

MID-COLUMBIA SYMPHONY

1945-2025

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Endings & Beginnings

MUSIC DIRECTOR
NICHOLAS WALLIN'S
FAREWELL SEASON

Mahler's Symphony No. 2 'Resurrection'

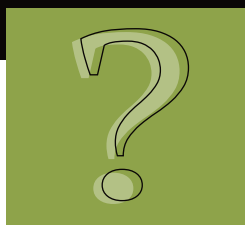
June 15, 2025 | 3:00 pm | Richland High Auditorium

MID-COLUMBIA SYMPHONY

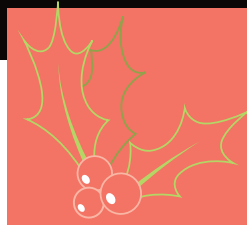


81ST SEASON • 2025-2026

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**Oct 2025
7:30p
Richland High**



**Dec 20 7:30p
Dec 21 3:00p
Richland High**



**Feb 2026
3:00p
Kennewick High**



**March 2026
7:30p
Richland High**



**June 2026
7:30p
Richland High**

Conductors, programs, dates & locations will be finalized soon!
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Symphony is looking
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for their support of the Mid-
Columbia Youth Orchestra and
the Mid-Columbia Symphony.


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DEAR SYMPHONY PATRONS,

Welcome to the last concert of this, our eightieth season performing live classical music for the Tri-Cities. It is also the seventeenth and last season of our music director, Dr. Nicholas Wallin, and his last concert conducting the Mid-Columbia Symphony. He has been both a friend and a teacher to our musicians, and leaves us with a first-rate professional classical orchestra, capable of playing great works, such as Mahler's *Symphony No. 2* that we're presenting today with the Mid-Columbia Mastersingers.

A Note from the President

Now we are faced with finding our next Music Director. We're in the process of selecting the best four from over fifty applicants to our position. Those four will each conduct a concert next season as part of their evaluation.

Next season will be artistically fascinating and distinctive and should be a treat for our patrons, but it will also be difficult to predict our costs; they could be greater. Also, we are losing some income. Next season will be a financial challenge!

As you have heard many times, ticket sales provide only a fraction of our income. *Donations are our lifeblood!* If you have not donated, consider starting. If you have, thank you, and please consider increasing it. We need to pull together to sustain our symphony. When you leave, pick up the handouts where your tickets were taken on the way in, and please read about how you can help. Thank you!

– Bill Kuhn, *President of the Board of Trustees*

WE WANT TO HEAR

from **YOU!**

ACTF is hosting our first listening session!

June 17, 2025
Richland Public Library
Conference Room B
6:30 PM - 7:30 PM

Come meet with our team and share your thoughts on the future of the Mid-Columbia Performing Arts Center. We welcome your concerns, questions, and ideas on building support for this beneficial Tri-Cities project.



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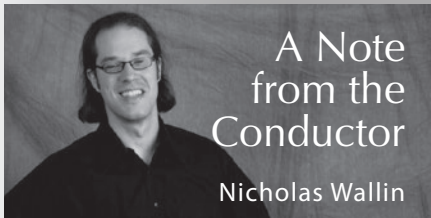
The Paperboys: 11/8/25

Project Convergence: 3/7/26

GQ: 3/23/26



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A Note
from the
Conductor
Nicholas Wallin

Welcome to the final concert of our 2024–25 season and the final concert of my 17 seasons as Music Director of the Mid-Columbia Symphony. This afternoon we will be performing one of the most incredible pieces in the symphonic repertoire — Gustav Mahler’s “Resurrection” Symphony.

This symphony has been a favorite of mine ever since I first heard it as a high school student. The piece contains everything—death and loss, memories of happier times, meditations on the futility of existence, hope and yearning, the Apocalypse, Resurrection, and the triumph of love. Our job is to take you on a musical journey through all those ideas and feelings over the next 90 minutes or so.

I would like to thank you one final time for your continued support of the Mid-Columbia Symphony. We have performed some wonderful concerts over the past 17 years, and we couldn’t have done it without our audience members and supporters. I also want to publicly thank all the wonderful musicians who have performed with us over the years and the tireless work and support that our Board puts in every season to make our seasons happen. I hope that the Mid-Columbia Symphony continues to thrive for many years to come! 🎵

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.
- Audio recording and use of flash photography are not permitted.

Thank You

THE MID-COLUMBIA SYMPHONY
PRESENTS

Mahler's Symphony No. 2 ‘Resurrection’

JUNE 15, 2025 • RICHLAND HIGH SCHOOL AUDITORIUM
NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Symphony No. 2 in C Minor ('Resurrection')

GUSTAV MAHLER | 1860–1911

Ingela Onstad, Soprano

Clara Osowski, Mezzo-soprano

Mid-Columbia Mastersingers—Justin Raffa, Artistic Director

I. Allegro maestoso

With serious and solemn expression throughout.

II. Andante moderato

Very gently, do not hurry.

III. Scherzo

In quietly flowing motion.

IV. Urlicht ("Primal Light")

Very solemn but simple.

V. In the tempo of the scherzo

Allegro energico—Slow, misterioso.

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far! To date, we have
raised \$54.76!**

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Nicholas Wallin MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2024–2025 for his seventeenth season and final 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 Kirchhoff, 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. 🎵

Ingela Onstad SOPRANO



Soprano Ingela Onstad has enjoyed a varied international career in opera, concert work, and contemporary music. Operatic highlights include performances at Dresden's Staatsoperette, Oldenburgisches Staatstheater, Landestheater Schleswig-Holstein, and Santa Fe Opera in roles including Musetta in *La Bohème*, Pamina and Papagena in *Die Zauberflöte*, Nannetta in *Falstaff*, Mabel in *Pirates of Penzance*, and Violetta in *La Traviata*. She also sang the roles of Merab and Michal in the Faust Prize-nominated staged production of Handel's oratorio *Saul* in Oldenburg, Germany.

Highlights of her career as a concert and oratorio soloist include Carmina Burana, Charpentier's *Te Deum*, Haydn's *The Creation*, Mozart's *Exsultate, Jubilate*, Barber's *Knoxville Summer of 1915*, Handel's *Messiah*, Mahler's *4th Symphony*, Brahms' *Requiem* and *Villa-Lobos' Bachianas Brasileiras No. 5* with groups such as the New Mexico Philharmonic, Bad Reichenhaller Philharmonie, Mid-Columbia Symphony, St. John's Bach Project, the Santa Fe Symphony, Arizona Bach Festival, and the Chicago Arts Orchestra.

A sought-after interpreter of contemporary works, she has created operatic roles in two world premieres (Strauss' *Los Bufones*, and Kampe's *ANOIA*). She has also sung numerous roles in contemporary operatic works by Bibalo (*Fräulein Julie*), Ullman (*Der Kaiser von Atlantis*), Elsa in Sciarrino's operatic monodrama *Lohengrin* with Opera Southwest, and Kurtág's *Kafka Fragments* with violinist David Felberg at Chatter Abq.

Ms. Onstad's recent performances include *The Road from Hiroshima* (Crouch) with the Mid-Columbia Symphony, *Frasquita* in *Carmen* with Opera Southwest, and she created the role of Raquel in the world premiere of Adam del Monte's *Flamenco Opera Llantos 1492* with Opera Southwest. Upcoming performances include roles in the opera *Dolores* (Benavides) and Rossini's *Mosè in Egitto* with Opera Southwest. She also moonlights in New Mexico's premiere (and only) ABBA cover band, ABBAquerque.

Ms. Onstad completed her undergraduate degree at McGill University. She earned a Master of Music degree at the University of New Mexico. In addition to her work as a singer, Ms. Onstad is a Licensed Professional Clinical Counselor (LPCC) in private practice, and Performance Anxiety

Coach who frequently presents and coaches on topics concerning mental health and performance through her business Courageous Artistry. 🎵

Clara Osowski MEZZO-SOPRANO



Mezzo-soprano Clara Osowski's 2024/2025 season includes performances of Copland's *Old American Songs* and Handel's *Messiah* with the Saint Paul Chamber Orchestra;

Mozart's *Requiem* with the Rochester Philharmonic; Mozart's *Mass in C Minor* with the South Dakota Symphony; Mahler's *Symphony No. 2* with the Mid-Columbia Symphony; and the role of Baba the Turk in *The Rake's Progress* at the 2024 NDSU Chamber Music Festival. She will also perform as Ulrike in Bjorn and Anderson's *Kristine* with VocalEssence; Mendelssohn's *Elijah* with the Master Chorale of South Florida; Bach *Cantatas* with Arts on Alexander; and Bach's *Christmas Oratorio* and excerpts from *Messiah* with Spire in Kansas City. Additional engagements include Schubert *Lieder* with Salastina; a recital at Brigham Young University; LyricFest in Philadelphia; works by Larsen and Argento with the Winona Symphony; Bach's *St. Matthew Passion* with the Madison Bach Musicians; and participation in the Baldwin Wallace Bach Festival.

Clara Osowski's recent career highlights include her London debut at Wigmore Hall, Handel's *Messiah* with the Kansas City Symphony, and Mozart's *Requiem* and Mendelssohn's *Elijah* with the Milwaukee Symphony. Other notable performances include Handel's *Jephtha* and Bach's *St. John Passion* with Music of the Baroque, Schubert *Lieder* with the Saint Paul Chamber Orchestra, Beethoven's *Symphony No. 9* with the Delaware Symphony, and Pärt's *Stabat Mater* with the South Dakota Symphony. She has performed works such as Clara Schumann *Lieder*, Bach's *Christmas Oratorio*, Mozart's *Mass in C Minor*, and Elgar's *The Dream of Gerontius*. Additional highlights include collaborations with TENET, SongSLAM at National Sawdust, Mahler's *Symphony No. 2*, and Argento's *Casa Guidi* and *A Few Words About Chekhov* with the Metropolitan Symphony Orchestra.

Clara earned her Bachelor of Musical Arts from North Dakota State University and her Master of Arts in Voice from the University of Iowa. She currently serves as the Artistic Director of Source Song Festival in Minneapolis. 🎵



Mid-Columbia Mastersingers

JUSTIN RAFFA, ARTISTIC DIRECTOR



Mid-Columbia Mastersingers (MCM) was founded as Consort Columbia in 1986. First led by Estyn Goss, subsequent artistic directors include Reginald Unterseher (1996–2004), Robert Bode (2005–2008), and Justin Raffa (2008–present). Since Justin's arrival, the choir has continued to excel in musical excellence, has become more widely known throughout

the community, has grown its resources, and reworked its mission to transform lives through the power of choral music. More recent organizational priorities include deeper commitment to diversity and inclusion, outreach to underserved populations, and collaboration with other arts organizations. Starting in 2015, MCM has become more nationally recognized for producing annual concert events in the B Reactor National Historic Landmark.

MCM currently comprises a chamber choir, symphonic choir, adult treble choir, a youth choir program for 4th–6th grade students, the Columbia Chorale, and the Atomic Chapter of Beer Choir. There is no audition required to join

our ensembles. Rehearsals for our adult ensembles are generally held on Tuesday evenings. For more information about joining a choir, a history of past performances, and upcoming events, please visit mcmastersingers.org or follow our social media accounts on Facebook and Instagram.

MCM has particularly enjoyed its collaborative relationship with the Mid-Columbia Symphony over these many years since Justin Raffa and Nick Wallin were first hired at the same time. We are grateful to Nick for his passionate commitment to programming choral/orchestral repertoire and wish him well in the next chapter of his career! 🎶

SOPRANO

Tera Allen
Sherrie Blodgett
Rebekah Bodine
Melinda Brown
Stephanie Cohen
Rachel Condie
Jennifer Corwin
Anne Crotty
Mary Dann
Casie Davidson
Janet Diediker
Priscilla Eagan
Jenni Foxe
Kylee Furniss
Ann Garcia
Helen Gent
JoLyn Glenn
Jacqueline Green
Samantha Gustafson
Molly Holleran
Mitzi Holmes
Paula Kimmel
Tarina Lee
Lexi Mailloux
Carol McGilliard
Julie Miller
Wendy Newbury
Rebecca Rawson
Katelyn Reinschmidt
Hannah Roosendaal
Jane Schmoetzer
Joanna Schunk
Barbara Tanner
Gail Wells
Julie Wiley
Marilyn Wright
Sarah Yaghmaeen

ALTO

Laurel Adams
Janey Antal
Elaine Bacon
Linda Bauer
Hannah Bonham
Carol Boykin-Hicks
Benita Brown
Catherine Callahan
Kay Deffenbaugh
Connie DeHaan
Michelle Duckett
Paige English
Clarissa Fraley
Rebecca Francik
Terri Geluso
Lisa Hill
Sharon Isotalo
Amber Johnson
Ellen Kathren
Emilia Keener
Elinor Lake
Nancy Lake
Kerry Lorenzo
Emily Loseke
Katy McCormick
Anne Nolan
Kathy Payne
Kirsten Sauey-Hofmann
Angela Schmidt
Anna Tadlock
Mauricia Vasquez
Kathleen Wilson
Nikki Yetter

TENOR

Dave Cazier
Alexander Clark
Steve Day
Rob Egbert
Jaren English
Elizabeth Erickson
Jeremy Erickson
Matthew Evans
Herman Fassett
Ryan Grandy
Sam Harder
John Harding
Charles Harris
Derek Hughes
Tanya Knickerbocker
Cheryl Kulas
Greg Levy
Fred Lloyd Lieske
Timothy McCall
Stephen Miller
Ted Miller
Matthew Monroe
Evelyn Moos
Matt Smith
Dallin Stone
Eli Traverse
Glenn Walley
Chad Yost

BASS

Jim Bauer
Brent Boykin-Hicks
Finn Davidson
Mani Estacio
Joe Francik
Greg Fryhling
Nelson Green
Brian Gruendell
Tom Hofmann
Glenn Holmes
Daniel Jordheim
Paul Klein
Bob Lewis
Jim Mailloux
Jim Mather
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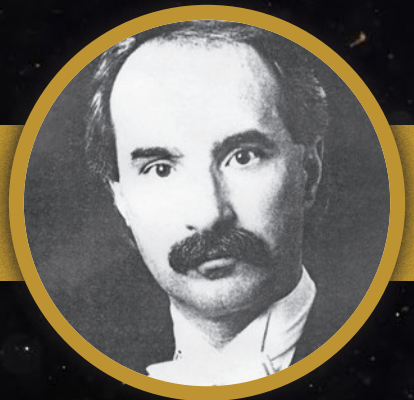
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1985-1986



MARTIN BEATUS MEIER
1986-1990



ZVONIMIR HACKO
1990-1991



ROBERT BODE
1991-2007



NICHOLAS WALLIN
2008-2025





Symphony No. 2 in C Minor ("Resurrection")

GUSTAV MAHLER | 1860–1911

NOTES BY NICHOLAS WALLIN

Gustav Mahler once said that a symphony should contain the entire world. His Second Symphony comes as close as any other to meeting that goal. It is a journey from darkness into light, from death to resurrection. Like one of its models, *Beethoven's Ninth*, it also turns to voices and texts toward the end of its journey.

The generation of the five-movement work was long and arduous. Mahler originally wrote the first movement in 1888 as a stand-alone tone poem entitled *Todtenfeier (Funeral Rites)*. This movement remained unplayed and only gradually did Mahler begin to think of it as an opening movement of a multi-movement symphony. In 1893, he composed movements 2 and 3. At this point, he understood that his symphony only lacked an appropriate finale.

At the funeral of the conductor Hans von Bülow, Mahler had a breakthrough. The funeral ceremony closed with a performance by children's choir of Friedrich Gottlieb Klopstock's song "Aufersteh'n, ja aufersteh'n wirst du" ("Rise again, yes you will rise again"). As Mahler later wrote: "It flashed on me like lightning, and everything became plain and clear in my mind. It was the flash that all creative artists wait for."

With the Klopstock text as inspiration, Mahler wrote additional verses of his own and composed the massive final movement during the first half of 1894. He also decided to add the song "Urlicht" ("Primal Light") as a brief fourth movement to help introduce the finale. He conducted the premiere in Berlin in December 1895.

Mahler had an ambiguous relationship with the idea of

program notes. Early in his career, he wrote detailed programs for his symphonies and used evocative titles and texts to help his music tell its story. Later in his career, he withdrew all these earlier programs and urged individuals to listen without his guidance. He wrote: "I should regard my work as having completely failed, if I found it necessary to give people even an indication of its mood-sequence" and "...no music is worth anything when the listener has to be instructed as to what is experienced in it."

And yet, those early program notes remain.

If you would like to experience the symphony without Mahler's detailed guidance, you should stop here. If you would like to read his detailed program notes, they are included below.

MOVEMENT 1

"I have named the first movement 'Funeral Rites.' We are standing beside the coffin of a beloved man... it is the hero of my first symphony whom I bear to the grave. [*The Mid-Columbia Symphony performed Mahler's First Symphony on May 17, 2014.*] At the same time there are great questions: 'What next? Why did you live? Why did you suffer? Is it all nothing but a huge, terrible joke? Or has this life of ours a meaning?' We must answer these questions in some way, if we want to go on living... and this answer I give in the final movement.

[*Because of the striking contrast between the music of Movement 1 and Movement 2, Mahler wrote a note in the score at the end of the first movement that the Conductor is to take a break of at least 5 minutes before starting the second movement.*]

MOVEMENTS 2 & 3

"The second and third movements are conceived as an interlude. The second is a memory—a moment of bliss from the life of this hero... the image of a long-forgotten hour of happiness, which now enters the soul like a shaft of light—you could almost forget that which has just happened. That is the second movement.

But when you awake from this wistful dream, and must return to the confusion of life, it can easily happen that this ever moving, never-resting, incomprehensible bustle of existence becomes horrible to you... Life strikes you as meaningless, a frightful ghost, from which you perhaps start away with a cry of disgust! This is the third movement.

MOVEMENT 4

"The stirring voice of simple faith soothes our ears.

MOVEMENT 5

"We are confronted once more with terrifying questions. A voice is heard crying aloud: 'The end of all living things is come—the Last Judgment is at hand.' The earthquakes, the graves burst open, the dead arise and stream on in endless procession... The cry for mercy and forgiveness strikes fearfully in our ears. The wailing rises higher—our senses desert us, consciousness fails at the approach of the eternal spirit. The last trumpet is heard... We can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life... And behold! It is no judgement... There is no punishment and no reward. An overwhelming love, alone, illuminates our being. We know...and are."

TEXT & TRANSLATIONS

MOVEMENT 4

URLICHT

O Röschen rot!
 Der Mensch liegt in größter Not!
 Der Mensch liegt in größter Pein!
 Je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg:
 Da kame in Engelein und wollt' mich abweisen.
 Ach nein! Ich ließ mich nicht abweisen!
 Ich bin von Gott und will wieder zu Gott!
 Der liebe Gott wird mir ein Lichtchen geben,
 Wird leuchten mir bis in das ewig selig Leben!

— from *Des Knaben Wunderhorn*

MOVEMENT 5

AUFERSTEH'N

Aufersteh'n, ja aufersteh'n wirst du,
 Mein Staub, nach kurzer Ruh!
 Unsterblich Leben! Unsterblich Leben
 Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
 Der Herr der Ernte geht
 Und sammelt Garben
 Uns ein, die starben!
 O glaube, mein Herz, O glaube:
 Es geht dir nichts verloren!
 Dein ist, ja Dein, was du gesehnt!
 Dein, was du geliebt,
 Was du gestritten!

O glaube,
 Du wardst nicht umsonst geboren!
 Hast nicht umsonst gelebt,
 Gelitten!

Was entstanden ist
 Das muß vergehen!
 Was vergangen, auferstehen!
 Hör' auf zu beben!
 Bereite dich zu leben!

O schmerz! Du Alldurchdringer!
 Dir bin ich entrungen!
 O Tod! Du Allbezwinger!
 Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
 In heißem Liebesstreben,
 Werd' ich entschweben
 Zum Licht, zu dem kein Aug' gedrunge!
 Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
 Mein Herz, in einem Nu!
 Was du geschlagen,
 Zu Gott wird es dich tragen!

— Friedrich Gottlieb Klopstock & Gustav Mahler

PRIMAL LIGHT

O red rose!
 Man lies in deepest need!
 Man lies in deepest pain!
 Yes, I would rather be in heaven!

I came upon a broad pathway:
 An angel came and wanted to send me away.
 Ah, no! I would not be sent away!
 I am from God and will return to God!
 The dear God will give me a light,
 will light me to eternal, blessed life!

RESURRECTION

Rise again, yes, you shall rise again,
 My dust, after you rest!
 Eternal life! He who called you
 Will grant you eternal life!

To bloom again you were sown!
 The Lord of the Harvest goes
 And gathers in, like sheaves,
 We who died!
 Oh, believe, my heart, oh believe
 Nothing is lost with you!
 Yours is what you desired,
 What you lived for,
 What you fought for!

Oh, believe,
 You were not born in vain!
 Have not lived in vain,
 Suffered in vain!

What has come into being
 Must perish!
 What perished must rise again!
 Cease from trembling!
 Prepare to live!

O pain, piercer of all things!
 From you I have been wrested!
 O death, conqueror of all things!
 Now you are conquered!

With wings which I have won for myself,
 In love's fierce striving,
 I shall soar upwards
 To the light to which no eye has penetrated!
 I shall die, to live!

Rise again, yes, you will rise again,
 My heart, in the twinkling of an eye!
 What you have conquered
 Will lead you to God! ☺

We would like to thank:

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A Few Memories and Experiences from Nick Wallin's Seventeen Seasons with the Mid-Columbia Symphony

As we approached the final MCS concert with Nicholas Wallin as our music director, we asked musicians and others who interacted with him for "Nick-isms" and stories that they would be willing to share. The responses provide an interesting picture of Nick. As expected, he is passionate about music but also cares deeply for the musicians who make the music, and those of us who enjoy listening. He is also passionate about his family, including two dogs, football/soccer, baseball, and Bob Dylan. He is very focused on his role as a conductor but also has a great sense of humor. Hope you enjoy this view of Nick as others see him.

A J Miller, trombone:

"I'm a relatively new member of the orchestra, but ever since I started playing back in the spring of 2023, Nick has been exceptionally welcoming. He even took his time to have coffee with me during a rehearsal break and gave me some advice for my professional goals. He's a very welcoming, warm, and kind person and his impact on this orchestra will be felt for a very long time!"

Kathy Sands, violin:

"I love Nick's obvious delight in music, his strong conducting skills and professionalism, how respectful he is of the musicians, his personable-ness and ability to laugh at himself. He once described the 'fun of being the loud tuba player' He has been amazing to work with, musically and personally."

Marella McGreal, bass:

"I'm sure symphony members have heard Nick mention 'taking a coffee break' between movements. And audience members might have noticed him wiping his brow and looking over at the bass section with a smirk during concerts. I'm afraid I am the genesis of this quirk.

"I don't remember how long ago this was, or even what we were playing, but I remember being very excited. It was probably a big, Romantic-era symphony as those are my favorites. Something with an amusing and challenging third movement that swells into a thrilling fourth movement. So, you can imagine the annoyance I felt as a young bassist when our beloved conductor took what felt like an eternity after the slow second movement to breathe, wipe the sweat off his brow, clean his glasses, re-center, etc. I wanted to play now!"

"Later that evening, I mentioned to Nick that my favorite part of the performance was the coffee break he took on the podium. Apparently, this amused him, and he has warned me of upcoming 'coffee breaks' ever since."

A Grandfather and Symphony Patron:

"I wanted to bring my grandson with Aspergers to a concert but knew I might need help enabling the 9-year-old boy to be comfortable in a concert hall. I asked Justin Raffa, then working with the symphony, to talk to the boy about what would happen at the concert. When we met Justin not long before the concert, much to my surprise, Nick was also there and both Nick and Justin spent the better part of an hour talking to my grandson, who then went to the concert and had a wonderful time. I set the ground rules—once the concert started, we would stay at least to the intermission. At the intermission, my grandson wanted to stay for Beethoven's 9th symphony, and he loved it. He could not stop talking about it. He couldn't wait for the next concert season to begin. Although Nick is quite focused when preparing for a concert, not wishing for anything to distract him between rehearsals and the concert, he was very willing to take the time to help a young concert goer enjoy his first concert."

Sherry Danielson, violin:

"Nicholas Wallin is exacting and detailed. He wanted the orchestra to focus and hear other sections of the orchestra. He is good at teaching new pieces of music and sharing aural and visual cues. He is also a good communicator and builds a performance starting with rhythm and then moving to interpretation."

Ed Dixon, principal cello:

"I can't believe 17 years have gone by with Nick leading the orchestra. He is such an enjoyable person to work with and is always so prepared and professional that the music-making is timeless. Never a strain or hard effort, always a pleasure. He will be missed."

Matt Armbrust, violin 2:

"Not a specific memory...I just wanted to say that Nick is one graceful and savvy dude!"

Matt Horstman, trumpet:

"I have been in this group for 17 years. Nick Wallin has been the conductor that entire time. I have never been a seated member of any symphony that he didn't conduct. I especially loved the experience of performing Carmina Burana with all the various performing groups from the Tri-Cities."

Julie Wiley, frequent homestay host for Nick:

"Nick is the ideal houseguest. He is not a picky eater and appreciates everything he is offered. He never eats before rehearsals or performances, but he relishes a good meal and conversation afterward.

"In addition to conducting and playing the tuba, Nick is a fine vocalist. In fact, at his church fundraiser, their choir auctions off the chance to pick a song for the choir to sing. One year, the winner chose 'Somebody to Love' by Queen. The choir director asked Nick to sing it—on Easter Sunday, no less!"

"He is a **HUGE** Cubs fan and listens to their games on the radio. When they won the World Series in 2016, he admitted he cried with joy, and he wears his Cubs shirt often and proudly. Nick is also a football/soccer fan, rising in the wee hours to watch his favorite team, Arsenal.

"Among his favorite living artists is Bob Dylan, who he has seen live at least 5 times.

"He is a loving husband and father, very proud of his family, which includes two dogs. He's not a fan of cats, though he's made several attempts to befriend his hosts' cat Penny. She will have nothing to do with him, however, and she quickly broke his habit of kicking off his shoes in the foyer by marking them copiously."

Bill Kuhn, MCS

Board of Trustees President:

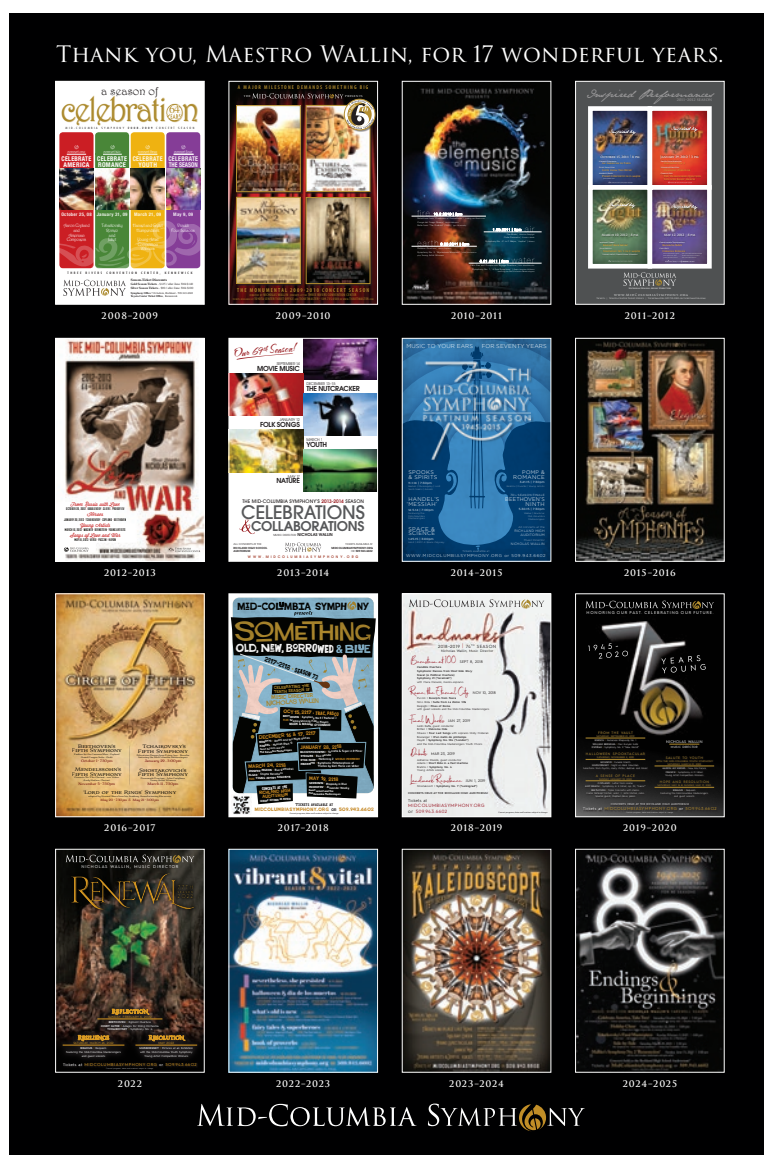
"When I took over as President of our Board, it became my job to step out in front of our orchestra to introduce our concerts. Meanwhile, the conductor waits out of sight until I leave the stage, and the concertmaster has the orchestra in tune. It was all new and a little intimidating to me. I wanted to take a cue from Nick, who looked so relaxed, but attempts to strike up a conversation backstage were met mostly with 'yes,' 'no,' or other short

answers. I soon learned that immediately before a concert was his time to meditate and envision the music. Probably any answer at all was charitable. Next time, I moved my questions to before rehearsals—and there was polysyllabic Nick again."

Steve Wiley, former MCS Board member and frequent homestay host:

"Nick was having dinner at our house following one of his concerts together with Ryan Hare, a composer and

musician friend of his from Washington State University. It so happened that I had a good friend of mine over from University as well, who is a scientific collaborator. Well after dinner, Nick and Ryan were geeking out about Bruckner's 3rd and 5th Symphonies, talking in detail about all the reasons and impact of various aspects of the compositions. Of course, my scientist friend and I had no idea of what they were saying but recognized a refined level of techno-speak from our own particular brand of scientific geeking out. My friend seemed amused by their conversation and picked up on the fact that it was centered specifically on Bruckner's 3rd versus Bruckner's 5th Symphonies. During a pause in their conversation, my friend impishly asked 'Well, what about Bruckner's 4th?' Well, that set them off. 'Bruckner's 4th?!? Let us tell you about Bruckner's 4th!!!' And off they went for another 10 minutes of in-depth, musical analysis of Bruckner's 4th as compared to the 3rd and 5th. Needless to say, my friend and I were suitably amused, but not enough to ask any additional music questions during the rest of the evening."



Backstage Stories of Your Mid-Columbia Symphony Orchestra

During this celebratory season, we will be sharing stories about the orchestra, the music performed, and the musicians that make the music.

MUSIC DIRECTOR Nicholas Wallin

VIOLIN I
Ken Wright, *acting concertmaster*
Lora Farwell
Nina Powers
Sherry Danielson
Laura Schactler
Ella Kim
Joseph Linde
Reynaldo Patino
Amanda Simmons
Chris Fotinakis
Carol Byman
Caleb Condie
Hannah Vander Wilt
Jeromy Neese

VIOLIN II
Vanessa Moss**
Alison Eckberg
Melissa Gulley
James Song
Scott Lewis
Jemima Bauer
Alonso Tirado
Kelly Marsh
Kathy Sands
Matthew Armbrust
Sarah Berglund
Don Power

VIOLA
Aaron Clark*
Lucia Orr
Athena Fritz
Nanette Erickson
Patrick Ryan
Dan Wing
Tim Rooney
Angela Schauer
Hans Klein
Mark Beknazarov
Tim Liu

CELLO
Ed Dixon*
Cole Tutino
Sangwon Chung
Dorothy Linneman
Dylan Bell
Annie Harkey-Power
Jeffery Olson
Grace Chastain
George Winter

BASS
Marella McGreal*
Phillip Wright
Clinton O'Brien
Dianna Lysgaard

Greg Youmans
Reid Whitecotton
Dennis Caravakis
Aurora Albright

FLUTE
Linda Doria*
Erin Adams
Christine Harper
Lauren Cochenour

OBOE
Lori Lydeen*
Kamil Tarnawczyk
Laura Goben Harper
Stephan Friel

BASSOON
Adella Hammerstrom*
Janelle Hammerstrom
Ryan Hare
Melody Mikkelsen

CLARINET
Josie Wells**
Rebekah Janway
Cris Mikkelsen
Jason Rose
Max Gross Shader

HORN
Martin King*
Steven Randall
Cassidy Fairchild
Kimberly Snow
Riley Hoover
Maria D'Ambrosio
Josiah Boothby
Nate Waitt
Christian Batcher
Nicholas Yoon
Orion Stankus

TRUMPET
Maegan Ley*
John Nelson
Matt Horstman
Brandyn Button
Nicholas Slaggert
Geoff McKay
Corinne Williamson
Brent Steinert

TROMBONE
Don Hammerstrom*
Rich Carterby
Albert Miller
(bass trombone)
Sarah Miller

TUBA
Rachel Schubkegel*

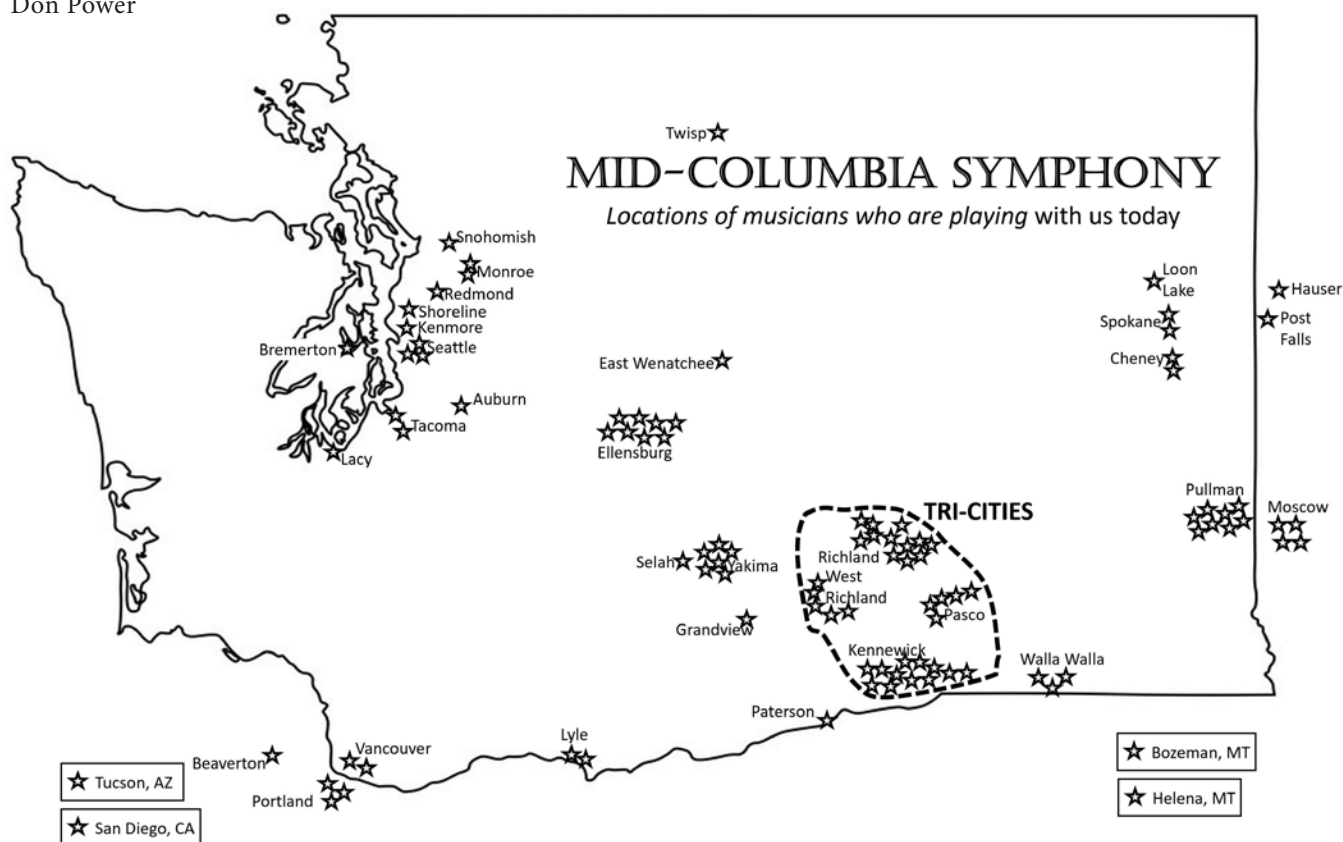
HARP
Chelsea Spence-Crane*
Miriam Gentle

TIMPANI
Gavin Spurr*
Ryan Fox

PERCUSSION
Ryan Fox*
Aaron Rausch
Andrew Spencer
Josh Gianola
Jeff Ludlow

ORGAN
Allen Madsen*

*Principal
**Acting Principal



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Laura Harper
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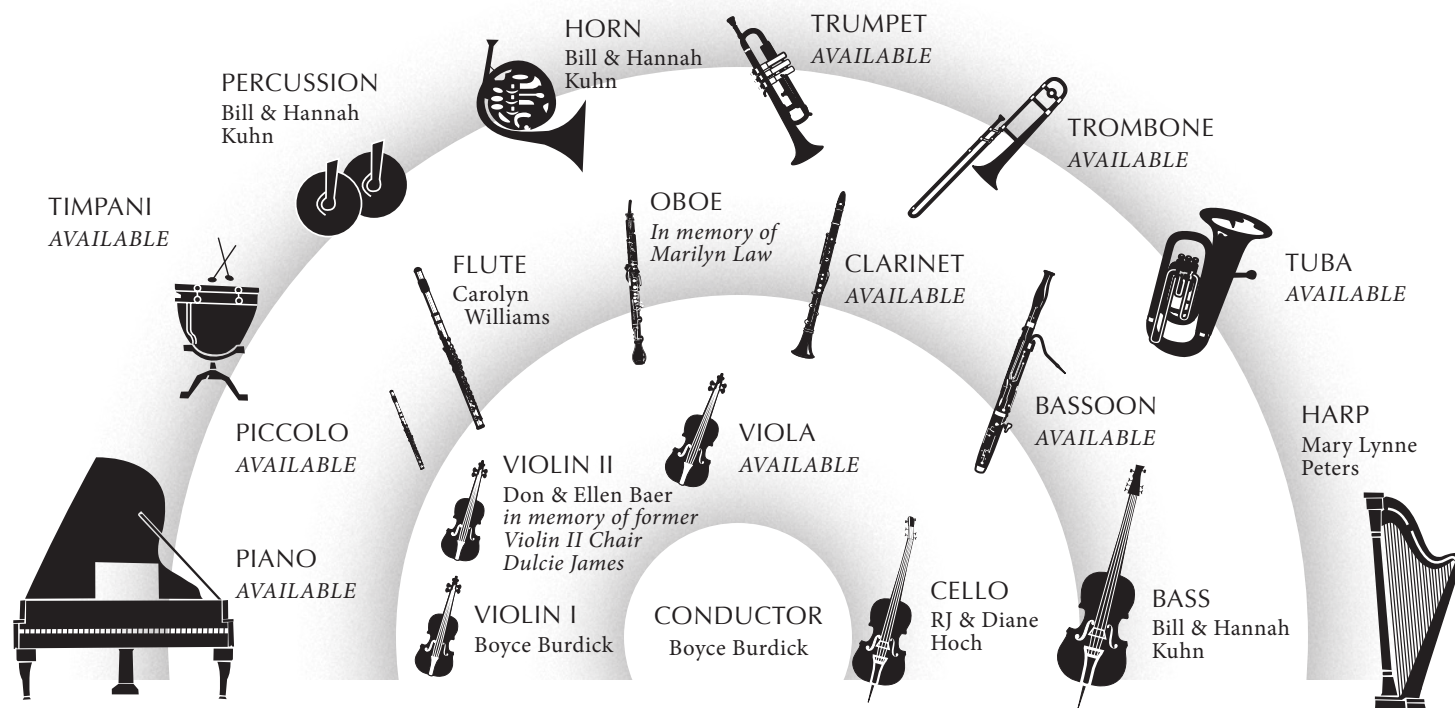
Virginia Adams
Juli Bauman
Laura Dahmen
Betsy Dickinson
Mark Domarotsky

Rebecca Dunlap
Ellen Hendricksen
Edie Howell
Eric Johnson
Maggie Lackey

Mary Lilga
Maddy Moon
Martin Muniz
Fei Pan
Faye Serene

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All contributions were received for the current fiscal year (August 1, 2024–July 31, 2025).

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 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 2024–2025 season program, unless otherwise noted. Membership levels are listed to the right.

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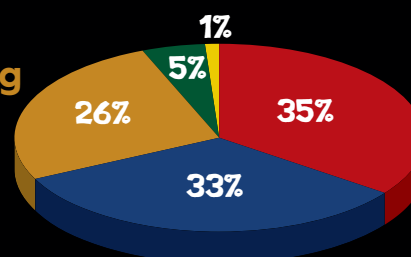
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Sources of Funding

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