

# MID-COLUMBIA SYMPHONY

HONORING OUR PAST. CELEBRATING OUR FUTURE.

1945 -  
2020

YEARS  
YOUNG

SEASON PREMIERE  
FROM THE  
VAULT

SATURDAY, SEPT. 21, 2019 | 7:30PM  
RICHLAND HIGH AUDITORIUM

MIDCOLUMBIASYMPHONY.ORG

# MID-COLUMBIA SYMPHONY

HONORING OUR PAST. CELEBRATING OUR FUTURE.

1945 -  
2020

YEARS  
YOUNG

**NICHOLAS WALLIN**  
MUSIC DIRECTOR

## HALLOWEEN SPOOKTACULAR

SATURDAY, NOVEMBER 2, 2019

HANFORD HIGH AUDITORIUM

**GOUNOD** | Funeral March

**MUSSORGSKY** | Night on Bald Mountain

Selections from *Psycho*, *Harry Potter*, *Batman* & More!

## A SENSE OF PLACE

SUNDAY, JANUARY 19, 2020

**COPLAND** | Letter from Home

**AMY BEACH** | Symphony in E Minor, op. 32, "Gaelic"

**BEETHOVEN** | Triple Concerto with *Kairos*:

Carrie Rehkopf Michel, violin | John Michel, cello

Special guest, Stephen Beus, piano

## SALUTE TO YOUTH

WITH THE MID-COLUMBIA YOUTH SYMPHONY

SATURDAY, MARCH 21, 2020

**AARON JAY KERNIS** | New Era Dance

**FRANCK** | Symphony in D Minor

Young Artist Competition Winners

## HOPE AND RESOLUTION

SATURDAY, MAY 16 & SUNDAY, MAY 17, 2020

**BRAHMS** | Requiem

Featuring the Mid-Columbia Mastersingers  
and guest soloists

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Concert programs, dates and locations subject to change.

# WELCOME TO THE 2019–2020 SEASON OF THE MID-COLUMBIA SYMPHONY, OUR 75TH!

**T**his year we are rolling out a marketing theme of “*The Symphony is for me!*” with the emphasis being that the MCS is for everyone. We want to be seen as welcoming, with music that is entertaining and accessible for all.

In keeping with the notion of accessibility, there isn’t an overarching theme to this coming year’s concert events, but we hope there is something for everyone. The home page lists the individual concert dates, themes and featured music. I’m particularly looking forward to the *Halloween Spooktacular*, with music the whole family will love. And I’m sure that the March event featuring the Young Artists Competition winners will be amazing as always. The rest of the line-up promises more memorable, emotional and endearing treats for your ears, your hearts and your souls.

## A Note from the President

We are pleased to have Music Director Dr. Nicholas Wallin back for his 12th year leading the symphony. His talent and passion continue to elevate the art form and provide us with treasured musical experiences.

Adrienne Fletcher Shields is continuing in her role of leading the rebranded Mid-Columbia Youth Orchestras, including the Youth Symphony and Cadet Strings. We are fortunate to have her in this role working with these talented young musicians.

We are truly blessed to have Katie Crenshaw working as our Business/Office Manager. She has helped to get our business dealings back on a solid footing after the unexpected loss of our previous office manager. We also have several new members joining the Board. I want to heartily welcome Bill Kuhn, Devin McGreal, Marella McGreal, Bill McKay, Keira Squires, Steven Wiley, and Stephanie Zaragoza, and also thank current Board members Boyce Burdick, Lynda True, Scott Ashby, and Jo Brodzinski for their continuing service.

Most importantly, we should all thank and support those individual donors and businesses that support the MCS and the arts in our community! It will be a point of emphasis to grow this support in the coming years to help keep the music coming and affordable for all.

Note that we are already planning ahead for the 76th season, in which we will be forced to find another venue because the Richland H.S. auditorium will be undergoing a major year-long renovation. Amongst the various renovations will be an increased number of restrooms and greater handicap accessibility (Did I just hear cheering from the audience?).

Please save the date of Saturday, March 14, 2020, for the Mid-Columbia Arts Fundraiser. This is a fantastic night of entertainment and “fun”draising at the Three Rivers Convention Center with the Mid-Columbia Ballet, Mid-Columbia Mastersingers, the Mid-Columbia Musical Theater, and the Mid-Columbia Symphony. Advance notice...this year’s theme will be centered around the “Roaring Twenties.”

Tickets for our performances may be purchased online, by phone, or at our Symphony office located in Richland, WA. We look forward to seeing you at the performances!

Phillip Townsend, *Board President*

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The Mid-Columbia Symphony is looking for community members to get involved with Symphony leadership. Consider applying to the Board of Directors today!

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## A Note from the Conductor

Nicholas Wallin

**G**ood evening and welcome to the first concert of our 75th season, *"From the Vault"*!

Tonight we will perform three pieces from programs of the 1940s and 50s, the early years of the orchestra.

Enescu's *Romanian Rhapsody No. 1* is a colorful orchestral showpiece. Our orchestra, then known as the Richland Symphony, used this piece as a concert opener in March 1949. 70 years later, we're doing it again.

Our orchestra performed William Bergsma's *Paul Bunyan Suite* three times in the early years—March 1952, February 1958, and May 1970. Bergsma was born in California and finished his career as a Professor at the University of Washington. His ballet suite is a delightful piece of mid-century Americana, and we are happy to have a reason to reintroduce it to our audience.

Dvořák's *"New World" Symphony* was the featured piece on a concert in February 1950. Aside from the fact that it is a classic of the repertoire, we haven't performed it during the past 11 seasons, so I'm particularly happy to offer it for you tonight.

I hope that you will be able to join us for our other concerts in this 75th anniversary season. 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.
- Recording and use of cameras are forbidden.

Thank You

# TONIGHT'S PROGRAM

## THE MID-COLUMBIA SYMPHONY

PRESENTS

# From the Vault

SEPTEMBER 21, 2019 • RICHLAND HIGH SCHOOL AUDITORIUM

NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

### Romanian Rhapsody No. 1 in A Major, Op. 11, No. 1

GEORGE ENESCU | 1881–1955

### Paul Bunyan Suite

WILLIAM BERGSMA | 1921–1994

I. Dance of the Blue Ox

II. Country Dance

III. Night

## INTERMISSION

### Symphony No. 9 in E Minor, Op. 95

*"From the New World"*

ANTONÍN DVOŘÁK | 1841–1904

I. Adagio-Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

*Special thanks to our donors, homestay hosts, musicians, ushers, and everyone who has contributed their time to making our organization successful for 75 years!*

Please note that the November 2 "Halloween Spooktacular" concert will take place at the Hanford High School Auditorium. *Thank you.*



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**Nicholas Wallin**  
MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2019–2020 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. 🎵



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## Romanian Rhapsody No. 1 in A Major, Op. 11, No. 1

GEORGE ENESCU | 1881–1955

NOTES BY NICHOLAS WALLIN

Scored for: three flutes (3rd doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, triangle, cymbals, snare drum, two harps, and strings. Performance time: Approximately 11 minutes.

Although George Enescu is not particularly well-known in the United States, he is the most prominent Romanian composer of the last 150 years. In Romania there is an Enescu museum, Enescu music festival, and even an Enescu symphony orchestra. He is so well-respected that his home town's name

was changed to George Enescu, Romania.

The Rhapsody opens with a folksong in the woodwinds said to be inspired by a Romanian song entitled: "I Have a Coin and I Want a Drink." Other episodes of folk songs follow, each one demonstrating Enescu's brilliant use of orchestral color. A furious dance caps the action. 🎧



## Paul Bunyan Suite

WILLIAM BERGSMA | 1921–1994

NOTES BY NICHOLAS WALLIN

Scored for: two flutes, piccolo, two oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, piano, and strings. Performance time: Approximately 9 minutes.

professional career. He moved to Seattle in 1963 to take up a position in the Music department at the University of Washington, and he lived in Seattle until his death in 1994.

ballet suite. The three short movements are portraits of the characters and setting of the ballet. "Dance of the Blue Ox" is a humorous depiction of Paul's stalwart companion, Babe. "Country Dance" is a folksy American party scene. "Night" is an excerpt from the end of the ballet. At the climax, the orchestral score includes the text: "Paul's work completed." 🎧

William Bergsma was born in Oakland, CA, but studied and taught in New York during the first portion of his

His ballet *Paul Bunyan* was written when he was just 16 years old. Several years later, in 1945, he chose three excerpts from the ballet to create this



## Symphony No. 9 in E Minor, Op. 95 ("From the New World")

ANTONÍN DVOŘÁK | 1841–1904

NOTES BY NICHOLAS WALLIN

Scored for: two flutes (2nd doubling piccolo), two oboes (2nd doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, and strings. Performance time: Approximately 40 minutes.

would follow his trade as an inn keeper and butcher, but young Antonín had other ideas. He studied music with a local village musician and later moved to Prague for more serious study. In 1892, Dvořák was invited to New York to head the National Conservatory of Music of America. He did this for several years, although during

his time in the United States he always missed his home. He returned to Prague in 1895 to his former position at the Prague Conservatory.

During his years in the US, he spent a summer in the Czech community of Spillville, Iowa, where he composed his "American" string quartet and string

Antonín Dvořák's father hoped his son

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quintet. His Symphony No. 9 (“From the New World”) is also from this period. He was very taken with the music of African-Americans and Native Americans, the North American landscape, and the American poet Longfellow’s work *The Song of Hiawatha*. All of these contributed to his musical ideas for the symphony. He felt that folk music should be the foundation of a new “American” style. In the symphony, there are melodies reminiscent of the folk music he heard, but they are echoes of that music which Dvořák made his own.

A slow introduction, typical of many symphonies, opens the first movement, which leads to the main theme, at first played by the horns in the Allegro section, then answered by woodwinds. This is the basic material for the whole movement. The famous second movement has a beautiful English horn solo that seems to have been inspired by the description of Minnehaha’s funeral—she being the tragic heroine in Longfellow’s *Song of Hiawatha*. The opening measures of the scherzo are patterned closely on those of the scherzo in Beethoven’s Symphony No. 9. Dvořák balances them with a relaxed and folkloric central episode. The finale provides a summation of the entire composition. In addition to its own ideas, it also recalls themes from preceding movements. These recollections tie the symphony’s disparate episodes together into a coherent unity and provide, in the final minutes of the piece, a comprehensive and exciting conclusion. 🎧



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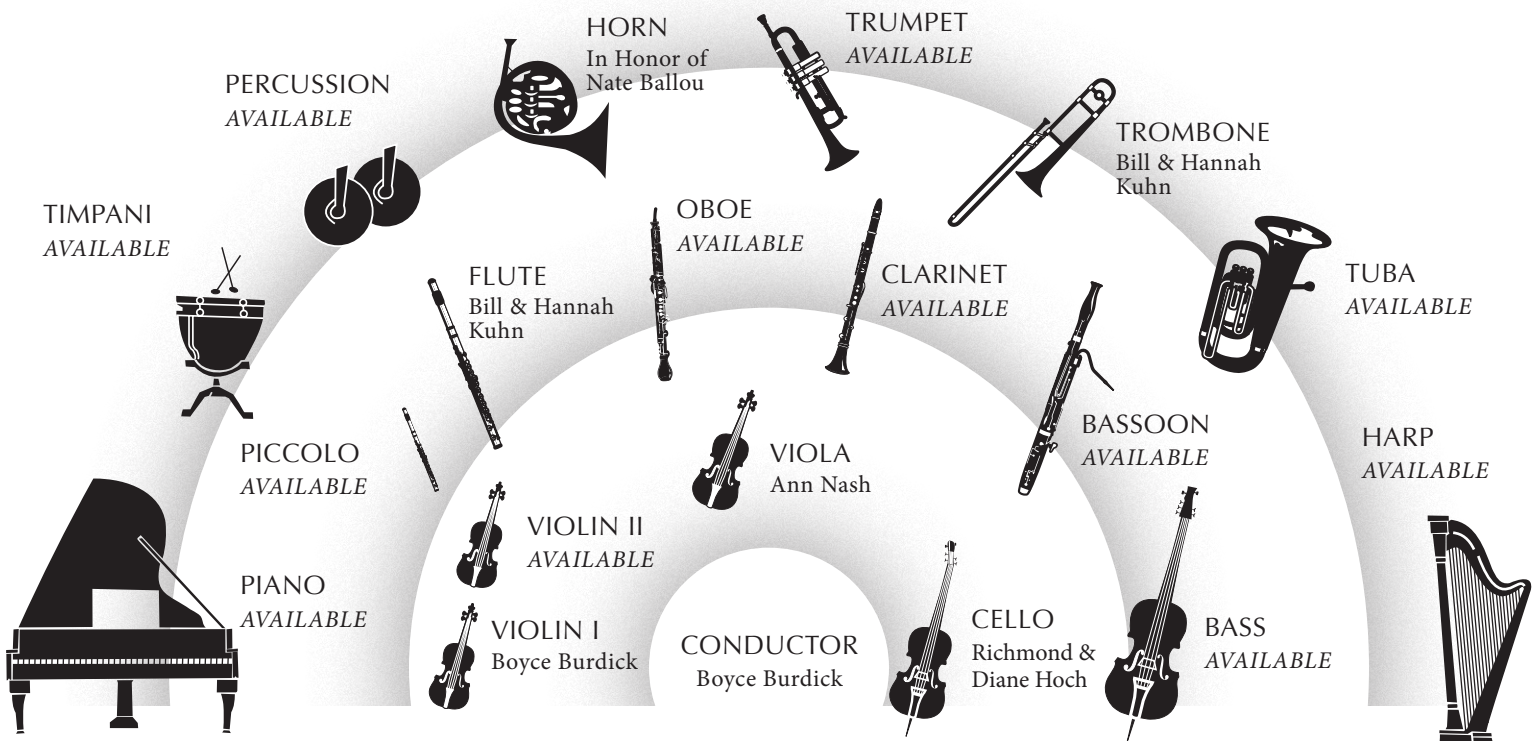
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