Heavenly Thoughts

Dear Friends and Supporters of the YSO:

On behalf of the entire Yakima Symphony Orchestra organization, I hope that you had a wonderful summer and that you are ready to join us for another year of great music. What do sunrise, moonlight, Jupiter, Apollo, resurrection, transfigured souls, Yakima’s rolling hills and the butterflies of Cowiche Canyon have in common? They all evoke heavenly thoughts and images and will be a part of your Yakima Symphony Orchestra experience this year. Welcome to the YSO’s 2014-15 season, Heavenly Thoughts.

Broadway Blockbusters

The Memorial Family of Services Pops Series will kick off in style on September 13th with Broadway Blockbusters; Highlights from Phantom of the Opera, Les Misérables and More! You’ll be treated to both orchestral and vocal favorites from the top five most successful Broadway musicals in history: namely, Phantom, Les Mis, Cats, The Lion King and Chicago. The Yakima Symphony Orchestra and Chorus will be joined by two Broadway stars, Steve Amerson and Laurie Gayle Stephenson, in an evening of wonderful music that you know and love. Because of the inclusion of music from Disney’s The Lion King, this concert would be a great one to turn into a big family outing – bringing your children and/or grandchildren along!

Sunrise - A New Day Dawns

The Yakima Valley Classical Series will begin on September 27th with Sunrise - A New Day Dawns featuring our new concertmaster, Denise Dillenbeck, performing the beloved Beethoven Violin Concerto in her YSO solo debut. The program will start with An Orkney Wedding, with Sunrise by Peter Maxwell Davies. This piece is a picture-postcard of a wedding on the Orkney island of Hoy off the coast of Scotland. It is a fun-filled Scottish party complete with bagpipes! Also included on the program will be the Yakima Symphony Orchestra’s string section performing Stravinsky’s masterful ballet score Apollo (the ancient god of the sun).

We look forward to seeing you on September 13th and 27th at the Capitol Theatre as we embark on a beautiful season of Heavenly Thoughts!

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

Stay in touch for music, podcasts and concert information. ysomusic.org
Lunch With Lawrence
Friday, September 26
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 Sunrise – A New Day Dawns concert on September 27. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

ConcertTalk
Saturday, September 27
6:30pm in the Robertson Room
The Capitol Theatre
Join YSO Principal Horn Jeff Snedeker before the YSO’s Sunrise – A New Day Dawns concert for an inside look at the evening’s program. Dr. Snedeker’s extensive knowledge of music and entertaining style of presentation bring the music and the circumstances of its creation to life. ConcertTalk is well attended, so arrive early for a good seat!

Open Rehearsal
Saturday, September 27 • 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.

From the Executive Director
Welcome to a new season of magnificent music and exhilarating performances with the Yakima Symphony Orchestra! We are excited to be back on stage to share such an extraordinary variety of music with you throughout the coming months, and we are especially pleased this season that for the first time each of our three subscription series has a title sponsor. The Memorial Family of Services continues into their third year as sponsor of our Pops Series; KCTS 9 – Yakima, our local PBS station, enters a second year as sponsor of our Sinfonietta Series; and a new sponsor who has chosen to remain anonymous has underwritten our Yakima Valley Classical Series.

We are very grateful for the support of the Bohoskey Group and RBC Wealth Management as continuing sponsors of these Prelude newsletters, and to our many new and returning Concert and Guest Artist sponsors. We are also thrilled with the response to our renewed chair sponsorship effort; we begin this year with every principal chair and 50% of our section chairs sponsored, up from 21% last year. Since the 1980s, chair sponsorship has provided a way for patrons to recognize the personal talent and commitment of the musicians on the stage, and our goal is to identify a sponsor for all 67 chairs in the orchestra for the 2015-16 season.

Sponsorships and Annual Fund together comprise nearly half of the revenue needed to balance our nearly $900k annual budget, so the significance of these commitments cannot be overstated. I hope this season’s opening concerts might inspire you to consider one of our remaining sponsorship opportunities for the 2014-15 season, including our Symphony Chorus, Orchestra Music Library, YAMA Teaching Artists and a handful of Guest Artist openings. For more information, contact YSO Development Director Betsy McCann at (509) 248-1414, or ask a member of YSO staff at a concert. See you at the Capitol Theatre!

David Rogers, Executive Director
Yakima Symphony Orchestra

RBC Wealth Management is a Proud Sponsor of the Yakima Symphony Orchestra

We are celebrating our 20th 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.

The Bohoskey Group | Bret, Dave & Marlena
925 Triple Crown Way | Yakima, WA 98908
(800) 323-8870 | (509) 454-0910 | www.thebohoskeygroup.com

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

**Fall Auditions for New Students:** Saturday, Sept. 6. Please see website for details.

2014-15 *Magical Sensations!* Music has the power to access thoughts, emotions and events in our everyday lives. Our senses of taste, touch, sight, smell and sound allow us to experience the world. With these elements combined, the YYSO and YES! invite you to discover your Magical Sensations though music! We begin with our festive Halloween Spooktacular concert, followed by our Winter Concert with Russian images and featuring the Yakima School of Ballet. For our future, younger musicians, touch the instruments at our KinderKonzert where our “Princes and Princesses” theme will make everyone feel like royalty. Afterwards, taste the music at our fundraiser, *Waltzing With the Youth Symphony* themed “A Magical Night in Vienna,” featuring delicious desserts. In April we will participate in a unique community collaboration of opera education and performance. *Carmen Redux,* sponsored by the YSO Opera Committee and coordinated by YSO Founding Music Director, Brooke Creswell, will be conducted by the YSO’s Maestro Lawrence Golan and, along with the YYSO and YES!, will include YAMA, opera vocalists Sarah Mattox, Ross Hauck and Charles Robert Stephens and narrator/host/international opera vocalist Nancy Beier. Our Spring Concert, “Sounds of the New World,” will feature a world premiere dedicated to the YYSO and Dvorak’s *New World Symphony.* There are a lot of sensations to explore in this season of pure magic!

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

Another musical season to enjoy is upon us! Want to join in on the fun? The Yakima Symphony Chorus is looking to grow their member size and increase their musical talents with auditions on Tuesday, September 16th! This season will be filled with Broadway Blockbusters, Christmas Pops, Mahler’s Symphony No. 2 and much more. We welcome musicians of many backgrounds, ages 17 and up. Call or email the Yakima Symphony Chorus President, Tanya Knickerbocker, at (503) 915-0134 or knickerb@gmail.com for audition information. You will not need to have an audition piece prepared but will need to be able to follow scales, match pitch and sight read a simple piece. We’d love to meet you and have you join our chorus. Come see what the Symphony looks like from the other side of the Capitol!

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

YAMA students, families and staff have just wrapped up a summer filled with interesting learning opportunities. At the end of May, the YAMA teaching team traveled to the Midwest for an immersive week of teaching and learning with *El Sistema Chicago* and *Music for Youth in Cincinnati* (*MYCincinnati*), both successful El Sistema-inspired programs. The team returned to Yakima brimming with new ideas, and invested that fresh inspiration into new curricular initiatives and programming strategies. YAMA’s three-week-long intensive Summer Festival was the perfect opportunity to pilot and refine those ideas, which are now ready for implementation in the upcoming academic year. For 2014-15, YAMA expects to serve 50-60 students at Garfield Elementary and will welcome three new staff members to the team: YSO Concertmaster Denise Dillenbeck (YSO Teaching Artist); artist and Son Jarocho musician Yesenia Navarette Hunter (YAMA Program Coordinator); and violinist and pedagogue Jenny Lucke Humphrey (YAMA Teaching Artist at OIC). For more information, contact YAMA Program Director Stephanie Hsu, s.hsu@yvoic.org, (509) 237-2724.

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**Friends of the YSO**

Friends of the YSO (FYSO) is our network of symphony volunteers. During the 2011-12 season, Maestro Lawrence Golan made an appeal for volunteers at a concert. Approximately 25 people signed up that very night and FYSO was born. During the 2013-14 season, a YSO board member and Yakima Symphony Chorus member, Kimberly Ruck, stepped forward to coordinate the group. Now, in the 2014-15 season, FYSO supplies volunteers to help the YSO by answering phones, taking subscription ticket orders, entering data, packaging tickets, distributing fliers, helping with our fundraiser – *Raise the Baton,* helping our Orchestra Librarian and so much more. The YSO is grateful to the many individuals who give generously of their time and creativity. Because of them, the staff is able to do an even better job of serving our patrons, our orchestra and our community. We would love to have even more friends! Interested? Please contact us at the YSO office at (509) 248-1414 or via info@ysomusic.org.

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**Meet the Orchestra!**

The YSO joins the Yakima Valley Museum on the first Wednesday of each month at their children’s story hour. FREE!

**Wednesday, September 3rd • 10:00am**

Yakima Valley Museum

- September Theme: Beethoven
- Special Guest: Maestro Lawrence Golan

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**Subscribe to the YSO!**

Subscriptions offer a discount of between 13-29% off single-ticket prices for Classical and Pops series concerts – call (509) 248-1414 for information or to place an order.
Laurie Gayle Stephenson & Steve Amerson

Laurie Gayle Stephenson

Laurie Gayle Stephenson made her Broadway debut in the Tony Award-winning *The Secret Garden*, where she performed the role of Lily. She starred for two years on Broadway as Christine Daaé in *Phantom of the Opera*, and she made her debut as Christine in *Phantom* with the first national touring company at The Kennedy Center in Washington, D.C.

Laurie was an original cast member of *The Music of Andrew Lloyd Webber in Concert*. She toured the U.S. singing opposite Michael Crawford and made her debut in London’s West End at The Palladium with The Royal Philharmonic Orchestra.

Most recently, Laurie performed *An Evening of Andrew Lloyd Webber* in Toronto at The Hummingbird Theatre as well as The Kennedy Center, where she has also performed with Marvin Hamlisch and The National Symphony in *An Evening of Richard Rodgers*. She is proud to have been part of *Stephen Sondheim's 75th Birthday Celebration Concert* at The New Amsterdam Theatre. She is a regular soloist with the very popular Bravo Broadway, having sung with most major symphony orchestras across the country. Laurie had the honor of performing *Phantom of the Opera* in concert with the late Skitch Henderson and The New Haven Symphony, and she was one of four Broadway stars chosen to perform “Hello Broadway” with The Bolshoi Symphony in Moscow.

Her national tours include *Annie* as Grace Farrell and *Camelot* with Richard Harris, as well as numerous regional productions. Laurie can currently be heard on several cast albums as well as *Bravo Broadway I, Bravo Broadway II*, her solo album *Till You Find Your Dream* and her new release of *I Believe My Heart — Love Duets with All My Leading Men*.

Steve Amerson

Steve Amerson has established a reputation as an excellent tenor with a vocal flexibility that allows him to feel at home performing popular / contemporary music, Broadway show tunes and classical literature. With the wealth and depth of his performance experience, he is known as America’s Tenor.

Steve has been a featured soloist with orchestras throughout the United States and abroad including performances with the Los Angeles Philharmonic under the direction of Michael Tilson Thomas and the Los Angeles Master Chorale with performances at the Dorothy Chandler Pavilion and the Hollywood Bowl. In 2006, he made his Carnegie Hall debut singing in the world premiere of *Missa Americana* by Ed Lojeski.

Steve was chosen to record demonstration tapes used by Luciano Pavarotti, Placido Domingo and Jose Carreras in preparation for “The 3 Tenors” performances including their 1994 Dodger Stadium concert, 1998 Paris concert and 2002 Yokohama, Japan concert.

Presently, much of Steve’s time is dedicated to presenting concerts based on his Front Row Center project, which is a collection of inspiring songs from the Broadway stage and screen, as well as *Amazed by America* patriotic presentations. Steve is thrilled to be a musical ambassador for the Congressional Medal of Honor Foundation and Society as he sings for their events throughout the United States.
**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 orchestras across the U.S. She is currently concertmaster of the Yakima Symphony, the Lake Chelan Bach Fest and the Northwest Sinfonietta. She was associate concertmaster of the Tacoma Symphony, and she has served as concertmaster for orchestras across the United States and in England.

Denise is active in chamber music through her performances with A Touch of Cayenne, a group that programs colorful cabaret-style concerts with a small ensemble. She is also a member of Central Washington University’s resident Kairos String Quartet, and the Trio Areté with Oregon Symphony principal cellist Nancy Ives and pianist John Pickett. She and her husband Mark Goodenberger play music for violin and percussion as DuoDG. As a former member of the Third Angle New Music Ensemble, she has given world premiere performances of works by many of today’s leading composers. She has performed and coached chamber music on concert series and at festivals around the country and abroad, such as the American Church of Paris, Westminster Choir College, Bravo Summer String Institute, Max Aronoff Viola Institute, Charles Castleman’s Quartet Program, and Icicle Creek Summer Academy.

She is passionate about teaching and works with dozens of violin students and young string quartets, and she also teaches college courses on music (including a course on viewing world history and literature through the prism of Beethoven). As a teaching artist in the Philadelphia Orchestra’s Community Partnership Program, she led urban elementary school students in experiential music learning, and she directed workshops on aesthetic education for classroom teachers and music educators. She is quoted at length in Eric Booth’s book, *The Music Teaching Artist’s Bible*.

As a soloist, Denise has collaborated with orchestras and conductors across the region. As 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 Tchaikovsky, Brahms, Prokofiev, Mendelssohn, Mozart and Bach with the Northwest Sinfonietta, Olympia Symphony, Seattle Metropolitan Chamber Orchestra, Washington-Idaho Symphony, Salem Chamber Orchestra, Tacoma Community College Orchestra, Central Washington University Orchestra and Lake Chelan Bach Fest Orchestra. Denise has recorded solo and chamber works for the Albion and KOCH International labels.

Denise holds a Bachelor of Music from New England Conservatory, where she studied with James Buswell, and a Master of Music from the University of Minnesota, where she was Sally O’Reilly’s teaching assistant and worked with Minnesota Orchestra concertmaster Jorja Fleezanis. She was a Fellow at Aspen, Dean of Charles Castleman’s Quartet Program, program coordinator of the Philadelphia Orchestra’s Strings International Music Festival, and has played for the Oregon Bach Festival, Ernest Bloch Festival, Chautauqua Music Institute, Musicipora, Siletz Bay Music Festival, and the International Congress of Strings. *The San Francisco Chronicle* hails her playing as “simply first-rate.”

**Tyrone Heade**

This month, Tyrone Heade is celebrating 20 years of full-time performance, instruction and composition on the Great Highland Bagpipe. He has been Cathedral Piper in Residence for St. James Cathedral since 1990 and St. Mark’s Cathedral since 1993; in 2009, he won the World Solo Amateur Championship, Piobaireachd, in Glasgow, Scotland.

As a youth in Clatskanie, Oregon, Tyrone was handed his grandfather’s pipe, brought with the family through their 1923 immigration from Ardee, County Louth, Ireland. In 2009, Tyrone won the World Solo Amateur Championship on the same instrument, not far from where it was made circa 1900 by R.G. Lawrie. Tyrone has won prizes regionally as well as in New York. His music has found its way from the roof of the Space Needle (2011) to *Oprah, the Farewell Season* (2009). Tyrone is a founding member of Seattle’s Elliott Bay Pipe Band and has been its music director/pipe-major since 2003. Since 1995, Tyrone has led the Mastery of Scottish Arts Winter School as one of its founders, annually bringing nine of the top Highland pipers in the world to the Pacific Northwest to instruct and perform. As a student of the school, Tyrone will participate in its 2015 concert at Benaroya Hall in Seattle on Friday, February 6th. Tyrone is president of the school’s umbrella non-profit, the Celtic Arts Foundation. Celtic Arts will shortly break ground on its $1.8 million performance space, the Littlefield Celtic Center, in Mount Vernon, Washington. Tyrone performs extensively on the Scottish Small Pipe as well, and he has composed over 80 pieces of pipe music.
Peter Maxwell Davies is considered one of England’s finest living composers. His music has evolved from complex technical and dramatic works influenced by the Expressionist music of Arnold Schoenberg, filled with urgency, even overt anger, to a more recent reflective style, resulting in compositions evocative of landscapes. His uses of collage effects, symbolism, and quotations of melodies from different historical periods, particularly in complex contexts, have also led to comparisons with the music of Charles Ives. More recently, he has gained considerable popularity with his lighter pieces, many of them inspired by the folk traditions of the British island of Orkney, where he settled in 1971. This lighter approach has led to many works designed for the local community, as well as attempts to incorporate popular elements into larger works.

An Orkney Wedding, with Sunrise is notable for being one of the few pieces in classical repertoire to feature a bagpipe solo. The piece is a “picture postcard” that vividly depicts the celebration after a wedding on Orkney, inspired by an actual event. The music evokes some dismal weather, the arrival of the guests, the processional of the receiving line, dancing, and a variety of “inspired” speeches by inebriated guests as the party continues through the night. The piece closes with the entry of the bagpipes, which Davies describes as symbolic of the rising sun. Commissioned by the Boston Symphony Orchestra conducted by John Williams and premiered on May 10, 1985, the piece has since been performed and recorded many times and is one of Davies’s most enduringly popular pieces.

Igor Fyodorovich Stravinsky
(June 5/17, 1882 – April 6, 1971)
Apollo
(1928)

Like many composers, Igor Stravinsky went through different compositional style periods. His first period culminated in 1913 with The Rite of Spring, launching his reputation as a forward-looking composer. His second period (1918-1951) is described as “neo-classical,” in effect using eighteenth-century musical style traits (Baroque and Classical) in a “modern” setting. It was during this period that he wrote eighteenth-century musical style traits (Baroque and Classical) in a “modern” setting. It was during this period that he wrote. His second period (1928)

An Orkney Wedding, with Sunrise, op. 120a
(1984)

DC. Stravinsky built the piece on an idea that had fascinated him for some time—“to compose a ballet founded on moments or episodes in Greek mythology plastically interpreted by dancing of the so-called classical school.” He apparently saw it as a ballet blanc—a “white” ballet, with classical choreography and monochromatic attire—and a commentary on the trend to re-invent older traditions.

Stravinsky himself wrote the libretto, a story about Apollo who, in Greek mythology, represented light and the sun, healing, truth, poetry, art, archery, and music, among other aspects of life and the universe. Apollo is visited by three muses: The story begins with Apollo’s birth, continues with his meeting and interacting with three muses, Terpsichore (dance and song), Polyhymnia (mime), and Calliope (poetry), and concludes with an ascent to Mt. Parnassus. Stravinsky used a string orchestra, a popular ensemble during the French Baroque. It begins with an overture very much in the French Baroque style, yet with surprising dissonance to remind the listener of the century in which it was composed. The overture finishes with a poignant violin cadenza (perhaps Apollo calling everyone together) that eventually gives way to the first dance, involving all the characters. The dances that follow feature each muse individually with various interactions with Apollo, and in the final Apotheosis he leads them all to Mt. Parnassus in a grand march that recalls the overture, bringing the story full circle. In many ways, the music is surprising in its clarity and dissonance, especially when one remembers that this is the same composer who wrote The Rite of Spring.

The piece was premiered in Washington, DC, in April, 1928, and then in Paris in June, the latter involving choreography by famed balletmaster George Balanchine and produced by Serge Diaghilev for the Ballet Russes. This Paris performance brought the work international notoriety, and it remains a popular staged work to this day.

Ludwig van Beethoven
(December 17, 1770-March 26, 1827)
Violin Concerto in D major, op. 61
(1806)

Composed right in the middle of his “Heroic” period (1803-1814), Beethoven’s Violin Concerto is one of his most significant and influential works. This period also included Symphonies 3-8, and some of his most famous piano sonatas, trios, and string quartets. Beethoven wrote the concerto for his colleague Franz Clement, who had earlier given him helpful advice on his opera Fidelio. It was premiered on a benefit concert for Clement held on December 23, 1806, in Vienna. Apparently, Beethoven finished the solo part so late that Clement had to sightread part of his performance. The premiere was not a success, however, and the concerto was rarely performed in the following decades. It was revived in
1844, well after Beethoven's death, by the then 12-year-old violinist Joseph Joachim with an orchestra conducted by Felix Mendelssohn. Ever since its re-discovery, it has been one of the most important works of the violin concerto repertoire. The entire work is approximately 45 minutes long, more in line with symphonies of the time. The application of symphonic proportions to concertos, sonatas, and chamber works was relatively new, and Beethoven was at the forefront of this approach. The first movement starts dramatically, with four beats on the timpani. The simple theme that subsequently unfolds sets the stage for the orchestra's complicated exposition with several developmental aspects that Beethoven had been experimenting with in symphonic writing. The first entrance of the soloist is expressive and then elaborates on the first theme. This is followed by even more development of this material, where Beethoven seems to explore every possibility of elaboration and recombination of soloist and orchestra. The exploration continues through different moods, keys, orchestrations and elaborations, with the orchestra and soloist sharing the spotlight throughout the movement.

The second movement opens gently with the orchestra playing a tender melody. A short horn call lends nostalgia as the violin enters. The role of the soloist as elaborating on melodies presented by the orchestra continues, with the slower tempo adding a sense of improvisation to the solo part. After many minutes of beautiful lyricism and exploration of moods in that context, the orchestra announces the third movement, which the violin confirms with lightness and agility. From that moment onward, it is a conversation between soloist and orchestra. The moods are occasionally intimate, other times forceful. After one last cadenza, the final gestures are filled with joy and celebration.

Beethoven was a pioneer in controlling and integrating the dialogue between soloist and orchestra. The orchestra was not reduced to background accompaniment; the soloist was no longer primarily engaged in decorative elaboration and variation for the sake of showing off technical proficiency. The only violin concerto more popular in the nineteenth century was that of Mendelssohn.

### Program Notes

**Sunrise–A New Day Dawns**

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**Yakima Valley Classical Series**

**Sunrise–A New Day Dawns**

Friday, September 27, 2014, 7:30pm

Lawrence Golan, Conductor

Denise Dillenbeck, violin

Tyrone Heade, bagpipes

Sublime Solace

Saturday, November 8, 2014, 7:30pm

Lawrence Golan, Conductor

Alexandra Picard, soprano

David Krohn, baritone

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**

**Broadway Blockbusters**

Saturday, September 13, 2014, 7:30pm

Lawrence Golan, Conductor

Laurie Gayle Stephenson, soprano

Steve Amerson, tenor

Yakima Symphony Chorus; Dr. Scott Peterson, chorusmaster

**Christmas Pops Spectacular**

Sunday, December 7, 2014, 4:00pm

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

**Feelin' Groovy – The Music of Simon & Garfunkel**

Saturday, April 25, 2015, 7:30pm

Lawrence Golan, Conductor

Jim Witter, piano and vocals

**THE KCTS 9 - YAKIMA SYMPHONY ORCHESTRA**

**KCTS 9 SYMPHONY ORCHESTRA SERIES**

**Día de los Muertos**

Saturday, October 25, 2014, 7:30pm

Lawrence Golan, Conductor

Gerardo Sánchez Lara, piano

Heavenly Delicacies

Saturday, January 10, 2015, 7:30pm

The 4th Street Theatre

Lawrence Golan, Conductor

Jill Whitman, harp

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