note from Guest Conductor **Justin Raffa**

Good afternoon and welcome to the Mid-Columbia Symphony's third **Landmark concert of the season, *Final Works!*** We are pleased to share the last pieces penned by some of the most influential composers in our industry from the past two hundred years, including the first woman to win France's distinguished Prix de Rome for composition who is rarely programmed on symphony stages today.

In honor of the new Mid-Columbia Mastersingers Youth (MY) Choirs, I am excited to feature our Young Women's and Young Men's ensembles on a Benjamin Britten work specifically written for school-age students to perform. A vibrant palette of orchestral color follows in the brisker of a pair of Lili Boulanger chamber works completed with the help of her sister Nadia. Tri-City soprano Molly Holleran will transport us to another time and place in the Richard Strauss song cycle that prominently features both singer and orchestra throughout. Franz Joseph Haydn rounds out the program with an exciting symphony that I studied in great detail during my graduate degree days as we explored the transition from what we now call the Classical to the Romantic period of music.

I am grateful to my friend and colleague Nick Wallin for the opportunity to conduct a performing arts organization partner for which I've had the pleasure to work and collaborate with on many occasions over the past decade. Mid-Columbia Symphony is an important cultural asset in our community that makes the Tri-Cities a Bigger, Bolder, and Better place to live. I invite you to consider joining their family of donors or sponsors as they approach their 75th anniversary.

Please enjoy today's program, and we hope to see you again on Saturday February 9 at the beautiful Three Rivers Convention Center for our fourth annual Mid-Columbia Arts Fundraiser, *The Best Is Yet To Come*, featuring many of your favorite Rat Pack era tunes by Ol' Blue Eyes and The King of Cool in fabulous Las Vegas fashion! 🍷

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

— THIS AFTERNOON'S PROGRAM —

THE MID-COLUMBIA SYMPHONY PRESENTS

Final Works

JANUARY 27, 2019 • RICHLAND HIGH SCHOOL AUDITORIUM
JUSTIN RAFFA, GUEST CONDUCTOR

Welcome Ode (1976)

BENJAMIN BRITTEN | 1913–1976

*Mid-Columbia Mastersingers
Young Men's and Young Women's Choirs*

I. March

II. Jig

III. Roundel

IV. Modulation

V. Canon

D'un Matin de Printemps (Of a Spring Morning) (1918)

LILI BOULANGER | 1893–1918

Vier letzte Lieder (Four Last Songs) (1948)

RICHARD STRAUSS | 1864–1949

Molly Holleran, Soprano

I. Frühling (Spring)

II. September (September)

III. Beim Schlafengehen (When Falling Asleep)

IV. Im Abendrot (At Sunset)

INTERMISSION

Symphony No. 104 ("London Symphony") (1795)

(FRANZ) JOSEPH HAYDN | 1732–1809

I. Adagio – Allegro

II. Andante

III. Menuetto and Trio

IV. Finale: Spiritoso

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



Justin Raffa
GUEST CONDUCTOR



Since his arrival in the Tri-Cities in August 2008, Justin Raffa has endeavored to build increased collaboration within the local performing arts community. In addition to

his role as Artistic Director with the Mid-Columbia Mastersingers, Justin served for five years as Orchestra Manager of the Mid-Columbia Symphony and Chorusmaster of the Oregon East Symphony in Pendleton. Justin has also served as an actor, music director and board member with Mid-Columbia Musical Theatre, music director with Columbia Basin College Summer Showcase productions, and music director at All Saints Episcopal Church in Richland. Additionally, Justin has served as an adjudicator for local festivals and competitions for local music and theatre education associations. Justin currently serves on the Northwest regional board of the American Choral Directors Association as Repertoire & Standards Chair for Community Choirs and is beginning his fourth season as Chorusmaster of the Yakima Symphony Orchestra.

Justin is a passionate advocate for the arts in the community, and the City of Richland Arts Commission honored him with its 2011 award for Outstanding Individual Contribution to the Arts. He is a board member with the Arts Center Task Force, whose goal is to build a much needed Performing Arts Center for the Tri-Cities. Justin is also a board member with Visit Tri-Cities, a member of the Washington State Arts Commission, and can be seen as a frequent performer and emcee for many charitable events across the community. He has been awarded as the Washington State 2013 Outstanding Emerging Choral Conductor, the Columbia Basin Music Educators Association 2014 Friend of Music, and is a graduate of Leadership Tri-Cities Class XIX. A singer as well as conductor, Justin sings with Male Ensemble Northwest and Chor Anno, two regional ensembles made up of professional choral musicians in the Pacific Northwest, alongside his friend and voice instructor Reginald Unterseher. Justin lives with his partner Molly Holleran, singer and voice teacher extraordinaire, and their long-haired dachshund, Coda. 🐾



Molly Holleran
SOPRANO



Soprano Molly Holleran performs frequently throughout the Pacific Northwest as a concert soloist, as well as appearing in opera and musical theatre.

Molly most recently performed the title role in the West Coast premiere of Melissa Dunphy's *Gonzalez Cantata*. Other solo concert performances have included Handel's *Messiah* with both the Oregon East Symphony and the Walla Walla Symphony; Poulenc's *Gloria*, Verdi's *Requiem* and Orff's *Carmina Burana* with the Mid-Columbia Symphony; and Beethoven's *Symphony No. 9* with Washington-Idaho Symphony. She was honored to premiere Reginald Unterseher's *Hanford Songs* for soprano 🐾

and string quartet, and also to have performed them inside the Manhattan Project B Reactor on the Hanford Nuclear Reservation. Favorite opera roles have included Queen of the Night (*Die Zauberflöte*) and Cunegonda (*Candide*).

Molly is a singing artist with Mid-Columbia Opera on the Vine, and a member of the Mid-Columbia Mastersingers and Chor Anno, and she also enjoys performing with Mid-Columbia Musical Theatre and The Rude Mechanicals Shakespeare company. She received degrees in voice and theatre from Lawrence University in Wisconsin, as well as a master's degree in voice from the University of Arizona, and she teaches private voice lessons at her independent music studio in Richland. 🐾



Mid-Columbia Mastersingers & Youth Choirs
JUSTIN RAFFA, DIRECTOR

Mid-Columbia Mastersingers was founded as "Consort Columbia" in 1986 by Estyn Goss, as a select choir of auditioned singers. Since its beginning, the group has been a versatile one, having embodied at times a musical theatre group, symphonic chorus, operatic chorus and also serving as the umbrella organization for a children's choir. Mr. Goss led the group for 10 years, and following artistic directors included Reginald Unterseher (1996-2004) and Robert Bode (2005-2008), with Justin Raffa taking the position in 2008. Since his arrival, the choir has continued to grow in musical excellence, has become more widely-known throughout the community, and has dramatically increased its activity. Our organizational focus has included musical excellence and diversity, outreach to the large Tri-Cities Hispanic population and youth, and collaboration with other arts organizations.

In the fall of 2014 the Mid-Columbia Boys' Choir was created to give opportunities for young boys in the community to sing. The success of the program launched the expansion this past fall of the Mastersingers Youth (MY) Choirs to include choirs for girls, as well as the Young Men and Young Women whom you will hear this afternoon. 🐾

YOUNG MEN'S CHOIR

- | | |
|-----------------|----------------|
| Elliot Bell | William Henry |
| Collin Brown | Landon Jones |
| Ethan Davis | Joshua Julyk |
| Nathanael Davis | Bradley Lemmon |
| Jaren English | Cameron Taylor |
| Carl Gustafson | Reid Taylor |
| Jacob Hansen | Carson Wingert |

YOUNG WOMEN'S CHOIR

- | | |
|--------------------|--------------------|
| Isabella Castorena | Mikaela Pennington |
| Jessica Coulson | Eliana Spencer |
| Renee Crevier | Hannah Spencer |
| Catalina Gunter | Gabriela Welling |
| Brittany Hartshorn | Madeline Welling |
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Michelle Fu Johana Chai
Mackenzie Vigil Kathy Sands
Nicholas Han Vanessa Moss

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Sandra Parsons Jemima Bauer
Alison Eckberg Maryanne Kirsch
Scott Lewis Nina Powers
Melissa Gulley Greg Eggleston
John Paul Custodio

VIOLA
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Lisa Sorenson Josh Terry
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Rob Hanson Dan Wing

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Harry Bell Mary Petty

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Welcome Ode (1976) BENJAMIN BRITTEN | 1913–1976

CONCERT NOTES BY
JUSTIN RAFFA & KATIE CRENSHAW

Benjamin Britten was an eclectic composer, conductor, and pianist of the mid-20th century who championed British contributions to classical music as part of a lineage tracing back as early as Henry Purcell. He was the first musician/composer honored with a life peerage title of “Baron” in June 1976, entitling him to sit in the House of Lords. Many believed that he was destined for a career in music because his birthday coincided with Saint Cecilia’s Day, the feast day for the patroness of musicians (November 22). Britten learned to play the piano at age two and composed his first piece at just five years old. He found the human voice to be his ultimate inspiration and wrote many cantatas and operas throughout his career. He once said: “What matters to us now is that people want to use our music. For that, as I see it is our job. To be useful to the living.”

Welcome Ode was completed during a time when the composer was very ill. This through composed celebratory piece was written for the Queen’s Silver Jubilee visit to Ipswich on July 11, 1977. The performing forces call for a chorus of children, an age group dear to Britten’s heart. The work opens with a March, as though calling the entire countryside together for a festive gathering. The choir welcomes guests with certainty, foreshadowing an event that is sure to please. A brisk Jig follows, beckoning the guests to a lively dance. The chorus is featured again in Roundel, starting with the sopranos and later adding altos and basses in a round-like sequence. A brief Modulation changes the tone and serves as a transition to the exhilarating Canon where once again, choir and musicians are brought together in canonic form for a very fitting royal occasion. 🎧



D’un Matin de Printemps (Of a Spring Morning) (1918) LILI BOULANGER | 1893–1918

Lili Boulanger was born a musical child prodigy, not unlike the other composers being showcased on today’s program. This was no surprise as her father, Ernest, and older sister, Nadia, were also musically gifted composers. It was believed that Lili had perfect pitch as early as two years old. Having received music lessons seven days a week, Lili became proficient at playing piano, violin, cello, harp, and singing. She produced over 50 works in her ten years of composing. At age nineteen, she became the first woman composer to win France’s distinguished Prix de Rome for composition.

D’un Matin de Printemps (Of a Spring Morning) was composed in 1918. The

first section seems to reflect what spring might sound like to a child. The middle section changes to a darker tone, as though the cold winter is still lingering. The two seasons almost fight; or could it possibly be a fight within Lili? Perhaps an uncertainty between sickness and health, and life or death?

Lili’s short life leaves us with so many “what ifs.” What if she lived past her 24 years? What untold stories could have been written? *D’un matin de printemps* was one of the last works that Lili was healthy enough to copy out herself. Dynamics and expression markings were filled in by her sister Nadia who would never again compose after her sister’s death. 🎧



Vier letzte Lieder (Four Last Songs) (1948) RICHARD STRAUSS | 1864–1949

German composer Richard Strauss wrote his first song in 1870 at the age of 6 and devoted himself to music education and composition throughout his career. Unlike the many young composers that died before their prime, Strauss lived to be 85. It’s interesting to note that some of the most esteemed figures in orchestral music never seem to “retire” from their work; rather, they create incredible art up until what seems their last breath.

At the end of his life, Strauss was

in love with three things in all of music: a soprano (as was his wife Pauline), a violin, and a horn (his father was a professional horn player.) *Four Last Songs* were composed without instructions that they should be performed as a complete set; nevertheless, they brilliantly fit together in telling a story of love and loss. The work is dually is melancholic yet warm and comforting at the same time, prominently featuring the three musical loves of his life.

Four Last Songs opens with *Frühling* (*Spring*) and the feeling of youth's first pursuits of love. Perhaps Strauss saw it as a reflection of his love and devotion to wife Pauline. The second song, *September*

(*September*), reminds us that life is fleeting, as the transition from Spring to Fall can happen in mere moments. The third song, *Beim Schlafengehen* (*Going to sleep*), envelops the listener and comforts

them to sleep through emotional exhaustion and the promise of sweet relief. The last song, *Im Abendrot* (*At sunset*), gently suggests "at sunset" that night is coming and the end is near. 🎧

I. Frühling (Spring)

COMPLETED JULY 20, 1948 | TEXT BY HERMANN HESSE

GERMAN	ENGLISH
In dämmrigen Grüften träumte ich lang von deinen Bäumen und blauen Lüften, Von deinem Duft und Vogelsang. Nun liegst du erschlossen In Gleiss und Zier von Licht übergossen wie ein Wunder vor mir. Du kennst mich wieder, du lockst mich zart, es zittert durch all meine Glieder deine selige Gegenwart!	In shadowy crypts I dreamt long of your trees and blue skies, of your fragrance and birdsong. Now you appear in all your finery, drenched in light like a miracle before me. You recognize me, you entice me tenderly. All my limbs tremble at your blessed presence!

II. September

COMPLETED SEPTEMBER 20, 1948 | TEXT BY HERMANN HESSE

GERMAN	ENGLISH
Der Garten trauert, kühl sinkt in die Blumen der Regen. Der Sommer schauert still seinem Ende entgegen. Golden tropft Blatt um Blatt nieder vom hohen Akazienbaum. Sommer lächelt erstaunt und matt In den sterbenden Gartentraum. Lange noch bei den Rosen bleibt er stehn, sehnt sich nach Ruh. Langsam tut er die müdeword'nen Augen zu.	The garden is in mourning. Cool rain seeps into the flowers. Summertime shudders, quietly awaiting his end. Golden leaf after leaf falls from the tall acacia tree. Summer smiles, astonished and feeble, at his dying dream of a garden. For just a while he tarries beside the roses, yearning for repose. Slowly he closes his weary eyes.

III. Beim Schlafengehen (When Falling Asleep)

COMPLETED AUGUST 4, 1948 | TEXT BY HERMANN HESSE

GERMAN	ENGLISH
Nun der Tag mich müd gemacht, soll mein sehnlisches Verlangen freundlich die gestirnte Nacht wie ein müdes Kind empfangen. Hände, lasst von allem Tun Stirn, vergiss du alles Denken, Alle meine Sinne nun wollen sich in Schlummer senken. Und die Seele unbewacht will in freien Flügen schweben, um im Zauberkreis der Nacht tief und tausendfach zu leben.	Now that I am wearied of the day, my ardent desire shall happily receive the starry night like a sleepy child. Hands, stop all your work. Brow, forget all your thinking. All my senses now yearn to sink into slumber. And my unfettered soul wishes to soar up freely into night's magic sphere to live there deeply and thousandfold.

IV. Im Abendrot (At Sunset)

COMPLETED MAY 6, 1948 | TEXT BY JOSEPH VON EICHENDORFF

GERMAN	ENGLISH
Wir sind durch Not und Freude gegangen Hand in Hand; vom Wandern ruhen wir nun überm stillen Land. Rings sich die Täler neigen, es dunkelt schon die Luft. Zwei Lerchen nur noch steigen nachträumend in den Duft. Tritt her und lass sie schwirren, bald ist es Schlafenszeit. Dass wir uns nicht verirren in dieser Einsamkeit. O weiter, stiller Friede! So tief im Abendrot. Wie sind wir wandermüde— Ist dies etwa der Tod?	We have through sorrow and joy gone hand in hand; From our wanderings, let's now rest in this quiet land. Around us, the valleys bow as the sun goes down. Two larks soar upwards dreamily into the light air. Come close, and let them fly. Soon it will be time for sleep. Let's not lose our way in this solitude. O vast, tranquil peace, so deep in the evening's glow! How weary we are of wandering— Is this perhaps death?

Symphony No. 104 ("London Symphony") (1795)

(FRANZ) JOSEPH HAYDN | 1732–1809

Austrian composer Franz Joseph Haydn was born to parents who could not read music but fully supported their musically gifted children. At six years old, Haydn was sent to live with a relative as an apprentice in music, spawning a lifetime of compositions that would impact the future of musical forms like the symphony

and string quartet during the Classical era.

Symphony No. 104 was the last of twelve "London Symphonies" written during the late part of his career while working in London for impresario Johann Peter Salomon. Following standard compositional norms of the day, the work

is divided into four movements. In this final set of symphonies, Haydn writes for an expanded orchestra, employs more virtuosic writing, and allows for a longer duration than earlier works. Unlike the previous three composers, Haydn was able to conduct the premiere of his symphony on May 4, 1795 at King's Theatre, London. 🎧

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