"The Greatest Opera Ever"

Dear Friends and Supporters of the YSO:

Following up on the tremendous success of the first fully-staged opera in the history of Yakima in 2012, The Marriage of Figaro, vocalists from the University of Denver's Lamont Opera Theatre will return to join the YSO for a spectacular fully-staged production of Mozart's Don Giovanni. This musical milestone has been called both "the perfect opera" and "the greatest opera ever." Hear Mozart’s take on the classic tale of Don Juan (Don Giovanni is the Italian version of the name Don Juan). This opera is full of comedy, tragedy, love, hate, revenge, sex, violence...and the most beautiful music written by the greatest musical genius the world has ever known. That is why Don Giovanni has been called "the perfect opera." As with Figaro, this production will feature exquisite professional sets and costumes imported from New York.

We look forward to seeing you on April 26th as we continue along on our journey through Musical Milestones with "the greatest opera ever!"

Sincerely,

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

Raise the Baton! Fundraiser

Join your friends and our Maestro and musicians at Raise the Baton! This year’s theme is the Milestone Year 1964. This is when the Beatles first appeared on the Ed Sullivan Show, miniskirts and the Ford Mustang debuted and Pop-Tarts® popped out of toasters across the U.S. Our sparkling entertainment line-up includes the Yakima Symphony Chorus; the duo of Maestro Lawrence Golan, violin, and Anne Schliperoort, piano; the YSO Fab Four of Denise Dillenbeck, violin, Stephanie Hsu, violin, Jennifer Glenn, viola and Jennifer Moulton, cello; and Bart Roderick and the Little Big Band. You’ll dine on sumptuous fare made famous in 1964, enjoy the ice sculpture luge drinks and have auction opportunities available ONLY at this YSO event. Raise your baton to support the community treasure that is the YSO. We look forward to sharing this special night with you!

- Raise the Baton!
- Friday, April 11, 2014
- 5:30pm
- The 4th Street Theatre
- Tickets: $75 each
- To reserve your ticket, please call the YSO office: (509) 248-1414

Please plan to attend Lunch with Lawrence and ConcerTalk prior to the YSO’s April 26 concert. Please note there will be no Open Rehearsal.

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

Friday, April 25
11:30am – 1:00pm
Zesta Cucina Restaurant, $25.00

Join Maestro Lawrence Golan for a lovely light lunch and convivial conversation about the pieces and composers featured in the YSO's Don Giovanni concert on April 26. Please contact the YSO office (509-248-1414) or info@ysomusic.org to place your ticket order.

ConcertTalk

Saturday, April 26
6:30pm in the Robertson Room
Capitol Theatre

Join Gayla Blaisdell before the YSO's fully-staged production of Don Giovanni for an inside look at the evening’s program. Dr. Blaisdell's extensive knowledge of opera as both performer and scholar provides a unique window into the story, the music and the composer who wrote the 'greatest opera ever.' ConcertTalk is well attended, so arrive early for a good seat!

2014-15 Season Announcement

Watch later this month for information about our upcoming 2014-15 season – from the traditional classical concert to the intimate multisensory event, there's something for everyone!

Lunch With Lawrence

Like so much of what is wonderful about the YSO, Lunch With Lawrence is the result of an idea from a patron. We are who we are because of our musicians, our music, our Music Director, our patrons, our volunteers and our ability to encourage, hear and try out ideas. Here, in Dr. Jim Dodge's words, is how Lunch With Lawrence came to be.

I planted the idea for Lunch With Lawrence during a conversation with our new Maestro at a reception in the beautiful gardens of Fred and Pat Erickson on the evening of August 24, 2012. I asked, “Would you consider speaking at a dinner the evening before a concert to tell interested patrons about the program from your perspective.” He replied, “I would like to do it, however, it would conflict with our rehearsal schedule. Would you consider having me speak at a luncheon?” With that encouragement, Neal Lessenger and I explored potential venues. The first Lunch With Lawrence was held at Zesta Cucina at noon on the Friday before the Tchaikovsky Spectacular concert on September 29, 2012. We enjoyed learning about the next evening’s program from its historical perspective and musical detail. From that beginning, the idea has taken root and flourished. Now, the guest artist usually attends and adds their perspective. These personal perspectives and in-depth discussions enhance my enjoyment of the classical concert series. I consider Lunch With Lawrence a wonderful gift from our Maestro.

- James T. Dodge Sr. MD, Retired; Patron of YSO since 1971

We look forward to the next great idea! Feel free to share yours via phone (509) 248-1414, email info@ysomusic.org or in person.
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

On April 27th, at their Spring Concert, ‘To Music With Love,’ the YYSO and YES! will share the stage once again with special guests – Yakima Music en Acción (YAMA). The YYSO portion of the program will feature the 2013 and 2014 Senior Division Winners of the YYSO Concerto Competition, Alice Hiemstra, oboe, and Joseph Martin, flute, respectively. The orchestra also will perform two pieces with guest artist, Dr. Quentin Morris, violinist, of Seattle University. Vivaldi, Chaminade, Beethoven, Bizet, Webber…… and perhaps a Phantom…… come, hear for yourself!
Sunday, April 27, 2014, 3:00pm @ the Capitol Theatre. Free!

Spring auditions for all returning and new student musicians will be held on the following dates/times. To schedule an audition, please use the ‘Contact Us’ form on the website. Auditions MUST be scheduled. Walk-ins will not be permitted.
- Saturday, May 3rd: 8:00am – 5:00pm
- Saturday, May 10th: 8:00am – 5:00pm
- Monday, May 12th: 5:00pm – 9:00pm

Thank you for supporting the youth symphony! Just Add Music!

Make It So

The YSO held its first annual Ovation Reception on February 27th. The purpose of this event was to thank the many people who sponsor series, concerts, guest artists and orchestra chairs; volunteer in countless and important ways; and host musicians when they are in town for performances. Our March 1st concert guest pianist, Alexander Schimpf, graciously provided us with an exquisite performance. We delighted our senses with indulgences created by Essencia and Crème; visited with Lawrence, Cecilia, Giovanna and Joseph Golan; gazed at photo albums of hundreds of pictures taken of our YSO family by Gary Miller; and generally shared a lovely evening in the embrace of friendship. We also gave a special ovation to Sue@thesymphony (Sue Chirco-Coontz, our Customer Relations Manager) who truly knows everyone and almost everything about everyone, a well-honed skill through which she finds “the perfect seats” for patrons at the theatre time and time again, match-makes musicians and their home-stay hosts with aplomb on-line dating sites would envy, and mobilizes YSO Ensemble brigades to fan out easily into multiple school districts and inspire the next generation of musicians, all while networking with volunteers to help process mailings, make phone calls and staff tables at concerts. We thank her again, here, for simply “making it so.”

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

After a successful (and sold-out!) USO show at the Yakima Valley Museum’s “Diversions” series, members of the Yakima Symphony Chorus will join the YSO for Don Giovanni in April and for Gustav Holst’s The Planets on the final concert of the season in May. Stay tuned for information about auditions for next season!

Yakima Music en Acción (YAMA)
Stephanie Hsu, Director

A partnership of OIC of Washington, the Yakima School District and the YSO, Yakima Music en Acción (YAMA) is a high-quality, intensive, orchestral music program that is accessible to all children, regardless of financial barriers. Its goal is to use music education to disrupt cycles of poverty for children and families in need.

The YAMA Orchestra continues to reach new audiences, having just successfully had their first out-of-town field trip and performance at Central Washington University with students and faculty of the Music Department. Please join us for these upcoming events:
- Sunday, April 27, 2014, 3:00pm at the Capitol Theatre: YAMA joins the Yakima Ensemble for Strings and Yakima Youth Symphony Orchestra for their annual Spring Concert
- Friday, May 23, 2014, 5:30pm at Garfield Elementary: Celebrate with YAMA students and families at YAMA’s Season Finale Show and Pot Luck

UPCOMING YSO CONCERTS:

**Don Giovanni** - Fully-staged opera!
Saturday, April 26, 2014  7:30pm
The Capitol Theatre
Lawrence Golan, Conductor
Vocalists from the University of Denver’s Lamont Opera Theatre; Kenneth Cox, director;
Members of the Yakima Symphony Chorus;
Dr. Scott Peterson, chorusmaster

**World War I Centennial:** Three Wartime Masterpieces
Saturday, May 17, 2014  7:30pm
The Capitol Theatre
Lawrence Golan, Conductor
John Marshall, cello
Women of the Yakima Symphony Chorus;
Dr. Scott Peterson, chorusmaster

For tickets call the Capitol Theatre Box Office: 853-ARTS or (877) 330-ARTS
Online: ticketswest.rdl.com

Sue@thesymphony, February 2014
Kenneth Cox

Kenneth Cox has sung for the past thirty years as a leading basso with many of the international opera houses of the world, including Paris, Chicago, San Francisco, Houston, Los Angeles, Toronto, Montreal, Seattle, San Diego, Washington, Philadelphia, Dallas, Amsterdam, Brussels and the Opera San Carlo in Napoli. Some of his portrayals have been that of Baron Ochs in *Die Rosenkavalier*, Sarastro in *Die Zauberflöte*, Osmin in *Die Entführung aus dem Serail*, Hunding in *Die Walküre*, Mephistopheles in *Faust*, Arkel in *Pelleas et Melisande*, King Phillip in *Don Carlo*, Banquo in *Macbeth*, Timur in *Tannhãuser*, Don Basilio in *Il Barbiere di Sivilgia*, Raimondo in *Lucia di Lammermoor*, Gremin in *Eugene Onegin* and Colline in *La Bohème*. Mr. Cox has received praise from *The New York Times*, which called him “a wonderfully cavernous bass.” His portrayal of Arkel in *Pelleas and Melisande* with Pierre Boulez and Peter Stein garnered world-wide acclaim. He also sang this role in Los Angeles and Seattle with great success. His Osmin at the Kennedy Center in Washington DC, as well as in Amsterdam, New York, and Chicago was a triumph. Mr. Cox also has sung Mephistopheles in *Faust* in Paris and Philadelphia, as well as a number of other American opera houses to the delight of critics and audiences.

Professor Cox serves as the chair of the Lamont Vocal Arts Department and as the director of the Lamont Opera Theatre. At the University of Denver he has directed *Le Nozze di Figaro, The Merry Wives of Windsor, L’Elisir d’Amore, La Bohème, Cosi fan Tutte*, *Carmen, Magic Flute, Gianni Schicchi, Suor Angelica* and *Susannah*. Using professional sets and costumes, these performances have blurred the lines between outstanding university productions and offerings from regional American opera houses.
Wolfgang Amadeus Mozart
(January 27, 1756-December 5, 1791)
Don Giovanni, K. 527
(1787)

Don Giovanni, also known as Il dissoluto punito, ossia Il Don Giovanni, literally “The Rake Punished, or Don Giovanni,” was premiered in Prague at the Teatro di Praga on October 29, 1787. Lorenzo Da Ponte’s libretto, an adaptation of the story of Don Juan from Tirso de Molina’s 1630 play El Burlador de Sevilla, tells a cautionary tale of a young, arrogant, sexually promiscuous nobleman who abuses and outrages everyone, until he encounters something he cannot kill, charm, avoid or outwit. The opera was labeled a dramma giocoso, a term that denotes a mixing of serious and comic elements. Mozart blended a full range of style traits and dramatic elements such that the comic and serious create a truly unique musical work that has been called the “perfect” opera. A staple of the standard operatic repertoire, Don Giovanni is consistently in the top ten on the Operabase list of the most-performed operas worldwide.

Mozart and Da Ponte had experienced success together previously with Le Nozze di Figaro (1784), and it was Da Ponte’s idea to pursue this story that examines relationships between good, evil and the supernatural. The mix of nobles and servants, as well as lead and stock characters (e.g., the commedia dell’arte tradition) caught the imagination of audiences from the premiere, even though the events and responses in the course of action caused some awkwardness—the opera begins with an attempted rape and a death, both in the first scene, which immediately highlights the title character’s reprehensible behavior that he somehow manages to get away with throughout. All is resolved, however, whether through the satisfaction of justice prevailing or revenge quenched, prompting some interesting dichotomies related to the human condition: happiness and misery, trust and jealousy, forgiveness and betrayal. At the end, supernatural forces are required to restore order, which also treads the line between serious and comic, particularly as the remaining characters sing about the moral of the story—while one is encouraged by their claims of learning from their mistakes, one cannot help but wonder how strong they will be in resisting their human-ness in the future. Don Giovanni was a smashing success from its premiere. The Prager Oberamtszeitung reported, “Connoisseurs and musicians say that Prague has never heard the like,” and “the opera ... is extremely difficult to perform.”

Don Giovanni
(adapted from a synopsis by Aaron Green)

ACT I
Late one evening outside of a Commendatore’s (an old nobleman) palace, Leporello (Don Giovanni’s servant) is keeping watch as Don Giovanni tries to rape the Commendatore’s daughter, Donna Anna. The masked Don Giovanni fools Donna Anna initially as she thinks he is her betrothed, Don Ottavio. When she realizes that it may not be him, she demands he remove his mask and screams for help. The Commendatore rushes to her aid and is killed. Donna Anna and Don Ottavio swear vengeance to the masked intruder.

The following morning in the town square, Don Giovanni and Leporello hear a woman singing about her lover abandoning her. It’s music to Don Giovanni’s ears, and he slithers over to her in hopes of seducing her. When he realizes she is Donna Elvira, one of his many previous conquests, he pushes Leporello in front of her and tells him to tell her the truth of his many lovers and escapes. Leporello shares Don Giovanni’s catalog of women with her and Donna Elvira storms away.

A little while later, a wedding party arrives celebrating the marriage of two peasants, Zerlina and Masetto. Don Giovanni takes notice of Zerlina. He tries to persuade Masetto to let him host a wedding party for them at his castle, but Masetto quickly realizes his dishonest intentions. Leporello is able to remove Masetto from the scene, and now alone with Zerlina, Don Giovanni starts working his charm. Donna Elvira interferes and then Donna Anna and Don Ottavio arrive. Still plotting their revenge, they ask Don Giovanni for help. He readily agrees. Donna Elvira tells them that he cannot be trusted. When Don Giovanni shouts that Donna Elvira is just a mad woman, Donna Anna recognizes his voice as that of her masked perpetrator. While Zerlina and Masetto are walking to the castle for the wedding celebration, Zerlina tries to reason with Masetto that she has remained faithful. They hear Don Giovanni approaching and Masetto quickly hides to see how Zerlina is spying on them. He calls out Masetto and scolds him for leaving the poor Zerlina alone, and they proceed inside the castle. Not long after, three masked guests arrive, having been invited by Leporello. The three guests are Donna Anna, Don Ottavio and Donna Elvira. They pray for protection and vengeance before entering the ballroom.

Later that evening, Leporello distracts Masetto as Don Giovanni tries to take Zerlina into another room where they can be alone. Zerlina cries out for help, but Don Giovanni manages to drag Leporello into the room to take the blame. Anna, Ottavio, and Elvira remove their masks and, along with Zerlina and Masetto, proclaim Don Giovanni’s guilt. When Don Ottavio approaches him with a sword, Don Giovanni narrowly manages to escape.

ACT II
Underneath a balcony at Donna Elvira’s house, Don Giovanni concocts a plan to seduce Elvira’s housemaid, using Leporello to impersonate him to lead Donna Elvira away. As Don Giovanni starts to work his magic on the maid, Don Ottavio and a few friends arrive looking for Don Giovanni. Dressed as Leporello, he convinces them he also hates Don Giovanni and will join them in their hunt to kill him. As the peasants scatter, Giovanni beats up Masetto and runs off.

Leporello is caught impersonating Don Giovanni by Elvira, Ottavio, Anna, Zerlina and Masetto, but he reveals his true identity and manages to escape. He meets Don Giovanni in the graveyard next to the Commendatore’s statue and tells Giovanni of the dangers he encountered. All of a sudden, the statue begins to speak, warning Don Giovanni that he won’t be laughing any more after the morning’s sunrise. Don Giovanni invites the statue to dinner, and to his surprise, the statue accepts.

Inside Donna Anna’s room, Ottavio asks for Anna’s hand in marriage. Anna refuses to marry him until her father’s death is avenged.

Back in Don Giovanni’s dining room, he is enjoying an extravagant meal. Donna Elvira arrives to tell him that she is no longer mad at him; she now pities him. She asks him to change his lifestyle, but he refuses. Angrily, she leaves. Moments later, she screams and rushes back through the dining room. Don Giovanni sends Leporello to figure out what has frightened her. Moments later, Leporello screams and runs back to the dining room, telling Don Giovanni that the statue has arrived for dinner. Don Giovanni greets the statue at the door. The statue asks Don Giovanni to repent for his sins, but Don Giovanni boldly refuses. The earth opens up and Don Giovanni is pulled down into hell.

Don Ottavio, Donna Anna, Donna Elvira, Masetto and Zerlina return to the dining room to tell the moral of the story.