Dear Friends and Supporters of the YSO:

On Saturday January 9th we will continue our 2015-16 Season, The World of Shakespeare, with our annual multi-sensory event, this year entitled A Comedy of Errors. This event will feature music inspired by some of the Bard’s greatest comedies, including Much Ado About Nothing and The Tempest, with music by Berlioz, Korngold and Arthur Sullivan. Another piece that is perfectly appropriate for this concert is Dead Elvis by Michael Daugherty, with the obvious choice of instrument featured in a solo role… the bassoon! Our very own principal bassoonist, Ryan Hare, will take center stage for this piece.

In addition to all the wonderful music, we will also be presenting a local comedy troupe called Manic Thunder that will perform some comedic interludes in-between pieces. Further, throughout the concert, you will be wassailing an assortment of Shakespeare-inspired ales and ciders (this is to ensure that you enjoy our performance—errors, both intentional and unintentional, notwithstanding!) The stimulation of your senses of hearing, sight, taste, and smell is what makes this a multi-sensory event.

We look forward to seeing you on January 9th as we continue along with our journey through The World of Shakespeare!

Sincerely,

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

Happy New Year! As the YSO dives into the second half of our World of Shakespeare season, I’d like to share our progress on two important fronts over the last year. First, we’ve been highly focused for the last fifteen months on sharing our orchestra’s exceptional performances with an increasingly broad and diverse cross-section of our community. Our first-ever season sponsorship by Roger and Beverly Vandiver facilitated a cornerstone of that effort—a reduction in ticket prices to encourage attendance by families and others on a tight budget. This has been augmented by a stronger presence in the community (such as our interactive monthly ‘Meet the Orchestra’ at the Yakima Valley Museum’s Story Time), new partnerships with a variety of organizations such as Cowiche Canyon Conservancy, the Dispute Resolution Center and KNDA, and your response to our plea never to let your seats go empty—to give someone else the opportunity to experience the symphony when you can’t attend (or even when you can!). Through these and other efforts, our family of subscribers has grown by nearly half since the end of December 2014, and total attendance at our concerts has increased by a quarter so far this season over last.

Last June 30th we hit another important milestone. Almost a decade ago, the YSO embarked on an ambitious program of growth intended to make the symphony more present and engaged in the cultural life of Yakima. While most other orchestras around the country were slashing budgets and cutting services in a time of recession, here in Yakima the symphony vastly expanded the performance season, reached out with new educational and cultural exchange initiatives, and has continued to build the breadth and artistic quality of our programming. That astonishing rate of growth—doubling the annual budget along with the number of concerts—came with its challenges, requiring sometimes extraordinary fiscal measures to maintain momentum. For the first time in that process, we entered our current fiscal year last July having balanced a budget approaching $1M, without any long-term debt and without relying on one-time bequests to bridge a budget gap.

These developments speak to the value and impact of the experiences our musicians and Maestro bring to the concert hall and beyond, as well as the talent and dedication of our board, staff and volunteers; but more than anything they are a continuing testament to the spirit of curiosity, creativity, generosity and tenacity that continues to make Yakima a place we can be proud to call home. Thank you!

David Rogers, Executive Director
Yakima Symphony Orchestra

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A little help from our friends…

Would you like a little assistance getting to and from the symphony? Our friends at Brookdale Yakima have a Symphony Bus! In addition to transporting YSO Brookdale patrons, they are happy to transport other YSO patrons from/to their homes on symphony nights. FREE! Please make reservations two weeks in advance by calling Brookdale Yakima and speaking with the front desk person (509-965-0111). Please let the reservations staff know your name, address, phone number and if you will need the wheelchair lift.

The YSO is grateful to Brookdale Yakima for offering this wonderful gift to our patrons. Brookdale Yakima is thrilled to make this happen for seniors in our community.

www.Brookdale.com

A Midsummer Night’s Dream “Take Two”
A YSO and Dispute Resolution Center Shakespearian Fusion

A free dramatic performance wherein student actors take on the roles of the king and queen of the fairies (Oberon and Titania) and Hermia and her father, Egeus, with DRC mediators facilitating the two conversations.

The results? Come see for yourself!

Wednesday, February 3, 2016
7:00pm
A.C. Davis High School KIVA
212 South 6th Avenue
Yakima

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

We are celebrating our 21st Year serving the Yakima Area and glad to provide volunteer and financial support to worthy causes that make the Yakima area a better place to live and work.

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Affiliate & Partnership Updates

Yakima Youth Symphony Orchestra (YYSO) & Yakima Ensemble for Strings (YES!) www.yyso.org
Bruce Walker, YYSO Conductor and YSO Cover Conductor
Christy Baisinger, YES! Conductor

50 Years! Happy Anniversary to the Yakima Youth Symphony Orchestra!
Please join us at our upcoming performances:

- **February 28, Sunday, 3:00pm** at the Capitol Theatre: KinderKoncert!
  Performances, instrument demonstrations, instrument petting zoos. FREE!

- **March 18, Friday, 7:00pm** at the Harman Center: Waltzing With the Youth Symphony Gala Fundraiser! Dancing to waltz and swing music; dance instruction; desserts; silent auction; FUN! Tickets are $15.

- **April 24, Sunday, 3:00pm** at the Capitol Theatre: Spring Concert!
  With special guest, YAMA. The culminating concert of our 50th Golden Anniversary Season. FREE!

2016-17 Auditions for all instruments: **April 30, May 2, 7 and 9**. For requirements, information and to schedule an audition, please visit our website [www.yyso.org](http://www.yyso.org).

Yakima Symphony Chorus – Justin Raffa, Chorusmaster

The Yakima Symphony chorus will be holding auditions at Saint Michael’s church (corner of Naches and Yakima Avenue) on **Monday, January 18th starting at 5:30 p.m.** Please contact Justin Raffa (chorusmaster@ysomusic.org) for details.

The Yakima Symphony chorus will be presenting Durufle’s *Requiem* on the weekend of March 19th. Stay tuned for more details!

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

December was filled with many special holiday opportunities for YAMA students and families, from a special meet-and-greet with Mariachi Huenachi after the YSO’s Christmas Pops concert to a scavenger hunt during a *Nutcracker* rehearsal at the 4th Street Theatre. The month’s activities culminated with a holiday party jointly organized by YAMA staff and parents, with music, holiday gifts, carnitas con arroz, and more. In January, YAMA staff look forward to a professional development workshop in January led by YSO Concertmaster Denise Dillenbeck, who was a Lead Teaching Artist in the Philadelphia Orchestra’s Community Partnership Program during her time in there. YAMA’s next big performance is a presentation for Yakima Downtown Rotary on February 11th.

YAMA students with YSO Concertmaster Denise Dillenbeck

YAMA students with YSO Principal Clarinetist Angelique Poteat

Meet The Orchestra!

**YAMA students with YSO Principal Clarinetist Angelique Poteat**

Beethoven Bear’s twin brother, Berlioz Bear (with the violin), joins us this season. He is looking forward to meeting you!

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**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, January 6**
Themes: Shakespeare, Korngold, the Viola
Special Guest: Kathy Dyble, violist

**Wednesday, February 3**
Themes: Shakespeare, Mendelssohn, the Violin, Cowiche Canyon Conservancy
Special Guests: Denise Dillenbeck, YSO Concertmaster, and Celisa Hopkins, Cowiche Canyon Conservancy

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**Brown Bag Concert Series**

**Friday, January 8, 2016 • 12:00noon**
The Seasons Performance Hall
Admission: $5
Bring your lunch and enjoy a lovely interlude! Complimentary hot cider & holiday cookies!

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**Home Grown Art Exhibition**

A Yakima Symphony Orchestra & Cowiche Canyon Conservancy Symphonic Infusion of 26 works celebrating the images and sounds of the place we call home. Sales of exhibited pieces will benefit the CCC and YSO.

**January 11 – March 31, 2016**
At Essencia Artisan Bakery during regular business hours, on First Friday evenings and at our Infusion Celebration on Friday evening, February 26th.

For information, please visit: [www.ysomusic.org](http://www.ysomusic.org) and [www.cowichecanyon.org](http://www.cowichecanyon.org)
Ryan M. Hare  
Ryan M. Hare teaches composition, music theory and bassoon at Washington State University, where he is an associate professor of music. He served as composer in residence for the Washington Idaho Symphony from 2010-2015, and his compositions have been heard in numerous venues and festivals throughout the United States, and also in the United Kingdom, Germany, Austria, Chile, Thailand, Japan, and the Philippines. Hare was recently named “Composer of the Year” by the Washington State Music Teachers Association, which included a paid commission. Other honors include a prestigious Artist Trust Fellowship, grants from New Music USA’s “MetLife Creative Connections” program, the ASCAP Plus Award, and commissions from the Washington Idaho Symphony, Lake Forest College Chamber Orchestra, University of Idaho Vandaleers Concert Choir, and Affinity Chamber Players, to name a few. Ryan Hare earned his Doctor of Musical Arts in composition from the University of Washington; his other degrees include a Master of Music in composition from Ithaca College and a Bachelor of Arts in music from Oregon State University. He also studied at the 1996 Ferienkurse für neue Musik in Darmstadt, Germany. Prior to his arrival at WSU, Dr. Hare held appointments at the University of Washington, Seattle University, Seattle Pacific University and Oregon State University, and he taught at Music Works Northwest. As a bassoonist, Dr. Hare serves as principal of both the Yakima and Washington Idaho Symphonies, and for many years he has been an in-demand freelance musician throughout the Pacific Northwest, performing in most of the region’s leading orchestras.

**Program Notes**

Our second Sinfonietta concert presents *A Comedy of Errors*—two works inspired by Shakespeare’s mature comedy *Much Ado about Nothing*, another musical essay on *The Tempest*, and an appearance of another historical icon.

Hector Berlioz  
(December 11, 1803 - March 8, 1869)  
*Béatrice et Bénédict Overture*  
(1862)

Hector Berlioz was one of the most influential and progressive French composers of the first half of the 19th century, possibly in his country’s history. An innovator in orchestration, he was one composer (unlike Brahms, for example) who immediately embraced and utilized new instrument technologies as they appeared to expand his expressive color palette. Like many composers of the time, however, his true goal was to write opera, and his earliest inspirations were the works of William Shakespeare.

The opera *Béatrice et Bénédict* is the last work in the composer’s life, built on Shakespeare’s play *Much Ado about Nothing* and probably the most popular of his three operas. The piece was composed between 1860 and 1862, though the idea of setting Shakespeare’s play had been in his mind since the 1830s. The energetic, comic tone of the music belies the misery and personal tragedy that Berlioz was experiencing at the time. The playful yet elegant Overture is one of Berlioz’s most appealing orchestral pieces, consisting of a series of short sections of music adapted from several arias or ensembles woven together.

Erich Wolfgang Korngold  
May 29, 1897 - November 29, 1957  
*Much Ado About Nothing, op. 11: Suite*  
(1920)

A child prodigy, Korngold was born into a Jewish home in Brno, now in the Czech Republic, the second son of music critic Julius Korngold. By age fourteen, he had composed a cantata, which he played for Mahler, a ballet, a concert overture, and two operas. He achieved international recognition by his early twenties. In 1934, he was invited to come to Hollywood to adapt Mendelssohn’s *A Midsummer Night’s Dream* incidental music for a film version of the play. In 1938, Korngold was conducting opera in Austria when he was asked by Warner Brothers to return to Hollywood and compose a score for *The Adventures of Robin Hood*, starring Errol Flynn. He agreed, and shortly after he arrived in California the *Anschluss* took place, and Korngold decided to stay in America. He would say later that *The Adventures of Robin Hood* saved his life. He won the Academy Award for Best Original Score for the film, the first time an Oscar was awarded to the composer rather than the head of the studio music department, and he was later nominated again for *The Private Lives of Elizabeth and Essex* (1939) and *The Sea Hawk* (1940).

Korngold’s incidental music for Shakespeare’s comedy *Much Ado About Nothing* premiered in Vienna in 1920 and enjoyed instant success. Originally, Korngold wrote fourteen individual numbers for the play, using a small pit orchestra. He later expanded the orchestration for a suite of five movements, which became more popular than the original music. The first movement of the suite is the Overture, a swift and nimble piece that clearly shows a knack for dramatic pacing and orchestration. “The Maiden in the Bridal Chamber” is nostalgic and intimate. “Dogberry and Verges,” a tongue-in-cheek funeral march, is as humorous as Shakespeare’s inept constable and his assistant. The “Intermezzo” preserves a magical moment in the score, a garden scene with the lovers. The finale is a vigorous “Hornpipe.” The excitement of the masquerade ball is fully on display, bringing the suite to an uplifting, yet elegant end.

Korngold’s late Romantic style, with sweeping melodies, imaginative tone color, and harmonic lushness, show a clear influence from the tone poems of Strauss and Liszt, a style that was considered well out of vogue by the time he died. Recently, his music has undergone a re-evaluation and, along with such composers as Max Steiner and Alfred Newman, he is now considered one of the founders of film music.
Michael Daugherty  
(b. April 28, 1954)  
Dead Elvis  
(1993)  

Originally from Cedar Rapids, Iowa, Grammy award-winning composer Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. Daugherty joined the School of Music at the University of Michigan in 1991, where he is a professor of composition. His music is rich with popular, jazz, and Latin musical elements and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be stirring. His works are also well-known for their topical and iconic subject matter, including Metropolis Symphony, his string quartet Sing Sing: J. Edgar Hoover, and his opera Jackie O.

Dead Elvis was commissioned by Boston Musica Viva and Chuck Ullery, principal bassoonist with the St. Paul Chamber Orchestra. It is scored for the same instrumentation as Stravinsky’s L ’histoire du soldat (1918) in which a soldier sells his violin and his soul to the devil for a magic book. The solo bassoon portrays Elvis. Does he sell his soul for wealth and fame? Daugherty says, “For me, the two clashing Elvis images (the hip, beautiful, genius, thin, rock-and-roll Elvis versus the vulgar, cheesy, fat, stoned, Las Vegas Elvis) serve as a sturm und drang compositional algorithm. Further, my use of the dies irae (a medieval Latin chant for the Day of Judgment) as the principal musical theme of Dead Elvis signifies yet another aspect of the Elvis myth: some people believe Elvis is dead, while others believe he is alive and well in Kalamazoo. Perhaps the question is not whether Elvis is alive or dead, but why the phenomenon of Elvis endures beyond the grave of Graceland. Elvis, for better or worse, is part of American culture, history, and mythology. If you want to understand America and all its riddles, sooner or later you will have to deal with (Dead) Elvis.”

Sir Arthur Sullivan  
(May 13, 1842 - November 22, 1900)  
Incidental Music to The Tempest, op. 1  
(1862)  

Though English by birth, Sullivan was of Irish descent. He is obviously best known for his operetta collaborations with W. S. Gilbert (1836-1911), but he did in fact write other works. His father was a bandmaster and his first music teacher, teaching him piano and winds. He composed music from age eight and studied at both the Royal Academy of Music in London and the Leipzig Conservatory. He returned to London in 1862 and was immediately successful, with several pieces performed and acclaimed. His “Irish” Symphony, performed by the YSO in 2012, came a few years later, along with several choral pieces and the beginnings of an opera. In his early music, there was no hint of things to come; he did not meet Gilbert until about 1871.

Incidental music for The Tempest is a set of movements for Shakespeare's play composed in 1861 and expanded in 1862. Sullivan wrote this music as a graduation piece while a conservatory student at Leipzig, inspired by Mendelssohn’s A Midsummer Night’s Dream. For his graduation concert, six items from the score were played, conducted by the composer: “Introduction,” “Ariel’s Song,” “Entr’acte,” “Grotesque Dance,” “Entr’acte and Epilogue,” and “Dance of Nymphs and Reapers.” Later, Sullivan revised and extended the music to twelve movements, and a full performance was given in April 1862 at the Crystal Palace. This was Sullivan’s first major composition, and its immediate success quickly brought him to the attention of the musical establishment in England. The entire score lasts about 45 minutes. One can hear the inspiration of Mendelssohn throughout, yet the drama of mid-nineteenth-century Romanticism is also present in the increased variety of harmonies, dynamics, and orchestration.

Central Washington’s Home Team of Funny for 6 Years & Counting!

Manic Thunder joins us for A Comedy of Errors. You can find information on Manic Thunder at their Facebook page: www.facebook.com/ManicThunder/?fref=ts or at their website, www.manicthunder.weebly.com
The Roger and Beverly Vandiver 2015-16 Season

The World of Shakespeare

A Comedy of Errors
Saturday, January 9, 2016, 7:30pm
The 4th Street Theatre
Lawrence Golan, conductor
Ryan M. Hare, bassoon
Manic Thunder Improv Troupe
Annual multi-sensory concert
This is an age 21 and over event.

A Midsummer Night’s Dream
Saturday, February 6, 2016, 7:30pm
Lawrence Golan, conductor
Elena Urioste, violin
Luisa Sermol, narrator
Women of the Yakima Symphony Chorus; Justin Raffa, chorusmaster

Home Grown
Saturday, February 27, 2016, 7:30pm
Lawrence Golan, conductor
Planes on Paper, with Mikey and Matty

A Stormy Night–Gold Medal Concert
Saturday, March 19, 2016, 7:30pm
Lawrence Golan, conductor
Stanislav Khristenko, piano
(Gold Medal Winner of the 2013 Cleveland International Piano Competition)
Michael Mendelson, actor

What a Wonderful World
A Tribute to Louis Armstrong
Saturday, April 23, 2016, 7:30pm
Lawrence Golan, conductor
Byron Stripling, trumpet and vocals

From Romeo and Juliet to West Side Story
Saturday, May 14, 2016, 7:30pm
Lawrence Golan, conductor
Laurie Gayle Stephenson, soprano
Steve Amerson, tenor
Women of the Yakima Symphony Chorus; Justin Raffa, chorusmaster

Home Grown
Saturday, February 27, 2016, 7:30pm
Lawrence Golan, conductor
Planes on Paper, with Mikey and Matty

Classical and Pops Concerts are held at the Capitol Theatre.

Subscribe Now! Call the YSO office: (509) 248-1414
Download the 2015-16 The World of Shakespeare brochure @ www.ysomusic.org

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“If music be the food of love, play on…
Twelfth Night, William Shakespeare

Shakespeare in Love
SUNDAY, APRIL 10, 2016 • 4:30PM
4TH STREET THEATRE

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> Themed Silent Auction
> Sumptuous Dinner
> Live Auction with Laura Michalek, Fundraising Auctioneer