A Brave New World

Dear Friends and Supporters of the Yakima Symphony Orchestra:

On Saturday March 18th we will continue our 2016-17 Season, A Musical Journey Through Time, with A Brave New World. This action-packed program showcases 20th-Century masterworks and concludes with the ‘here and now.’ The concert begins with Richard Strauss’ “Dance of the Seven Veils” from Salome. In the opera, this is the scene in which Salome starts dancing for the king wearing seven veils and ends with none. We will be joined on stage for this piece by three belly dancers (!), who will interpret the music in an equally mesmerizing, if perhaps less provocative manner. There were many, many concertos written during the 20th century, but truly one of the greatest and most beloved was the violin concerto by Jean Sibelius. For this piece we will feature our very own fantastic concertmaster Denise Dillenbeck. Igor Stravinsky was one of the most well-respected and influential composers of the 20th century. His meteoric rise to international fame came as a result of three ballets he wrote very early on in his career: The Firebird, Petrushka, and The Rite of Spring. This concert will feature the second of the trilogy, Petrushka, a ballet about puppets that we will present with the Tears of Joy puppet theatre. As if that weren’t enough, we will conclude the concert by presenting the Yakima premiere of Beyond Much Difference, written by our very own Principal Clarinetist Angelique Poteat. The piece was inspired by the songs of the Seattle-based rock band Pearl Jam and was commissioned for and premiered by the Seattle Symphony Orchestra. Not only will the composer be present, but she will be on stage performing in the orchestra. You can’t get any more ‘here and now’ than that!

We look forward to seeing you on March 18th at the Capitol Theatre for A Brave New World!

Sincerely,

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

Stay in touch for music, podcasts and concert information. ysomusic.org
From the Executive Director

Two sold-out concerts within a month is great news, especially with our first-ever sold-out Classical Series concert, The Romantics. Our waiting list for the John Williams 85th Birthday Celebration began three weeks prior to the concert and reached over 50 names deep in the few days before the show. These sold-out concerts also provide an opportunity to reinforce the growing relevance of a recurring YSO theme over the past couple years: if you know you can’t use tickets to a YSO concert, please do your best to give them to someone who can, or return them to YSO or the Capitol Theatre box office so that others can enjoy them! We have either sold out or come within a handful of seats of selling out almost every program this season, and it is more important than ever that we avoid turning potential newcomers away when there are seats going unused. Help us share these amazing performances!

In the YSO office, I am pleased to welcome a new member of our team, Administrative Assistant Casey Walter. In addition to concert duty at our YSO Welcome Station in the theatre lobby, Casey will be working in the office in the coming weeks to support 2017-18 subscription orders, the Raise the Baton gala fundraiser and a variety of other patron relations activities as our busy spring season unfolds. Please say hello and introduce yourself when you see her in the lobby!

Speaking of subscriptions, we plan to continue our recent tradition of releasing the upcoming season at our mid-March performance. Without giving anything away, I’ll just say we’ve got some big plans and exciting programs in the works, and it’s all Maestro Golan can do not to spill the beans before the official announcement! Like last year, we will offer the opportunity to renew or purchase subscriptions on the spot at that concert, or at our next Pops Series concert in April, and be entered in a drawing (I’ll save my favorite phrase for concert night…). And of course the March and April concerts themselves will be spectacular, in so many ways.

See you at the Symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra

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

Join the youth orchestras for:

• The 7th annual Waltzing With the Youth Symphony Gala Fundraiser! Waltz to music performed by the YYSO and YES!; swing dance to music performed by the Eisenhower High School Jazz Band; dance instruction by the Yakima Swing Dance Society; Silent Auction; Desserts! **Friday, March 17** at 7:00pm at the Harman Center. Tickets $15 by calling (509) 248-1414 or from any YYSO or YES student musician.

• 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.

Yakima Symphony Chorus (YSC)
Justin Raffa, Chorusmaster

The Yakima Symphony Chorus is excited to present our only non-symphonic performance of the season on **March 4, 2017**, at 7pm in YVC’s Kendall Hall auditorium. Joined by soloists Naomi Ruiz, Jason Wickson and Steven Slusher, as well as several YSO instrumentalists, the chorus will perform Howard Goodall’s *Eternal Light: A Requiem*. Tickets are $15 at the door, or through the symphony office on a will-call basis. Join us for a magnificent choral evening!

We will also soon begin preparations for our season finale with YSO, *Beethoven’s Ninth Symphony*. If you would like to participate in the chorus for this May 13th performance, contact Justin Raffa at chorusmaster@ysomusic.org for audition information. We have the best seats in the house – on stage! We rehearse Monday nights at 7pm at St. Paul’s Cathedral if you want to stop in and see what it’s about; we’re always happy to welcome new members.

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

YAMA’s next full show will be on **Sunday, March 26th** at 6pm at Englewood Christian Church as part of the Upbeats Series. The event is free and open to the public, and it will feature all three of YAMA’s orchestras (Preludio Orchestra, Chamber Orchestra, and YAMA Philharmonia) as well as the YAMA Choir.

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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!**

**March 1** / Special Guest, Heather Wayman, belly dancer

**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

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The Seasons Performance Hall
theseasonsyakima.com

**GREEN Dinner Concert with Canticus**
March 11 • 6:00pm
Doors Open @ 5:30pm
Tickets: $10 Balcony • $15 General Admission
$35 General Admission w/ Dinner

Canticus Vocal Ensemble
Dr. Scott Peterson, director
Anne Schilperoort, piano
Rob Rife, whistles and bagpipe
Dinner by Chef Jessica Smith of The Sensual Fork

**Yakima Valley Museum**
yakimavalleymuseum.org

**Planes on Paper** with special guests Denise Dillenbeck, YSO Concertmaster and Mark Goodenberger, CWU Director of Percussion Studies

**March 25 • 7:30pm**: Doors open @ 6:30pm

Tickets $25 in advance • $30 at the door
General admission seating
Refreshments available, as well as unique food options provided by one or more local gourmet food trucks

YAKIMA VALLEY MUSEUM

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**BROWN BAG CONCERT SERIES**
at the Seasons Performance Hall
theseasonsyakima.com

**12:00 NOON** • Admission: $5 • Bring a sack lunch and enjoy!

**March 3: Italian Favorites**
Justin Raffa, Yakima Symphony Chorus master, tenor
Anne Schilperoort, Yakima Symphony Orchestra Principal Keyboardist, piano

**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 Schilperoort, piano
Denise Dillenbeck

Denise Dillenbeck is a versatile musician, with a strong background in orchestral, chamber and solo playing. She has toured Europe and America with the Philadelphia Orchestra and has played with the Seattle Symphony, Baltimore Symphony, Pennsylvania Ballet Theater, Philly Pops and many other American orchestras. She is concertmaster of the Yakima Symphony, the Lake Chelan Bach Festival and the Northwest Sinfonietta. She was associate concertmaster of the Tacoma Symphony and has served as concertmaster for orchestras across the States and in England.

Denise is a member of Sage Rendezvous, a small group that programs colorful cabaret-style concerts. She is also a member of Central Washington University’s resident Kairos String Quartet, and DuoDG with her husband, percussionist Mark Goodenberger. She has performed recitals around the country and abroad at the American Church of Paris, Westminster Choir College, Bravo Summer String Institute, Max Aronoff Viola Institute, Charles Castleman's Quartet Program and Icicle Creek Center for the Arts.

As a teaching artist in the Philadelphia Orchestra’s Community Partnership Program, she led elementary school students in experiential music learning and directed workshops on aesthetic education for classroom teachers. She is quoted at length in Eric Booth's book, *The Music Teaching Artist's Bible*.

As a soloist, Denise has collaborated with orchestras across the region. A former member of the Oregon Symphony, she was a featured soloist for several concerts with James DePreist and Murry Sidlin conducting. She has recently played concerti by Beethoven, Tchaikovsky, Brahms, Prokofiev, Mendelssohn, Mozart and Bach, with the Northwest Sinfonietta, Lake Union Civic Orchestra, Olympia Symphony, Seattle Metropolitan Chamber Orchestra, Washington-Idaho Symphony, Salem Chamber Orchestra, Tacoma Community College Orchestra, Central Washington University Orchestra and Lake Chelan Bach Festival Orchestra; and she has upcoming engagements with SOGO Conservatory Orchestra and Northwest Sinfonietta. She has recorded solo and chamber works for the Albion and KOCH International labels.

Denise was a Fellow at Aspen, Dean of Charles Castleman’s Quartet Program, program coordinator of Strings International Music Festival, and has played for the Oregon Bach Festival, Ernest Bloch Festival, Chautauqua Music Institute, Musicorda, Siletz Bay Music Festival, and International Congress of Strings. *The San Francisco Chronicle* hails her playing as “simply first-rate.”

Tears of Joy Theatre

The Tears of Joy Theatre company was founded in Hawaii in 1971 by Reg and Janet Bradley. In 1973, the Bradleys returned to the Portland area accompanied by Norman and Dale Kaneko and began touring throughout the Northwest. In 1980, Tears of Joy Theatre was reorganized as a not-for-profit corporation governed by a board of directors.

Celebrating its 45th year, the company continues to tour widely. In the 2015-16 season it toured to Western Canada, Oregon, Washington, Idaho, Montana, Arizona and Georgia, as well as offering a variety of educational programs in the Portland-Vancouver metropolitan area.

Tears of Joy Theatre is recognized as one of the nation's outstanding puppet theaters, and it is known internationally for its innovation and excellence. Each year their programs serve over 50,000 children and adults. It has received a Washington State Governor's Arts Award and a Young Audiences Sunburst Award for its "exemplary commitment to arts in education." Four of the theater’s productions have received American puppetry's highest honor, The Citation of Excellence in the Art of Puppetry from UNIMA-USA. "At Tears of Joy Theatre, puppetry is enlarged, taken on stage and combined with the tradition of classical theatrical performing. The company's beautifully designed puppets will blow you away as they come to life." – *Willamette Week*

Tears of Joy is currently led by Artistic Director Tim Giugni and Managing Director Emily Alexander.

Erin Luke

Dance is a love language that originates from deep inside a person. Erin Luke has had the fortunate opportunity to seek out technical study of the art since she was young, beginning at age four when she started in tap and lyrical study. But no one style fit her best as she craved formal and informal opportunities to hone her personal expression. Since her budding beginnings she has dabbled in the worlds of Latin club bachata and salsa, Argentine tango, east coast swing, Lindy, and the sultry improv of blues fusion. Sabra Nelson, Troupe Leader of Raqs Yakima, introduced Erin to the beautiful world of improv tribal-style belly dance six years ago. She fell in love with the fierce costumery, deep primitive connection to the drum-based dance style and the intense connection it enables between dancers, musicians and the audience.
**Sabra Nelson**

Sabra Nelson has been a dancer since she learned to walk, from many years as a ballet ensemble member to the ASU Dance/HipHop Team in college, along with tap, show dancing, salsa, ballroom and more. However, her true passion lies in Tribal Belly Dance! Sabra studied and performed with Troupe Salamat in Prescott, Arizona for many years, moving on to many master classes along the west coast while continuing to learn and grow in her art. Since moving to Yakima in 2010, she has graciously taken over the Raqs Yakima Troupe, helping many dancers to grow into the graceful dancers you now see. She resides here with her two children and offers community classes weekly to all ages. Namaste!

**Heather Wayman**

Heather Wayman is a second-generation professional dancer. She is classically trained but discovered classic Egyptian Oriental and Folkloric dance in 2007. She found that middle-eastern music, through its “maqamat” (similar to western modes), has a unique way of eliciting a wide range of emotional moods in its listeners.

Heather has trained with dance masters from Egypt, Russia and the United States. She won medals in 2012, 2013 and 2015 in the internationally acclaimed “Yellow Rose of Texas” belly dance competition and was a finalist in the “Randa Kamel Crown” competition in 2014 in Dallas, Texas. Most recently, she won first runner up in the “Belly Dance Off” at Seattle’s famed Teatro ZinZanni, dancing to live music chosen on the spot.

Heather has captivated audiences from Okinawa, Japan to Dallas, Texas with her commanding and elegant stage presence. She performs in theater shows, galas and fundraisers, and she specializes in women’s events and retirement community performances. Find information about Heather’s instructional DVD, performances and classes at BellyByHeather.com.

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**Program Notes**

*A Brave New World: Tonight’s concert features works by three of the best orchestral composers in the 20th century, and a 21st-century work by a new, up-and-coming composer who is also a member of the Yakima Symphony Orchestra.*

**Richard Strauss**

*(June 11, 1864-September 8, 1949)*

*“Dance of the Seven Veils” from Salome, op. 54 (1905)*

The “Dance of the Seven Veils” is part of the biblical story of John the Baptist. Matthew 14: 3-6 (NASB) says:

> For when Herod had John arrested, he bound him and put him in prison because of Herodias, the wife of his brother Philip. For John had been saying to him, ‘It is not lawful for you to have her.’ Although Herod wanted to put him to death, he feared the crowd, because they regarded John as a prophet. But when Herod’s birthday came, the daughter of Herodias danced before them and pleased Herod, so much that he promised with an oath to give her whatever she asked.

The assigning of the “Seven Veils” to this dance originates with Oscar Wilde’s 1891 play *Salome* which includes the stage direction “Salome dances the dance of the seven veils.” Wilde’s choice has been linked to the popularity of orientalist “veil dances” and to the emergence of striptease acts at the time. Scholars suggest that Wilde’s intent was to equate Salome’s stripping naked to reaching ultimate truth, a symbolic descent to the depths of the unconscious.

In Strauss’s opera, the dance comes near the climax of the work. At about seven minutes long, the scene has been staged many different ways. Strauss himself stipulated that the dance should be “thoroughly decent, as if it were being done on a prayer mat.” Nevertheless, many productions make it explicitly erotic. However it is interpreted, the musical textures and timbres create a sensuousness that is undeniable, and a sense of pacing that fits the imagery and its dramatic placement. As might be expected, this dance has resulted in varying responses, including having the opera censored or banned at different times and places, but today the opera is considered a standard work.

**Jean Sibelius**

*(December 8, 1865–September 20, 1957)*

*Violin Concerto in D minor, op. 47 (1904/1905)*

One of the top violin concertos in history, Jean Sibelius’s only concerto is a classic example of late Romantic style, with soloist and orchestra as equal participants. The premiere took place in Helsinki in February of 1904. Sibelius apparently barely finished the piece in time, and the performance was a disaster. A new, revised version was premiered in October 1905 in Berlin, conducted by Richard Strauss.

The piece begins mysteriously, with the soloist leading a long introduction that unfolds freely, eventually arriving at a dramatic contrasting idea in the orchestra. When the soloist returns, it is for an extended cadenza that is a dazzling technical display. Eventually, the musical material recaps, bringing the
first movement to a dramatic conclusion. Even with a short uplifting ending, the overall mood is dark and foreboding, as if the soloist is searching for something in the universe depicted by the orchestra.

The second movement is a lyrical respite to the first. A short introduction by clarinets and oboes leads into a lovely solo part over pizzicato strings. Dark harmonies and textures support the solo part as it gets more emotionally charged and technically involved. Gradually the movement peaks and settles. The finale begins dramatically with a flurry of activity by the soloist. The effect is an almost folk dance-like quality, reinforced by the subsequent orchestral tutti and solo accompaniment. Finally, the orchestra takes charge, changing the mood in a positive direction, and the soloist responds almost immediately with more fireworks. The remainder of the work is an amazing display of technique and musical expression, leading to a very satisfying ending.

While the majority of the concerto has dark, ruminating moods that create a sense of trying to work out one's problems, the process of working them out to arrive at a triumphant solution is definitely appealing.

Igor Fyodorovich Stravinsky
(June 17, 1882-April 6, 1971)

Petrushka
(1947)

Igor Stravinsky’s three famous primitivist/nationalist ballets, The Firebird, Petrushka, and The Rite of Spring, are landmark works in the orchestral repertoire. Petrushka was first performed by Sergei Diaghilev’s Ballets Russes in Paris in June of 1911. The story is the Russian version of the Punch and Judy puppet traditions that were part of the pre-Lenten Carnival festivities in St. Petersburg of the 1830s. The first movement (or tableau) takes place in the St. Petersburg town square, with music that befits the festive and exotic atmosphere of a carnival. After a variety of acts, the puppets are brought to life. The second tableau takes place in Petrushka’s Room, as he contends with his love for the Ballerina and his hate for the Magician. The Ballerina sneaks into his room, but once he notices her he only succeeds in frightening her. The third tableau takes place in the Moor’s Room. The Ballerina is sent by the Magician to the Moor, who begins to seduce her. Petrushka interrupts them and attacks the Moor, who chases him from the room. The fourth tableau returns to the town square that evening, with a variety of dances and antics, including a variety of performers and even a dancing bear. Petrushka comes racing in, chased by the Moor, who catches him and kills him, to the horror of the Ballerina and the crowd. The police question the Magician, and eventually the crowd disperses, leaving him alone with Petrushka's body. Suddenly, Petrushka's ghost appears, chastising the Magician and frightening him away, closing the ballet on a somewhat unsettling note.

Like The Firebird and The Rite of Spring, Petrushka successfully combines a last look at Russian Romanticism with burgeoning modernism, foreshadowing Stravinsky’s remarkable influence on twentieth-century music.

Angeliqe Poteat
(b. January 8, 1986)

Beyond Much Difference
for large orchestra
(2014)

YSO Principal Clarinetist Angeliqe Poteat is a native of the Pacific Northwest. Poteat has been principal clarinetist of the YSO since 2012, and she also performs frequently with the Seattle Modern Orchestra, the Seattle Chamber Players and the Seattle Symphony, among other groups. As a composer, her music has been performed and recorded in Australia, Germany, Lithuania, and all over the United States by groups like the Seattle Symphony, Enso Quartet, Saratoga Orchestra and the New York New Music Ensemble. Poteat earned a Bachelor of Music at Rice University and a Master of Music from the University of Cincinnati College-Conservatory of Music. She has studied composition with Samuel Adler, Joel Hoffman, Mara Helmuth, Anthony Brandt, Arthur Gottschalk, and Samuel Jones. Poteat was designated a 2015 CityArtist by the Seattle Office of Arts and Culture.

Beyond Much Difference was commissioned by the Seattle Symphony and premiered in January 2015. In his notes for the premiere, Aaron Grad wrote, “Poteat notes that her inspiration came from ‘a multiplicity of things involving Pearl Jam.’ Besides reacting to the music of that iconic Seattle band, she credits ‘the band’s activism on a variety of stages, from standing up to Ticketmaster to planting trees in Discovery Park in order to offset their carbon footprint created during tours.’ Her title comes from the Pearl Jam song Indifference, in which the refrain asks, ‘How much difference does it make?’” Poteat herself says, “The primary direction of my piece aims to create that change, or difference, against forces offering resistance, misdirection, and complacency.”

This piece received the 2015 American Prize in Composition. Anthony Tommasini of The New York Times said, “This engaging, restless piece reflects both the environs of Seattle and the music of Pearl Jam.”

The Roger and Beverly Vandiver
2016-17 Season

The Yakima Valley Classical Series
A Brave New World
A Brave New World  
March 18, 2017, 7:30pm  
Lawrence Golan, conductor  
Denise Dillenbeck, violin  
Tears of Joy Theatre  

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

Opera Night – Die Fledermaus  
April 29, 2017, 7:30pm  
Lawrence Golan, conductor  
Lamont Opera Theater  
Yakima Symphony Orchestra and 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

The 2017-18 YSO Season will be released on March 18 at the Brave New World concert! Subscribe that night and you’ll be entered into our “New World” raffle.

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

FABULOUS prizes await!

All concerts at the Capitol Theatre.