Dear Friends and Supporters of the YSO:

It is hard to believe, but we have come to the end of the Yakima Symphony Orchestra's 2014-15 *Heavenly Thoughts* season. We have just one concert left for you. To merely say that this is an epic finale would truly be an understatement. Mahler's Symphony No. 2, the “Resurrection,” is one of the most epic symphonic achievements of all time! This 80-minute masterpiece takes us on a deeply personal journey from darkness to light and concludes in the most glorious fashion imaginable. The entire Yakima Symphony Orchestra and Chorus will be joined by members of the Central Washington University Symphony Orchestra and Choirs as well as two wonderful vocal soloists, soprano Lindsay Russell and mezzo-soprano Melissa Schiel. I don’t know how we are all going to fit on the stage but I do know that each and every one of us is going to pour our heart out for you!

I would also like to personally thank you for all of your support at our annual fundraiser on April 10th, *Starry Night*. The level of generosity exhibited was incredible and truly inspiring. It was a record-breaking fundraiser for the orchestra and it is such generosity that allows us to continue offering the top-quality programming and performances that we do. Thank you!

Finally, our Roger and Beverly Vandiver 2015-16 Season, *The World of Shakespeare*, is now on sale. I am really excited about performing some of the incredible music written over the last few centuries that has been inspired by the genius of the greatest playwright the world has ever known. I sincerely hope you will join us for each and every one of our concerts next season. If you are not already a subscriber, this would be a great time to become one!

We look forward to seeing you on May 16th as we conclude our 2014-15 *Heavenly Thoughts* season with *Resurrection*!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra

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*Resurrection*

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Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra
Lunch With Lawrence
Friday, May 15 • 11:30am – 1:00pm
Zesta Cucina Restaurant, $25
Join Maestro Lawrence Golan for a lovely light lunch and convivial conversation about the pieces and composers featured in the YSO’s Resurrection concert on May 16. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

ConcertTalk
Saturday, May 16 • 6:30pm
The Capitol Theatre in the Robertson Room
Join YSO Principal Horn Jeff Snedeker before the YSO’s Resurrection concert for an inside look at the evening’s program. Dr. Snedeker’s extensive knowledge of music and entertaining style of presentation bring the music and the circumstances of its creation to life. ConcertTalk is well attended, so arrive early for a good seat!

Open Rehearsal
Saturday, May 16 • 10:30am – 1:00pm
The Capitol Theatre
See the final touches being put on the evening’s program! Our dress rehearsals for The Yakima Valley Classical Series concerts at the Capitol Theatre are open to the public, and FREE to those who bring a canned food donation to benefit Northwest Harvest. Cash donations to the YSO are also welcome. Ideal for families and for other patrons unable to attend evening concerts.

Dr. Scott Peterson – Chorusmaster
Yakima Symphony Chorus
Remembering Dr. Peterson’s favorite saying, “Don’t land on the last note!” the Yakima Symphony Chorus wishes to focus on highlights of Scott Peterson’s time with us, more than how our relationship with him is changing as he retires after 38 years on our podium. Of course, before he came to the Inland Northwest, Dr. Peterson, a native of Iowa, studied music at Midland Lutheran College (Midland University since 2010) in Fremont, Nebraska. It was there that he began his lifelong focus on choral music, which eventually brought him in 1976 to Yakima Valley Community College where he directed Vocal Music. He later received his Master’s degree in conducting from Central Washington University and his Doctorate of Musical Arts from the University of Washington in 1988.

The first highlight of his time with YSC came in 1976 when Dr. P was appointed Chorusmaster by Brooke Creswell, then Music Director of the Yakima Symphony Orchestra. Under Dr. Peterson, the Yakima Symphony Chorus grew into one of the Inland Northwest’s premier choral groups, performing both with the Yakima Symphony Orchestra and independently.

Another true highlight would certainly be the 1993 Carnegie Hall debut of the Yakima Symphony Chorus in a performance of the Mozart Requiem with the Manhattan Philharmonic. Dr. Peterson has led the YSC in performing the major choral works, not just Mozart’s Requiem and Handel’s Messiah, but many others, such as Mendelssohn’s Elijah, Faure’s Requiem, Orff’s Carmina Burana and Verdi’s Requiem.

Over the years, the Chorus has made tours through China and Austria with Dr. Peterson, as well as traveling around the state of Washington to perform with other groups, such as the Mid-Columbia Mastersingers and the Bellevue Chamber Chorus.

And, finally, a highlight that the members of the Chorus all have experienced; as we left the stage after each performance, Dr. Peterson would shake each of our hands, telling us individually that it had been a great show. It has been, indeed.

— The Yakima Symphony Chorus

See additional memorabilia and articles on Dr. Peterson on following pages
**A conductor of some note**

Peterson strikes responsive chord

BY MARK WALKER

February 15, 1987

I like to crack it,” an apocryphal Scott Peterson might have said when a season of his adult choir class came to an end a little too early. While computer spreadsheet accuracy (a high school level) of a Hayden’s Thomas recording he had placed for the class, Peterson was later assured by a depressurized student that the volume had not resisted any input here.

But cracking the volume is nothing new to Peterson. In his job, he is director at five different choral groups, including the Yakima Symphony Chorus and Central Lutheran Church choir.

He also teaches the five songs of music courses at Yakima Valley Community College, along with vocal instruction.

“I just want to conduct and it’s a lot of opportunity for that here,” says the 34-year-old Iowa native who, in his spare time, also works on his doctoral degree and exercises his vocal cords as second tenor in the professional singing group Men’s Ensemble Northwest.

His music appreciation class is made up of students ranging in age 10 to 64, no matter his relation to his choral groups.

Peterson is renowned for his ability to take a group of people representing a cross-section of the community and mold them into a quality choir.

“‘In symphony choir, you’re dealing with farmers, lawyers, accountants and a real supplement of the community. You can’t take a hardcourt approach or you wind up with a tight 10.’”

He was drawn to teaching a choral group that small because he understands his singers are not professionals.

It takes more than one voice to create the different, backrounds in music — that’s one of the biggest challenges. Some of them can’t read a note and trying to get together a quality musical program is the tricky part.

“Too much emphasis is on reinventing the singers, but a good choir teacher must understand the singers are not professionals.”

Peterson came to Yakima and Central Washington University where he worked as a teaching assistant shortly after graduating from Nebraska’s Midland Lutheran College. His best at Central was Eugene Lautrec, increase in work leading to a master’s degree in conducting and, since retiring from Central, Mary for Peterson in the symphony choir.

Music has been a way of life for Peterson since his days in Stanley, Iowa.

“I grew up in a town of 300 people where just about everybody was involved in music. It was a high school of 30, it was in and it did it all.”

Peterson began his musical training at a young age, and it became a passion once he reached high school, period a he says it was a difficult time for him.

But that ended abruptly.

The high school band director let me conduct the junior high band,” Peterson recalls. “I got her first-timer at 14."

When he was in college, he began to realize music could be a way of life, not just recreation it was great at.

Peterson’s interest in conducting, it was an easy transition to YVCC where he is now director of the college’s vocal department.

Scott Peterson teaches five hours of music courses a day at Yakima Valley Community College. He also directs five different choral groups: the Yakima Symphony Chorus and Central Lutheran Church choir.

**ARTS AND LETTERS**

I ‘just want to conduct and there’s a lot of opportunity for that here.’

— Scott Peterson

A conductor, he says, is someone who can express with his hands what they want in the music.

Sounds simple, but it’s not, says Bruce Crowell, founder and music director of the Yakima Symphony Orchestra, as well as the founder of the symphony choir.

“Scott is a conductor who is very good at communicating with the orchestra,” Crowell says.

“Scott Peterson’s music far more than algebra or lutefisk”

Full name: Scott Richard Peterson.

Age: 30.

Occupation: Director of choral activities, Yakima Valley Community College; Chorusmaster, Yakima Symphony Chorus; Yakima Chamber Singers.

Birthplace: Stanwood, Iowa.

Currently in Yakima.

Marital status: Single.

Children: None.

Favorite music: Christmas in Iowa, their music, South Carolina, Swedish food except lutefisk.

First job: Carrier for the Denver Rockies.

Worst job: Digging a basement by hand for a Transformer when it worked for the R.C.C. (Electric Cooperative). The hole was 6 feet deep and it was half filled with water.

Favorite movie: Probably “American Graffiti,” because the characters of the scenes were well thought out — but not for historical accuracy.

Favorite TV show: ‘Don’t have one.”


Favorite music: Just about any kind of choral music, sacred music, classical, jazz — special interest in Scandinavian choral music.

Favorite food: Beef, chicken and anything chocolate.

My idea of a perfect evening: A nice, relaxed evening of good dinner in a restaurant and a good show or concert.

My most irrational fear is: Having to stop a piece of music in a concert and start over again.

I try to hand the fact that I’m really quite shy around small groups of people — large groups are no problem.

If there is one thing I can’t stand in people it is: Wasting time, in rehearsals.

I could change one thing about myself; it would be: More confidence in my abilities.

**FIRST PERSON**

In high school, everybody thought I was Quiet, a non-athlete, not a good student, had a little talent in music. I’ve never been able to understand algebra well. I hope I never have to fire anybody.

The one thing I’d like to try to do, Learning how to fly — also how to sail.

If there’s one thing I’ve learned in life, it is: One should not take oneself so seriously that it cripples an ability to see things in perspective.

The best advice I ever got was: “The music is good enough to survive, no one wants you to do it. Only your performance may not measure up.”

Abraham Kaplan, University of Washington.

My most embarrassing moment: (Old joke, but really happened) I went over to take a bow after the first song on a concert and realized that my fly was open. Nobody noticed (or at least no one said anything).

Best time in my life: Right now. It keeps getting better.

Worst time in my life: Probably high school — it wasn’t that bad.

I’d give anything to meet: Sven Erik Back, Swedish composer, subject of my dissertation. He still lives in his homeland.

Best idea I ever had: Coming to the state of Washington from Midland Lutheran College in Fremont, Nebraska.

Worst idea I ever had: One cannot include in this column.

The career I am most like: The one I’m doing.

People would be surprised to know that I enjoy westems and old cowboy movies.

Scott Peterson... Yakima Symphony’s music man
If the news is good...

Sing!

Sing!

Sing!

"If the news is good — SING!"
So ends the choral work which has been composed, arranged and is being directed by Scott Peterson, Midland senior from Spartan, Iowa.

Scott, a music major, put together the piece at the request of Choir Director Gene B. Nelson. Mr. Nelson shared with Scott a poem written by Ann Weems which appeared in the May 15, 1973 edition of Lutheran Standard magazine and asked him to put it to music for the college’s choir.

"Good News Music", Scott’s fourth composing effort, is now a part of the 1974 concert tour program which ends on Midland’s campus with the home concert on the evening of April 2.

Scott also writes "Lord’s Prayer" which has been performed by Midland’s freshman choir which Scott directs, and "Song of Solomon," a work especially composed for the wedding of alumnus Roger Bruns which took place last May.

In describing his latest work, Scott says, "The composition is a cry-out against apathy, an apathy that comes between us and the praying of God. The text used is the Lord’s Prayer, the words of which are sung in the entire service. It is a prayer that we should pray and a prayer that we should pray more often."

Musically, the piece consists of a choral-aria recitative, and an interlude section followed by a development section, and then a coda. There is a brass accompaniment.

Scott continues, "The trumpets begin, introducing a strong dissonant scale that moves into a vocal recitative solo, with underlying choral accompaniment, that creates an uneasy air about the melody.

"Rhythmically, it’s the key to the essay and development with alternating 5/4 and 7/4 meters, and unusual accents in the text, adding a restless feeling and building to the climax."

"The coda resolves — harmonically and rhythmically — the preceding sections and asks the question that is the core of the text: "Why aren’t we crowning Him Lord of Lords? If the news is good — SING!"

This is Scott’s second year of student directing. Last year he arranged the Swedish hymn "Blott En Dag" and directed it on the annual choir tour.

Scott, who is a member of Omicron, the Dormitory Board, the Student Senate and the national honor society Blue Key, is planning graduate school after completing his work at Midland and hopes eventually to teach at the college level.
During the event sponsored by the Kiwanis Club of Yakima, all 300 high singers are expected to perform together in the festival choir.

Last year’s Songfest was an official state Centennial event. It featured the largest high school festival choir ever to take the stage at the historic Capitol Theatre.

High schools participating in Saturday’s performance include: A.C. Davis High School, Deb

Wagner, choral director; East Valley High School, Ed Cunnington, choral director; Eisenhower High School, Gary Baisinger, choral director; Grandview High School, Richard Thomas, choral director; and Granger High School, Kevin Wheeler, choral director.

Also, Selah High School, Carl North, choral director; Toppenish High School, Jerry Gordon, choral director; Wapato High School, Mary Beth Norby, choral director; West Valley High School, Carole Franklin, choral director; and Zillah High School, Rick Beck, choral director.

The two-hour performance will be split into two parts. The first half will highlight the talents of the individual choirs. The second half will feature the festival choir.

Scott Peterson, choral activities director at Yakima Valley Community College and chorusmaster for the Yakima Symphony Chorus, will serve as the guest conductor for the festival choir.

Peterson has chosen a varied selection of songs for Songfest II, including: “Hallelujah” by Handel, arranged by Hal Hopson; “The Glory of the Father” by Evagoras; “Old Joe Clark” by Neal A. Johnson; “Shenandoah” by Linda Spevack; and “Let Freedom Ring” by Louis Harris.

Tickets for Saturday night’s performance will be available at Dunbar Jewelers, Matson Camera, Talcott Music; Lee Semen’s and at the Capitol, 19 S. Third St. Prices are $3 for adults and $2 for students. Children 10 and under will be admitted free.

The Yakima Kiwanian Songfest II will be televised at a later date by the Yakima Community Television. Special concert audio tapes will also be available.
YVC’s Scott Peterson completes doctorate

Ancestry played a major part in Scott Peterson’s dissertation topic for a Doctorate of Musical Arts from the University of Washington. An instructor and director of the music department at Yakima Valley Community College, his degree will be official this month.

Citing his Scandinavian ancestry for his interest in the music of Sven-Erik Back, his written abstract is entitled “A Performance Guide to the Unaccompanied Sacred Motets of Sven-Erik Back.” A motet is a choral work on a sacred text for several voices, he explained.

Back is a contemporary Swedish composer currently living in Stockholm. Peterson communicated with him via telephone and taped letters, and plans to incorporate some of Back’s music in a May 2 concert.

Peterson used summers and a 1983-84 sabbatical for a required residency to obtain the degree. He joins six other instructors on the campus with doctorates – Douglas Nott, Inga Wehli, Don Evans, Doreen Tadlock, Robert Fisher and George Memfis.

YVCC CHORAL DIRECTOR RETIRES

Scott Peterson conducts final concert after 36 years directing college program

It’s a common refrain: just watch them conduct his final choir this weekend or for Tuesday’s rehearsal concert at The Seasons Performance Hall, it’s easy enough to see why Peterson, a bachelor’s degree, bearded 55-year-old in a 1940s-era suit and yellow dress shirt, is voted in about this stuff. "He makes us look, get his hands, he’s happy hands, he’s happy arm," says Steve Fosler, executive director of YVCC’s choral program, search out with one smartphone.

Scott Peterson acknowledges a choir of students and alumni after conducting his final concert at Yakima Valley Community College’s director of Choral Activities on Sunday at The Seasons Performance Hall in Yakima. Peterson spent 36 years as head of the program.

Watch the video

To watch a video from Peterson's farewell concert, go to www.yvcc.uchemisphere.com.

Yakima Herald Republic – June 4, 2012
temptations were won at our fundraiser and four were won at a venue near the Cowiche Canyon. Four seats at this one-of-a-kind table of Denise Dillenbeck, violin, and Mark Goodenberger, percussion, and will be held by Lucho de La Combe (Zesta Cucina) and private recital by YSO Concertmaster scintillating soireé. The latter will feature a customized Cowiche Canyon dinner Rocks ★

We’ll do this again next year, using the color palette and images of “Music of the Spheres,” the painting by LeAnne Ries commissioned for the YSO Roger & Beverly Vandiver 2015-16 World of Shakespeare season.

March Transfiguration & ‘The Butterfly Effect.’ It is our great pleasure to share and celebrate our Transfiguration collaboration with the Cowiche Canyon Conservancy (CCC). The beautiful wings of the Cowiche Canyon butterflies, some of which are found only in the Cowiche Canyon, summoned us to a special Yakima Valley Community College Biology Series lecture, “A Symphony of Butterflies,” presented by Dr. David James and held in Pacific Northwest University of Health Sciences Butler Haney Hall Auditorium. We followed them again to Lunch With Lawrence at Zesta Cucina and a conversation with Maestro Lawrence Golan about the upcoming concert and again to the Cowiche Canyon Kitchen for a special YSO-CCC Board Member luncheon. Butterfly wings greeted every patron on concert night through a Cowiche Canyon photo exhibit by David James and David Hagan. Alighting next at the 4th Street Theatre at Raise the Baton, the butterflies helped auction a breathtaking Sunrise at Cowiche Canyon watercolor by Sara Cate and a sensory-scintillating soirée. The latter will feature a customized Cowiche Canyon dinner by Lucho de La Combe (Zesta Cucina) and private recital by YSO Concertmaster Denise Dillenbeck, violin, and Mark Goodeberger, percussion, and will be held at a venue near the Cowiche Canyon. Four seats at this one-of-a-kind table of temptations were won at our fundraiser and four were won at Cowiche Canyon Rocks, the CCC’s fundraiser when we next saw the butterflies the following week at the Yakima Arboretum. The CCC celebrated their 30th anniversary at this event. A butterfly’s wings: fragile and beautiful but incredibly summoning and powerful. They were well-traveled this spring in Yakima! Thank you for sharing in their journey with us.

Carmen Redux premiered on April 11th in the A.C. Davis High School Auditorium. This was a free community opera education and performance event sponsored by the Yakima Symphony Orchestra (YSO) Opera Committee, coordinated by YSO Founding Music Director Brooke Creswell and conducted by the YSO’s Maestro Lawrence Golan. This project featured a combined orchestra of 120+ student musicians from the Yakima Youth Symphony Orchestra [Conductor Bruce Walker], Yakima Ensemble for Strings [Conductor Christy Baisinger] and Yakima Music en Acción [Founding Director Stephanie Hsu] with opera vocalists Sarah Mattox (Carmen), Ross Hauck (Don Jose) and Charles Robert Stephens (Escamillo) and international opera performer Nancy Beier as narrator and host.

Starry Night. Congratulations to Pam Caton and Lucy Valderhaug, the winners of the first YSO – Bead & Body Creative Community Collaboration! Ms. Caton and Ms. Valderhaug were among the 13 individuals who submitted pieces inspired by Van Gogh’s Starry Night painting to Bead & Body’s bead board program during March. From these we selected two stunning pieces to feature in our Raise the Baton silent auction, also developed around the Starry Night theme. The winners received tickets to the YSO “Feelin’ Groovy” and “Resurrection” concerts. ★ When we went to Bead & Body to choose the pieces, we were momentarily overcome by the sheer beauty, elegance and creativity of the pieces. It was difficult to choose just one, so we chose two (and bought another as a gift)! ★ We’ll do this again next year, using the color palette and images of “Music of the Spheres,” the painting by LeAnne Ries commissioned for the YSO Roger & Beverly Vandiver 2015-16 World of Shakespeare season.

Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YSO) & Yakima Ensemble for Strings (YES!) www.yyso.org Bruce Walker, YYSO Conductor and YSO Cover Conductor Christy Baisinger, YES! Conductor YYSO and YES! 2015-16 Auditions! Saturdays on May 2 and May 9. For information and to sign up, please visit www.yyso.org and click the “Students” and then “Auditions” tabs or call (509) 930-3324.

Yakima Symphony Chorus (YSC) Dr. Scott Peterson, Chorusmaster Before we leap into Mahler, our spring concert is called “Bridges: Choral Music Across Age and Time.” It will take place at 4pm Sunday, May 3rd at Eisenhower High School, in conjunction with the Eisenhower High School Chamber Choir, conducted by Laurel Moore. Admission is $10.

Yakima Music en Acción (YAMA) Stephanie Hsu, Director Following our appearance with YYSO and YES! on the April 26 Spring Concert at the Capitol Theatre, we are preparing for our trip on May 8-9 to work and perform with the Bravo Youth Orchestras, our partner Sistema-based program in Portland, Oregon. YSO Teaching Artist and Principal Percussionist Joshua Gianola will be hosting a benefit recital in support of the YAMA program on Saturday, May 16th at 3pm at St. Michael’s Episcopal Church. The recital will feature Josh on both the marimba and drumset, with classical and contemporary works. $10 suggested donation at the door.

Meet The Orchestra!

Children learn what they live… The YSO joins the Yakima Valley Museum on the first Wednesday of each month at 10:00am at their children’s story hour. FREE!

Wednesday, May 6th Theme: Mahler. Special Guest: Dr. Oscar Bailon, Peruvian Panpipes.

Wednesday, June 3rd Theme: Mozart. Special Guest: Nancy Beier, Opera Singer
Lindsay Russell

Praised as “radiant and authentic” by Opera News and an artist with a “gracious tone” by The New York Times, soprano Lindsay Russell is quickly gaining recognition in the world of opera. This season, Ms. Russell will make a company début with Arizona opera as The Queen of the Night in Die Zauberflöte, perform Rosina in Il barbiere di Siviglia with Syracuse Opera, Lisette in La rondine at Skylark Opera, Valencienne in The Merry Widow at Northern Lights Music Festival, and débuts at Carnegie Hall in Schubert’s Mass in G Major and Mozart’s Missa Brevis in C.

As a recent apprentice artist with Santa Fe Opera, Ms. Russell made main-stage performances as the First Bridesmaid in Le nozze di Figaro and performed the “Bell Song” from Lakmé in the Apprentice Showcase. Also in Santa Fe, she covered the role of Fiakermilli in a production of Arabella and performed scenes from Die Entführung aus dem Serail and Ariadne auf Naxos as Blondchen and Zerbinetta, respectively.

In recent seasons she made several role and company débuts, including the Queen of the Night in Die Zauberflöte with Opera Roanoke, The Lady with a Hand Mirror in Dominic Argento’s Postcard from Morocco with Portland Opera, and Valencienne in The Merry Widow with the Concert Artist Series of Sarasota. Favorite engagements include performances as Laurie Moss in The Tender Land with The Glimmerglass Festival; and the roles of Norina in Le Nozze di Figaro and Sophie in Werther as a member of the Seattle Opera Young Artist Program.

Central Washington University Symphony Orchestra

The CWU Orchestra program is recognized as the preeminent collegiate orchestra program in the Northwest, performing as many as ten concerts per year including choral/orchestral collaborations, a concerto competition, Halloween concert, opera productions and guest artist concerts. The ensemble consistently receives invitations to perform at State Washington Music Educators Association (WMEA) and Northwest Regional NAfME conferences. Recent performances include Carmina Burana at Seattle’s Benaroya Hall, Pictures at an Exhibition as part of an invited performance for the State MENC Conference, and fully staged performances of Copland’s The Tender Land and Strauss’s Die Fledermaus at the Capitol Theatre in Yakima.

With an emphasis on a wide range of repertoire, the 90-member ensemble has premiered many pieces while presenting standard masterworks. In fall 2010, the orchestra performed premières of Elaine Ross and Maria Newman in celebration of the 100th anniversary of Women’s Suffrage in Washington State. In winter 2011, the orchestra was invited to celebrate Alan Hovhaness’ 100th birthday in a performance of his Magnificat at Benaroya Hall. Recently, the orchestra went on a Northwest tour, performing at various high schools on their way to Portland, Oregon, where they concluded their tour at the 2014 NAfME All-Northwest Conference. In fall 2013, the orchestra performed the Northwest première of Martin Kennedy’s Piano Concerto, featured professor Tim Betts on Bartók’s Viola Concerto, and collaborated with the Yakima Symphony Orchestra on Stravinsky’s Rite of Spring. That December, the orchestra was honored to perform at the Paramount Theater in Seattle with Jackie Evancho, 2013 winner of “America’s Got Talent.”

Melissa Schiel

Mezzo-soprano Melissa Schiel has established herself as a preeminent stage performer, recitalist and pedagogue. She has been hailed as a “…velvety mezzo-soprano, who displays bona fide acting smarts as well” (Victoria Times Colonist). Schiel has performed with numerous companies and orchestras including Opera Ontario, Aspen Opera Theater Center, Tanglewood Music Center, Boris Brott Festival, MountainView International Festival of Song, Kitchener-Waterloo Symphony Orchestra, Tacoma Symphony Orchestra, Salem Chamber Orchestra and Fairbanks Symphony Orchestra. Schiel has performed concert and oratorio works including: Mahler’s Symphony No.2, Verdi’s Requiem, Handel’s Messiah, Bruckner’s Te Deum, Beethoven’s Symphony No.9, and Bach’s Christmas Oratorio.

Schiel has established herself as a uniquely versatile musician, performing a broad spectrum of repertoire. Schiel premiered the role of Estelle Oglethorpe in Later the Same Evening, a 2007 opera by John Musto inspired by art work of American Edward Hopper in collaboration with the National Gallery of Art in Washington D.C. Operatic staged roles include: Dorabella (Così fan tutte), Olga (Eugene Onegin), Oberon (A Midsummer Night’s Dream), The Fox (The Cunning Little Vixen), Maddelena (Rigoletto), Zita (Gianni Schicchi), Dinah (Trouble in Tahiti), The Old Lady (Candide), Berta (Il barbiere di Siviglia) and Mrs. Herring (Albert Herring). Recent performances include: El Amor Brujo with Salem Chamber Orchestra, Cherubino in the second act of Mozart’s Le Nozze di Figaro with Wenatchee Valley Symphony Orchestra and Verdi’s Requiem with Fairbanks Symphony Orchestra.

Originally from Kitchener-Waterloo, Canada, Melissa now resides in Ellensburg, WA. She is on the voice faculty in the music department at Central Washington University.
Central Washington University Women’s and Men’s Choirs

Choral music thrives at CWU, with five traditional choirs and three jazz-vocal ensembles offered.

The CWU Women’s Choir is an integral part of Central’s choral offerings. It is a group of between 25 and 35 singers, which meets three hours weekly, with members chosen by audition. The group regularly programs a wide variety of challenging and entertaining music, and provides an opportunity for more experienced female singers to move at an advanced pace while exploring the wealth of music available for women’s voices. While much of the music is “serious” in nature, the group can be silly, too. One of the hits of the 2010-11 school year was their rendition of “Hail, Holy Queen” from the movie Sister Act. On a more serious note, in the spring of 2011 they were honored to join with two other CWU choirs and the CWU Symphony Orchestra in performing Magnificat by Alan Hovhaness in Seattle’s Benaroya Hall.

The CWU’s Men’s Choir is open to any man who likes to sing, maintaining a supportive, welcoming atmosphere for everyone from guys who have never sung to vocal performance majors. Repertoire ranges from traditional sea shanties and drinking songs to Renaissance music and includes a healthy dose of multicultural music as well. On a recent concert, the men opened with a Canadian composer’s twentieth-century rendition of a mass – continued with a beautiful arrangement of “When I Fall in Love,” complete with guest horn player, Dr. Jeff Snedeker – and closed with an Islamic chant called “Zikr,” complete with guitar and hand drum. This variety of repertoire is designed to introduce the men to the incredible wealth of men’s voice music, with the added goal of entertaining the audience.

Both choirs have been honored recently by being chosen to make appearances at the Washington Music Educators Association state conference, with the men presenting a concert in 2013 and the women in 2011.

Program Notes

We close out the 2014-15 season with Mahler’s epic masterpiece, Symphony no. 2, the “Resurrection,” joined by instrumentalists and vocalists from Central Washington University.

Gustav Mahler
(July 7, 1860 – May 18, 1911)
Symphony No. 2 in C minor
“Resurrection”
(1888-1894, rev. 1903)

By the time Mahler began writing symphonies in the 1880s, what began with Mozart and Haydn as an opportunity to explore the expressive possibilities of orchestral music had become symbolic of the full depth and breadth of human existence. Mahler professed being influenced by the music of Anton Bruckner, the noted symphonist who was one of his teachers at the University of Vienna, as well as that of Richard Wagner and Johannes Brahms, ironically cast as musical opposites in the late nineteenth century. The expressive aspects of Wagner’s orchestration and the clarity of Brahms’s formal structures found their way into Mahler’s musical vocabulary, allowing him to construct symphonies that he saw as “worlds,” deep, personal statements of life experience. Each symphonic work is unique, and his “Resurrection” Symphony is no exception.

Symphony No. 2 received its first complete performance in Berlin in 1895. Aside from the Eighth Symphony, this work was his most popular work during his lifetime. According to scholars, it is also his first major work that expresses his feelings about afterlife and resurrection—this is especially noteworthy because of Mahler’s Jewish upbringing. The first movement of this symphony was originally composed as a stand-alone tone poem called Totenfeier (Funeral Rites) in 1888. It stayed in that form until 1893, when he composed the second and third movements. The finale was problematic because his vision included vocal soloists and a chorus—and he knew their inclusion would inevitably invite comparisons with Beethoven’s Ninth Symphony, which still cast a significant shadow over the symphonic genre at the time. The text for the last movement was inspired by Friedrich Gottlieb Klopstock’s Die Auferstehung (The Resurrection), a setting of which Mahler heard at the funeral of noted conductor Hans von Bülow. Mahler used the first two verses of Klopstock’s hymn, then added verses of his own that deal more explicitly with redemption and resurrection. He finished the finale, revised the orchestration of the first movement in 1894, and then inserted the song Urlicht (Primal Light), which he had completed in 1893, as the fourth movement.

Mahler created a narrative program for the Dresden premiere in December, 1901. In his description, the first movement represents a funeral, asking questions such as “Is there life after death?” The second movement is a remembrance of happy times in the life of the deceased. The third movement represents a view of life as meaningless activity. The fourth movement is a wish for release from life without meaning. Finally, the fifth movement, after a return of the doubts of the third movement and the questions of the first, ends with a fervent hope for everlasting, transcendent renewal. Later, as often happened, Mahler withdrew the program from public view. His use of a large orchestra, a mixed choir, two soloists, organ, and an onstage ensemble of brass and percussion, with extended winds and brass (19 winds, 25 brass), two harps, and a huge, varied selection of percussion instruments requiring seven players, provides a huge range of possibilities for colors and effects.

The first movement of Symphony No. 2 seems to pick up where Symphony No. 1 ended. In fact, Mahler supposedly commented: “I have named the first movement ‘Funeral Rite,’ and, if you are curious, it is the hero of my First Symphony that I am burying here and whose life I am gathering up in a clear mirror, from a higher vantage point.” The music begins dramatically and a funeral march is eventually established. The main theme is clearly based on Dies irae chant from the
Requiem Mass. The second theme is gentler with restless undercurrents. These themes alternate, re-gather, and then re-establish the march with increasing urgency. There are fanfares contrasted by lyrical passages, all the while juxtaposing optimism and soul-searching. The recap is poignant with both themes revisited, each more passionate from the journeys they traveled. A final intense flurry gives way to final rest.

In the score, Mahler calls for a five-minute gap between the first and second movements for contemplation. This pause is rarely observed today. The second movement is a slow, sentimental ländler (a folk dance in three), reminiscent of happier times. There is a welling up of loss and love, but the return of sentimental melody is welcome and reassuring. There is more dramatic contrast, as if to shake off the nostalgia and “get serious,” but the ländler eventually returns. The movement ends peacefully with harps and pizzicato strings.

The third movement is a faster dance in three. Some have suggested there is a Jewish or Klezmer influence present, but in some ways it sounds like a folk dance, similar to the Scherzo movement in the First Symphony. The cellos start a fugue-like theme, using earlier musical materials described above. The choir introduces the “resurrection” theme (to which words will be added later for the chorus). The second theme is a long orchestral recitative, which also foreshadows music that appears later, in the alto solo in the choral section. Mahler called the development section that follows the “march of the dead,” and it begins with two long drum rolls. The Dies irae, resurrection theme, and motives from the opening “cry of despair” are developed, and a number of other earlier themes are revisited. The recapitulation overlaps this march, but only brief statements of the first theme group are re-stated. The orchestral recitative is fully recapitulated, however, accompanied this time by offstage interruptions from brass and percussion. After a climax, a re-statement of the introduction leads to the “Great Call,” the transition to the choral section, where this world, symbolized by the flute, is juxtaposed with the “other” world, represented by offstage trumpets and horns. This transition is the preparation for the new hope, for redemption, turning the human-ness expressed in the first movement into eternal light. The choral section begins quietly and is organized in verses, using earlier musical materials described above. The choir and soloists are eventually joined by the organ, and the music finally reaches the ultimate peak with the tolling of deep bells. The ending is triumphant, with loud, rising lines, celebrating the promise of new life.

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