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# A SENSE OF PLACE

SUNDAY, JANUARY 19, 2020 | 3:00PM  
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E-mail: [adm@midcolumbiasymphony.org](mailto:adm@midcolumbiasymphony.org)  
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I hope that everyone has had an enjoyable holiday season. And we're all looking forward to an amazing new year! We appreciate your continued support for the Symphony and hope you'll enjoy another fine performance. Without you, there would be no Symphony and the Tri-Cities region would be the poorer for it.

Please consider the following ways you can support the Symphony and give the gift of music to our community:

- Invite others to come to the Symphony. Tell them how wonderful the music is and how affordable the tickets are.
- Give symphony tickets as gifts to others.
- Help us keep the music affordable by making a direct donation or sponsoring a section.
- Contact the office or a Board member for ways you can get involved as a volunteer—a lot, or just a little.
- Host a visiting out-of-town musician.
- Attend the Mid-Columbia Arts Fundraiser (MCAF) on Saturday, March 14, 2020.
- Donate auction item(s) for the MCAF or make a dessert for the Dessert Dash.
- Thank Katie for the wonderful work she does day-to-day to keep everything running!

**A Note from  
the President**

We don't have any news to share yet about next season's performances and venues while the RHS auditorium is being renovated, but we're working hard on that. We'll share as soon as we are able, so stay tuned. One small hint: it's Beethoven's 250<sup>th</sup> birthday.

I hope you will revel in tonight's special performance of "A Sense of Place," including our wonderful guest artists.

Please remember our upcoming concerts this spring, "A Salute to Youth" with the Young Artists Competition winners (Mar 21), and our season finale, "Hope and Resolution," featuring the Brahms' Requiem (May 16 & 17). We hope to see you (and all your friends) there.

Phillip Townsend, Board President



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## A Note from the Conductor

Nicholas Wallin

**H**appy New Year and Welcome! As we continue to celebrate our 75th season, this afternoon we present "A Sense of Place."

Aaron Copland composed *Letter from Home* in 1944, just as a few folks were beginning to organize the group that would become the Mid-Columbia Symphony. The piece is a short reflection of the feelings of a soldier, away at war, upon receiving a letter from home.

2020 is the 250<sup>th</sup> anniversary of the birth of Beethoven. We are presenting three incredible soloists with Central Washington ties in Beethoven's *Triple Concerto*.

Finally, Amy Beach's "Gaelic" Symphony paints a portrait of Ireland and Great Britain. Beach used English, Irish, and Scottish Folk songs throughout the symphony, which can be heard as a companion of sorts to the "New World" Symphony by Dvorak that we performed last September.

We have several exciting things planned over the first few months of 2020. Our joint fundraiser with other Mid-Columbia arts groups is Saturday, March 14, and our next subscription concerts are Saturday, March 21 and Saturday and Sunday, May 16-17. We hope to see you at any or all of these events!

Enjoy today's concert, and thanks as always 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

# A Sense of Place

JANUARY 19, 2020 • RICHLAND HIGH SCHOOL AUDITORIUM  
NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

## Letter from Home

AARON COPLAND | 1900-1990

## Concerto in C Major for Pianoforte, Violin, Violoncello and Orchestra "Triple Concerto," Op. 56

LUDWIG VAN BEETHOVEN | 1770-1827

*Carrie Rehkopf Michel, violin*  
*John Michel, cello*  
*Stephen Beus, piano*

I. Allegro

II. Largo

III. Rondo alla Polacca

## INTERMISSION

## Symphony in E Minor, "Gaelic," Op. 32

AMY BEACH | 1867-1944

I. Allegro con fuoco

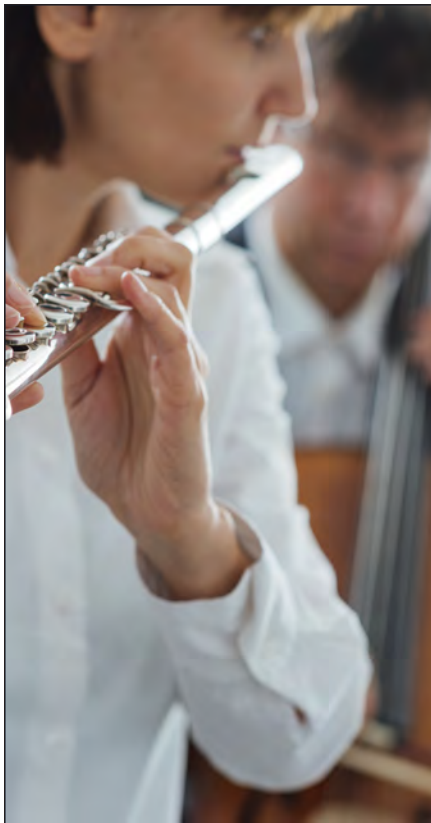
II. Alla Siciliana—Allegro vivace

III. Lento con molto espressione

IV. Allegro di molto

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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 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. 🎵



**Kairos**  
TRIO



Kairos (violinist Carrie Rehkopf Michel and cellist John Michel) join forces with world-renowned pianists in presenting concerts of the rich piano and

strings repertoire. Kairos has performed in Italy, Taiwan, Bosnia and Herzegovina, Canada and across the United States. Collaborators include pianists Stephen Beus, Moli Chiang, Duane Funderburk, Eduard Zilberkant and Tatjana Rankovich, violinists Kathryn Votapek and David Perry, and violist Michelle Rahn.

To stimulate the imaginations of new audiences, Kairos also collaborates with other artists including choreographers Shauna Goddard Barger, Diane De Franco Browne and Jackie Kopcsak; storytellers Claudia Solti, Moon Hi Hanson and Gillian Coldsnow; and visual artists Rachel Hall Kirk and Mellasenah Nicole. Recently, Kairos debuted the Youtube channel “KairosVR” which features 360-degree videos of the *Mendelssohn Trio in d* with Stephen Beus.

Kairos holds the endowed chamber music residency at Central Washington University and Icicle Creek Center for the Arts. 🎵



**Carrie Rehkopf Michel**  
VIOLIN



Since 1990, Carrie Rehkopf Michel has been the violin professor at Central Washington University. Called a ‘first-class musician’ by Sir Georg Solti, she toured North America for 24 years as first violinist of the Kairos Quartet.

Founder and Director of both the Icicle Creek Chamber Music Institute and the Kairos Chamber Music Lyceum, Ms. Rehkopf has also performed at the Tanglewood, Banff, and Norfolk festivals, the Interharmony Festival in Italy and Music & More Summerfest in Herzegovina. She has given concerto performances with the Everett, Olympia, Wenatchee, Yakima, Southwest Washington and Lake Sammamish Symphonies as well as several youth orchestras. She envisioned and led a ‘flash mob’ of string players in joining her during the cadenza of Mozart’s *G Major Concerto* with the Everett Philharmonic. Ms. Rehkopf gave the world premiere of

Maria Newman's beautiful violin concerto *Lux Aeterna*, which she recorded at Capitol Records. During the 2017–2018 season, she and her cellist husband John Michel performed Brahms' *Double Concerto* from memory in Seattle, Olympia and Ellensburg, and also performed the last movement at the Kennedy Center.

Her former students play in many orchestras and receive awards as outstanding teachers in higher education, the public schools and private studios. Before her position in higher education, Ms. Rehkopf enjoyed performing great literature with various professional orchestras, and loved to snorkel during her time as Associate Principal Second of the Honolulu Symphony. She received her degrees from the University of Michigan, studying with Camilla Wicks and Angel Reyes, and studied further in London with David Takeno.

As Kairos has expanded into a more collaborative chamber ensemble, she revels in juxtaposing classical music with other art forms and collaborates regularly with choreographer Shauna Goddard Barger from Los Angeles. The Michels enjoy their three highly amusing sons and goldendoodle. 🐾

 **John Michel**  
CELLO



John Michel, in his thirtieth year as cello professor at Central Washington University, enjoys his career as a soloist, collaborative musician and teacher. As part of his regular solo recital programs, this year he is performing all of the Beethoven Sonatas and Variations for Cello and Piano with Dr. Eduard Zilberkant to celebrate Beethoven's 250th. He has performed a dozen concertos with orchestra, recently with the Yakima Symphony, Rainier Symphony, Seattle Festival Orchestra and the Everett Philharmonic. With his wife Carrie Rehkopf, he has performed Brahms' *Double* with a dozen orchestras, recently at the Kennedy Center. He will again perform the Beethoven *Triple Concerto* with the Mid-Columbia Symphony this winter.

In paired concerts, Mr. Michel performed from memory all six Bach Cello Suites, and regularly appears in the Seattle Bach Suite Marathon. As a featured artist at the First Kobe International Cello Festival in Japan, he presented a solo recital and performed in the massive orchestra with 750 cellists. In 2015 he returned with several students for the 1000 Cellists Concert. At the World Cello Congress III, he premiered Maria

Newman's Solo Sonata "*Othmar*". He has recorded the Dvorak and Shostakovich concertos, Bach Suites G & C as well as numerous live performances.

Mr. Michel is a founding member of Kairos (formerly Kairos Quartet for 24 years), which holds an endowed professorship as the resident ensemble at CWU and Icicle Creek Center for the Arts. Recently, Kairos performed with pianists Dr. Stephen Beus, and last spring with Dr. Moli Chiang at the National Recital Hall of Taiwan.

On occasion, Mr. Michel also enjoys substituting with the Seattle Symphony. During summers, he has performed and taught at the Music & More SummerFest in Bosnia & Herzegovina, InterHarmony Music Festival in Italy, Banff International Orchestra Festivals, Chautauqua, Kairos Chamber Music Lyceum, Marrowstone Music Festival, Interlochen Arts Camp, Icicle Creek and the Evergreen Festival.

Mr. Michel established the Internet Cello Society, a cyber-community of 20,000 cellists which is now archived at [www.cellobello.org](http://www.cellobello.org). He serves on the New Directions Cello Association board and hosts the Central Cello Celebration. In 1996, the American String Teacher Association, Washington chapter, named him Outstanding College String Teacher. 🎻

 **Stephen Beus**  
PIANO



"Mesmerizing... explosive... intelligent... he belongs on the world stage" (Salt Lake Tribune). In the space of four months, American pianist Stephen Beus won first prize in

the Gina Bachauer International Piano Competition, first place in the Vendome Prize International Competition (Lisbon) and he was awarded the Max I. Allen Fellowship of the American Pianists Association (Indianapolis).

As a result of winning the Juilliard School Concerto Competition, Mr. Beus made his Carnegie Hall debut with the Juilliard Orchestra and James DePreist, playing Prokofiev *Concerto No. 3*. He has also performed as guest soloist with the Gulbenkian Symphony (Lisbon), Oxford Philomusica, the Tivoli Symphony (Copenhagen), the Tbilisi National Opera Orchestra, the Northwest Sinfonietta (Seattle), the Royal Philharmonic of Morocco (Casablanca), the Vaasa Symphony Orchestra (Finland) as well as with the Hamburg, Indianapolis, Nashville, Santa Fe, Utah, Fort Worth, Tucson,


Yakima, Bellevue, Salt Lake, Eastern Sierra, Corvallis, Jacksonville, Texarkana and Walla Walla Symphonies.

Equally active as a soloist, Mr. Beus has performed at Wigmore Hall, the Salle Gaveau and Salle Cortot (Paris), Merkin Hall, the Shanghai Oriental Arts Center, the Central Conservatory (Beijing), Teatro San Carlo (Naples), Carnegie Hall (Weill Recital Hall), the Queluz Palace (Lisbon) and has performed for the Dame Myra Hess and Fazioli Salon series (Chicago), the International Keyboard Institute and Festival (New York City), and has given recitals across the United States as well as in Kazakhstan, Russia, Finland, Denmark, Switzerland, Germany, Georgia, China, France, Italy, Portugal, the Czech Republic, and Morocco.


Born and raised on a farm in eastern Washington, Mr. Beus began lessons at age 5 and made his orchestral debut four years later. He went on to win numerous national and international competitions throughout his youth, capturing the attention of both audiences and critics. Commenting on Mr. Beus's competition success, *Fanfare* magazine writes: "In some ways Beus doesn't fit the mold of the typical competition winner. His playing is strikingly original and, despite his youth, he has an interpretive voice all his own... Above all, his playing is so natural as to seem effortless and the sound he produces has extraordinary richness and depth, not quite like anyone else's."

Mr. Beus holds degrees from Whitman College, The Juilliard School, and Stony Brook University, and his teachers have included Leonard Richter, Robert McDonald, Gilbert Kalish, Christina Dahl, and Paulette Richards. He has recorded on the Endeavor Classics, Harmonia Mundi, and Centaur Records labels. Stephen Beus is a Steinway Artist and currently teaches at Brigham Young University. For more details, visit [www.stephenbeus.com](http://www.stephenbeus.com). 🎹

Wishing the  
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all the best with their  
2019-20 Concert Series!



Robert & Sue Anne Marple





## Letter from Home

AARON COPLAND | 1900–1990

NOTES BY NICHOLAS WALLIN

*Letter from Home* was commissioned in 1944 by Paul Whiteman and the American Broadcasting Company. Whiteman reached out to several prominent composers to create patriotic works to be performed for the benefit of American troops serving overseas in World War II, and Copland eagerly accepted. The premier performance was broadcast live on the Philco Radio Hour on October 17, 1944.

Copland revised the work in 1962, and that version is commonly performed today.

When describing the mood of the work, Copland said “It’s very sentimental, but not meant to be taken too literally. I meant only to convey the emotion that might be naturally awakened in the recipient by receiving a letter from home.” *Letter from Home* is similar in style to the more well-known ballets of the

composer’s war era compositions, such as *Appalachian Spring* and *The Red Pony*. From the opening clarinet solo, the first half of the piece is a series of short paragraphs within the woodwinds and a solo trumpet. Momentum picks up in both tempo and orchestration as the work approaches its half-way point. Following the climax, the traded solos of the exposition return over a somber string setting. 🎧



## Concerto in C Major for Pianoforte, Violin, Violincello and Orchestra, "Triple Concerto," Op. 56

LUDWIG VAN BEETHOVEN | 1770–1827

Beethoven composed this unusual piece during the spring and summer of 1804, a time, for him, of considerable creativity. In those months he revised the recently-completed “*Eroica*” Symphony, began the “*Waldstein*” Sonata, and made sketches for the “*Appassionata*” Sonata, and for his opera *Fidelio*. Beethoven himself was apparently unsure how to classify his new orchestral work with three soloists. After the work was completed he referred to it as a “concertante for violin, violoncello and pianoforte with full orchestra.” Today it is most often called the *Triple Concerto*.

The concerto posed two particular problems for Beethoven: how to give each soloist enough individual attention, and how to keep the cello from becoming buried within the texture. He

solved these problems ingeniously: the first by having his three soloists play often just as a trio, the second by allowing the cellist the first statement of many of the themes. The *Triple Concerto* contrasts sharply with the other music Beethoven was composing in these years. Whereas the *Eroica*, the opera and the two piano sonatas burn with a sense of urgency and dramatic fury, the *Triple Concerto* lacks their tension: this is expansive music, relaxed and agreeable rather than striving.

The first movement is in sonata form with the exposition presented first by the orchestra, and then elaborated by the soloists. The development is largely entrusted to the string soloists with decorative material from the piano. The recapitulation is shared between the orchestra and soloists.

The slow movement (Largo) is in the distant key of A-flat Major. After a short introduction, the thematic material is presented by the cello in a very high register accompanied by muted strings. The piano joins in later with delicate and discreet arpeggio figuration. The movement itself is short, and it leads directly into the Finale without break. The movement’s strength is in its lyrical beauty, forming a strong contrast to the grandeur of the first movement and the lively brilliance of the last.

The final movement is a rondo based on a Polish theme. It begins in the cello, once again playing very high. There are two contrasting episodes both maintaining the drive and energy of the movement. The final return of the rondo theme is greatly extended by brilliant virtuoso passages for the three soloists. 🎧



## Symphony in E Minor, "Gaelic," Op. 32

AMY BEACH | 1867–1944

Amy Marcy Cheney Beach was born in Henniker, New Hampshire in 1867. From her earliest childhood days, she demonstrated both a remarkably attentive memory and a brilliant musical talent. She learned to read by the age of three, and already before that was reported to improvise alto lines against her mother’s soprano melodies when they sang. She began formal piano study at six, and the following year she had already appeared in public playing music by Handel, Beethoven, Chopin—as well as her own earliest compositions.

In 1875 her parents moved to Boston in order to provide their precocious daughter with a more thorough education. They took Amy to the German conductor of the Boston Symphony Orchestra, Wilhelm Gericke, to ask whether, as a budding composer, she should study in Europe. Gericke could not imagine that a girl could be a serious composer and suggested that she remain at home and read books about music theory. As a result, she was largely self-taught; following a year of harmony and counterpoint, she taught herself orchestration and fugue by translating various musical treatises.

She made her professional debut as a pianist at the age of 16; at 17 she played for the first time with the Boston Symphony Orchestra, performing Chopin’s *F minor concerto*. Soon thereafter she married a very musical, socially prominent

physician, Dr. Henry Harris Aubrey Beach, a man her mother’s age, of whom her mother approved.

Dr. Beach preferred that his wife not continue to make her living as a pianist. He did, however, support her interest in composition. The leisure made possible by her marriage allowed her to create large scale works, not simply the songs and piano pieces that had previously been regarded as the normal output of a woman composer. Her first large work was a Mass for chorus and orchestra in 1890. By 1894 she had completed her “*Gaelic*” Symphony (performed by the BSO in 1896). The “*Gaelic*” Symphony was the first Symphony by an American woman to be performed and published.

The first of the Symphony’s four movements draws substantially on “*Dark is the Night*,” a song Beach composed in 1890. Both of the movement’s first two themes come from it, but they’re greatly expanded on in the symphonic canvas. An additional third subject is a lilting woodwind figure drawn from a Gaelic dance tune; its accompaniment imitates the drone of bagpipes.

The second movement is based on a folk tune called “*The Little Field of Barley*.” The movement offers a pair of slow sections (marked “*Alla Siciliana*”) framing a very quick variation on that melody. These Sicilianas offer not only contrast to the first movement, but also wonderful opportunities for Beach to showcase her

considerable skills as an orchestrator. In the first, a horn solo leads to an extended melody for solo oboe, accompanied by clarinets and bassoons. The second features a gorgeous duet between solo oboe and English horn. Echoes of the first movement crop up but they never are allowed to darken the landscape.

The third movement draws on two Irish tunes—“*Cushlamachree*” and “*Which Way Did She Go?*”—and is intended to evoke, in Beach’s words, “the laments of a primitive people, their romance and their dreams.” Opening with extended solos for violin and cello (which reappear throughout the movement), it maintains a rather somber attitude. In addition to violin and cello, there are further significant solos in the movement for horn and bass clarinet.

Beach describes the finale as an expression of “the rough, primitive character of the Celtic people, their sturdy daily life, their passions and battles, and the elemental nature of their processes of thought and its resulting action.” The first theme is recycled material, developing from the closing of the first movement’s opening melody. The second theme is a sweeping, lyrical melody first heard played by bassoons, violas, and cellos. In the coda, there’s a strong sense of the music simply being overwhelmed by its own exuberance: big climax follows big climax, and the movement’s big dotted-rhythm motto is repeated obsessively. 🎧

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Richard & Melvina Romanelli	In Memory of Arlene Higley & Jerry Higley	Evelyn Painter

**MUSICIAN'S CIRCLE** \$100-\$299

Dennis & Judy Sweeney	Anne Nolan	Mary Carlson
Ed Ray & Anne Hayden-Ray	E.M. Weiss	James & Sheryl Paglieri
Kathryn Lang	Sam & Shirley Wood	Melvin & Christina McElroy
Marybeth Walker	Theodore & Julie Ginsburg	Hongfei Hou
Carl & Lynda Meyers	Sherry Davis	Jeremy & Christine Hales
Ray & Marcia Hoffmann	Anne Meeker	L. Donald & Carolyn Williams

**MEMBER'S CIRCLE** up to \$99

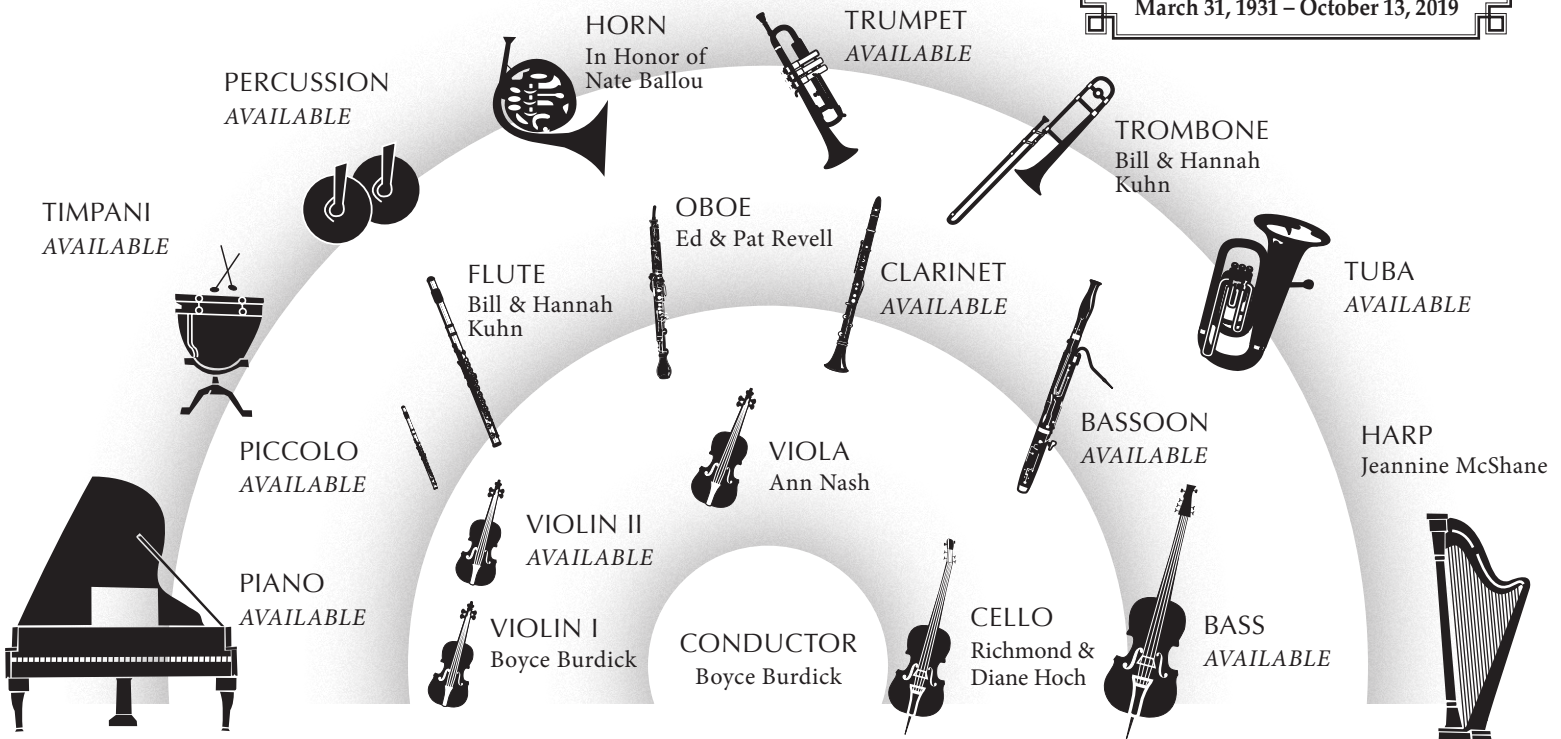
Juli Bauman	Ross Labins	Marilyn Young
Dalene Zabel	Tara Avery	
Kirk Williamson	Maddy Moon	

**PRINCIPAL CHAIR SPONSORS** \$1,000

**Thank You to everyone who has signed up so far! To date, we have raised \$101.83!**

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)

*In Memoriam*  
**Ed Mc Clanahan**  
March 31, 1931 – October 13, 2019



**SPONSOR A CHAIR** | Contact the Symphony office at 943-6602 for more details.  
All contributions were received for the current fiscal year (August 1, 2019–July 31, 2020) after the June 2019 concert.

# 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 2019–2020 season program, unless otherwise noted. Membership levels are listed to the right.

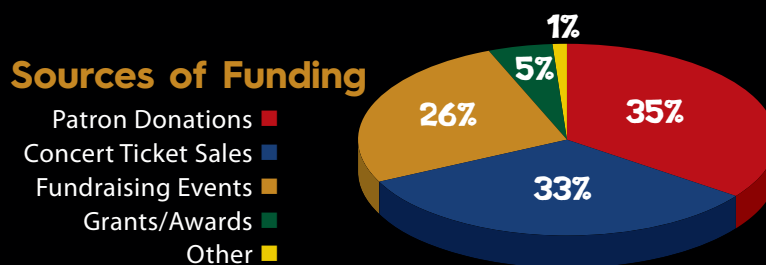
- **BECOME A MUSICIAN CHAIR SPONSOR.** A Musician Chair Sponsorship is a unique way to connect with and support a musician in the Mid-Columbia Symphony. This opportunity provides a direct connection between the business sponsor and the sponsored musician.

**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. OR A PIECE OF MUSIC. OR THE STAGE. UNLIMITED SPONSORSHIP OPPORTUNITIES AVAILABLE!** 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 2019–2020 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.

# 60th Annual Young Artist Competition

January 25, 2020

at Shalom UCC in  
Richland, WA



For more information, please visit [www.midcolumbiasymphony.org](http://www.midcolumbiasymphony.org)

Presented By

MID-COLUMBIA  
SYMPHONY