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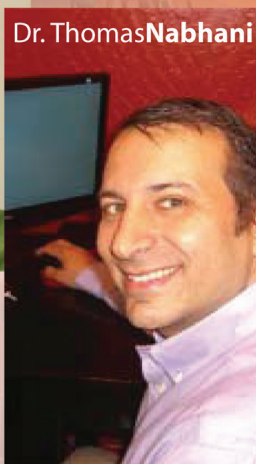
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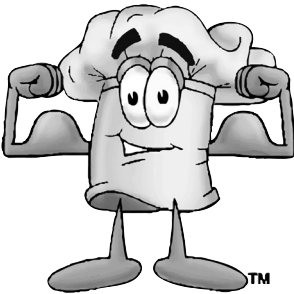
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# From the President

Welcome to the Sierra Vista Symphony's 19th season! We have an exciting year planned for 2013-2014. We open tonight with our Principal Guest Conductor Keitaro Harada at the podium. He will be followed at the January 17th concert with our own Maestro Roger Bayes who will be joined by Guest Conductor Gerald Brown. Our final concert of the season on March 8th will feature Jack Harman in a "Frank Sinatra Tribute" as well as the fabulous "Pictures at an Exhibition" by Modest Mussorgsky, conducted by Maestro Bayes.

The Symphony is all about the music, but there is so much more we are offering this season. We are making each concert a "special event" with appearances by the Military Intelligence Corps Brass at tonight's concert; the Cochise County Youth Orchestra during intermission at the Winter concert; and a collaboration with the Huachuca Arts Association and the Bragg family harpists at the Spring concert. These are unique experiences designed to bring you the best of the artistic community in Sierra Vista. And we are continuing our popular pre-concert seminars, this evening with Keitaro Harada and our soloist Joanna Lundy, the principal horn of the Tucson Symphony.

The Symphony has a comprehensive range of outreach programs designed to introduce the magic of orchestral music to many groups in our community. From our free student concert in January to complimentary tickets for young people as well as soldiers in training, to reduced price tickets for high school students and families, we are always searching for ways to involve a wider audience in the world of classical music.

I ask you to attend our fundraisers: the Rhinestone Cowboy on Saturday November 16th and Men Who Cook on Saturday, March 1st (2014). Events like these help us keep the Symphony in tune and playing for you!

Finally, special thanks to all of you who have supported the Symphony with your memberships, advertising, sponsorships, attendance, and contributions. We are sincerely grateful for your continued support of our dedicated and talented orchestra!

With best regards,  
Zanetta Boughan  
President, Sierra Vista Symphony



## Principal Guest Conductor




**Keitaro Harada** is increasingly recognized as a conducting luminary of the next generation. A student of Lorin Maazel at Castleton Festival and Fabio Luisi at Pacific Music Festival, recipient of the Seiji Ozawa Conducting Fellowship at Tanglewood Music Festival and the Bruno Walter National Conductor Preview, Harada's credentials are exemplary and, at the age of 28, his achievements are those of a seasoned conductor.

Harada serves as Associate Conductor for Arizona Opera where he made his debut last season conducting *Tosca*. In 2011 he made his professional opera debut with

North Carolina Opera for Britten's *Turn of the Screw*. At Tanglewood Music Festival 2010, Harada assisted Christoph von Dohnányi in the production of Strauss' *Ariadne auf Naxos* and conducted the closing performance garnering this praise from Opera News: "Harada's command of the score was total, from the uncommonly beautiful legato and sweep of the opening orchestral phrases, hinting at the inspired, ecstatic melodies created by the character known as the Composer, to the carefully controlled climaxes of the final duet, in which Ariadne and Bacchus join in uncomprehending ecstasy."

In 2013, Harada was selected by the League of American Orchestras as one of only six conductors for the Bruno Walter National Conductor Preview, a prestigious showcase that occurs biennially in an effort to promote gifted, emerging conductors to orchestra industry leaders. In 2012, Harada was a semi-finalist at the 9th Grzegorz Fitelberg International Competition for Conductors in Poland and also participated in the National Music Festival in Maryland. He made his conducting debut with Portland Symphony and led the Tucson Symphony's new series at the Fox Theatre that continues throughout 2014. In 2011, Harada was one of ten semi-finalists invited by Riccardo Muti and the Chicago Symphony to participate in the First Chicago Symphony Orchestra Solti International Conducting Competition.



Harada has been the Principal Guest Conductor for Sierra Vista Symphony Orchestra since 2009. He is a three-time winner of the International Conductors Workshop and Competition in Georgia, received an Honorable Mention in the International Academy of Advanced Conducting in St. Petersburg, Russia, and was a semi-finalist for the 2009 Eduardo Mata International Conducting Competition in Mexico City, Mexico. He has studied under Robert Spano, Michael Tilson Thomas, Oliver Knussen, Herbert Blomstedt, and Stefan Asbury.

With a personal passion for training the future generation of orchestral musicians, Harada serves as Music Director of the Phoenix Youth Symphony. During his four-season tenure, he has courageously expanded the Phoenix Youth Symphony's season, planned his first European tour with the ensemble for 2014, and added challenging repertoire including *Stravinsky's Rite of Spring*, *Also sprach Zarathustra*, *Short Ride in a Fast Machine*, and *Shostakovich Symphony No. 5*.

A native of Tokyo, Japan, Harada graduated from Interlochen Arts Academy. He completed his formal training at University of Arizona with Thomas Cockrell and Charles Bontrager. Very early in his career, he was selected as a guest artist for National Public Radio's *From the Top* and is featured as a favorite guest alumnus on their PBS television documentary. Arizona Public Broadcasting produced a documentary on the bright career of Keitaro titled "Music...Language Without Words" for the television series *AZ Illustrated* in 2013. Harada is represented by JEJ Artists.

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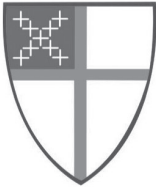


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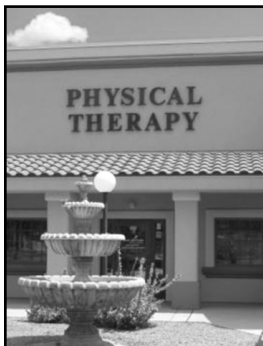
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~ PROGRAM ~

*October 26, 2013*

**IMAGINE**

*Celebrating Richard Wagner*

*Keitaro Harada*

*Principal Guest*

*Conductor*

Buena Performing Arts Center

**Wilhelm Richard Wagner**

*Overture from Tannhäuser*

**Pietro Mascagni**

*Prelude, Siciliana & Intermezzo from Cavalleria rusticana*

**Wolfgang Amadeus Mozart**

*Horn Concerto No. 3 in Eb Major*

*Johanna Lundy, Guest Principal Horn*

**Intermission**

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**Anton Bruckner**

*Symphony No. 4 in Eb,  
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## AN ECLECTIC EVENING OF ANNIVERSARIES & TOP GUEST ARTISTS . . .

Welcome to an enchanting evening of exceptional and enthralling music, the premiere of season nineteen and things to come.

The Brass Ensemble from the Fort Huachuca Military Intelligence Corps band stirs our patriotism with The National Anthem (words by Francis Scott Key, and tune by John Stafford Smith). CW2 Tom Bauer is the band's conductor. Many members of the band are also members of the Sierra Vista Symphony Orchestra, for whom we are most grateful.

It is an evening of salutes and celebrations. Tonight we honor two retired bandmasters: Richard Zoller and Ed Leferink, the first is one of the founders of the SVSO, and the second has been a leader on the governing board in the past. It's also a birthday party commemorating the 200th for German composer Richard Wagner, and the 150th for Italian composer Pietro Mascagni, both known widely for their operas.

To add to the festive nature of the evening, we welcome back to the podium our Principal Guest Conductor, Keitaro Harada, and to share the spotlight special guest instrumentalist Johanna Lundy, Principal Horn with the Tucson Symphony Orchestra. You can see it is night of memorable sounds and soaring satisfaction.

We are to hear the MI Brass Ensemble again at the beginning of the second part of tonight's concert. They are to perform a stimulating "Fanfare."

### **Wilhelm Richard Wagner (1813-1883)**

#### *Overture from Tannhäuser*

It is unusual for an overture not to be written and performed before the opera itself, but that was the case for this work. Although Wagner had earlier sketched out the opera, his duties as conductor of the Dresden Royal Opera, where his two operas (Rienzi & The Flying Dutchman) were being staged, hampered his composing Tannhäuser itself, as well as its Overture. Pitts Sanborn tells us "When he could work on the opera...he did so with his whole soul and 'such consuming ardor,' he tells us, that the nearer he approached its end, the more he was haunted with the notion that perhaps a sudden death would prevent him from bringing it to completion." That did not occur. Tannhäuser was premiered on October 19, 1845, in Dresden with the ink barely dry on the work we hear tonight.

Wagner composed many “music dramas”, a number of which were based on Germanic folklore. His music is said to be “richly expressive, intensely illustrative,” which dominated 19th century composing.

## **Pietro Mascagni (1863-1945)**

*Prelude, Siciliana e<sup>3</sup> Intermezzo from Cavalleria rusticana*

Although many people suggest Mascagni was a “one-opera composer,” he actually penned 14 others, but only *Cavalleria rusticana* achieved international acclaim. Still others consider the remaining operas as notable attempts not to be ignored. Born in Livorno in Tuscany, Pietro studied under Amilcare Ponchielli at the Milan Conservatory although he already had symphonies and choral works being performed. He became an opera orchestra conductor with a touring company.

His initial opera gained first prize in a competition sponsored by the publisher Sonzogno. The one-act *Cavalleria* achieved such remarkable success, that it overshadowed the subsequent thirteen operas, while also ushering in single-handedly the Verismo movement (meaning “realism”) in Italian operas. He also wrote an operetta, along with vocal and orchestral works in addition to many songs and piano pieces.

## **Wolfgang Amadeus Mozart (1756-1791)**

*Horn Concerto No. 3 in Eb Major*

### **Featuring Johanna Lundy, French Horn**

Mozart, the Austrian genius, wrote four horn concerti plus a Horn Quintet during his Salzburg days, all of which probably were written at the request of hornist Joseph Leutgeb, who performed with the composer’s father’s court orchestra. He was a touring horn soloist also, so the composer may have written some works simply out of friendship for Leutgeb, who was a long-time family friend, and knew Wolfgang from infancy.

We’re told, by Program Annotator James Keller, that the “horn” in question was probably the “Waldhorn” (or “forest horn”). Known also as the “natural horn,” the 18th century horns did not have valves as they do today.

Writes Keller, “Leutgeb and Mozart remained lifelong friends, and the horn player was rewarded with a repertoire that includes this concerto’s gracious opening movement, its innocently alluring

Romance, and its spirited hunting-horn finale." It was probably written in 1786.

## **Anton Bruckner (1824-1896)**

### *Symphony No. 4 in Eb, known as "The Romantic"*

Acknowledged by many musicians as Anton Bruckner's most popular symphony, it was written by the Austrian in 1874, although he continued to make revisions until after 1888. He was one of the most acclaimed organists of his era (serving in Linz Cathedral beginning in 1856). In that capacity biographers say he spent his happiest days. F. Charles Adler, a protégée of Gustav Mahler, says the lad began his academic life in the Saengerknabe, the secular music school of St. Florian monastery. Founded in the early ninth century, the monastery is the largest in Upper Austria, and ranks with Melk Abbey and Klosterneuburg Monastery for its impressive Baroque architecture.

The spiritual life at St. Florian never left young Anton. Adler says his "piety was genuine." That spiritual force within him became "the vital mainspring of his entire life."

It was in 1863 that Bruckner viewed Tannhäuser for the first time. Wagner's music seemed to permeate Anton's being. In fact, the Wagnerian Camp were thrilled. They said Bruckner was doing for the symphony what Wagner had done for opera. Bruckner yearned to meet the master. But he worked on in Linz, where his compositions gained appreciative praise. As a result, 44-year old Bruckner was offered the professorship of composition at Vienna Academy of Music. His friends and even his bishop urged the reluctant organist to take the post. In fact, the good bishop promised that he could return to Linz at any time.

Bruckner attended all the Wagnerian operas he could, so absorbed was he by the composer's style. In fact, Bruckner dedicated his third symphony to the great opera master of Bayreuth. Although the Austrian was gaining notoriety, it was only after Wagner accepted the dedication that the younger composer began to soar.

Some critics complained that Bruckner composes like "a drunkard." Other conductors considered his music unplayable. The timid Anton found the negative reactions almost fatal.

In 1877, at the first performance of the symphony we are to hear tonight, there were only ten people left in the house when the work concluded. Gustav Mahler was one of them, and first to salute Bruckner and console him that night since he had to conduct his own work. For

five years afterward, Anton's life was gloomy until another conductor by the name of Nikisch conducted Bruckner's Seventh Symphony in Leipzig's Gewandhaus that the triumph he deserved happened.

In four melodic movements, tonight's symphony displays not romanticism as in popular love, but medieval romance as seen in Wagner's operas.

Yes, it is a concert to thrill the heart and encompass the mind with its convoluted history and inspirational aptitude. Enjoy!

—Richard Andersen, Ph.D.



**Keito Harada** will host tonight's pre-concert seminar held at 6:00 PM in a Buena Performing Arts Center pod.

This free seminar is open to all ticket holders as long as they are in their seats by 6:00 sharp when the doors close.



# Guest Principal Horn

## Johanna Lundy

Johanna Lundy is the principal horn of the Tucson Symphony, a position she has held since 2006. She has received critical acclaim for her “robust sound” and her “breathtaking” and “extraordinary” performances. The Green Valley News hailed her Tucson Symphony solo debut as “the highest level of professional musicianship. Every attack was pure, controlled and perfect. [Lundy] left the audience in a state of near-euphoria.”

Since moving to Arizona, Ms. Lundy has performed extensively throughout the state, performing regularly with the Phoenix Symphony and Arizona Opera. In fall 2010, she was named one of Tucson’s 40 under 40 by the Arizona Daily Star. As a soloist and recitalist, Ms. Lundy keeps an active schedule, and has appeared with the Tucson Symphony, the Arizona Symphonic Winds, the Tucson Chamber Artists, the University of Arizona Guest Artist Series, and the St. Andrew’s Bach Society. In the summers, Ms. Lundy plays principal horn with the Des Moines Metro Opera in Indianola, IA. For three summers, she participated in the prestigious Lucerne Festival Academy in Switzerland under the direction of Maestro Pierre Boulez.

Before joining the TSO, Ms. Lundy was an active freelancer in the Boston area, where she performed with the Albany and New Hampshire Symphonies and the Boston Philharmonic, among others. Ms. Lundy attended the Aspen Music Festival as a fellowship recipient for five summers, where she appeared as soloist in 2005. Other notable engagements include performances at the 2006 Virginia Arts Festival and chamber music performances with members of the Marlboro Music Festival and the Boston Symphony Orchestra. Ms. Lundy currently maintains a private teaching studio in Tucson and is on the faculty at Pima Community College. In the 2007-08 season, she joined the faculty at the University of Arizona as a guest lecturer in horn.

She holds a Bachelor of Music from the Oberlin Conservatory and a Master of Music from the New England Conservatory and principal teachers include James Sommerville, Richard Sebring, Roland Pandolfi, John Zirbel, Richard Deane and Daniel Katzen.





# SIERRA VISTA SYMPHONY

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## *The Orchestra*

*Keitaro Harada - Principal Guest Conductor*

### **Violin I**

Debbie Dinkel,  
Concertmaster  
Lisa Heinemeier  
Amy Osmun  
Mary James  
Alex Cardon  
Jennifer Sanker  
Carrie Gisse  
Timothy Blevins

### **Violin II**

Sandra Lanz, Principal  
Janine Piek  
Debra McCann  
Jessica Breen  
Pamela Enright  
Whitney Olson  
Toru Tagawa  
Laura Tagawa

### **Violas**

Katy Asher, Principal  
Janei Evans  
Daphne Madson  
Leslie Grant  
Karen Christian  
Rachel Port

### **Violoncellos**

Robert Hutson, Principal  
Paula Klein  
Jean Rankin  
Sylvia Payne  
Lynne Connelly

### **Basses**

Judy Skroback, Principal  
Lisa Brown  
Adam Gurczak  
Kristin Block  
Robert McDowell

### **Flutes**

Suzanne Howdeshell,  
Principal  
Lisa Fiddes  
Jeneanne Rabon

### **Oboes**

Christian Hill, Principal  
Marilyn McNamara

### **English Horn**

Marilyn McNamara

### **Clarinets**

Cynthia Gobel, Principal  
Rudy Rostash

### **Bassoons**

Melanie Godwin, Principal  
Barbara Bayless

### **Trumpets**

Jonathan Bosarge, Principal  
Edwin Deleon  
Skye van Duuren

### **Horns**

Lisa Gollenberg  
Michael Mesner  
Rebecca Robinson  
Robert Palmer

### **Trombones**

Rick Weisberg, Principal  
Alex van Duuren - The Brad  
Eggers Memorial Chair  
Peter Mueller

### **Tuba**

Marty Huffman

### **Percussion**

Rick Puzzo, Principal  
Thom Martin  
Ken Fox  
Jon Spangler

### **Keyboard**

Dorothy Scheafer

### **Harp**

Denielle Swartz

### **Guest Artists—**

**Military Intelligence Corps  
Brass Band Ensemble**

### **Trumpet**

Jonathan Bosarge  
Nathan Egts  
Ivan Covington

### **Trombone**

John Woodward  
Stuart Bentley  
Robert Carmical

### **French Horn**

Jarrell French  
Thomas Clements

### **Euphonium**

Richard Mills

### **Percussion**

Stephan Brinkman  
Jonathan Spangler

### **Tuba**

Christopher Robinson

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# Celebrate!



Nationally-known composers and choral directors, Dave and Jean Perry host the pre-concert seminars held at 6:00 PM the night of the concert in a Buena Performing Arts Center pod. The free seminar is open to all ticket holders (as long as they are in their seats by 6:00 sharp when the doors close). Often guest artists, members of the orchestra or others contribute to their presentation.

Dave and Jean Perry are both retired music educators. They have been writing and publishing songs for schools and churches for over thirty years. Choirs in Europe, Asia, Africa, South America, North America and Australia have performed their music. They have over three hundred songs in print and are recipients of multiple special composers awards from ASCAP.

Since moving to Sierra Vista in 2002, they have become active in several community groups. They are members of Sierra Vista United Methodist Church and sing in the choir. Jean directs an Intermediate Children's Choir at the church and provides a weekly music experience for the Village Christian Pre-School children. Dave directs the Spirit Singers Youth Choir for SVUMC. Jean directs the Note-ables, a local women's choir. Dave is the director of the High Desert Singers of Cochise College, an auditioned community choir.

They are both active members of HASRA (Huachuca Area School Retirees Association), NAFME (National Association for Music Education), ACDA (American Choral Directors Association) and ASCAP (American Society of Composers, Authors and Publishers). Dave & Jean are both recipients of the "Excellence in Teaching" award, the "Arizona Music Educators of the Year" honor, and the William E. Richardson "Retired Music Educator Service Award" from the Arizona Music Educators Association and the "Lifetime Recognition Award" from the Choral Directors of Arizona. In 2011, they received the Sierra Vista Mayor's Arts Award for their contributions to the arts community.



Your charitable contributions to the Sierra Vista Symphony Endowment Fund will provide for financial stability of the orchestra both now and in the future.

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*Elliot Eisner*

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