

PRELUDE

THE ROGER AND BEVERLY VANDIVER 2015-16 SEASON

NOVEMBER 2015

Dear Friends and Supporters of the YSO:

Oh, the Drama!

The Yakima Symphony Orchestra's exploration of *The World of Shakespeare* will continue on November 14th with the second concert of our **Classical Series** entitled *Oh, the Drama!* Two of Shakespeare's most dramatic works are *Hamlet* and *Othello*. The former deals with murder and revenge as Hamlet, the Prince of Denmark, confronts the new king, who killed Hamlet's father and married his mother. There have been numerous musical accounts of *Hamlet* over the centuries, but the one we will be performing for you is that by Dmitri Shostakovich. In 1964, Shostakovich wrote the film score to what is often considered to be the definitive film version of *Hamlet*. In between movements of the film score suite we will be showing clips from the film, in Russian with English subtitles.

Othello also deals with murder and revenge. In this case it is the protagonist who wrongly believes that his wife has been unfaithful and ultimately kills her and himself in a jealous rage. Like *Hamlet*, there have been many musical accounts of *Othello* over the centuries. We have chosen to play that of the great Czech composer Antonín Dvořák. Finally, as we have done with other concerts featuring 'programmatic music,' e.g., music that tells a story, we will project 'real-time program notes' on a large screen so that you can follow along with each section of the story at the precise moment that the orchestra plays the corresponding music.

Sandwiched in between the two Shakespearean works will be the Elgar Cello Concerto featuring the phenomenal young cellist Joshua Roman, former principal cellist of the Seattle Symphony Orchestra. While the Elgar is not based on a story by Shakespeare or anyone else, it is a very dramatic piece in its own right--and there is tragedy surrounding its history. For a long time after its creation the Elgar Cello Concerto went unplayed until a young, unknown cellist by the name of Jacqueline Du Pré performed and recorded it. Her incredible performance of the concerto made her an international sensation and earned a spot for the piece in the standard cello repertoire. In other words, the Elgar Cello Concerto made Jacqueline Du Pré and Jacqueline Du Pré made the Elgar Cello Concerto. Tragically, just a few years later, Du Pré's career and life were cut short by multiple sclerosis. If you do not already own a copy of Jacqueline Du Pré's recording of the Elgar Cello Concerto as conducted by Sir John Barbirolli, I highly recommend that you add it to your collection.

We look forward to seeing you on November 14th for one of our most intensely passionate concerts of the year...*Oh, the Drama!*

Sincerely,



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

Stay in touch for music, podcasts and concert information. ysomusic.org



THE YAKIMA VALLEY CLASSICAL SERIES

OH, THE DRAMA!

Saturday, November 14, 2015 • 7:30pm

The Capitol Theatre

Lawrence Golan, conductor
Joshua Roman, cello

Photo: Bret Hartman



GUEST ARTIST SPONSORS
Paul and Beatrice Reiss

THE GILBERT ORCHARDS POPS SERIES

CHRISTMAS POPS SPECTACULAR

Sunday, December 6, 2015 • 4:00pm

Capitol Theatre

Lawrence Golan, conductor
Yakima Symphony Chorus;
Justin Raffa, chorumaster

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From the Executive Director

I am pleased to announce that YSO enters November with a new orchestra librarian: Sabrina Juhl is a senior performance major at CWU, earning additional certification in library studies with the intent to pursue a career as a performance librarian. She has jumped feet-first (and midstream!) into the demanding schedule of preparation, distribution and cleanup of performance materials for as many as eight concert programs at once, and we're delighted to have her on board.

On another note, one of the perks for attendees of *Lunch with Lawrence* prior to each Classical Series concert has been the occasional drop-in by the weekend's guest artist(s). Last month, our two actors from the Portland Shakespeare Project joined us to talk about their unique perspective on our first Shakespeare-themed concert of the season. This month, guest artist Joshua Roman will be with us to share his thoughts on the Elgar concerto as well as his fascinatingly eclectic career as soloist, programmer and champion of contemporary musical forms. If you can get away on a Friday at lunchtime, you'll want to take advantage of this opportunity to rub elbows with a rising star of the concert music world! (www.joshuaroman.com)

Finally, I hope you'll keep an eye out this month for another important communication from YSO. Each fall, we offer an opportunity to help sustain YSO's mission through contributions to our Annual Fund. As ticket revenue rarely covers more than a third of a typical orchestra's total budget, any given year we rely on these unrestricted gifts for between 25-30% of our revenue for the season. With your help, we can continue to maintain the exceptional quality and diversity of our performances on stage, from Mahler and Mozart to Cirque and Louis Armstrong—as well as the depth and breadth of our work in the Yakima community. Thank you for your support, and see you at the symphony!

David Rogers, Executive Director
Yakima Symphony Orchestra



Thanks for 'LIKING' us!

Marie Thomas was our 1,000th Facebook "Like!" Congratulations Marie! We hope you'll enjoy the pair of YSO Capitol Series tickets headed your way. We post concert photos and much, much more on our Facebook page. Please check us out and "like" our page. As you can see, great things can happen when you do!



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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! We're seeking alumni to share in our celebrations. Please connect with us via email yyso.yes@gmail.com. Let us know your name (now and when you played in the orchestra as a student), the years you were in the orchestra, your instrument and your contact information (phone #, address, email address). Please share this with others! Thank you!

Please join us at our upcoming performances:

- **November 1, Sunday, 3:00pm**, Halloween Concert at The Seasons Performance Hall. *FREE!* Join the fun—come in costume! Donations of canned food items for local food banks will be gratefully accepted.
- **December 5, Saturday, 11:00am**, Holiday Open House at the Yakima Valley Museum. *FREE!*
- **December 13, Sunday, 3:00pm**, Winter Concert at the Capitol Theatre. *FREE!*

Yakima Symphony Chorus – Justin Raffa, Chorusmaster

We are still looking for a few good men! Singers, that is! Email the chorusmaster (chorusmaster@ysomusic.org) and set up an audition time! If you or anyone you know has ever considered joining the YSC but are unsure of what rehearsals are like, come to St. Paul's Cathedral at 7pm on any Monday night. You can sit through a rehearsal and see what we do. During the first few rehearsals for each concert, you can even sing along to really see what it's like to sing with us! Then, you can email the chorusmaster (chorusmaster@ysomusic.org) and set up an audition time to officially join us! We are auditioning all voices but we particularly need additional male singers.

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



YAMA launched the 2015-2016 academic year with 66 students fully enrolled and participating daily at Garfield Elementary School. YAMA students hail from 10 different schools this year, with 77% of students enrolled at Yakima



School District elementary schools and 23% from district middle schools. 47% of this year's students are returning students from previous years and 53% are new students. YAMA hosted its first ever major fundraising event, "On Stage for YAMA," on the stage of the Capitol Theatre on Sunday, October 11th. Enthusiasm and support from the event has been very positive, and gifts are continuing to come in.

Lunch With Lawrence

Friday, November 13

11:30am – 1:00pm

Zesta Cucina Restaurant, \$25

Join Maestro Lawrence Golan and guest cellist Joshua Roman, for a lovely light lunch and convivial conversation about the pieces and composers featured on the YSO's *Oh, the Drama!* concert on November 14. Please contact the YSO office (**509-248-1414**) or info@ysomusic.org to place your ticket order.

Open Rehearsal

Saturday, November 14

10:30am – 1:00pm

The Capitol Theatre

See the final touches being put on the evening's program! Our dress rehearsals for **The Yakima Valley Classical Series** concerts at the Capitol Theatre are open to the public, and **FREE** to those who bring a canned food donation to benefit Northwest Harvest. Cash donations to the YSO are also welcome. Ideal for families and for other patrons unable to attend evening concerts.

ConcerTalk

Saturday, November 14

**6:25pm in The Capitol Theatre
Main Performance Hall**

Join YSO Principal Horn Jeff Snedeker before the YSO's *Oh the Drama!* concert for an inside look at the evening's program. Dr. Snedeker's informative and entertaining presentations have become so popular we've had to move them into a larger space!

Meet The Orchestra!

Children learn what they live... The YSO joins the Yakima Valley Museum on the first Wednesday of each month at their children's story hour.

FREE!

Wednesday, November 4th

Theme: Shakespeare, Elgar • Special Guest: Alex Pualani, Cellist



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

Photo: Bret Hartman



Joshua Roman

Joshua Roman has earned an international reputation for his wide-ranging repertoire, a commitment to communicating the essence of music in visionary ways, artistic leadership and versatility. As well as being a renowned performer, he is recognized as an accomplished composer, curator, and programmer.

In an exciting 2015-16 season, Roman will premiere his own Cello Concerto with the Illinois Philharmonic Orchestra and subsequently perform it with ProMusica Chamber Orchestra. In April 2016, he takes up residency with the Los Angeles Chamber Orchestra, as part of which he will perform the Mason Bates Cello Concerto. Roman premiered this work with the Seattle Symphony in 2014, and he will perform it with various orchestras throughout the 2015-16 season. He will pursue his artistic vision both as Artistic Director of TownMusic at Town Hall Seattle and as Artistic Advisor of Seattle's Second Inversion. His plans for TownMusic include a presentation of his own song cycle, ... *we do it to one another*, based on Tracy K. Smith's book of poems "Life

on Mars," with soprano Jessica Rivera. He continues to perform classics of the repertoire, too, and in February he makes his debut with the Pittsburgh Symphony Orchestra with Dvořák's beloved Cello Concerto.

Before embarking on a solo career, Roman spent two seasons as principal cellist of the Seattle Symphony, a position he won in 2006 at the age of 22. Since that time he has appeared as a soloist with the San Francisco Symphony, Seattle Symphony, Los Angeles Philharmonic, BBC Scottish Symphony, and Mariinsky Orchestra, among many others. An active chamber music performer, Roman has collaborated with Cho-Liang Lin, Assad Brothers, Christian Zacharias, Yo-Yo Ma, the JACK Quartet, the Enso String Quartet and members of So Percussion. His YouTube series (youtube.com/joshuaromancello), "Everyday Bach," features Roman performing Bach's cello suites from beautiful settings around the world. He was the only guest artist invited to play an unaccompanied solo during the YouTube Symphony Orchestra's 2009 debut concert at Carnegie Hall and gave a solo performance on the TED2015 main stage. Roman is grateful for the loan of an 1899 cello by Giulio Degani of Venice.

www.joshuaroman.com

PROGRAM NOTES

***Oh, the Drama!* Tonight, we explore the tragic love of Othello and Hamlet with the music of Dvořák and Shostakovich, as well as Elgar's dramatic Cello Concerto.**

Antonin Leopold Dvořák (September 8, 1841 - May 1, 1904) Othello Overture, op. 93 (1891)

Born in rural Bohemia, Antonin Dvořák's upbringing included both folk and classical music. His father hoped he would take over the family inn, but Antonin was unable to resist a career in music. After formal studies in Prague, he gained a position as a violinist in the National Opera orchestra, where he would meet Bedrich Smetana, whose nationalistic efforts were to have a strong impact on Dvořák. By the mid-1870s, he achieved some visibility as a composer, catching the eye of Johannes Brahms, who would be instrumental in his future success. In the 1880s, Dvořák saved enough money to buy a small country property in southern Bohemia, and he spent the summer months there with his family, enjoying the beauty of nature. He composed many famous works there, including three concert overtures: In Nature's Realm, op. 91, Carnival, op. 92, and Othello, op. 93. These three overtures were created as a programmatic trilogy representing Nature, Life, and Love. The musical picture of love in Othello is tragic love, derived from Shakespeare's play. At certain places in the score, Dvořák made references to situations in the play:

They [Othello and Desdemona] embrace in silent ecstasy... Othello tries to murder her at the height of his wrath...For the last time she again protests her innocence...She dies quietly...The desperate Othello begins to regret his deed; the torment in his soul lessens...He prays...He kisses her for the last time...He considers his dreadful crime...He decides on suicide... He kills himself.

Dvořák conducted the first two of these three overtures himself in a concert of his works in Prague in April 1892, and he included the entire triptych in his first American concert six months later. He described the overtures as "my very best orchestral works. Of the three, Othello is perhaps the most substantial and the most subtle..."

Edward Elgar (June 2, 1857 - February 23, 1934) Cello Concerto in E minor, op. 85 (1919)

Edward Elgar is the oldest of the group of composers, including Holst, Delius, and Vaughan Williams, who were catalysts for a musical renaissance in England at the end of the 19th century. Elgar was raised in a musical family and by his teen years was working as a player, conductor, and teacher. He also composed music from a very early age and is viewed by some to have arrived at an individual style fairly early that really didn't evolve much—most of his works that are popular today were completed before he reached age forty.

In context, his music seems rather traditional, even nostalgic, but the style is consistent with other English composers at the time—tonal and melodious (without the folksong flavoring of some of his contemporaries), with standard orchestration and predictable forms. Yet, there is something appealing about his style, something reassuring that helps Elgar's music remain in the mainstream repertoire. He was, in fact, the first English composer to achieve international fame in over two hundred years, and is seen as an English Nationalist composer.

Elgar's Cello Concerto, his last notable work, is a cornerstone of the solo cello repertoire. He composed it in the aftermath of the First World War, when his music had already gone out of fashion with the concert-going public. In contrast to his earlier lyrical and passionate Violin Concerto, the Cello Concerto is contemplative and elegiac. The first performance was a debacle because of inadequate rehearsal time. The work did not achieve popularity until the 1960s, with Jacqueline du Pré's seminal recording. The first movement opens with a recitative for the solo cello, immediately followed by a short response from the winds. The violas then present the main theme, and from then on this theme is passed in various guises between the orchestra and the soloist. Without pause, the second movement opens with a fast crescendo and pizzicato chords. Then, the soloist plays what will be the main motive of the next section. These ideas alternate and, finally, a scherzo-like section lightens the mood. The slow third movement presents a lyrical melody that flows directly into the fourth, again without pause. The finale begins with another fast crescendo, followed by another recitative and cadenza by the soloist. The main theme is noble and stately. Near the end of the piece, the tempo slows and new themes appear. The tempo slows further, and the theme of the third movement is revisited. It continues to slow and the recitative of the first movement reappears. A final reiteration of the fourth movement theme builds tension until the final three chords.

Dmitri Shostakovich
(September 25, 1906 - August 9, 1975)
Hamlet: Film Suite, op. 116a
(1964)

Scholars of orchestral music agree that Shostakovich is among the greatest symphonists of the modern era. Many of his other works, including chamber music and vocal pieces, are also firmly established in their respective repertoires, and many of his film scores, incidental theatre music, and ballets have received critical acclaim. In the mid-1930s, politics stymied his output and put him in a precarious position, but he was able to navigate the situation to survive and continue composing. According to scholar David Fanning, "amid the conflicting pressures of official requirements, the mass suffering of his fellow countrymen, and his personal ideals of humanitarianism and public service, he succeeded in forging a musical language of colossal emotional power...He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator."

The opportunity to compose the score for a Soviet film production of Shakespeare's *Hamlet* was not the first time the composer was asked to produce music to accompany this play. In 1931, Shostakovich was invited to write incidental music for a controversial avant-garde staging of the play, directed by Nikolai Akimov. All that remains of the production is Shostakovich's music, including a suite of 15 numbers compiled from the score. The next opportunity came about thirty years later. Between 1930 and 1955, Shostakovich actually wrote around 50 film scores, but the majority of them were assigned, with little choice as to whether or not to accept them. Things had changed by 1963. With Stalin gone, Shostakovich was no longer forced to write for films, and only did so when good friends asked him to participate in a worthy project, such as Grigori Kozintsev, the director of the 1964 film production of *Hamlet*.

The music Shostakovich wrote for Kozintsev's film bears no resemblance to the earlier score for Akimov's play. For many, *Hamlet* is his greatest film score. David Hurwitz: "Shostakovich's film score to *Hamlet* is one of his finest, possibly because it's a serious film rather than a socialist-realist potboiler, and the composer's moody, mostly spare music supports the action with unfailing accuracy and makes compelling listening on its own." The original score is extensive, with thirty-four numbers. This particular suite, arranged by Shostakovich's associate Lev Atovmian, includes eight movements: "Introduction," "Ball at the Palace," "The Ghost," "The Arrival and Scene of the Players," "In the Garden," "Scene of the Poisoning," "Death of Ophelia," "The Duel and Death of Hamlet." The music is Shostakovich at his finest, with the added intensity of describing Shakespeare's drama in short, powerful bursts. ❀

Yakima-Morelia Sister City Community Altar Exhibit

Our *Día de los Muertos* concert on October 24th is dedicated to our beloved patron Marvin Sundquist who loved music and the symphony and, through his personal philosophy as an agriculturalist, made it his priority to 'give back' to his community in order to nourish and keep it fertile for generations to come. We dedicate our altar this year to Marvin Sundquist and the many others in our YSO family who have nourished and inspired us in our nearly half-century of creating live orchestral music in the Yakima Valley. We are better because of them.

See photos of the exhibit on the following page

Yakima-Morelia Sister City Community Altar Exhibit



THE ROGER AND BEVERLY VANDIVER 2015-16 SEASON

THE WORLD OF SHAKESPEARE

Oh, the Drama!

Saturday, November 14, 2015, 7:30pm
Lawrence Golan, conductor
Joshua Roman, cello

Christmas Pops Spectacular

Sunday, December 6, 2015, 4:00pm
Lawrence Golan, conductor
Yakima Symphony Chorus; Justin Raffa, chorusmaster

A Comedy of Errors

Saturday, January 9, 2016, 7:30pm
The 4th Street Theatre
Lawrence Golan, conductor
Ryan M. Hare, bassoon
*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
Yakima Symphony Chorus;
Justin Raffa, chorusmaster

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