

MID-COLUMBIA SYMPHONY

# Landmarks

2018-2019 | 74<sup>TH</sup> SEASON  
Nicholas Wallin, Music Director

## Debuts

MARCH 24, 2019 | 3:00 PM  
RICHLAND HIGH AUDITORIUM

Adrienne Shields, guest conductor

Adams | **Short Ride in a Fast Machine**

Brahms | **Symphony No. 4 in E Minor**

Haydn | **Violin Concerto in G Major**

with Young Artist winner Joshua Wu

Tchaikovsky | **Violin Concerto in D Major**

with Young Artist winner Anastasia Crosier

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## OUR 74<sup>TH</sup> SEASON CONTINUES

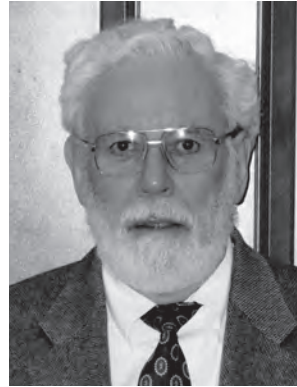
The 2018/2019 season of the Mid-Columbia Symphony, *Landmarks*, continues this afternoon with a concert themed 'Debuts'. It features two violinists who were the overall winners of the 59th Young Artist Competition: ninth grader Anastasia Crosier and eleven-year-old Joshua Wu. They will each play, respectively, a single movement from violin concerti by Tchaikovsky and Haydn.

Today's concert is led by guest conductor Adrienne Shields. Ms. Shields is well-known in the Tri-Cities as the Mid-Columbia Youth Symphony and Cadet Strings Conductor. She is also the assistant conductor of the Mid-Columbia Symphony. We welcome her to the stage for the fourth of this season's symphonic offerings.

The 75th season of the Mid-Columbia Symphony coincides with the 75th anniversary of the Manhattan Project. The symphony's theme for the 2019-2020 season is *Honoring Our Past. Celebrating Our Future—75 Years Young*.

A calendar of all of the exciting events scheduled for the rest of 2019 can be found at [www.Hanford75th.com](http://www.Hanford75th.com). An Atomic Frontier Day will be recreated with a parade featuring past Miss Richland contestants, relatives of crewmen from Day's Pay, and construction of a replica mess hall in Howard Amon Park which will be renamed for a day to its original "Riverside Park."

Boyce Burdick, Board President



### A Note from the President



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## A Note from Guest Conductor **Adrienne Shields**

**G**ood afternoon and welcome to the fourth concert of our Landmark season, *Debuts!* Today, we present our Young Artist Competition winners and celebrate two young musicians of the Tri-Cities. I am also pleased to serve you as guest conductor today, in my debut on the concert podium with the Mid-Columbia Symphony.

*Short Ride in a Fast Machine*, also aptly dubbed "*Fanfare for Orchestra*" by the composer, is the perfect piece to open today's concert. This energetic piece by John Adams should prompt you to hold onto your seats and prepare for a thrilling ride. Next on the program we feature Joshua Wu and Anastasia Crosier. These two talented violinist will respectively perform movements from Haydn's *Concerto in G Major* and Tchaikovsky's *Concerto in D Major*. I am especially honored to share the stage with our Young Artists. It is a privilege to serve the youth of the Tri-Cities as Music Director of the Mid-Columbia Youth Symphony Orchestras, so I am pleased to be able to collaborate in this manner with two of our finest young musicians.

The second half of the program we will present Brahms' *Symphony No. 4 in E minor*. This is the final symphony of Johannes Brahms. A favorite among audiences and musicians alike, this symphony is unique in the way it applies convention while simultaneously reinventing it. This piece has long held a place as one of my favorite symphonies. After today's performance, it will undoubtedly cement itself as one of the most meaningful symphonic works and experiences of my life.

I want to thank Nick Wallin and the Mid-Columbia Symphony Organization for the opportunity to conduct this afternoon. It has been a pleasure to serve the symphony in multiple facets for the past 5 years. I am honored to be a part of an arts organization and community so dedicated to keeping the arts alive, both locally and beyond. Thank you Tri-Cities for welcoming me as musician, teacher, and artist.

Enjoy this wonderful program and help us celebrate the future of the symphony. Thank you! 🎶

### 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

# Debuts

MARCH 24, 2019 • RICHLAND HIGH SCHOOL AUDITORIUM  
ADRIENNE SHIELDS, GUEST CONDUCTOR

### Short Ride in a Fast Machine

JOHN ADAMS | B. 1947

### Concerto in G Major, Hob. VII:4

FRANZ JOSEPH HAYDN | 1732–1809

*Joshua Wu, violin*

I. Allegro moderato

### Concerto in D Major, Op. 35

PYOTR ILYICH TCHAIKOVSKY | 1840–1893

*Anastasia Crosier, violin*

III. Finale

## INTERMISSION

### Symphony No. 4 in E Minor, Op. 98

JOHANNES BRAHMS | 1833–1897

I. Allegro non Troppo

II. Andante Noderato

III. Allegro Giocoso – poco meno Presto

IV. Allegro Energico e Passionato – Piu Allegro

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## Adrienne Shields GUEST CONDUCTOR



Adrienne Shields currently serves as the Music Director of the Mid-Columbia Youth Symphony Orchestras and the Assistant Conductor of the Mid-Columbia Symphony. She holds positions as the pianist for the Mid-Columbia Mastersingers Youth Choirs and the Music Director for Stardust and Encore at the Academy of Children's Theatre. She is also a recurring Music Director and vocal coach for Valley Musical Theatre, The Academy of Children's Theatre, and Central Washington University's Opera Workshop. Shields has previously served as Assistant Conductor for Wenatchee Valley Symphony Orchestra, Guest Conductor for Yakima Youth Symphony Orchestra, Assistant Conductor for Central Washington University Symphony Orchestra and Opera Production, and Guest Conductor for the Kittitas Valley Youth Orchestra.

An advocate for arts education, Shields has coordinated annual orchestra festivals for high school students at Central Washington University and Pacific Lutheran University. She has been invited as a guest clinician by Ellensburg School District, Yakima Youth Symphony Orchestra, and Faith Bible High School in Hillsboro, Oregon. She has also served as a judge for the Harp and Piano division of the WIAA/WMEA Washington Solo and Ensemble Contest, at both the regional and state levels. Shields is frequently seen as an adjudicator and judge throughout the region including: Yakima Youth Symphony, Central Washington University, and CBMEA Large Group festival.

Shields remains active as a performing musician. As a harpist, she has played with several ensembles including Olympia Symphony, Tacoma Concert Band, and Tacoma Opera. She has most recently played for Wenatchee Valley Symphony Orchestra and CWU Symphony Orchestra. In 2014, Shields joined CWU Wind Ensemble to record the music of Alan Hovahness for Naxos Music Library. Shields works frequently as a vocal coach and collaborative pianist in central Washington state. She has worked with the Suzuki Association of Washington State as an accompanist at their annual festival at CWU, and she collaborates frequently with the CWU voice department as a pianist and répétiteur. Shields is an enthusiast for opera repertoire and is an active opera coach. Her most recent credits include CWU's production of *Little Red Riding Hood*, *Die Fledermaus*, *Gianni Schicchi*, and Valley Musical Theatre's production of *Amahl and the Night Visitors*.

Shields holds a Master of Music degree in Orchestral Conducting and Vocal Performance/Pedagogy from Central Washington University and a Bachelor of Musical Arts degree in Harp from Pacific Lutheran University. Her primary teachers have been Dr. Nikolas Caoile, Dr. Edwin

Powell, and Dr. Jeffery Bell-Hanson. A native of Forest Grove, Oregon, Adrienne Shields currently resides in Richland, Washington. Shields enjoys reading books, watching films, and sipping a good cup of coffee on the couch with her calico companion, Sadie. 🐾



## Joshua Wu VIOLIN



Eleven-year-old Joshua Wu started accompanying his older brother's violin lessons soon after he was born. At age 4 he was very excited to start taking his own lessons from Mrs. Evelyn Daniels Brown of Moses Lake, who taught him the joy of music. He continues to take violin lessons from Mr. Frank Siyuan Lu in Richland to further advance his violin skills. Since a very young age he has been goal-oriented and has a strong determination for the things he sets his heart on, such as getting into his sister's nail polish at age 2, winning the school Jog-A-Thone the past 5 times, and winning the Mid-Columbia Symphony Young Artist Competition for the prize despite his fear of attention.

He has an older brother, sister, and parents from Moses Lake. 🐾



## Anastasia Crosier VIOLIN



Anastasia Crosier is proud to be a part of the 2019 Mid-Columbia Symphony Young Artist Competition winners and is excited to be performing as a soloist with the symphony. She is a ninth grader who attends Hanford High School. She loves playing the violin, with a special interest in violin performance. She currently plays in the school's chamber orchestra.

Anastasia has been studying violin under the direction of Mr. Frank Lu since age four. She has performed in many competitions as a soloist with various symphonies. She has won First place in the 2015 Mid-Columbia Symphony Young Artist Competition and First place in the 2015 Inland Northwest Musicians Young Artist Competition. In 2016 Anastasia won First place in the Yakima Youth Symphony Competition where she performed in the Capitol Theatre in Yakima, Washington. In July of 2016, Anastasia won the American Protege International Competition where she performed in New York City's Carnegie Hall. In 2017 she once again won the Mid-Columbia Symphony Young Artist Competition, performing as a soloist with the symphony. Also in 2017, Anastasia traveled to Salzburg, Austria, where she won the Grand Prize Virtuoso International Competition.

Anastasia currently participates in performances throughout the year and volunteers her time and talents with local events and church groups. 🐾



## Short Ride in a Fast Machine

JOHN ADAMS | B. 1947

NOTES BY DONALD MEYER

John Adams completed his orchestral fanfare *Short Ride in a Fast Machine* in 1986 for the opening of a music festival in Massachusetts. Adams had recently been for a ride in a friend's new Italian sports car and this was still on his mind. "It's an evocation of that," he says, "both a thrilling and a white-knuckle experience."

*Short Ride* begins with a woodblock. This figure creates, according to Adams, "a kind of rhythmic gauntlet through which the orchestra has to pass." The instruments pile on, moving quickly, usually staccato,

sometimes contradicting the basic pulse, sometimes sliding into sync with it. "Part of the fun of *Short Ride in a Fast Machine* is making these large instruments—the tubas, the basses, the contrabassoon, and the entire brass section—*move*," says Adams. "They have to boogie through this resolute and inflexible pulse that is set up by the woodblock." Toward the end, the brass finally breaks free from the woodblock pulse, a gesture Adams likens to the third stage of a rocket blasting into orbit, and the piece finally brakes to an exhausted stop. ♪



## Concerto in G Major, Hob. VII:4

FRANZ JOSEPH HAYDN | 1732–1809

NOTES BY DONALD MEYER

Franz Joseph Haydn was the son of a small-town wheelwright and an amateur musician in rural Austria. The young Haydn showed musical promise at an early age, and by the time he was eight, he was a choirboy at the celebrated St. Stephen's Church in Vienna, a position that provided room and board as well as significant musical training. When Haydn's voice changed, he was released from the school. After several years of odd jobs and struggle, Haydn found himself employed by Prince Esterházy, one of the great music lovers of the time. Haydn directed the Prince's small orchestra and wrote music for weekly concerts and occasional operatic performances. By most counts he was very happy there, but he would be the last great composer to spend the majority of his career as a servant to an aristocrat.

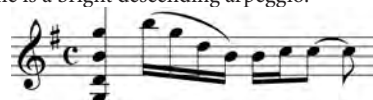
There are four violin concertos listed in the Haydn catalog, but No. 2 is presumed to be lost. Despite the Fourth Violin Concerto being listed last, there is some speculation it was actually written first—perhaps as early as 1761, the year he began working at Esterháza. No manuscript of the score exists. The soloist for the first performance was probably Luigi Tomasini, the concertmaster of the orchestra. It is an elegant piece in the traditional three-movement format: fast-slow-fast. Tonight's performance will feature just the first movement.

The movement follows the standard first-movement concerto form, a variant of Sonata-Allegro form. Some of the principle points of articulation are as follows:

- *Orchestral Exposition (orchestra alone)*
- *Solo Exposition (soloist + orchestra; about a minute in)*
- *Orchestral answer (orchestra alone; beginning at about 2:30)*
- *Development (soloist + orchestra; starting around 3:00)*
- *Orchestral answer (4:30)*

- *Recapitulation (soloist + orchestra; at about 5:00)*
- *Cadenza (soloist alone; 6:30)*
- *Orchestral answer (7:00)*

The main theme is a bright descending arpeggio:



At about halfway through the Orchestral Exposition, we hear a contrasting theme in D Major. Typical of Haydn, however, we can see a family resemblance to the main theme, especially in the rhythmic profile:



As we near the end of the Orchestral Exposition, Haydn begins to introduce triplets:



And as the piece unfolds, we hear more of these. In some respects, this movement plays these two rhythmic ideas off of each other from here on—straight sixteenths and sixteenth-note triplets.

The violin soloist takes up the main theme, adds more ornaments, and leads the modulation to D Major. When the Development section begins, led again by the violin soloist, we hear what seems at first to be another new theme. But again, on closer inspection, we can see that Haydn spun this out

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of his original theme—now transposed and inverted:



## Concerto in D Major, Op. 35

PYOTR ILYICH TCHAIKOVSKY | 1840–1893

NOTES BY DONALD MEYER

Tchaikovsky, the son of a mine inspector in rural Russia, got a late start as a composer. Although he had loved music since childhood—indeed, he was extremely sensitive to sound of all kinds—he chose to follow his father's footsteps and pursue a career in civil service. Not long after he graduated, however, he began to rethink his choice and started taking classes at the St. Petersburg Conservatory. By his mid-twenties, he graduated at the top of his class and started his spectacular career. At a time of increasing compositional specialization, Tchaikovsky excelled at four very distinct genres: symphonies, concertos, ballets, and operas. His renown quickly spread abroad, and toward the end of his life he was invited to America to conduct the inaugural concert of the new Carnegie Hall in New York City.

Despite all this, his life was troubled. He was prone to severe bouts of depression, and his sexual identity tormented him throughout his life. Homosexuality was a crime in Imperial Russia, although a vibrant gay subculture thrived in the major cities (and quite probably included a member of the Romanov family). Tchaikovsky's Violin Concerto was written in the immediate aftermath of his failed marriage to a former student, one of the most difficult moments in his difficult life.

Composed in 1878 and premiered in Vienna in 1881, the *Violin Concerto* was considered nearly unplayable by many violinists of the time. The original dedicatee, Leopold Auer, in fact, refused to play it. But it

The development takes us through several keys, including a long sojourn into the relative minor before settling at last in G Major. We hear the Recapitulation, led by the soloist, and then a short but brilliant cadenza, full of string crossings and double-stops. The orchestra wraps the movement up with lots of elegant trills and a satisfying final G Major triad. 🎵

found a champion in Adolf Brodsky. Since then, it has become one of the centerpieces of the violin repertoire.

While the first movement of this concerto is probably the most well-known, the third and final movement also packs a wallop. The movement begins with an intense, brisk declaration by the orchestra. The violin joins in after only sixteen quick bars with a forceful note near the bottom of the violin's register. The violinist quickly spins this into aggressive quadruple stops, sometimes dissonant, sometimes pizzicato, sometimes arco. After some tentative probing, this turns into a quicksilver staccato theme that recurs through the entire movement:



The pace is breakneck, but Tchaikovsky does provide a few moments of respite—a folk-like peasant tune, played all on the G string (which occurs twice); then a lovely oboe interlude a few minutes in, which the soloist eventually joins in on; and a passage played entirely in harmonics, high enough to drive any dogs in the audience crazy. Eventually, the orchestra takes over a variant on the main theme while the violinist emits aural fireworks from the exhausted instrument. 🎵



## Symphony No. 4 in E Minor, Op. 98

JOHANNES BRAHMS | 1833–1897

NOTES BY DONALD MEYER

Brahms and Tchaikovsky were nearly exact contemporaries. They shared the same birthday (May 7), although Brahms was seven years older than Tchaikovsky. The two of them met on at least two occasions, although the differences in their personalities and musical sensibilities precluded a close friendship. According to the memoirs of Anna Brodsky, wife of violinist Adolf Brodsky, she and her husband had to trick Tchaikovsky into meeting Brahms when the two composers were visiting Leipzig at the same time. When Tchaikovsky heard that Brahms was in the same house he had just entered, he was so nervous he tried to leave. Brodsky gently led him into the room and the two composers greeted each other. "It would be difficult to find two men more unlike," she writes. "Tchaikovsky . . . had something elegant and refined in his whole bearing and the greatest courtesy of manner. Brahms, with his short, rather square figure and powerful head, was an image of strength and energy; he was an avowed foe to all so-called 'good manners.' His expression was often slightly sarcastic." The two men enjoyed their conversation but never warmed to each other's music.

Brahms' fourth and final symphony was completed in 1885 and premiered later that year, conducted by the composer. It is an epic work, fully 45 minutes long in four movements of roughly equal weight and length. The first movement jumps right in with the main theme, a two-note motif, first falling, then rising, falling, rising, restlessly questioning. This unstable theme is stretched, modified, elaborated, sent through several modulations, as if trying to settle on a resultant theme. After a time, the cellos seem to have solved the riddle, and the violins take it up. But this is interrupted, and eventually the violins settle on a new theme entirely, the exultant second theme of the Exposition, in the major mode. But the two-note motif re-emerges at the end of the Exposition and leads us into a wandering Development. For a time, the two-note motif seems to have been transformed into a three-note motive, exchanged among the orchestra's instrumental families. We hear all the themes of the Exposition here, shattered, before the Recapitulation sneaks in quietly, almost through the back door. Brahms takes us through all the main points of the Exposition before barreling to an emphatic coda built up from that initial two-note motif, ending with five definitive strokes of the timpani.

The second movement begins with a horn solo in a slow triple meter, soon joined by the other winds, setting a contemplative tone. Like a lot of Brahms' music, there is a fair degree of metrical ambiguity, including an extended passage in triplets, but the overall effect is one of repose after the

intensity of the first movement. Once again, the density of Brahms' musical thought is on display.

The third movement is one of the most famous in all of Brahms' symphonic repertoire. The main musical idea is in three parts. It begins with an assertive falling line played by the entire orchestra, repeated with some different chords; this is followed by a second statement in a rat-a-tat rhythm; and then we hear chords interspersed with triplets, corresponding to a sudden shift to E-flat Major. Brahms keeps returning to these three basic ideas—sometimes played the same, sometimes inverted, sometimes modified in other ways. Sometimes we get them out of order, or incomplete. But Brahms keeps extracting new musical ideas out of these nuggets. The ending is breathless and triumphant.

The final movement quickly dispels the mood. Stern trombones declaim a minor-mode chorale, ascending through eight weighty chords. This becomes the basis for an old-fashioned chaconne, a form used by J.S. Bach and other Baroque composers (a set of variations on a repeated harmonic structure). Brahms somehow manages to blend the theme and variations with sonata form, a compositional feat that has never been attempted before or since (at least in this writer's memory). At times the eight-bar theme does recede, but it keeps coming back with all its fury and bristling intensity. By the end, one almost expects the heavens to open up and rain molten lava upon one's head. 🎵

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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**CONDUCTOR** Jo Brodzinski

**CELLO** Richmond & Diane Hoch

**BASS** AVAILABLE

**HORN** AVAILABLE

**OBOE** Ed & Pat Revell

**VIOLA** Ann Nash

**TRUMPET** In Memory of Don Wood

**CLARINET** Cyndy Sharer

**TROMBONE** Boyce Burdick

**BASSOON** AVAILABLE

**TUBA** Donald & Adella Hammerstrom

**HARP** Jeannine McShane

**SPONSOR A CHAIR** | Contact the Symphony office at 943-6602 for more details.

*All contributions were received for the current fiscal year (August 1, 2018-July 31, 2019) after the May 2018 concert.*

**Thank You to everyone who has signed up so far! To date, we have raised \$181.78!**

Sign up by linking your Fred Meyer Rewards Card to the Mid-Columbia Symphony at [www.fredmeyer.com/communityrewards](http://www.fredmeyer.com/communityrewards). You can search for us by our name or by our non-profit number: VV938. Then, every time you shop and use your Rewards Card, you are helping the Symphony earn a donation! You still earn your Rewards Points, Fuel Points, and Rebates, just as you do today. For more info, visit: [www.fredmeyer.com/communityrewards](http://www.fredmeyer.com/communityrewards)

# Ways you can show your support for the Mid-Columbia Symphony:

- **DONATE TO THE SYMPHONY FUND.** We've made it easy to give back! Visit [www.midcolumbiasymphony.org](http://www.midcolumbiasymphony.org) and click "contribute". You will be directed to our online giving site, where you can set up a one-time or recurring donation. Donations can also be made in-person at the Symphony Office or by calling (509) 943-6602.

**HOW DOES IT WORK?** We welcome any amount. Symphony Fund business contributors will be printed in the 2018–2019 season program, unless otherwise noted. Membership levels are listed to the right.

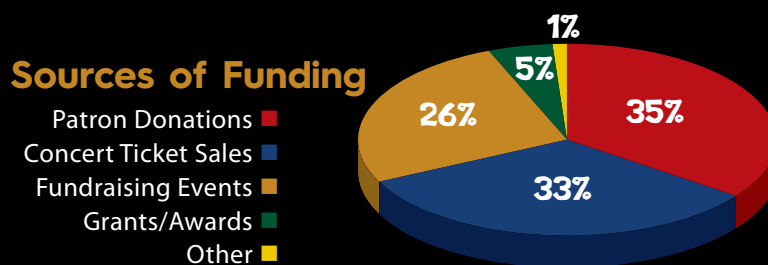
- **BECOME A MUSICIAN CHAIR SPONSOR.** A Musician Chair Sponsorship is a unique way to connect with and support a musician in the Mid-Columbia Symphony. This opportunity provides a direct connection between the business sponsor and the sponsored musician.

**HOW DOES IT WORK?** Sponsors choose a specific instrument, player, or chair to sponsor for the Symphony season. Our ensemble is filled with amazing principal and non-principal seated musicians to support.

**MORE INFORMATION.** Sponsorship levels are \$1000 for seated principal musicians and \$700 for seated non-principal musicians. This money is used to compensate our musicians and to provide instrument needs for their section. Interested businesses also have the option to sponsor a guest artist or guest conductor.

- **Conductor's Circle**  
(\$5,000+)
- **Patron's Circle**  
(\$1,000-\$4,999)
- **Orchestra Circle**  
(\$300-\$999)
- **Musician's Circle**  
(\$100-\$299)
- **Member's Circle**  
(up to \$99)

- **SPONSOR/HOST A MID-COLUMBIA SYMPHONY FUNDRAISER.** We work with your business to create an effective advertising campaign before and during the event. Past sponsors have hosted Symphony gatherings, pre- and post-concert soirees, and benefit concerts. We would love to work with you to develop an effective way to promote your business!
- **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).



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

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