Dear Friends and Supporters of the YSO:

As winter carries on throughout March, you can come to hear the Yakima Symphony Orchestra and have your soul transfigured! Our Heavenly Thoughts season continues on March 28th with an incredibly uplifting concert called Transfiguration.

The program will include Richard Strauss’ masterpiece Death and Transfiguration, which takes the listener on a musical journey through the story of a man struggling on his deathbed, seeing his life pass before his eyes, finally succumbing, and then achieving that for which he had been longing—transfiguration. The program will also include The Butterfly Lovers Violin Concerto, featuring the wonderful Chinese-American violinist Linda Wang. Like the Strauss work, this piece also is a musical depiction of a tale of transfiguration. Based on an ancient Chinese legend, the story centers around two young lovers who are unable to be together in life. After they both die of broken hearts, they are transfigured into butterflies and unite in the afterlife. While this piece may be little known to audiences here in the United States, it is literally the single most famous piece of music in China. We will also play a brand new classic: blue cathedral by Jennifer Higdon. This is one of the most frequently played pieces of music by any composer alive today. Inspired by the spirit of the composer’s deceased brother, who passed at a very young age, the piece depicts a glass cathedral floating in the sky. In addition to playing their usual instruments, members of the orchestra are also called up to play water-filled crystal glasses and Chinese handbells. Serving as a prelude to all of this will be the beloved Les Preludes by Franz Liszt. The score to this ever-popular symphonic poem contains an inscription that amounts to: “What is life but a series of preludes to the afterlife?”

I would also like to personally invite you to our annual Raise the Baton fundraiser at the 4th Street Theatre on April 10th, this year entitled Starry, Starry Night. This is sure to be a beautiful, enjoyable gala evening complete with great food, live music, and terrific auction items.

We look forward to seeing you on March 28th and April 10th as we continue along with our 2014-15 season, Heavenly Thoughts!

Sincerely,

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

Transfiguration

THE YAKIMA VALLEY CLASSICAL SERIES

SATURDAY, MARCH 28, 2015 | 7:30PM
THE CAPITOL THEATRE
LAWRENCE GOLAN, CONDUCTOR
Linda Wang, violin


CONCERT SPONSOR: Gilbert Orchards

RAISE THE BATON

Mark your calendars for Friday, April 10, 2015, 5:30pm at the 4th Street Theatre for the YSO’s annual Raise the Baton! fundraiser. This year’s theme is “Starry Night” after the Van Gogh painting of the same name. Entertainment by Maestro Lawrence Golan, YSO musicians, and Bart Roderick and Friends, a divine dinner, and exciting auctions with Laura Michalek, Fundraising Auctioneer, will make this a night to remember! Purchase tickets today by calling (509) 248-1414. $75 per ticket or $500 per table.

SINGLE CONCERT TICKETS:
853-ARTS or (877) 330-ARTS
Online, link to TicketsWest from www.ysomusic.org

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

Stay in touch for music, podcasts and concert information. www.ysomusic.org
**Prelude: Email vs. Snail Mail**

In addition to our hard copy version of the *Prelude*, we produce a full-color, online version that includes program notes and artist bios. If you would prefer to save paper and postage by accessing only the electronic version of *Prelude*, please send a note to development@ysomusic.org and we will make this change.

**Share Your Love of the Symphony!**

- Beautiful “concert black” caps, aprons, bags and knapsacks
- 2014-15 posters (artist Barbara Smith Gilbert)
- 2012-13 posters (artist Consuelo Soto Murphy)
- Packages of 2014-15 notecards
- CDs of multiple YSO musicians

Our gift cart will be open before Capitol Theatre concerts and during intermission on concert nights. All items also can be purchased in person at the YSO office (8am–5pm, Monday–Friday) or by viewing them online (www.ysomusic.org) and calling your order in to the office at (509) 248-1414.

---

**From the Executive Director**

I have had many occasions during my first two years in Yakima to reflect on how well this community has taken care of our symphony, and what a strong foundation has been laid by so many individuals whose work over the years has made it possible for the YSO to grow both artistically and in community impact. This month has brought two more such occasions. First, after 38 years at the helm of the Yakima Symphony Chorus, Dr. Scott Peterson has announced his retirement at the end of this season. As YSC chorusmaster and a member of the YVCC faculty, Dr. Peterson’s impact on the choral life of Yakima and on the success of the symphony’s choral endeavors cannot be overstated, and of course this will continue through his other choral activities in the area. We will have more to say in a future *Prelude* newsletter, but as we begin our search for his successor I would like to congratulate Scott on his accomplishments and wish him even greater musical enjoyment and success in retirement.

On Saturday, April 11th at Davis High School, the YSO Opera Committee will conclude twenty years of tireless work to promote and support opera education in Central Washington with *Carmen Redux* (see YYSO Affiliate Updates to the right). The opera committee was first formed in 1995 to present small performance and informational events, then moved on to help coordinate and promote collaborative annual performances and educational activities between the YSO and the Seattle Opera Young Artists program, all of which has nourished an appreciation for opera in Yakima that has been evident in the extraordinary response among all age groups to the YSO’s recent two fully-staged opera productions. While these dedicated volunteers will no longer function as an active committee, we know they will continue to support opera and music education in Yakima, and I hope you might take time to honor their contribution to our community (and the work of our many talented young musicians!) by joining us at Davis High School for a truly remarkable and inspiring event.

On a final note, we are delighted this month to be collaborating with the Cowiche Canyon Conservancy on a number of activities connected to our March 28th concert (see the back page of this newsletter), and we look forward to our annual *Raise the Baton* gala on April 10th. More than simply lectures, exhibitions and auctions, these are celebrations of what makes Yakima so special—many thanks for your support and participation!

David Rogers, Executive Director  
Yakima Symphony Orchestra
JOIN THE YSO’S SOCIAL CLUB FOR PATRONS AGE 21 THROUGH 39+

ENCORE! membership benefits include:

- Special pre and/or post-concert events;
- Discounts on pre-concert and post-concert opportunities at participating venues (with ENCORE! membership card and ticket/ticket stub);
- Discounted Lunches With Lawrence;
- and more!

Membership is $50 per season (July 1 through June 30); $25 if joining mid-season. Discounted memberships available for students, professionals participating in internships/residencies and spouses/partners of the same. Inquire for details.

To join, please contact the YSO office at (509) 248-1414 or use the CONTACT US form on the website.

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

Please join the YYSO and YES for the following performances.

- March 20, 7:00pm @ the Harman Center. Waltzing With the Youth Symphony Annual Gala Fundraiser! Waltz to music performed by the YYSO and YES! Swing dance to music performed by the West Valley Jazz Band. Dance instruction provided, along with awesome silent auction items and fabulous desserts. Tickets $15 via www.yyso.org.

- April 11, 7:00pm @ Davis High School Auditorium. Carmen Redux: a community opera education and performance event sponsored by the YSO Opera Committee, coordinated by YSO Founding Music Director Emeritus Brooke Creswell and conducted by the YSO’s Maestro Lawrence Golan. This project will feature the YYSO, YES! and YAMA with opera vocalists Sarah Mattox (Carmen), Ross Hauck (Don Jose) and Charles Robert Stephens (Escamillo) and Nancy Beier, Narrator, Host and international opera performer. FREE!

- April 26, 3:00pm @ The Capitol Theatre. Spring Concert. YYSO and YES! in concert with YAMA. This is our culminating concert showcasing the 49th season and honoring graduating seniors. The senior division winner of the 2015 YYSO Concerto Competition will perform with the orchestra on this concert. FREE!

Yakima Symphony Chorus (YSC) / Dr. Scott Peterson, Chorusmaster

After 38 years of outstanding conducting, Dr. Scott Peterson has decided to retire from the Yakima Symphony chorusmaster position after this season. Please join us in thanking him for his incredible dedication! We look forward to sharing a retrospective on Dr. Peterson’s accomplishments with the YSC in the May issue of Prelude.

Although replacing him will be impossible, the search is on for a new chorusmaster. The position has been listed on ChorusAmerica and through other avenues, and we will be accepting applications through March 16th. We will be focusing on increasing the size of the chorus next year, so if you are a conductor or a singer we will be looking for lots of new talent next year. Join us for this exciting new chapter!

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

After a successful presentation with music and testimonials at February’s TEDxYakima, YAMA students have taught the public speaking bug. Students are auditioning to speak at several upcoming musical events, free and open to the public: First Friday with La Cantina, a YAMA musical benefit show hosted by YAMA faculty, featuring student and parent speakers on Friday, March 6th from 8-10pm at Gilbert Cellars; an evening of chamber music with renowned pianist George Lopez, featuring YAMA faculty and student ensembles performing alongside Mr. Lopez on Friday, March 20th from 7-9pm at the Seasons Performance Hall, with dinner available for purchase provided by the dedicated YAMA parent group; YAMA at the Upbeats Series, featuring works performed by all YAMA student ensembles on Sunday, March 22nd from 6-7pm at Englewood Christian Church; and YAMA’s first annual YAMA-me Mucho Musical Fundraiser on Friday, March 27th from 8-11pm, hosted by YAMA faculty in collaboration with Gilbert Cellars, at which 10% of the evening’s wine sales (5pm onward) will be donated to YAMA. On Saturday afternoon, March 28th, enjoy a recital featuring YAMA students studying under YSO Concertmaster Denise Dillenbeck and YSO cellist Jennifer Mouligne, with performances by our YSO Teaching Artists as well as fellow YAMA faculty members.

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, March 4th
Theme: Strauss. Special Guest: Roger Finch, YSO Trombone Player

Wednesday, April 1st
Theme: Bizet. Special Guest: Nancy Beier, Opera Vocalist
Linda Wang

Linda Wang is among the premier violinists of her generation, consistently praised for her artistry, warm, singing tone and charismatic performances. Since her debut with Zubin Mehta and the New York Philharmonic at the age of nine, Linda Wang has performed as soloist throughout the United States with over sixty-five orchestras, collaborating as soloist with such conductors as Sir Georg Solti, Jorge Mester, JoAnn Falletta, Grant Cooper, Peter Jaffe and Lawrence Leighton Smith. In recital, she has performed in forty-two states and abroad; her concerto performances include the Schleswig-Holstein Musik Festival Orchestra in Germany, Salzburg Chamber Orchestra, Paris Sinfonietta, Sächsische Kammerphilharmonie Dresden and Philharmonisches Orchester des Vogtland (Germany) and The Czech Republic’s Southern Bohemian Chamber Philharmonic Orchestra, with whom she toured. In Asia, her appearances have included an enthusiastically received concerto debut in Taipei, performances in China and the Philippines Philharmonic Orchestra.

Linda Wang’s solo engagements have taken her to Carnegie Hall, Amsterdam’s Beurs van Berlage and the Berlin Schauspielhaus and frequent appearances as faculty artist at international festivals including Montecito Summer Music Festival (CA), Fairbanks (AK), Savannah (GA), Garth Newell (VA), Norfolk (CT), Aspen and Rocky Ridge (CO), Mexico’s San Miguel de Allende, Canada’s Orford Centre d’Arts, Japan’s Okhust, England’s Aldeburgh Festival, the Holland Music Sessions, Austria’s Salzburg Festival, and Italy’s Festival of Two Worlds and Interharity Festival. Domestic and international audiences have seen Linda Wang’s televised performances on PBS, Arts and Entertainment, Germany’s ZDF and Japan’s NHK, while radio broadcasts include NPR’s “Performance Today,” WQXR (New York City), WFMT (Chicago), KMOZ and KKG (Los Angeles), MDR (Germany), Leipzig Rundfunk and Deutschland Radio, Berlin.

A native of New York City, Linda Wang has studied at The Juilliard School, the Colburn School and the University of Southern California. Awarded a Fulbright Scholarship, she pursued advanced studies at the famed Salzburg Mozarteum. She began studies with Nicole DiCecco and her principal teachers have been Dorothy DeLay, Hyo Kang, Alice Schoenfeld and Ruggiero Ricci.

A dedicated teacher herself, Linda Wang is associate professor of violin at University of Denver’s Lamont School of Music and is currently on the Fulbright Specialists Roster for teaching at overseas institutions. An international reputation as an exceptional performer and teacher garners her frequent invitations to perform and present master classes at distinguished music institutions around the world, including the Central Conservatory of Music in Beijing, Shanghai Conservatory, Iceland Academy of the Arts, College of Music in Reykjavik, Taipei’s Soochow University and major universities across the United States. Many of her students have been accepted to such prestigious institutions as the Juilliard School, University of Michigan, Yale University, Cleveland Institute of Music, Eastman School of Music, London’s Guild Hall, Royal Academy and the Vienna Hochschule fur Musik.

Linda Wang currently performs on a 1767 J.B. Guadagnini, and she has recorded for Centaur, Albany, Equilibrium, MGS Productions and Beauport Classical. Additional information can be found on her website, www.lindawang.com.

---

**Program Notes**

**Transfiguration** features the well-known masterpiece by Richard Strauss as well as other pieces inspired by death and/or transfiguration: The Butterfly Lovers Violin Concerto, featuring Chinese-American violinist Linda Wang, Jennifer Higdon’s *blue cathedral*, and Liszt’s profound *Les préludes*.

---

**Franz Liszt**

(October 22, 1811 – July 31, 1886)

*Les préludes* (*d’après Lamartine*)

(1848/1854)

Throughout his life, Liszt was determined to combine musical and non-musical ideas, which had a profound influence on nineteenth-century musical expression. While his piano works are deservedly lauded, Liszt’s orchestral works were equally progressive and influential. He invented the *sinfonische Dichtung*, or symphonic poem, a single-movement musical representation of a literary or other non-musical subject.

*Les préludes*, the third of twelve symphonic poems composed between 1848-1858, was originally conceived as an overture to a choral work, *The Four Elements*. Inspired while on vacation in 1848 along the Mediterranean coast, it went through several revisions until 1853, when Liszt decided to make it a stand-alone piece and went looking for a program to go with it. He found a poem by Alphonse de Lamartine (*Les préludes*, from *Nouvelles Méditations Poétiques*, 1823) that had a similar emotional flow, then named the piece, adding “after Lamartine” to the title, and wrote his own program notes summarizing the emotions he felt both shared—how life is a series of preludes to death. The piece was premiered in Weimar on February 23, 1854.

Two primary themes are “transformed,” or modified to become new themes. The first theme begins with a foreboding character that gets stronger and more optimistic as the piece goes on. The second theme is more tender and lyrical. After these are introduced, the music goes through an agitated section based on the first theme, followed by a pastoral section with a modified second theme. Finally, the two themes are combined in a final marziale section, and resolve and optimism triumph.
Chen Gang (b.1935) and He Zhanhao (b. 1933)

The Butterfly Lovers Violin Concerto (1959)

Written in 1959 by two Chinese composers, Chen Gang and He Zhanhao, while they were students at the Shanghai Conservatory of Music, The Butterfly Lovers Violin Concerto has become the most famous modern work of Chinese classical music. It combines Eastern and Western musical traditions, with elements drawn from traditional Chinese Opera, including the use of pentatonic scales and quoting Chinese melodies, and techniques designed to imitate traditional Chinese musical instruments, particularly in the solo violin. It is an orchestral adaptation of an ancient legend, The Butterfly Lovers, in one movement with three sections that correspond to the three phases of the story.

Part I, “Falling in Love,” describes the two main characters, Liang Shanbo and Zhu Yingtai (Liang represented by the cello and Zhu by the violin), Zhu’s disguise as a man so she can attend a university, their meeting and subsequent friendship, and their sad separation when Zhu is called home by her father. Part II, “Refusing to Marry,” begins with Liang visiting Zhu, who reveals that she is female, and their love blooms. At the discovery of an arranged marriage made by Zhu’s father, they agree to commit suicide to avoid being separated. Part III, “Metamorphosis,” completes the story as the flute and harps depict the couple’s metamorphosis into butterflies so they can be together forever.

Unknown until the 1970s, when China loosened its restrictions after the Cultural Revolution, this piece has been performed in concert halls worldwide, and it has been used in various commercial settings, like figure skating. It has also been adapted for performance with Chinese instruments.

Jennifer Higdon
(b. December 31, 1962)

Blue Cathedral (2000)

Born in Brooklyn, Jennifer Higdon spent her youth in Georgia and Tennessee. She studied music at Bowling Green State University, the Curtis Institute of Music, and finally at the University of Pennsylvania where she studied composition with George Crumb. Higdon currently teaches composition at the Curtis Institute and has served as composer-in-residence for several symphony orchestras. She has received many commissions and awards, including the 2010 Pulitzer Prize in Music for her Violin Concerto and the 2009 Grammy Award for Best Contemporary Classical Composition for her Percussion Concerto. Her musical style uses elements of traditional tonality and emphasizes interesting color combinations.

Blue cathedral, a one-movement tone poem dealing with the death of her brother, Andrew Blue, from cancer, is one of the most performed modern orchestral works by a living American composer, by more than 400 orchestras since its premiere. In the composer’s words, “Blue…like the sky. Where all possibilities soar. Cathedrals…a place of thought, growth, spiritual expression…serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky…I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music…This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.”

Richard Strauss
(1864 – September 9, 1949)

Tod und Verklärung (Death and Transfiguration), op. 24 (1889)

It seems inevitable that Richard Strauss would become a musician. His father was a hornist in Munich and was a part of several premieres of the works of Richard Wagner. Despite his father’s overt dislike of Wagner, the younger Strauss was drawn to Wagner’s progressive approaches to orchestration and chromaticism. His first mature compositions, especially his tone poems, explore the expressive capabilities of instrumental music, particularly in how instruments alone might portray a literary storyline.

His first success came from Don Juan, premiered in 1888. For his next effort, the 24-year-old Strauss was inspired by the concept of Love-Death and Transfiguration in Wagner’s Tristan und Isolde, especially after serving as a vocal coach for a performance of the opera in Bayreuth in 1888. For the premiere of Death and Transfiguration, however, the composer asked a friend, Alexander Ritter (1833-1896), to write a poem based on the transition from life on earth to life in heaven, depicting the death of an artist and corresponding to the work’s four sections, summarized below by Michael Glass.

I. In a dark, shabby room, a man lies dying. The silence is disturbed only by the ticking of a clock - or is it the beating of the man’s heart? A melancholy smile appears on the invalid’s face. Is he dreaming of his happy childhood?
II. A furious struggle between life and death, at whose climax we hear, briefly, the theme of Transfiguration that will dominate the final portion of the work. The struggle is unresolved, and silence returns.
III. He sees his life again, the happy times, the ideals striven for as a young man. But the hammer-blow of death rings out. His eyes are covered with eternal night.
IV. The heavens open to show him what the world denied him, Redemption, Transfiguration – the Transfiguration theme first played pianissimo by the full orchestra, its flowering enriched by the celestial arpeggios of two harps. The theme climbs ever higher, dazzlingly, into the empyrean.

Strauss conducted the premiere on June 21, 1890, at the Eisenach Festival. On his deathbed in 1949, he remarked to his daughter-in-law that his music was absolutely correct: “It’s a funny thing, Alice, dying is just the way I composed it in Tod und Verklärung."
Transfiguration & Nature’s Symphony
Join the YSO and the Cowiche Canyon Conservancy for
Butterflies of the Cowiche Canyon

Lecture
Wednesday, March 25, 2015, 7:00pm
at the Yakima Valley Community College.
Visit www.cowichecanyon.org
for building and room number.

David G. James, PhD, presents his research
on the Coronis fritillary (our own
mini-monarch) being conducted at
Cowiche Canyon Conservancy’s Snow
Mountain Ranch. There are 63 recorded
species of butterflies flying at Snow
Mountain Ranch. Dr. James also will
discuss some of the unusual and unique
species found in our own backyard.

Photography Exhibit
Saturday, March 28, 2015
in the Capitol Theatre Lobby;
prior to the concert, during intermission
and after the performance.

Photography by
David James and David Hagen.

David Hagen
David Hagen was born and raised
in Seattle and moved to Yakima
in 1979. He became seriously
interested in photography in the
early 1970s and is largely self-taught.
He has photographed throughout
the Washington Cascades and the
Columbia Basin as well as locations
in Oregon, Idaho and the Colorado Plateau. His work has
appeared in national, regional and local publications as well
as in local juried art exhibitions. David has been a member of
the board of directors of the Cowiche Canyon Conservancy for
almost 30 years and is a past president of the organization. He
is also a long-time member, former board member and past
president of the Cascadians. He has been photographing the
Cowiche Canyon Preserve since 1985 and Snow Mountain
Ranch since its purchase in 2005. He is a retired counselor
and social worker and lives in the West Valley with his wife and two
cats. David Hagen’s book, One Small Place, Photographs of the
Cowiche Canyon Preserve, may be ordered via hagenphoto@
wildblue.net. Prices are $35 to $60.

David G. James, PhD,
Associate Professor
of Entomology,
Washington State University,
Prosser, WA

David James developed a passion
for entomology at age eight in
England, rearing caterpillars in his
bedroom. He studied zoology at
the University of Salford near Manchester, then migrated to
Australia to work for the New South Wales Department of
Agriculture on ways of controlling agricultural pests like locusts
and mites. A PhD on the winter biology of Monarch butterflies
in Sydney followed and a career as a biocontrol scientist
in horticulture blossomed. David developed successful
conservation biological control systems for stink bugs in citrus
and for mites in pasture, grapes and peaches. In 1999 David
became an Associate Professor at Washington State University
at Prosser and worked on conservation biological control of
insect and mite pests of hops and grapes. David has published
177 peer-reviewed scientific papers and in 2011 he co-
authored and published a widely-acclaimed book on the life
histories of Pacific Northwest butterflies that renowned British
naturalist David Attenborough called ‘magisterial.’ Currently
he is working on sustainability of integrated pest management
(IPM) and conservation biological control in viticulture, insect
conservation and community research and education projects
with Washington wine grape growers, Washington State
Penitentiary and Yakima’s Cowiche Canyon Conservancy.
**THE YAKIMA VALLEY CLASSICAL SERIES**

**Transfiguration**  
*The Butterfly Lovers concerto, plus music of Strauss, Liszt and Higdon*  
Saturday, March 28, 2015, 7:30pm  
Lawrence Golan, Conductor  
Linda Wang, violin

**Resurrection**  
*Mahler’s Second Symphony*  
Saturday, May 16, 2015, 7:30pm  
Lawrence Golan, Conductor  
Lindsay Russell, soprano  
Melissa Schiel, alto  
Yakima Symphony Chorus; Dr. Scott Peterson, chorusmaster  
Members of the Central Washington University  
Symphony and Choirs; Dr. Nikolas Caoile, Dr. Gary Wiedenaar and Dr. Scott Peterson, directors

**THE MEMORIAL FAMILY OF SERVICES POPS SERIES**

**Feelin’ Groovy – Starring Jim Witter: Music of Simon & Garfunkel**  
Saturday, April 25, 2015, 7:30pm  
Lawrence Golan, Conductor  
Jim Witter, piano and vocals

---

**Transfiguration & Nature’s Symphony**  
A collaboration of the YSO & the Cowiche Canyon Conservancy (CCC)  
- *A Symphony of Butterflies in Yakima* presented by Dr. David James, Wednesday, March 25, 7:00pm, @ Pacific Northwest University of Health Sciences, Butler Haney Hall Auditorium 301  
- CCC Photography Exhibit by David James and David Hagen in the Capitol Theatre lobby on March 28th prior to the concert, during intermission and after the performance

---

**Classical and Pops Concerts** are held at the Capitol Theatre.

---

**For additional concert information, please download the 2014-15 Heavenly Thoughts brochure at www ysomusic org**