Dear Friends and Supporters of the YSO:

**Shakespeare in Love**

The Yakima Symphony Orchestra's exploration of *The World of Shakespeare* will commence on October 10th with the first concert of our **Classical Series** entitled *Shakespeare in Love*. As you may recall, in 1998 a film called *Shakespeare in Love* came out that dealt with William Shakespeare's personal love life during the period that he was writing *Romeo and Juliet*. It was a wonderful film with wonderful music. Our concert will include music from that film as well as two world-famous musical depictions of *Romeo and Juliet*, those by Tchaikovsky and Prokofiev. Joining the orchestra for the evening will be two wonderful actors from the Portland Shakespeare Project who will present some scenes from the play *Romeo and Juliet* prior to our musical depictions thereof. 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.

**Día de los Muertos**

Our annual *Día de los Muertos* concert will take place on Saturday October 24th at the Seasons Performance Hall. We will start the program with our traditional opener for this concert, Richard Meyer's composition entitled *Día de los Muertos*. This is a fun and energetic piece that characterizes the celebratory nature of *Día de los Muertos* festivals in Mexico. The rest of the program will be **all Mozart**! First we have the Clarinet Concerto featuring Alfredo Valdés-Brito Hoyos from our sister city of Morelia, Mexico. This beautiful piece is the final instrumental work that Mozart ever wrote. The second half of the program will feature the Yakima Symphony Chorus and our new chorusmaster, Justin Raffa. Justin replaces Dr. Scott Peterson, who retired this year after 35 years at the helm of the choir. Along with the orchestra and vocal soloists, the chorus will perform Mozart's Requiem. Mozart actually died before completing the piece, but his widow hired one of Mozart's students, Franz Süssmayer, to complete the work. The fictionalized account of the end of Mozart's life and the creation of the Requiem features heavily at the end of the great play and film *Amadeus*.

We look forward to seeing you on October 10th and 24th for *Shakespeare in Love* and *Día de los Muertos*!

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

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

This month we launch our Classical and Sinfonietta series with two fantastic concerts, and also with two avenues of community collaboration. The writings of Shakespeare that inspired most of the works on our Classical series have resonated through every genre of art and literature over the centuries, and we are pleased to engage with area schools and other community organizations to reinforce their continued relevance. For instance, in the months to come, local schools will present *Othello* and *The Tempest* in the weeks surrounding our performances inspired by those plays, and local students will participate in a Shakespeare-themed project with the Dispute Resolution Center. I hope you’ll keep an eye out for these and other related activities; they are not only worth experiencing in their own right—they also provide wider context for the music you’ll hear in our performances.

Each year since 2009, the YSO has presented a guest artist from Morelia, Mexico, on a concert, in partnership with the Yakima-Morelia Sister City Association. The Y-MSCA promotes cross-cultural understanding and relationship-building between Yakima and Morelia, the cultural and governmental capital of Michoacán, and our annual *Día de los Muertos* concert occurs in conjunction with their annual Altar Exhibition, celebrating a heartwarming tradition of remembrance and fellowship. Please check their Facebook page for updates on the location of the exhibition, which will open on the day of our concert.

A couple of new developments are also worth noting: our pre-performance ConcerTalks by Jeff Snedeker have become so popular that we have moved them from the Robertson Room upstairs to the main performance hall. In order to effect an orderly transition to regular seating afterward, we have moved the beginning of these talks back to 6:25pm, and for those not attending the talk the main doors will now open at 7:00pm for Classical series concerts. Also, due to a change in state permitting, our post-concert wine receptions in the Robertson Room must now be limited to age 21 and up; we will continue to have apple juice after the concert in the downstairs lobby just outside the Robertson Room, where guests of all ages will be welcome. I hope to see you there!

David Rogers, Executive Director
Yakima Symphony Orchestra

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**INTERESTED IN JOINING THE YSO TEAM?**

We have two open positions at the YSO:
- **Patron Relations Manager (F/T)**
- **Orchestra Librarian (P/T).**

For details and application information, visit www.ysomusic.org/about/employment/—these positions are open until filled.

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**Music Educators Night at the Symphony—Celebrating Music Education in the Yakima Valley!**

**Saturday, October 10th**
7:30pm at The Capitol Theatre

@ *Shakespeare in Love*

Tickets for eligible music educators are $5 for this concert. To verify your eligibility, call the YSO office at (509) 248-1414 by Thursday, October 8th and provide: name, phone number, email address, snailmail address, area(s) of specialty, age range taught, school and school contact information (if teaching at a school) OR send us this information: info@ysomusic.org. Please also tell us your preference to sit upstairs or downstairs at the theatre. We'll try our best meet your request!

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**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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Lunch With Lawrence  

Friday, October 9  
11:30am – 1:00pm  
Zesta Cucina Restaurant, $25

Join Maestro Lawrence Golan for a lovely light lunch and convivial conversation about the pieces and composers featured in the YSO’s Shakespeare in Love concert on October 10. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

Open Rehearsal  
Saturday, October 10  
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.

ConcertTalk  
Saturday, October 10  
6:25pm in The Capitol Theatre  
Main Performance Hall

Join YSO Principal Horn Jeff Snedeker before the YSO’s Shakespeare in Love 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 10:00am at their children’s story hour. ***FREE***
Melissa Whitney

This past summer, Melissa Whitney was seen touring around Oregon vineyards and Portland parks playing the titular “shrew,” in The Taming of the Shrew through Willamette Shakespeare & Portland Actor’s Ensemble. Her other recent credits include Desdemona in Goodnight Desdemona, Good Morning Juliet (Northwest Classical Theatre Company), Aspatia in The Maids’ Tragedy (NWCTC), Olivia in Twelfth Night (Bend Shakespeare Festival), Karen in The Children’s Hour (defunkt theatre) and Lady Macbeth in Macbeth (NWCTC). From 2005 up until this past winter, Melissa was part of the resident acting company for Northwest Classical Theatre Company, a Portland acting ensemble that specialized in Shakespearean production. In her time with this ensemble, she was afforded opportunities to play a variety of marvelous Shakespearean roles, her favorites including Juliet from Romeo & Juliet, Viola in Twelfth Night, Imogen in Cymbeline, and Desdemona in Othello. Othello was directed by Bill Alexander, recipient of the 1986 Olivier Award as director of the year. She has also participated in Shakespeare Master Classes taught by esteemed British actors Joseph Marcell, Lisa Harrow, Imogen Stubbs, and Richard Katz. In addition to her work with NWCTC, Melissa has performed with Artists Repertory Theatre, Portland Shakespeare Project, Profile Theatre, Coho, Vertigo, defunkt, Lakewood Theatre, Post Five, and others about town. Starting in November, she can be seen playing Joanna Lyppiatt in Noel Coward’s Present Laughter, performing at the Lakewood Theatre.

Michael Mendelson

Michael Mendelson is the Artistic Director of Portland Shakespeare Project and the Artistic Associate and a Resident Artist at Artists Repertory Theatre. Well known in Portland as an actor, director and teacher, he received a Bachelor of Fine Arts from Wayne State University and a Master of Fine Arts from the University of Washington’s Professional Actors Training Program. While in New York City, he studied with Tanya Berezin. Michael directed The Understudy, Intimate Apparel and both directed and starred in Mistakes Were Made for Artists Rep. Other directing credits include The Tempest, The Taming of the Shrew, As You Like It and Lear’s Follies for Portland Shakespeare Project, Love’s Labour’s Lost (Northwest Classical Theatre Company), Stones In His Pockets (Public House Theatre), As Is (Key Productions), The Meaning of Prayer (Verbatim Productions) and staged readings of Botticelli (Profile Theatre) and Dinner With Friends (Mt. Hood Repertory Theatre). His acting credits include Duke Orsino in Twelfth Night directed by Lisa Harrow (Portland Shakespeare Project), Iago in Othello directed by Bill Alexander, Shylock in The Merchant of Venice, and Essex in Macbeth directed by Liz Huddle, along with Christopher in Tribes, Charles in Blithe Spirit, Neil in The Quality of Life, Alfred Lunt in Ten Chimneys, Andrei Borchevsky in Red Herring and numerous other roles. Other local credits include work with Oregon Shakespeare Festival/Portland, Profile Theatre, Miracle Theatre and Northwest Classical Theatre Company; New York credits include Revolving Shakespeare Company, Theatre 1010, The Normal Heart (Lincoln Center/Clark Studio Theatre), Genesius Guild and The Barrow Group. Regional credits include work at PCPA Theatrefest, Paper Mill Playhouse, Penobscot Theatre Company, First Stage Milwaukee, Idaho Rep and Shakespeare Festivals in Wisconsin, Utah and Berkeley. Michael is a proud member of Actors Equity Association.

Program Notes

We begin our World of Shakespeare season with Shakespeare in Love, three pieces about Shakespeare’s enduring lovers, Romeo and Juliet, and a rollicking overture about two merry wives.

Carl Otto Ehrenfried Nicolai

(June 9, 1810 - May 11, 1849)

The Merry Wives of Windsor Overture

(1849)

Born in Königsberg, Prussia, Nicolai received his first musical education from his father, also a composer and musical director. In 1826, he moved to Berlin, studying composition with Carl Friedrich Zelter, best known for his work with and support of Felix Mendelssohn. After initial successes in Germany, including his first symphony (1831), Nicolai became an organist for the Prussian embassy in Rome, which exposed him to Italian musical styles, especially opera. In 1837, Nicolai moved to Vienna and quickly established himself as a major musical figure. In 1847, he was offered the directorship of the royal opera in Berlin as well as that of artistic director of the Berlin Cathedral Choir, as Mendelssohn’s successor. On May 11, 1849, two months after the premiere of The Merry Wives of Windsor, he collapsed and died from a stroke.

Nicolai composed five operas, as well as songs and works for orchestra, chorus, and solo instruments. All of his operas were originally written in Italian, except for his last and best known opera, The Merry Wives of Windsor, written in German. Described by Nicolai himself as a “comical fantastical opera,” the work was composed between 1845 and 1849 to a libretto by Salomon Mosenthal based on Shakespeare’s play of the same name. The opera is a Singspiel, containing spoken dialogue between musical numbers. Despite early failure, the opera subsequently became quite popular, especially in Germany, and the overture is heard in concert in all over the world. The Overture is a collection of tunes from the opera, demonstrating Nicolai’s excellent melodic sense and appealing elegance in orchestration and phrasing.
Sergei Sergeyevich Prokofiev
(April 11/23, 1891 - March 5, 1953)
Romeo and Juliet Suite No. 2, op. 64ter
(1936)

Prokofiev had a comfortable early homelife, with piano lessons and encouragement to compose at a very young age. He began formal studies at the St. Petersburg Conservatory at age twelve with Alexander Glazunov. During and after his studies, he had ample opportunities to travel and soak up a wide range of musical styles, which contributed to his growth as a composer. Like many artists, he emigrated to the United States as a result of the 1918 October Revolution, though he was one of very few to return some 20 years later. His early years in America were disappointing in terms of output, but he gradually regathered himself to become a leading musical voice for Soviet music by the 1930s and beyond throughout Europe, achieving a balance between previous and progressive styles that was finally appreciated. As scholar Dorothea Redepenning says, “his inner traditionalism, coupled with the neo-classicism he had helped invent, now made it possible for him to play a leading role in Soviet culture, to whose demands for political engagement, utility, and simplicity he responded with prodigious creative energy.”

Romeo and Juliet is a ballet based on Shakespeare’s play. Based on a synopsis created by Adrian Piotrovsky and Sergey Radlov, it was completed in September 1935. In Piotrovsky’s synopsis, however, the ballet’s happy ending (contrary to Shakespeare) provoked controversy among Soviet cultural officials, and the production was postponed indefinitely. The delay may also have been due to increased fear and caution in the musical and theatrical communities in the aftermath of the two notorious Pravda editorials criticizing Shostakovich and other “degenerate现代ist” artists, including Piotrovsky. Prokofiev used music from the ballet to construct three suites for orchestra and one for piano. The suites appeared in 1936 and were performed in several places, but the full ballet was finally premiered in Brno, Czech Republic, on December 30, 1938. In addition to a somewhat standard instrumentation, the ballet also requires the use of the tenor saxophone, adding a unique sound to the orchestra, as well as cornet, viola d’amore and mandolins to add Italianate flavor. Suite No. 2 contains seven powerful and evocative movements: “The Montagues and the Capulets,” “Juliet as a Young Girl,” “Friar Laurence,” “Dance,” “Romeo and Juliet Before Parting,” “Dance of the Maids from the Antilles,” and “Romeo at Juliet’s Grave.”

Stephen Warbeck
(born May 3, 1953)
Shakespeare in Love Suite
(1993/1999)

Born in Southampton, Hampshire, England, Warbeck is one of the most successful British composers working in film today. He began studying piano and composing at the age of four, and by his mid-teens he had developed an affinity for rock and roll as well as theatre. Warbeck attended Bristol University and began his career as an actor. He first became known for music he composed for the television series Prime Suspect. Since the early 1980s, he has scored numerous stage productions, television projects, feature films and radio plays. He plays the accordion and co-leads the group The hKippers (the ‘h’ is silent).

Besides Shakespeare in Love, for which he won an Academy Award (1998), his many credits include Captain Corelli’s Mandolin, Billy Elliott, Birthday Girl, Quills, Mrs. Brown, and My Son the Fanatic. Warbeck compiled the score for the Suite in 1999. Lasting about 10 minutes, it is a collection of themes from the award-winning movie score. The music perfectly encapsulates all the passion, romance, and wit of the movie, which tells a story of Shakespeare’s love life and its influence on the writing of Romeo and Juliet. With its lush harmonies and orchestrations, soaring melodies, and exciting climaxes, it is easy to see why audiences and critics find this score so appealing.

Pyotr Ilyich Tchaikovsky
(April 25/May 7, 1840 - October 25/November 6, 1893)
Romeo and Juliet Overture-Fantasy
(1870/1880)

Tchaikovsky’s first decade in Moscow (1866-1876) was remarkable by any measure of professional accomplishment and public acceptance. The works he produced during this decade are some of his most famous and beloved, e.g., First Piano Concerto, the first three symphonies, four tone poems, two ballets, and three string quartets. His first attempts at program music received lukewarm responses, however, so Mily Balakirev’s encouragement to take on a musical representation of Shakespeare’s famous story was received with some trepidation. A first version appeared in 1870, but two more versions ensued in 1872 and 1880. The last version is the one performed most frequently.

Romeo and Juliet is one of Tchaikovsky’s most popular concert works. Like other composers such as Berlioz and Prokofiev, Tchaikovsky was deeply inspired by Shakespeare and wrote works based on The Tempest and Hamlet as well. The work is a symphonic poem, though structured as a traditional sonata form with added introduction and epilogue, not as a sequence of episodes. The introduction represents Friar Laurence, with colors and harmonies that anticipate the tragedy yet to unfold. The main theme represents the tensions between the Montagues and Capulets, with agitated rhythms and sounds of swords crashing. The contrasting theme that follows represents the passionate love between Romeo and Juliet. Its initial statement signifies their first meeting and the scene at Juliet’s balcony, with the English horn representing Romeo and the flutes, Juliet. Other events in the play, such as additional confrontations and meetings between the lovers are presented and intensified, finally giving way to their suicide, and completing the tragedy with powerful, almost moralistic chords.

The Yakima Valley Classical Series
Shakespeare in Love
The Roger and Beverly Vandiver
2015-16 Season
Alfredo Valdés-Brito Hoyos

Cuban-Mexican clarinetist Alfredo Valdés-Brito Hoyos was born in Havana, Cuba in 1950. He studied music at the Conservatorio Amadeo Roldán and the Escuela Nacional de Arte in Havana, where he graduated in 1969 as a clarinetist and clarinet teacher, under the guidance of maestro Juan Jorge Junco. In 1970 he attained the post of clarinetist at the Orquesta Sinfónica Nacional de Cuba, where beginning in 1972 he also launched an outstanding career as a solo artist.

In 1976 he won a scholarship to study at the Hochschule für Music Hanns Eisler in Berlin, Germany, where he earned a diploma with distinction and completed the Masters course under the tutelage of Professor Ewald Koch. Between 1978 and 1982 he was a member of the orchestras of the Komische Oper and the Staatsoper Berlin and taught at the Friedrichshagen conservatory. Upon his return to Cuba in 1982, Maestro Valdés-Brito continued as principal clarinet of the Orquesta Sinfónica Nacional, as member of the ensemble Nuestro Tiempo, the Trio de Cañas and the Wind Quintet of the Orquesta Sinfónica Nacional, and as professor at the music schools Amadeo Roldán, Escuela Nacional de Arte and Instituto Superior de Arte. He remained in Havana until 1992, when he moved to Mexico to join for a year the Orquesta Sinfónica de Michoacán as principal clarinetist. He has been a professor at the Conservatorio de las Rosas since 1994 and is a founding member of the Ensamble de las Rosas in Morelia. He is also a member of the Orquesta Clásica de México and La Sinfonietta.

His professional work has led to a variety of engagements as soloist and recitalist. He has performed in Cuba, Germany, the Czech Republic, Slovakia, Russia, Ukraine, Hungary, Romania, Yugoslavia, Poland, Bulgaria, Nicaragua, the United States and Mexico.

Maestro Valdés-Brito has won numerous awards in clarinet competitions, including UNEAC’s (National Union of Writers and Artists of Cuba) Primer Premio Nacional for clarinet in 1973, first prize in the Karol Kurpinski International Competition in Poland (1979), Gold Medal at the Katia Popova Festival in Bulgaria (1980) and third prize at the International Competition Markneukirchen in Germany (1980). He has recorded several albums as a member of the Orquesta Sinfónica Nacional de Cuba, the Conjunto Nuestro Tiempo and the Ensamble de las Rosas, and he has made several solo recordings for radio and television in Cuba. He has performed as a soloist and member of chamber ensembles in many international musical events.

This important work in concert has led to numerous appearances as soloist with various orchestras and conductors, including the Orquesta Sinfónica Nacional de Cuba, the Orquesta Sinfónica de Michoacán, the Orquesta del teatro de Aguascalientes, the Orquesta de cámara de la Universidad Michoacana, the Orquesta Sinfónica de Miami and La Sinfonietta.

Yakima Symphony Chorus

The Yakima Symphony Chorus was formed in the spring of 1971 by the Yakima Symphony Orchestra’s founding music director, Brooke Creswell, as the official choral ensemble of the symphony. Dr. Scott Peterson took over as chorusmaster in 1977, and led the chorus for 38 years. During this time, the chorus performed the standard orchestral/choral literature with the YSO as well as works from the non-symphonic choral repertoire in their own right, including performances at Carnegie Hall in New York as well as tours to Switzerland, France, China, and more recently Vienna, Austria and Prague, Czech Republic. This year marks Justin Raffa’s inaugural season as chorusmaster of the Yakima Symphony Chorus.

Justin Raffa

Currently chorusmaster for the Yakima Symphony Orchestra and artistic director of the Mid-Columbia Mastersingers, Justin Raffa relocated to the Tri-Cities in August 2008 from Tucson, where he received a Master of Music degree in choral conducting from the University of Arizona. Since his arrival in central Washington, Justin has endeavored to build increased collaboration within the local performing arts community. In addition to his current choral leadership roles, Justin served for five years as orchestra manager of the Mid-Columbia Symphony and chorusmaster of the Oregon East Symphony in Pendleton. Justin has also served as an actor, music director and board member with Mid-Columbia Musical Theatre, music director with Columbia Basin College Summer Showcase productions, and music director at All Saints Episcopal Church in Richland. Additionally, Justin has served as an adjudicator for local festivals and competitions for local music and theatre education associations. Justin currently serves the local board of the American Choral Directors Association as Repertoire & Standards Chair for Community Choirs in Washington State. Justin is a passionate advocate for the arts in the community, and the City of Richland Arts Commission honored him with its 2011 award for Outstanding Individual Contribution to the Arts.

Originally from South Jersey, Justin is a graduate of Westminster Choir College of Rider University in Princeton, where he received a BM in music education with a vocal concentration, having studied conducting and group vocal technique with James Jordan. Justin has sung as part of the Berkshire Choral Festival, Spoleto Festival USA, Voces Novae et Antiquae, the Tucson Symphony Orchestra Chorus, the Berwick...
Chorus of the Oregon Bach Festival, and he continues to perform as a founding member of the Tucson Chamber Artists. Currently, Justin sings with Male Ensemble Northwest and Chor Anno, two regional ensembles made up of professional choral musicians in the Pacific Northwest. This season, he served Male Ensemble Northwest in an additional capacity as its board president. Justin lives with his partner Molly Holleran, singer and voice teacher extraordinaire, and their long-haired dachshund Coda.

Program Notes

This year’s Día de los Muertos performance includes two of Mozart’s last and most important works, his elegant Clarinet Concerto and the landmark Requiem.

Richard Meyer
(born June 22, 1957)
Día de los Muertos for string orchestra and percussion
(2004)

Richard Meyer received his BA from California State University, Los Angeles, and has taught instrumental music at both the middle and high school levels for over 25 years. He currently teaches grade 4-8 strings in Temple City, California. He has served as a guest conductor and clinician on many occasions throughout the United States. In addition, Meyer is a nationally-recognized, award-winning composer of works for young ensembles, with over 100 orchestra and band pieces in print. He is also a co-author of the popular String Explorer string method series, and is the string editor for Alfred Publishing Company. He lives in Arcadia, California with his wife and three daughters.

Día de los Muertos was commissioned by Ron Polomchak for his orchestra at Lake Zurich (Illinois) Middle School South. The piece was written during the summer of 2004 and premiered by that group on October 26. Día de los Muertos is a festive piece depicting different aspects of Day of the Dead celebrations. The Dies irae chant from the Requiem mass is used as a theme in sad and energetic guises. The celebrations include depictions of processions and dances of angelitos and hobbling little old men, ending in a flurry of fun and high energy.

Wolfgang Amadeus Mozart
(January 27, 1756 - December 5, 1791)
Concerto for Clarinet and Orchestra in A major, K. 622
(1791)

At the end of his life, Mozart suffered from financial and health difficulties, and the two combined to hasten his premature death. This period was also a significant time in terms of his output—he worked constantly and feverishly, as if he knew the end was near. Yet, his late works are some of the finest he ever crafted, belying this sense of desperation. Mozart’s final completed instrumental work, the Clarinet Concerto, was composed for clarinetist Anton Stadler (1753-1812), a good friend and traveling soloist. Stadler probably met Mozart shortly after the composer moved to Vienna in 1781. This concerto and the K. 581 Clarinet Quintet served Male Ensemble Northwest in an additional capacity as its board president. Justin lives with his partner Molly Holleran, singer and voice teacher extraordinaire, and their long-haired dachshund Coda.

Requiem, K. 626
(1791)

Mozart wrote a surprising amount of sacred music throughout his life, including fifteen masses, but there was a significant space of almost ten years between the Mass in C minor (K. 427, 1783) and the Requiem, his final work. As has been reported in various accounts (and portrayed dramatically in the play/movie Amadeus), he was offered a commission by a mysterious figure to write a Requiem mass, and though the idea may have been a little undesirable, his failing health and financial situation caused him to accept it. As it turned out, the...
commission was from Count von Walsegg zu Stupbach and the circumstances were over-dramatized, but Mozart did die before the work was completed. The work’s completion (despite the dramatic death-bed portrayal with Salieri in consummate awe of Mozart’s genius) was attempted by others, but it was finally achieved by Franz Süssmayr, one of Mozart’s students who also completed several other works. It is unclear how much of the Requiem is in fact Mozart’s (he apparently completed some sections, mapped out others, left copious notes about his plans, and even sang sections to his wife and Süssmayr) and how much was filled out and even newly-created by his student. Regardless, the work has been a stunning success since its first publication.

For a successful opera composer such as Mozart, the demands of a Requiem mass require a very different mindset, yet this is his most dramatic and effective sacred work. Mozart’s use of previous style elements is not surprising, preserving the historical and liturgical context of the work. Gone are florid, virtuosic solo lines in favor of using the soloists more frequently and even basset-horns (larger members of the clarinet family), and yet to exclude flutes, oboes and horns, provide a very different, darker color palette. Even the strings are frequently used in their low registers, emphasizing the somber and majestic aspects of death. Still, there is gentleness and pity that is evoked, not violence or accusation. As Judgment Day arrives (in the Dies irae) and the last trumpet sounds (in the Tuba mirum), the signal is not one that strikes fear but offers reassurance, using the only instrument available at the time that could combine the comforting lyricism and appropriate majesty: the trombone. In the Confutatis, the laments of the earthly souls (tenors and basses) are reassured by angels (sopranos and altos) that their pleas will be heard. It is clear that there is struggle in living and fear of death, but ultimately in repentance there is peace and salvation for all. Perhaps Mozart knew his own death was imminent and had made peace himself.

THE ROGER AND BEVERLY VANDIVER 2015-16 SEASON

The World of Shakespeare

**THE YAKIMA VALLEY CLASSICAL SERIES**

*Shakespeare in Love*
Saturday, October 10, 2015, 7:30pm
Lawrence Golan, conductor
Melissa Whitney and Michael Mendelson, actors

*Oh, the Drama!*
Saturday, November 14, 2015, 7:30pm
Lawrence Golan, conductor
Joshua Roman, cello

*A Midsommer 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

*A Stormy Night–Gold Medal Concert*
Saturday, March 19, 2016, 7:30pm
Lawrence Golan, conductor
Stanislav Khristenko, piano
(1st Prize Winner of the 2013 Cleveland International Piano Competition)
Michael Mendelson, actor

*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

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

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

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

**THE GILBERT ORCHARDS POPS SERIES**

*The Gilbert Orcharnds Pops Series*
Saturday, April 23, 2016, 7:30pm
Lawrence Golan, conductor
Laurie Gayle Stephenson, soprano
Steve Amerson, tenor
Yakima Symphony Chorus; Justin Raffa, chorusmaster

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

**THE MEMORIAL FAMILY OF SERVICES SINFONIETTA SERIES**

*Dia de los Muertos*
Saturday, October 24, 2015, 7:30pm
The Seasons Performance Hall
Lawrence Golan, conductor
Alfredo Valdés-Brito Hoyos, clarinet
Lindsay Russell, soprano
Sarah Mattox, mezzo-soprano
Karl Hedlund, tenor
Jeremy Irland, bass-baritone
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.

**RAISE THE BATON GALA FUNDRAISER**

*Shakespeare in Love*
Friday, March 11, 2016, 5:30pm
4th Street Theatre
Music Performances • Silent Auction
Sumptuous Dinner • Live Auction
with Laura Michalek, Fundraising Auctioneer

Subscribe Now! Call the YSO office: (509) 248-1414
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Classical and Pops Concerts are held at the Capitol Theatre.