Dear Friends and Supporters of the YSO:

On October 26th we will present the next concert of our 2013-14 Season, Musical Milestones, and the first of our Sinfonietta Series (sinfonietta, by the way, is the Italian word for little symphony orchestra). This program simultaneously achieves several different objectives. First, we continue to reach out to and engage our friends and neighbors of the Hispanic community by celebrating Día de los Muertos (Day of the Dead), a very important Mexican holiday. Secondly, we continue to foster our relationship with Yakima’s sister city of Morelia, Mexico by featuring a guest artist, guitarist Abel García Ayala, from Morelia’s music conservatory. Thirdly, we tie into our overall season theme of Musical Milestones by presenting a world premiere composition honoring the sesquicentennial anniversary of the Civil War’s Battle at Gettysburg. Finally, we continue our programming objective of offering the Yakima Valley the opportunity to experience a wide variety of live music from beloved masterworks of the standard repertoire to unknown and/or brand new musical gems.

We will start the program with our traditional opener for this annual 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 celebrations in Mexico. Our Morelian guest guitarist, Abel García Ayala, will then be featured on Fantasia para un gentilhombre (Fantasia for a Nobleman), the wonderful guitar concerto written by Spanish composer Joaquín Rodrigo for Spanish guitar legend Andrés Segovia. Closing out the first half of the concert will be the world premiere performance of the chamber orchestra version of Two Brothers, by James Stephenson. This piece, which was co-commissioned by the YSO and will feature Yakima’s own Doug Ramsey as narrator, tells the stories (both verbally and musically) of several pairs of brothers who were faced with the most unenviable task of fighting on opposite sides of the Civil War.

The sole piece on the second half of the program will be the intensely beautiful Fauré Requiem, featuring the Yakima Symphony Chorus; Dr. Scott Peterson, chorusmaster. Unlike most requiems, which dwell upon the fear of Judgment and the terror of the Day of Wrath, Fauré’s requiem is, overall, very gentle and peaceful in character and is a work that will transport you to another, better place. The YSO and YSC will be joined by two extraordinary singers, both former Seattle Opera Young Artists, Alexandra Picard and David Krohn.

I look forward to seeing you on October 26th at the Seasons Performance Hall as we continue along on our journey through Musical Milestones!

Sincerely,

Lawrence Golan
The Helen N. Jewett Music Director
Yakima Symphony Orchestra
ConcertTalk
Saturday, Oct. 26, 2013
6:30pm in the Main Hall at the Seasons
Join YSO Principal Horn Jeff Snedeker before the YSO’s Día de los Muertos 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!

Abel García Ayala
As part of our ongoing collaboration with the Conservatorio de las Rosas in Yakima’s sister city of Morelia, Mexico, we are delighted to present guitarist Abel García Ayala, a current student at the conservatory, as soloist on Rodrigo’s Fantasía para un gentilhombre. Abel has won awards at guitar competitions and has been featured as soloist and recitalist throughout Mexico as well as in Europe and the United States. In addition to his performance with the YSO at The Seasons Performance Hall, he will spend the week performing and interacting with students in local schools, including the YAMA program at Garfield Elementary, and at other events and locations around town. Please help us welcome our special guest!

Open Rehearsals
Please note that the YSO will not rehearse on Saturday morning, November 9th, prior to our Music From Fantasia concert, so there will be no open rehearsal next month. In its place, we are opening our Saturday morning rehearsal this month: October 26th at 10:30am at The Seasons Performance Hall. As usual, admission to this open rehearsal is free with a donation of canned food for Northwest Harvest.

Guitar-making in Mexico
Accompanying Abel for his visit from Morelia will be his father, Abel García López, a master luthier and guitarist from Paracho, the historical center of guitar craftsmanship in Mexico. We are arranging for Mr. García to make a short illustrated presentation on the history and process of guitar-making in Mexico during their week in Yakima - look for details on the home page of our website, www.ysomusic.org, as soon as they are confirmed!

Due to anticipated changes in permitting, we expect that The Seasons will be serving wine and beer on the main floor of the performance hall on October 26th. As a result, only the balcony will be available to patrons under the age of 21. We apologize for any inconvenience.

Welcome Alex
The YSO welcomes Alex Pualani this season as our new Orchestra Librarian. With degrees in music from Gonzaga University and Central Washington University, Mr. Pualani is active as a cellist and teacher in the Yakima and Ellensburg areas. He is also a teaching artist with YSO's community partner, YAMA, where on any given day you may find him conducting, teaching any string instrument, arranging and composing, developing curriculum and/or performing with students in the program.

Día de los Muertos
Altar Exhibition
The Yakima-Morelia Sister City Association will host its 9th annual Día de los Muertos Community Altar Exhibit in downtown Yakima. Please join us to share in a rich and vibrant cultural experience. 106 S. 3rd Street, Yakima - new location!
Sat., Oct. 26 - Sat., Nov. 2, daily 12-6pm

Presented by the Yakima-Morelia Sister City Association. For more information please visit yakimamorelia.org

RBC Wealth Management is a proud sponsor of the Yakima Symphony Orchestra
At RBC Wealth Management we take our commitments seriously. Since 1909, we have been dedicated to providing quality investment services to a wide range of investors.

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Affiliate & Partnership Updates

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

Get to know the Yakima Symphony Chorus!
The YSC appears as the resident choral ensemble of the Yakima Symphony Orchestra and is made up of volunteers in an area stretching from Ellensburg to the Lower Yakima Valley. They are your friends and neighbors who meet every Tuesday night to sing the great choral literature. They have traveled from New York to Vienna to Shanghai to perform. If you like to sing and are interested in being part of the YSC, especially tenors and basses, contact Chorusmaster Scott Peterson at choralc@gmail.com to set up an audition time. And we have fun!

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

It’s Going to be Spooktacular! The Yakima Youth Symphony Orchestra (YYSO) and Yakima Ensemble for Strings (YES!) present their second Halloween concert: Sunday, October 27, 2013, 3:00pm at The Seasons Performance Hall. This is a free concert. Please bring a canned food item. Come in costume – for the fun of it!

Yakima Music en Acción (YAMA)
Stephanie Hsu, Director

YAMA welcomes 45 students participating daily in our tuition-free programming at Garfield Elementary, 48% of whom are returning members from YAMA’s first pilot semester. This year’s students hail from Garfield, Adams and Hoover Elementary Schools, and Franklin and Wilson Middle Schools. YAMA is made possible through the partnership between OIC of Washington, the Yakima Symphony Orchestra and the Yakima School District, as well as the ongoing commitment of its dedicated program staff: Stephanie Hsu, Alex Pualani, Brooke Creswell, Josh Gianola and Christine Lavik. All are welcome to join YAMA students and staff at our upcoming free public events.

- Thursday, October 10th @ 4:30-5pm – SHOW: Fall Kick-off Concert at the Harman Center (101 N. 65th Ave., Yakima, WA)
- Thursday, October 17th @ 3:45-4:30pm – Workshop: YVCC’s Diversity Series brings Quétzal, a Grammy Award-winning Son Jarocho musical group, to work with YAMA students (612 N. 6th Ave., Yakima, WA)
- Thursday, October 24th @ 4-5pm – Workshop: YSO and the Yakima-Morelia Sister City Association bring Abel García Ayala, classical guitarist from Morelia, Mexico, to work with YAMA students (612 N. 6th Ave., Yakima, WA)
- Sunday, October 27th @ 2-3pm – Workshop: YAMA collaborates with Cazador, Yakima’s local Son Jarocho musical group, for Mighty Tieton’s Día de los Muertos Celebration (608 Wisconsin Ave., Tieton, WA)
- Monday, October 28th @ 3-4pm – SHOW: YAMA performs at the Coca-Cola Warehouse (607 E. “R” Street, Yakima, WA)

How to Have a Wonderful Concert Experience!

- Please arrive a little early so you can find your seat, turn off your cell phone (or pager or watch alarm, etc.), look at the beautiful program book, enjoy the ambiance of the venue and meet your neighbors.
- Please dress comfortably. Some people like to dress up; others prefer a more casual approach. Both are fine – there is no dress code.
- Please go easy on the cologne or perfume. Some people are allergic to fragrances. Others may be sensitive and start sneezing, distracting them and you from the music.
- Please unwrap candies and cough drops with crinkly wrappers before the music starts and/or at intermission.

Gifts of Music

Music Stands
The YSO received a gift of twelve exquisite music stands in honor of Jim Meyer, YSO Board President from 2010-2012. The stands were hand-crafted by Bob Meyer, Jim’s brother, and presented to us by Bob and his wife, Sherrey. Our musicians will use these music stands for special performances in the community and smaller concerts. Jim had a special relationship with the YSO and we are grateful to be able to recognize his commitment to the musical life of our community in such a unique and meaningful way.

Conductor’s Podium
The YSO played its first classical concert of the season, Verdi & Wagner Bicentennial Celebration, with a new, custom-made conductor’s podium. This elegant YSO addition was the inspiration of YSO Board member, Doug Peters, and was created and donated to us by Kline Construction & Associates, LLC.

How to Have a Wonderful Concert Experience!

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- Please dress comfortably. Some people like to dress up; others prefer a more casual approach. Both are fine – there is no dress code.
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- Please unwrap candies and cough drops with crinkly wrappers before the music starts and/or at intermission.
El Conservatorio de las Rosas
A Duet with the YSO

With the assistance of the Yakima-Morelia Sister City Association, the Yakima Symphony Orchestra has developed a relationship with El Conservatorio de las Rosas in Morelia, Mexico. This exemplary institution in the colonial capitol of Michoacán provides a complete education with emphasis in music or theater from pre-school through high school with a university level program in music. The conservatory’s history reaches back to 1743 when the girls’ college, Santa Rosa of Santa María was founded. The conservatory’s modern programs began under the leadership of composer Miguel Bernal Jiménez in the mid-twentieth century.

At present, El Conservatorio de las Rosas is led by Luis Jaime Cortez and has a staff of nearly 80 including 60 music specialists. This staff provides the educational programs for more than 800 students in five educational levels on two campuses, and the conservatory’s graduates nourish the musical life of Mexico. Graduates also reach postgraduate programs at universities in the United States and Europe and have garnered performance prizes in many international competitions.

A fundamental axis of the musical life of Mexico, the conservatory organizes over 100 concerts a year and is host to several important musical events on the national level. El Conservatorio de las Rosas is also home to Los Niños Cantores, a children’s choir that makes professional appearances throughout Mexico.

Over past seasons the YSO has hosted a student musician from the university level of the conservatory. Their activities while here include school appearances and performances with the YSO.
Scott R. Peterson, Chorusmaster, Yakima Symphony Chorus

Scott R. Peterson is in his 36th season as chorusmaster of the Yakima Symphony Chorus, resident chorus of the YSO. During his tenure, the Yakima Symphony Chorus has performed major works from the orchestral/choral literature and has performed, in its own right, as one of the finest community choral ensembles in Washington State. They have performed all over the world including Carnegie Hall in New York, Switzerland, France, China, and, most recently, at the 2009 Advent Festival in Vienna, Austria, and Prague, Czech Republic.

Over the past three and a half decades, Dr. Peterson has been active as a performer outside the Yakima area and was a member of Male Ensemble Northwest, which is made up of professional choral conductors and has produced four CDs. In 1993, he made his Carnegie Hall debut conducting Mozart’s Requiem. He conducted the Fairbanks Summer Arts Festival Chamber Chorale and Festival Chorus at the University of Alaska, Fairbanks, from 2001 through 2007. He is active as an adjudicator, clinician and guest conductor throughout the region. In 2009, he conducted the Washington Music Education Association Junior High All-State Choirs in Burien and Spokane.

Dr. Peterson is a recently retired member of the music faculty at Yakima Valley Community College, where he conducted the YVCC Concert Choir and Chamber Singers. He received the Robert Leadon Teaching Award, the most prestigious faculty award at YVCC, and the President’s Award and Choral Leadership Award from the Washington State Chapter of the American Choral Director’s Association. He is also a recipient of both the Distinguished Alumni Award and the Teaching and Mentor Award from his alma mater, Midland University in Fremont, Nebraska. He now is an adjunct professor in the Choral Studies program at Central Washington University and is conductor of the CWU Men’s Chorus.

A native of Iowa, Scott Peterson received his DMA degree in Choral Conducting from the University of Washington where he conducted the UW Opera Chorus. He was granted CWU’s first MA degree in conducting, where he formed and conducted the Central Chorale, and a BA degree in music education from Midland University where he conducted the Freshmen Chorale. He also twice performed as a member of the Robert Shaw Festival Singers in Carnegie Hall under Robert Shaw. Scott and his wife, Jane, live in Yakima where she retired from the Yakima School District as a music specialist and is co-conductor of the Yakima Children’s Choir.

2013-2014 Yakima Symphony Chorus Schedule

Upcoming Performances with the YSO

Oct. 26, 2013: Día de los Muertos 7:30pm  The Seasons
Dec. 8, 2013: Christmas Pops  4:00pm  The Capitol Theatre
April 26, 2014: Don Giovanni  7:30pm  The Capitol Theatre
May 17, 2014: WWI Centennial  7:30pm  The Capitol Theatre

Upcoming YSC Performance:

March 8, 2014: The YSC Celebrates the USO!  Yakima Valley Museum

http://choralc.wix.com/chorusmaster

YSC: 2013-2014

Anne Schipperoort, Accompanist
Sopranos
Christina Anderson
Sandy Baxter
Joann Benson
Janet Buege
Anne Chapman
Carole Franklin
Renee Frederickson
Natalie Gore
Noël Groves
Denise Hillis
Nita Hinman
Joyce Hollenbaugh
Monica Juarez
Tanya Knickerbocker
Samantha Larsen
JoAnn Layman
Nora Ann Ranta
Ellen Rowley
Kimberly Ruck
Jean Scheid
Jennifer Thompson
Mary Winterfeld
Altos
Diana Abramson-Tilley
Jan Carlson
Mary Duren
Kristina Harris
Robin Kisala
Karen Merola Krueger
Christine Lavik
Rondi Marsh
Corinne Murphy-Hines
Jane Peterson
Kathryn Pratz
Virginia Prochnow
Mary Stephenson
Kris Vestad
Kathy Wilcox
Tenors
Samuel Hines
Noel Kelley
Sam Kim
Carl North
Conor Otey
Mike Scheid
Robert Swires
Basses
George Braff
Doug Dahlke
Gary Graves
Ron Gray
Andrew Meyer
Manuel Pedrosa
Robert Reynolds
Ken Shelton
Kirt Stueckle
John Svendsen
Abel García Ayala

Born in Paracho, Michoacán in 1996, Abel García Ayala began studying guitar in February 2004 with Jaime Gomez at the Center for Research and Development of the Guitar in Paracho, Michoacán. He has studied or taken master classes with Alfredo Sanchez, Masahiro Ojiri, David Russell, Leo Brouwer, Gerardo Sixtos, Gabriela Villa and Francisco Gil, among others. Abel participated in the opening concert of John Williams Theatre in Mexico City and Monterrey, and he has won awards at numerous competitions, including multiple First Prizes in the National Guitar Competition of Paracho (children’s, youth and intermediate divisions, 2004-2012), and at competitions in Puebla, Mexico and in Almeria and Salamanca, Spain. In 2011, he received the State of Michoacán Youth Merit Award for Artistic Expression.

He has appeared as soloist with the Symphony Orchestra of the State of Michoacán, directed by Eduardo Sanchez Zuber, at the Teatro Morelos (Morelia), Sala Nezahualcoyotl (Mexico City) and in Sahuayo, Michoacán; in 2011 he performed the work you will hear this evening with orchestra at an international festival in Salamanca. He has given concerts at the Graduate College of Cardenas, the Templo y Colegio de la Compania de Jesus in Pátzcuaro and in Ensenada, Baja California; he also has participated in the 15th Spanish American Guitar Festival of Tijuana.

In 2009, Abel was presented at the Sherwood Conservatory of Music at Columbia College in Chicago and the Rou Center For The Arts. That year he also participated in the Mediterranean Guitar Festival in the town of Cervo, Italy, and participated twice as a soloist with the Chamber Orchestra of POSTech, under the direction of Mario Rodriguez Taboada.

Abel recently earned a diploma through the International Guitar Festival of Cullican 2012, taught by Ricardo Gallen and the Trio Nahual, and participated in the Cátedra “Alfonso Moreno,” taught by Mario Lavista in Aguascalientes. He currently studies with Rodrigo Nefthalí at the Conservatorio de las Rosas in Morelia, Michoacán.

Doug Ramsey

Doug Ramsey is an author, print and broadcast journalist, news executive and educator of professional journalists. After being graduated in journalism from the University of Washington, he worked at The Seattle Times. On active duty in the United States Marine Corps, Ramsey led an infantry platoon, served in a helicopter squadron, then became the first Marine officer assigned to Armed Forces Radio, managing a station of the Far East Network in Japan. His civilian career in radio and television news began at KIMA-TV-AM in Yakima. He produced documentaries at KYW-TV, Cleveland, and anchored and reported news at television stations in Portland, New Orleans and New York City. He was chief correspondent for UPI Television News, covering Watergate, the White House and the United Nations. He managed television news operations in San Antonio, New Orleans and San Francisco.

As senior vice president of FACS (Foundation for American Communications), Ramsey was responsible for programs and publications designed to improve journalists’ understanding of public policy issues involving the economy, science, the environment, foreign affairs, journalism ethics and law. He educated thousands of journalists in analytical approaches to coverage. He also oversaw programs to educate sources about the news process. Under the US Speakers Program of the United States Information Agency, he lectured in Eastern Europe and Germany on the free press in a democracy and on jazz. He is the co-editor of Journalism Ethics: Why Change? His novel Poodie James was published in 2007.

Ramsey has an international reputation as a jazz critic. In 2008 he was given the Lifetime Achievement Award of the Jazz Journalists Association. He is the author of Take Five: The Public and Private Lives of Paul Desmond and Jazz Matters: Reflections on the Music and Some of its Makers. Ramsey was for twenty years a contributing editor of Texas Monthly and wrote a column for The Dallas Morning News. For 35 years, he was a regular contributor to Jazz Times and has written for The Wall Street Journal, The Washington Post, The Los Angeles Times, Congressional Quarterly, Down Beat, Jazz Journal, Coda and other publications. He is a contributor to The Oxford Companion To Jazz. Ramsey is the winner of two ASCAP Deems Taylor Awards for writing about music. He was a member of the board of directors of the original New Orleans jazz festival, JazzFest. He blogs about jazz and other matters at Rifftides, http://www.artsjournal.com/rifftides.
**Guest Artist Biographies**

**Alexandra Picard**

Alexandra Picard is emerging as one of the most exciting sopranos in the Northwest. Most notable for her portrayals of the Queen of the Night, Konstanze, Musetta and Pamina, the *Seattle Times* speaks of her “bell-like clarity” while *Classical Voice* comments on her “charisma and spot-on singing” and, of her performances of *La Bohème*, the *Everett Herald* comments that she “makes a big impression ... and knocks it out of the ball park.”

She has sung Queen of the Night in *Die Zauberflöte* for Rogue Opera in Oregon, for the New Opera Festival in Rome, Italy, for the Willamette Concert Opera in Oregon, and for Spokane Opera in Washington. She has performed Musetta in *La Bohème* in the Kammersaal in Graz, Austria, for Skagit Opera in Washington and for the Russian Opera Centre in San Francisco; Pamina in *Die Zauberflöte* in Rome, Italy, and in Seattle, Washington; Olympia in *Les Contes d’Hoffmann* for Bellevue Opera in Washington, and Arminda in *La Finta Giardiniere* in Oakland, California.

In concert Alexandra has enjoyed performances of Gounod’s *St. Cecilia Mass*, Strauss’ *Four Last Songs* and Haydn’s *The Creation* with the Northwest Symphony Orchestra; she originated the role of the Ghost of Butterfly in the jazz opera *Welcome to the Voice* for the Bell Atlantic Jazz Festival in New York with Elvis Costello on Broadway. She sang Orff’s *Carmina Burana* to great acclaim, Beethoven’s Ninth Symphony, Queen of the Night for the Seattle Opera Guild, Brahms’ *Requiem*, Handel’s *Messiah*, as well as a gala concert for the Embassy of the United States in Paris, France. Upcoming projects include a CD of lullabies with the Northwest Symphony Orchestra to be released in 2013.

Alexandra earned a Bachelor of Arts from Harvard University and received her Master’s in Music from the San Francisco Conservatory. She is a returning member of the American Institute of Musical Studies Vocal Program based in Graz, Austria. In the fall she will begin her Doctorate in Vocal Performance at the University of Washington.

**David Krohn**

Praised by *Opera News* as “a clear stand-out, possessing a forceful and well-developed voice,” baritone David Krohn enjoys his career as recitalist and opera singer. His diverse repertoire spans the Baroque cantatas of Handel to musical theatre and Billy Joel, but the closest music to his heart comes from the Yiddish and Jewish tradition. Coming from a Rabbinic home, David grew up to stories of Shalom Aleichem and an endless supply of Sidor Belarsky, The Barry Sisters, and Moishe Oysher recordings. Following in his father’s footsteps, he trained in the Eastern European tradition of Cantorial music and has led High Holiday services for more than eleven consecutive years. Beginning in 2005, David began a series of successful Yiddish and Hebrew concerts, continuing his father’s legacy by exposing traditional Jewish music to the audiences across the United States.

David holds a Master’s degree from The Juilliard School and a Bachelor’s degree from The Peabody Conservatory. In addition to concertizing, he has performed more than forty contrasting operatic roles with leading opera companies across the United States, most recently: the title roles in *Barber of Seville* and *Don Giovanni*, the New York City premiere of *The Death of Klinghoffer* with composer John Adams conducting, *Don Pasquale*, *Carmen*, *Marriage of Figaro*, *Madama Butterfly*, along with numerous operettas and musical theatre performances. In 2009, he made his New York Philharmonic debut singing Bernstein’s *West Side Story* in Carnegie Hall with Philharmonic Music Director Alan Gilbert conducting.

In 2010, David performed the complete cycles of Franz Schubert at The Juilliard School in a concert series. His performances of *Winterreise* were brought to Poitiers, France, while *Schwanengesang* was repeated as part of the renowned Trinity Church in New York’s Concerts at One recital series. Performing alongside Tyne Daly and Walter Bobbie as part of the New York Festival of Song, he returned to Carnegie Hall to perform a gala concert of Comden and Greene’s music. As part of his commitment to new music, he made the first complete recording of Christopher Berg’s *Songs on Poems of Frank O’Hara* with the composer at the piano, performed the world premieres of Tom Cipullo’s *Insomnia* in Malibu and the Baltimore premiere of his *A Visit with Emily* as part of the Adalman Concert Series. He has performed in concerts with composers John Musto, Richard Hunkley and Daron Hagen, performing their own music, respectively.

**Program Notes**

*This year, our annual Day of the Dead celebration also acknowledges the 150th anniversary of the Civil War, a milestone in American history.*

**Richard Meyer**

*(born June 22, 1957)*

*Día de los Muertos for string orchestra and percussion* *(2004)*

Richard Meyer is a school music teacher and award-winning composer of works for young ensembles. *Día de los Muertos* was commissioned and premiered by Ron Polomchak and the Lake Zurich (IL) Middle School South orchestra. *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.
Joaquín Rodrigo  
(November 22, 1901-July 6, 1999)  
*Fantasia para un gentilhombre (Fantasia for a Nobleman)*  
(1954)

Joaquín Rodrigo was born in Sagunto (Valencia) on St. Cecilia’s Day, honoring the patron saint of music. At the age of three, he lost his sight as a result of a diphtheria epidemic. As a result, Rodrigo wrote all his works in Braille and then dictated them to a copyist. In 1927, Rodrigo moved to Paris and studied composition with his sight as a result of a diphtheria epidemic. As a result, Rodrigo worldwide fame. Rodrigo’s *Fantasia para un gentilhombre* is his second most popular work. The four movements are based on six dances for solo guitar by the 17th century Spanish composer Gaspar Sanz (1640-1710). Rodrigo composed the piece for guitarist Andrés Segovia, who premiered the piece on March 5, 1958, with the San Francisco Symphony. It is likely that both Segovia and Sanz, a nobleman himself, are the inspirations for the title.

The first movement begins pleasantly with a *villano* that sounds a bit too elegant for its peasant roots, followed by a serious, fugue-like ricercar. The second movement begins with an elegant *españolleta*, a circle dance normally in 6/8, followed by subtle fanfares for the cavalry of Naples, first in the guitar part, eventually joined by the orchestra. The *españolleta* returns to bring the movement to a charming close. The third movement is a lively “axe” dance, originally designed to imitate the movements of hand-to-hand combat, popular throughout Renaissance Europe. The final “canary” dance is traditionally a fast dance in triple meter named for its heritage in the Canary Islands. Rodrigo’s Spanish twist, alternating 6/8 and 3/4 meters, accentuates the syncopations that would encourage the dancers to stamp and jump. After a brief cadenza toward the end, the piece ends joyously. Rodrigo’s music is elegant and optimistic, with a mix of traditional and contemporary harmonies that have helped to sustain its popularity.

James M. Stephenson  
(born February 4, 1969)  
*Two Brothers, for orchestra and narrator*  
(2013)

According to his website, “Chicago area composer James Stephenson’s works have been performed by leading American orchestras and hailed by critics as having ‘straightforward, unabashedly beautiful sounds’... His music incorporates a fresh and energizing soundscape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians... When not writing music, he enjoys spending time with wife and four children, or doing almost any sporting activity!”

Of *Two Brothers*, the composer writes, “*Two Brothers* is a narrative tone-poem, telling the story of many families divided in allegiance during the bloodiest battle in US history, the Civil War. The references in the narration cite many documented occurrences, such as the Halsey brothers, the Culp brothers, the McIntosh brothers, and a father who shot his very own son in the heat of battle. To support these heartbreaking tales, poetry is chosen from the era, including those penned by Whitman, Dickinson and others, as well as diary entries from Union soldier Edmund Halsey.”

The music includes many musical references from the time, including bugle calls and songs from North and South. “The reality of the events were in many cases unfathomable, and in such cases sometimes the only way to react is with sincere compassion, and it is in this spirit that this music was composed... I would like to thank Lawrence Golan and the Yakima Symphony for their support in the creation of the chamber orchestra version.”

Gabriel Urbain Fauré  
(May 12, 1845-November 4, 1924)  
*Requiem in D minor, op. 48*  
(1888/1900)

Parisian Gabriel Fauré’s positions as an organist and teacher left him little time for composition as his career progressed to important posts at the Church of La Madeleine and the Paris Conservatoire. Still, he did find time to compose and by the end of his life was recognized as the leading French composer of his day, especially of French *mélodies* (artsongs).

The earliest composed music included in the *Requiem* is the Libera Me, written in 1877. In 1887–88, Fauré composed the first version of the work with five movements (Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei and In Paradisum), but not the Libera Me. This version was first performed in January 1888. In 1889, Fauré added the Hostias portion of the Offertory, and in 1890 he expanded the Offertory and added the 1877 Libera Me. In 1899–1900, the score was reworked for full orchestra by an unknown orchestrator and premiered in April 1900.

The Introit and Kyrie are both serious and consoling, appealing to God for mercy. The Offertory begins imitatively with altos and tenors expressing the hope of delivering souls from eternal obscurity. The baritone solo (Hostias) brings a brighter mood, offering praises and a more hopeful appeal. The opening canon returns, more elaborate with all four voice parts, leading to a gentle but uplifting ending.

Fauré’s Sanctus is set very simply, with female and male voices alternating in unison. The beautiful, flowing melody intensifies as it approaches “in excelsis” (in the highest), finally giving way to more emphatic, celebratory Hosannas. Pie Jesu, for solo soprano, is one of the most beautiful and beloved settings of its kind. Its gentle mood is continued at the start of the Agnus Dei, which intensifies and darkens, asking more poignantly for eternal rest, and then turns reassuring with a return of the gentle opening. In Lux aeterna, the sopranos ask for eternal light, with the music turning brighter. Fauré brings us back to earth, so to speak, with a repetition of the opening phrases from the Introit (Requiem aeternam). The orchestra, however, plays the Agnus Dei melody to close the movement on a more hopeful note.

In Libera Me, the baritone solo with pulsating accompaniment emphasizes the concern for deliverance on Judgment Day. The music intensifies as the chorus trembles with fear at the prospects of the Day of Wrath. The movement ends softly, repeating “Libera me, Domine.” In the final movement, the image of Paradise is set clearly with light, shimmering accompaniment and unison soprano melody. The simplicity of the setting and the beauty of Fauré’s music bring this work to a comforting close.

The arching structure and consoling tone of Fauré’s *Requiem* bear striking resemblances to Brahms’s *German Requiem*. Fauré himself said, “It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.”