Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday April 8th we will present the final concert of our Gilbert Orchards Pops Series, *Sports Orchestrated*. Every piece on the program has some sort of sports connection. We’ll play music from sports movies such as *Rocky*, *Chariots of Fire* and *The Bad News Bears*. We’ll play music used for the Olympic Games over the decades from the famous *Olympic Fanfare* first used for the 1968 Winter Olympics in Grenoble to more recent music written by John Williams. We’ll also play music associated with a wide variety of sports from horse racing to archery. We have two very special guest artists joining us. The first is the nationally renowned National Anthem singer of the Chicago Blackhawks, Jim Cornelison, who is from the Yakima area and still has family here! The second special guest is KIMA Sports Director Alan Sillence who will narrate the most famous baseball poem ever written, *Casey at the Bat*. Special thanks goes to my colleague Betsy McCann for the general concept and catchy title of this program!

Two weeks later, on April 29th, we have something completely different. Back by popular demand, the Lamont Opera Theatre, who brought you *The Marriage of Figaro* and *Don Giovanni*, will return for another spectacular fully-staged opera production, *Die Fledermaus* (sung in English). Written by Johann Strauss, Jr., the composer of such classics as *On The Beautiful Blue Danube* and *Tales from the Vienna Woods*, this beloved masterwork is both very funny and contains some of the most recognizable tunes from all of classical music.

Both of these events are sure to sell out very quickly so please get your tickets right away. Speaking of tickets, I also encourage you to secure your season subscriptions for next year when we will take you on *A Musical Voyage Around the World*!

We look forward to seeing you on April 8th and April 29th at the Capitol Theatre for *Sports Orchestrated* and *Die Fledermaus*!

Sincerely,

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

We have had an exciting first week of our 2017-18 subscription campaign, receiving nearly twice as many subscription orders in the week after our Brave New World concert as we did in our first week last season. With 50% more subscribers this year than we had two years ago (we’ve even opened the upper balcony for overflow subscriptions for the first time!), it is more important than ever to renew or subscribe early – especially if you hope to change seats, since we will be working through those requests in June, in the order they were received. If you like your current seats, please be sure to renew by May 31st so that we can hold them for you. We will have subscription tables in the lobbies at intermission and immediately following our Sports Orchestrated concert (with another drawing for a Fabulous Prize!) just to make it a little easier.

We are also preparing for our annual Raise the Baton gala, a month later than usual, on May 5th – if you haven’t yet reserved your seats, those are filling quickly as well. This is not only our sole signature fundraising event of each season, providing 10-15% of the operating revenue that keeps exceptional programming alive on the stage and throughout the community; it is also an enjoyable, elegant evening with great music, food and fellowship among friends who share a commitment to make the Yakima Valley a great place to live and work. As with our concerts, it is your presence that makes these events all the more meaningful, and we look forward to sharing this special evening with you.

Over the last year or so, colleagues from a number of Yakima Visual and Performing Arts organizations have begun working together to better coordinate event scheduling, to better facilitate collaboration and to promote more broadly our area’s cultural assets. Most recently we attended a Season Preview Party, hosted by Charlie Robin at the 4th Street Theatre, to share our respective offerings for the coming year. The variety and quality of cultural programming available in the Yakima Valley is truly astonishing – there is something for all ages and all tastes, and a remarkable showing by both established and emerging local artists alongside national and international talent. As a recent television spot (compiled and edited by David Lynx) indicated, there is ‘always something to do’ in Yakima – kudos to everyone, in the YSO organization and throughout our partner organizations, whose vision and hard work makes that possible!

David Rogers, Executive Director
Yakima Symphony Orchestra

Lunch With Lawrence
Friday, April 28 • 11:30am – 1:00pm
Zesta Cucina Restaurant, $25

Join Maestro Lawrence Golan for a lovely light lunch and convivial conversation about the music, staging and preparation of YSO’s presentation of Die Fledermaus on April 29.
Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

ConcertTalk
Saturday, April 29
Opera Night
6:25pm in The Capitol Theatre
Main Performance Hall

Get the inside scoop on the plot, music and history behind the evening’s opera production with recently appointed CWU musicologist Mark Samples. Free with concert admission! Enter through the side lobby door at 6:15.

Dr. Mark Samples joined the CWU music faculty in 2015. With a particular interest in the history and practice of music marketing and entrepreneurship, Dr. Samples’ research and teaching activity ranges from the Western classical tradition to popular music, film music, jazz and music from diverse cultures. He has previously held teaching appointments at Millikin University, Millsaps College and at the University of Oregon, where he completed a Ph.D.

Due to the opera production schedule, there will be no Saturday morning Open Rehearsal this month.

RBC Wealth Management is a proud sponsor of the Yakima Symphony Orchestra

Celebrating 22 years of volunteer and financial support to Yakima Valley organizations who share our commitment to making the Yakima Valley a better place to live and work.

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Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YSO) & Yakima Ensemble for Strings (YES!) YYSO.ORG
Bruce Walker, YYSO Conductor / Christy Baisinger, YES! Conductor

Join the youth orchestras for the annual Spring Concert! Sunday, April 23 at 3:00pm at The Capitol Theatre. Performances by YYSO and YES. Graduating Senior Student Musician recognition. FREE!

2017-18 Season Auditions: April 24, 29 and May 1, 6 and 8. By appointment. To schedule an audition and for audition requirements and links, visit www.yyso.org. New this year: Referral Incentives!

1) Refer a student to audition for the YYSO or YES.
2) The student will list your name as the person who referred them.
3) The student AND the adult who have the most referrals will each receive FABULOUS prizes. Thank you for helping us to share our wonderful youth symphony opportunities far and wide in our Valley.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

After a successful presentation of Howard Goodall’s Eternal Light last month, the Yakima Symphony Chorus is getting down to work on this month’s opera, Die Fledermaus, and at the same time beginning work on our final program of the year, Beethoven’s Ninth Symphony. If you act fast (and especially if you sing tenor or bass!) you might still have a chance to join us for Beethoven, or if you're interested to sing with us next season you can contact Chorusmaster Justin Raffa at chorusrmaster@ysomusic.org. We’re always happy to welcome new members!

Yakima Music en Acción (YAMA)
Stephanie Hsu, Founding Director

YAMA’s Preludio Orchestra, under the direction of Jenny Humphrey, will perform with YES and YYSO at their annual spring concert on Sunday, April 23 at 3pm. The Chamber Orchestra, YAMA Philharmonia, and the YAMA Choir, led by Alex Pualani, Jen Moultine, and Sam Barge respectively, along with the Preludios are gearing up for their final show of the year on Saturday, May 20 at 2pm. Free and open to the public. Stay tuned to www.yamamusic.org for more details!

OVATION AWARD

Congratulations to Heather Wayman, winner of the 2017 Ovation Award at our Ovation event in February. The Ovation Award honors the important support of our volunteers and sponsors, the nature of which varies from person to person but the essence of which deepens our capacity to provide the beautiful and magical gift of live orchestral music in our community. Heather also was a performer on the Ovation event and appeared on the YSO’s A Brave New World concert in March as a belly dancer.

Photo by Gary Miller

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!

April 5 / Special Guest: Denise Dillenbeck, YSO concertmaster, violin
May 3 / Special Guest: Kelly Iverson, violin/fiddle
June 7 / Special Guest: Danene Knudsen, piano
July 5 / Special Guest: Christy Baisinger, Yakima Ensemble for Strings Conductor, cello

BROWN BAG CONCERT SERIES
at the Seasons Performance Hall
theseseasonsykam.com
12:00 NOON • Admission: $5
Bring a sack lunch and enjoy!

April 7: Mozart Piano Quartet
Performed by members of the Yakima Symphony Orchestra and
Violin Favorites performed by Maestro Lawrence Golan, violin
Barb Riley, viola
Denika Lam Kleinmann, cello
Anne Schilpertoire, piano

YSO – Bead & Body
Join the YSO and Bead & Body in our annual creative collaboration! Create a piece of jewelry or other body adornment that reflects either the season theme/colors of A Musical Journey Through Time or the Raise the Baton theme/colors of Somewhere in Time. Submissions will be displayed on the Bead Board at Bead & Body [Chalet Place, 5623 Summitview Ave # A, Yakima]. Deliver your piece(s) directly to Bead & Body.
Deadline: April 17, 2017. Two pieces will be selected to be included in the Raise the Baton auctions. Winners will receive tickets to the YSO’s Opera Night – Die Fledermaus and The Pinnacle: Beethoven’s 9th.
Jim Cornelison

Jim Cornelison was born in Virginia but moved to Washington State at a young age. There, he grew up outside the small town of Enumclaw until he was eleven and then moved to Sunnyside in the central part of the state. After two years at Yakima Valley Community College, he completed his Bachelor of Arts in music performance at Seattle Pacific University and in 1988 moved to Bloomington, Indiana where he completed his Master’s degree in opera performance at Indiana University in 1992.

Jim moved to Chicago in 1995 to participate in the Lyric Opera Center for American Artists. Upon leaving, he was managed by Columbia Artists and began performing in various locations throughout Europe and the United States including the San Francisco Opera, the Lyric Opera of Chicago, Seattle Opera, English National Opera, L’Opera de Bordeaux and the National Opera of Belgium among many others.

Jim lives in Chicago with his three children. He serves on the advisory board of the Illinois Patriot Education Fund, is the Honorary Squadron Commander of the USAF Band of Mid-America and is an honorary member of the World President’s Organization. He regularly participates with other charitable organizations such as Dreams For Kids, the USO and veteran support groups. He can be regularly seen on television in the Chicagoland area in commercials for Lexus of Orland/Merrillville and Orland Toyota.

Alan Sillence

Sports Director Alan Sillence joined KIMA in 1994 and has spent 35 years in broadcasting. He anchors sports weeknights at 6:00 and 11:00 on KIMA Action News. He started his career at KOMO-TV in Seattle in 1978 as a film editor and news production assistant while studying at the University of Washington. He then moved to KNDO-TV, before heading south to KGGM-TV in Albuquerque, New Mexico. While in New Mexico, Sillence won the Associated Press award for best newscast in New Mexico and also took the Associated Press award for second-best sportscast in New Mexico. Sillence returned to the Yakima Valley nearly 15 years ago, where he has won numerous awards, including the Associated Press first place for best sportscast in Washington. Sillence is also a member of the Yakima Valley Sports Commission and can be seen emceeing a number of events around the area throughout the year.

Source: http://kimatv.com/station/people/alan-sillence-11-11-2015

Matthew Plenk

This season, tenor Matthew Plenk debuts with the Baltimore Symphony and Central City Opera and makes his directorial debut with Die Fledermaus at Lamont Opera Theatre. Last season’s performances included Don Ottavio in Don Giovanni at the Lyric Opera of Kansas City and, at the Opera Theater of St. Louis, Macduff in Macbeth. He also performed Handel’s Messiah with the University Musical Society in Ann Arbor, the Minnesota Orchestra and Houston Symphony, and he appeared at Carnegie Hall with the Oratorio Society of New York in a performance of Filas’s Requiem.

A graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program, Mr. Plenk made his Metropolitan Opera debut in the 2007-08 season as the Sailor’s Voice in Tristan und Isolde under the baton of Maestro James Levine, a role he repeated under the baton of Daniel Barenboim. He has since returned to the Met as Arturo in Lucia di Lammermoor, Janek in The Makropolous Case, the Song Seller in Il Tabarro and Marcellus in Hamlet; and he appeared as Arturo in the Met’s 2011 tour of Japan. Other recent opera engagements have included the Los Angeles Opera, Opera Theater of St. Louis, Virginia Opera, Boston Lyric Opera, Des Moines Metro Opera, and the Atlanta Opera.

Mr. Plenk made his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble, singing the Brahms Liebeslieder Walzer and duets by Schumann. Other concert engagements have included concert performances with the Cleveland Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra and the Philadelphia Orchestra, as well as performances at the Tanglewood, Aspen and La Jolla music festivals. In 2005 Mr. Plenk was one of sixteen singers invited to work with Naxos Records and Yale University in a collaborative project to record the complete songs of Charles Ives.

Mr. Plenk is an assistant professor of voice at the University of Denver’s Lamont School of Music, a Samling Scholar, and holds a Bachelor’s degree from the Hartt School of Music and a Master’s degree from Yale University.
Tonight we celebrate Opera Night with the return of the University of Denver’s Lamont Opera Theatre performing Johann Strauss’s hilarious and timeless *Die Fledermaus*.

**Johann Strauss, Jr.**  
(October 25, 1825–June 3, 1899)  
*Die Fledermaus (The Bat)*  
(1874)

The oldest and most prolific son of Johann Strauss Sr., Johann Jr. wrote his first waltz at age six. Though his father was against his pursuing a career in music, the younger Strauss received formal musical training while growing up in Vienna, studying violin and music theory. By 1844, he was already giving public concerts that included some of his own compositions. In short order, he and his orchestra became his father’s chief rival, but after Johann Sr.’s death in 1849 the son merged both groups to create the most important dance orchestra in Vienna. So began one of the most prolific and distinguished musical careers in the history of Western music, one that is usually looked down upon because of the context in which the music was created and performed. In reality, however, Johann, Jr., can be seen as a sort of pop icon, and he traveled all over the world to conduct his own and many other works. Of course, most of his huge output is dance music, e.g., the Blue Danube Waltz (1867), but he expanded his work as public taste called for it. When operettas became popular in the 1860s, he produced some of the most famous in history, such as *Die Fledermaus* (1874), where he worked with librettist Richard Genée to create a stage work still popular today.

According to scholars, the original sources for *Die Fledermaus* are *Das Gefängnis (The Prison)*, a farce by German playwright Julius Roderich Benedix, and the French vaudeville play *Le Réveillon* (a New Year’s Eve supper party), by Henri Meilhac and Ludovic Halévy, which was first translated by Karl Haffner into a non-musical play to be produced in Vienna. Since the setting was to be in Vienna, the supper-party was eventually replaced by a Viennese ball, and Haffner’s translation was handed over to Genée for reworking. The operetta was premiered on April 5, 1874 at the Theater an der Wien in Vienna and has been immensely popular ever since. “Operetta” is another term for what we now call musical theatre, and it indicates that the production includes sung and spoken passages. The story of *Die Fledermaus* centers on a masked ball, given by a Russian prince, that brings together the main characters in various disguises. The merry mishaps that occur present an interesting combination of farce, genuine human emotion, and realistic insights into urban life that feel relevant even today.

**Synopsis**  
(adapted from various online sources)

**Act 1**

New Year’s Eve. Gabriel von Eisenstein has been sentenced to eight days in prison for insulting an official, thanks in part to his incompetent attorney, Dr. Blind. Adele, Eisenstein’s maid, receives a letter from her sister inviting her to the social event of the season, a ball hosted by Prince Orlofsky. She pretends the letter is from a sick aunt and asks for a leave of absence. Falke, Eisenstein’s friend, arrives to invite him to the ball, and subsequently encourages him to put off going to jail for a day and go to the ball for one last night of fun. Falke tells Eisenstein to bring along his infamous pocket watch to charm the ladies. While Eisenstein changes, Falke invites Rosalinde to the ball as well, telling her that if she comes in disguise she’ll be able to observe her husband flirting with other women. Eisenstein bids farewell to Adele and his wife Rosalinde, and after he leaves Rosalinde is visited and serenaded (apparently not for the first time!) by her former lover, Alfred, the singing teacher. Frank, the governor of the prison, arrives to take Eisenstein to jail but finds Alfred instead. In order not to compromise Rosalinde, Alfred pretends to be Eisenstein and accompanies Frank to the jail.

**Act 2**

It turns out that Falke, with Prince Orlofsky’s permission, has arranged for this ball as a way of getting revenge on Eisenstein. The previous winter, Eisenstein had abandoned a drunken Falke dressed as a bat for a costume ball (thus explaining the opera’s title) in the center of town, exposing him to ridicule the next day. As part of Falke’s scheme, Frank, Adele and Rosalinde arrive in disguise: Rosalinde pretends to be a Hungarian countess, Eisenstein goes by the name “Marquis Renard,” Frank is “Chevalier Chagrin,” and Adele pretends she is a Russian actress. The ball is in progress and the Prince welcomes
The Yakima Valley Classical Series

**Opera Night: Die Fledermaus**

his guests. Eisenstein is introduced to Adele but is confused by her striking resemblance to his maid. Angry to spot her husband flirting with her maid, Rosalinde sings an impassioned ode to her betrayed homeland. Then Falke introduces the disguised Rosalinde to Eisenstein. During an amorous tête-à-tête, she succeeds in extracting a valuable watch from her husband's pocket, something which she can use in the future as evidence of his impropriety. Midnight is approaching, and Falke entertains the guests with the story of how he was given the nickname of Dr. Fledermaus. The crowd toasts drink, love, and brotherhood until the stroke of midnight, when the new century begins. The guests dance through the night. As the clock strikes six, Eisenstein, whose attempts to retrieve his watch from Rosalinde have failed, rushes off to jail.

**Act 3**

Frosch the jailer is vexed by the late arrival of his boss, Frank, and by the nonstop singing of Alfred in cell number twelve. Frank finally appears, tipsy and enraptured by memories of his magical evening posing as an impresario. Ida and Adele arrive, per Falke's instructions. Adele hopes Frank might further her stage aspirations. Frank sends them off and then admits Eisenstein, who says he has come to serve his sentence. He is surprised to learn his cell is already occupied by a man who claims to be him and who was found in his apartment with Rosalinde. Blind arrives, claiming he was summoned by the man in cell twelve to handle a case of false arrest. Determined to get to the bottom of the matter, Eisenstein snatches Blind's cloak, glasses, and wig to disguise himself as the lawyer and confront the impostor. At that moment, Rosalinde rushes in. She tries to secure Alfred's release and asks "Blind" to press divorce charges against her errant husband, but she is offended when the "lawyer" seems to take Eisenstein's side. Dropping his disguise, Eisenstein accuses his wife of promiscuity, at which point Rosalinde produces his watch. Both lament the impasse at which they've arrived, admitting that divorce would be a shame, since they really do love each other. Falke arrives to gloat over the success of his plan—only to find the couple falling into each other's arms and to discover Adele, Frank, and Frosch happily embarking on new careers. As Falke bemoans that all his efforts were in vain and his life is a failure, Orlofsky arrives with his guests in tow just in time to hear the story—and breaks into hysterical laughter. All sing a final paean to the joys of champagne.

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**RAISE THE BATON**

**Gala Fundraiser**

**Somewhere in Time**

Friday, May 5, 2017 • 5:30pm
The 4th Street Theatre

- Music Performances
- Sumptuous Dinner
- Live Auction with Laura Michalek, Fundraising Auctioneer
- Silent Auction

**TICKETS $75**

RESERVE YOUR TICKETS AT:
www.biddingforgood.com/ysoraisethebaton

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**THE ROGER AND BEVERLY VANDIVER 2016-17 SEASON**

**A Musical Journey Through Time**

**Sports Orchestrated**
April 8, 2017, 7:30pm
Lawrence Golan, conductor
With special guest vocalist Jim Cornelison and KIMA Sports Director Alan Sillence

**Opera Night – Die Fledermaus**
April 29, 2017, 7:30pm
Lawrence Golan, conductor
Lamont Opera Theatre and Yakima Symphony Chorus
Fully-staged production!

**The Pinnacle: Beethoven's 9th**
May 13, 2017, 7:30pm
Lawrence Golan, conductor
Gayla Blaisdell, soprano
Melissa Schiel, mezzo-soprano
Ross Hauck, tenor
Charles Robert Stephens, baritone
Yakima Symphony Chorus;
Justin Raffa, chorusmaster

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**THE ROSEMARY A. C. GOTTLIEB 2017-18 SEASON**

**A Musical Voyage Around the World**

Subscribe at the **Sports Orchestrated** concert on April 8 and you'll be entered into our “Sports” raffle.

FABULOUS prizes await!