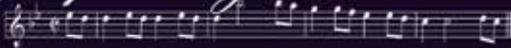


SIERRA VISTA
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Season Nineteen

Imagine

*Tribute to Sinatra
Pictures at an Exhibition*

*Roger Bayes
Conductor*

*Jack Harman
Guest Artist*



Saturday, March 8, 2014

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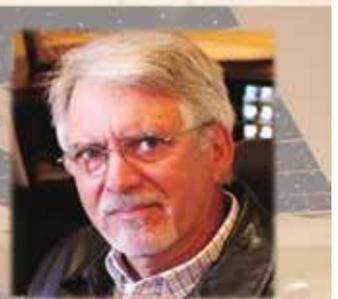
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From the President

Dear Symphony Family,

Welcome to our third and last concert of the Sierra Vista Symphony's 19th season! We open tonight with Jack Harman in a "Frank Sinatra Tribute" as well as the fabulous "Pictures at an Exhibition" by Modest Mussorgsky, conducted by Maestro Bayes. I would like to thank the Huachuca Art Association for their special exhibit of original art works which will be on display in the cafeteria during intermission. These exquisite pictures are sure to stir your artistic being with their beauty, detail and wonderment. Please take the time to view and enjoy the works done by our very own Huachuca Art Association. Additionally, through the generosity of the artists, three of the original paintings are to be raffled this evening to benefit the Symphony. Please thank our artists who, along with the entire Art Association, are great supporters of the Symphony: Pat Rhoads, Edie Manion, Meta Geske, and Harlan White.

This has been a great season for us. Each concert has been unique and different, and has offered diversity to our audience. We've also had two great fundraisers, our "Holiday Gala" and "Men Who Cook." Our fundraising committee has worked very hard in making these fun and successful events, and I want to thank them for their continued hard work, talent and dedication. YOU are a dynamic and awesome group of ladies!

This season couldn't have been made possible without the hard work of the 2013-2014 Board of Directors. This board is a team and everyone worked hard to make this a successful season. Thank you for going above and beyond what was expected of you. You have been phenomenal, and I am proud to have each and every one of you serving on the board.



As we enter our historical 20th season, I want to thank you for supporting the Symphony with your memberships, advertising, sponsorships, attendance, and contributions. You have helped make the Symphony the success it is today, and I know you are as proud as I am to have this "gem" in our community.

Sincerely,
Zanetta Boughan,
President, Sierra Vista Symphony Association

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The Maestro



Maestro Bayes is all wrapped in music.

His “day job” is Minister of Music at Sierra Vista’s First Baptist Church where he conducts not only the outstanding adult choir and instrumentalists, but also a fine children’s choir and an exceptional youth choir as well. By the way, the adult choir has recorded three CDs.

His hours beyond the “day job” are filled with even more musical enterprises:

He has been the conductor for two community-wide hymn festivals that many consider resounding successes. The remarkable participation by mass choirs, instrumentalists and others from area churches gained for him the title of “Sierra Vista’s Minister of Music,” bestowed by Father Greg Adolph of St. Andrew the Apostle Church.

Bayes emceed the Fiddle Competition in Veterans’ Memorial Park, and was a judge for Francie Schofield’s piano competition. Add to these tasks eleven private students to whom he teaches piano, voice, guitar and bass, you can readily see he is totally entwined with music.

Then, of course, there’s the Sierra Vista Symphony, which not only requires his talents in planning the season, rehearsing the orchestra, and performing, but also as a member of the SVSA’s Board of Directors and its various committees.

For all of his gifts, he received the Mayor’s Arts Award as the city’s outstanding musician.

Born in Maysville, Kentucky, where Bayes’ father was the pastor of a Baptist Church, the lad followed the lead of his parents to Udall, Kansas, then Bowie, Arizona, and wound up in a new school every year for twelve years. He matriculated at Grand Canyon University in Phoenix, where he gained his baccalaureate degree in music education. Subsequently, he studied at Southwestern Baptist Theological Seminary in Fort Worth, Texas. Following graduation, he accepted a Call to the Sierra Vista church where he has served ever since.

Connie and Roger Bayes are the parents of three grown children, all of whom make music also.



Guest Artist



Jack Harman, Jazz Standards Vocalist



Jack currently resides in the Sierra Vista area but tours, travels, and relocates frequently, given the right opportunity. Currently, he is performing 'Sinatra' Swing-style vocals from 'The Great American Songbook' of popular jazz standards of that era. After his performances, bandleaders continually lean over

to him stating, "You really do have The Voice. This is fun. It seems like I'm backing up Sinatra himself!" One agent and many jazz lovers have said, "Jack sounds better than Sinatra! His voice is more powerful and flawless."

Over the past four years, Jack has been the male vocalist in the Desert Swing Orchestra (based in Sierra Vista) and has been performing in small venues and private parties in the Phoenix area, since returning from England in 2006. He has continued this way while he adds to his repertoire of songs, which include a growing collection of jazz charts (for complete symphony and 17-piece-5/4/4/4 Big Band arrangements by Quincy Jones, Basie, Billy May, and Neil Hefti as well as summary charts for jazz combos). As a single gentleman with few obstacles or local obligations, he is also very capable of sustaining touring engagements or relocating to a variety of cities.



Previously, Jack closed his own venue (performance theater & art gallery) in the Culture & Arts district of Honolulu where he was instrumental in building the downtown arts movement. Following his experience working with Warner Music and Fox Entertainment, his own venue combined visual arts with the performing arts. He performed his original music compositions as well as promoted the many local artists. Beginning his music career as a teenager in Bangkok, his concentration was on the British Beat music of the 60s. Just as uncanny as his cover voice as Sinatra, he is also accomplished in replicating the voices of Lennon and McCartney. Other expertise includes producing a variety of artful events at his venue. Jack directed a group of young thespians and wrote the scripts for plays. He arranged many of the musician's songs as well as directed the art content for many of the performances and events at his venue.

Jack appreciates all the accolades for his voice. "Such a smooth, sweet tone and a velvety delivery," said his latest bandleader. Many who have listened to his promo CD have exclaimed, "When the last song finished, I immediately wanted to get his full-length album", which is now available. Regarding his future, Jack is always glad to bring his talent and charts for performing with symphonies in any location around the globe.

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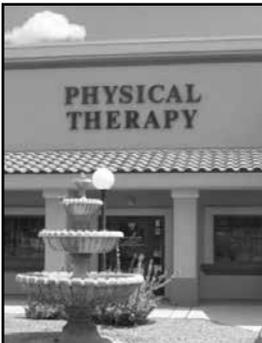
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~ PROGRAM ~

A Special Selection of Frank Sinatra Songs performed by Jack Harman

The Best is Yet to Come - lyrics by Carolyn Leigh
I Believe In You - lyrics by Frank Loesser
Fly Me to the Moon - lyrics by Bart Howard
It Was a Very Good Year - lyrics by Ervin Drake
Come Fly With Me - lyrics by Sammy Cahn
I've Got You Under My Skin - lyrics by Cole Porter
You Make Me Feel So Young - lyrics by Mack Gordon
The September of My Years - lyrics by Sammy Cahn
River Stay 'Way from My Door - lyrics by Harry Woods

Intermission

Join us for an exhibition of original paintings by artists from the Huachuca Art Association honoring “Pictures at an Exhibition” and accompanied by the LimeLight and Symphony Board cookies and refreshments

Roger Bayes, Conductor

Modest Mussorgsky

Pictures at an Exhibition (orch. Carl Simpson)
Promenade • Gnomus (The Gnome)
Promenade • Il Vecchio Castello (The Old Castle)
Promenade • Tuileries (Children's Quarrel after Playing)
Bydlo (The Ox Cart) • Promenade
Ballet of the Chicks in their Shells
“Samuel Goldenberg” and “Schmuyle”
Promenade • Limoges: Le Marché (Limoges: The Market)
Catacombae - Cum Mortuis in Lingus Mortua
(With the Dead in a Dead Language)
The Hut on Chicken Legs (Baba-Yaga)
The Knight's Gate in the Old Capital, Kiev (The Great Gate of Kiev)

~ Program Notes ~

“Spring Concert”

...an eclectic blend of popular and classical music

Our program, “A Tribute to Frank Sinatra” and “Pictures at an Exhibition” is sure to please those who love music from the “American Song Book” as well as symphonic music. The concert also represents the first collaboration with the Huachuca Art Association for a “multi-media” musical performance.

A Special Selection of Frank Sinatra Songs

Best known as *The Chairman of the Board* and *Ol’ Blue Eyes*, Frank Sinatra is one of the best selling recordings artists of all time. This evening’s performance will feature some of Mr. Sinatra’s best-known tunes, as selected and described by our vocalist, Mr. Jack Harman.

THE BEST IS YET TO COME

A 1959 song composed by Cy Coleman, with lyrics written by Carolyn Leigh, it is generally associated with Frank Sinatra, who recorded it on his 1964 album *It Might as Well Be Swing*. It was the last song performed by Mr. Sinatra on February 25, 1995, and the words *The Best is Yet to Come* are etched on his tombstone.

I BELIEVE IN YOU

A truly epic example of swing music, *I Believe in You* is one of Frank Sinatra’s wildest, most abandon-filled recordings of the early ‘60s. Ostensibly a love song, it was written for the long-running Broadway musical *How to Succeed in Business Without Really Trying*, and it accurately captured the urban romanticism of the work. Sinatra’s recording features Count Basie’s band burning behind the Chairman of the Board, giving the arrangement a strong muscle that finds the singer having to stretch himself to keep up.

FLY ME TO THE MOON

Written by Bart Howard

In 1954, when writing the song which would become famous as “Fly Me to the Moon”, Bart Howard had been pursuing a career in music for more than 20 years. He played piano to accompany cabaret singers but also wrote songs, emulating Cole Porter. In response to a publisher’s request for

a simpler song, Bart Howard wrote a cabaret ballad in waltz time which he titled *In Other Words*. A publisher tried to make him change part of lyrics from *fly me to the moon* to *take me to the moon*, but Howard refused the edit.

IT WAS A VERY GOOD YEAR

Composed by Ervin Drake in 1961 for and originally recorded by Bob Shane of The Kingston Trio, it was subsequently made famous by Frank Sinatra's version in D-minor. Mr. Sinatra's recording won a Grammy Award for Best Male Vocal Performance in 1966, as well as Gordon Jenkins, who was awarded a Grammy for his arrangement of Sinatra's version.

COME FLY WITH ME

Written in 1957 by Jimmy Van Heusen and Sammy Cahn, *Come Fly With Me* was the title track for Mr. Sinatra's 1958 album of the same name. The lyrics takes us for a trip around the world to exotic locals like Bombay, Peru and Acapulco Bay.

I'VE GOT YOU UNDER MY SKIN

I've Got You Under My Skin was written by Cole Porter in 1936. The song was introduced in the Eleanor Powell MGM musical, *Born to Dance*, where it was performed by Virginia Bruce. Frank Sinatra first sang the song on his weekly radio show in 1946, as the second part of a medley with *Easy to Love*. He put his definitive stamp on the tune ten years later with a swinging big-band version arranged by Nelson Riddle. Riddle was a fan of the music of Maurice Ravel, and it is said that this arrangement was inspired by the Ravel's *Boléro*. Sinatra aficionados usually rank this as one of his finest collaborations with Riddle's orchestra.

YOU MAKE ME FEEL SO YOUNG

Composed by Josef Myrow, with lyrics written by Mack Gordon, it was introduced in the 1946 musical film *Three Little Girls in Blue* and later recorded by Mr. Sinatra in 1956.

THE SEPTEMBER OF MY YEARS

Composed in 1965 by Jimmy Van Heusen, with lyrics by Sammy Cahn, this tune was the title track of the album by the same name. Mr. Sinatra again was awarded a Grammy for his performance of this tune, and a Grammy went to Gordon Jenkins for his arrangement as well.

RIVER STAY AWAY FROM MY DOOR

Written in 1931 by Harry Woods & Mort Dixon in Manhattan's Tin Pan Alley, this tune was recorded as a single by Mr. Sinatra in 1960 to an arrangement by Nelson Riddle.

I'M GONNA LIVE TIL I DIE

Al Hoffman's tune *I'm Gonna Live till Die* is another Tin Pan Alley tune recorded by Sinatra to a Nelson Riddle arrangement. Al Hoffman was a Russian-born American song composer and was active in the 1930s, 1940s and 1950s.

...and our symphonic selection

PICTURES AT AN EXHIBITION

Russian composer Modest Mussorgsky composed his *Pictures at an Exhibition* in June of 1874 as a suite for piano. The inspiration for the piece came from his friend, painter Victor Hartmann, who died suddenly in 1873 at the age of 39. A year later, an exhibition of 400 of Hartmann's works was organized by art critic Vladimir Stasov and shown in St. Petersburg, providing the inspiration for Mussorgsky's composition. Six weeks later, the work was complete. The suite was never performed publically during Mussorgsky's lifetime and remained in relative obscurity until 1922, when Russian conductor Serge Koussevitzky commissioned Maurice Ravel for an arrangement. The first performance of this arrangement took place on October 19 of 1922 under the baton of Maestro Koussevitzky.

The work is a suite of 10 movements, each based on individual paintings or drawings by Hartmann. Only six of the ten paintings have survived. Vladimir Stasov's catalog from the 1874 exhibition provides vivid description of each painting. Each movement is tied together by a promenade theme meant to depict the composer "roving through the exhibition, now leisurely, now briskly ... and at times sadly, thinking of his departed friend." Rhythmically strong and asymmetric in nature, the promenade theme has a Russian folksong feel.

The first work encountered, *The Gnome*, is one of the paintings that no longer survives. Stasov's account tells us that the painting was of a grotesque nutcracker "clumsily running with crooked legs." Through the music we can hear the gnome shrieking as it scurries about, and then stopping suddenly as it displays its menacing teeth.

The Promenade theme brings us to the next scene, *The Old Castle*. This movement depicts a scene of an Italian castle “before which a troubadour sings.” The opening theme, which Ravel expertly gives to the alto saxophone, is sad in nature and shows a scene of unrequited love to the lone singer. Next is a depiction of *The Tuileries Garden*. A popular garden near the Louvre in Paris, the painting portrays the hustle and bustle of the active garden with “a swarm of children and nurses.” The original painting, created while Hartmann lived in Paris, is lost. *Cattle* follows immediately, and shows a cart “on enormous wheels, drawn by oxen.” The slow nature of the tempo depicts the oxen laboring under heavy load, slowly plodding through the scene. The steady rise and fall of the dynamics cannot help but portray the oxcart as it slowly moves through the view and fades into the distance.

The Promenade theme again brings us to the next scene, *Ballet of Chicks in their Shells*, and is the first movement based on a surviving work. Hartmann was a costume designer for the 1871 ballet *Trilby*. The sketch shows two young children dressed as birds and wearing eggshells. The music depicts the children as they dance and scamper across the stage.

Next we move immediately to *Samuel Goldenberg and Schmuÿle*, described by Stasov as “Two Jews, one rich and one poor.” Hartmann’s paintings have not survived, but the musical structure suggests the movement is based on two separate works. Two themes, each portraying the individual listed in the title, are presented separately then played together as counterpoint.

Through another presentation of the Promenade, we move to a lively marketplace scene in *Limoges*, where we see “French women quarrelling violently in the market.” The movement abruptly moves to *The Catacombs*. This movement is divided into two parts. The opening of the movement, with its block chords and abrupt dynamic changes, depicts the chamber as sound echoes through the expanse of the catacombs themselves. The Promenade theme slowly appears as Hartmann picks up a torch and slowly moves through the catacombs.

The listener is abruptly torn from the stillness of the catacombs to a scene from Russian folklore. *Baba Yaga*, a witch of Slavic origin, is often shown deep in the forest flying around in a mortar and pestle. This movement was inspired by a drawing of a clock said to resemble the hut Baba Yaga lived in and is meant to recall the first movement, *The Gnome*.

The suite is brought to a close with a depiction of the *Great Gate of Kiev*. A bold statement, resembling the Promenade theme, is countered with quiet statements based on the music of the Russian Orthodox Church. One of the most recognized movements from the suite, it a mighty ending and displays Ravel's strength as an arranger.

Program notes by:

- Jack Harman
- CW2 Tom Bauer, US Army
- Ms. Debbie Bauer

THE SIERRA VISTA SYMPHONY

A Brief History

The debut performance of the Sierra Vista Symphony Orchestra occurred on Saturday, August 26, 1995 with Maestro Roger Bayes conducting. The University Foundation of Sierra Vista sponsored the Concert and the Buena Performing Arts Center was filled for this first performance. The original founders of the Symphony were Richard and Kathryn Zoller, Dan and Suzanne Howdeshell and Roger Bayes.

The program consisted of *Overture to L'Italiana in Algeri* by Gioacchino Rossini; *Symphony No 40 in g minor, K 550* by Wolfgang Amadeus Mozart and *Symphony No 1 in C Major, op 21* by Ludwig Von Beethoven.

There were thirty-six Orchestra members for that first concert. The Concertmaster was Beverly Wright.

When the second season began on August 23, 1996, there were thirty-eight Orchestra members and Debbie Dinkel began her stint as Concertmaster.

The program consisted of John Williams *Olympic Fanfare and Theme*; *Robin Hood: Prince of Thieves, Main Theme* and excerpts from *An American Symphony* by Michael Kamen; *Music from Apollo 13* by James Horner; selections from *Les Miserables* by Claude-Michel Schoenberg; selections from *Cats* and *The Phantom of the Opera* by Andrew Lloyd Webber; *The Entertainer*, by Scott Joplin, Johann Strause Jr's *An der Schoenen Blauen Donau*; and our traditionally popular finale, John Phillip Sousa's *Washington Post March*.

COMPLIMENTARY TICKETS for Soldiers are provided this season through generous gifts from Richard Zoller, George & Mitzi Kirmse, Martha & Medford Conklin, Jeffrey & Anne Quirin and Michael & Pamela Steiger.

SIERRA VISTA SYMPHONY

The Orchestra

Roger Bayes - Music Director, Conductor

Violin I

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

Violin II

Janine Piek, Principal
Deborah McCann
Jessica Breen
Pamela Enright
Whitney Olson
Darla Moyer
Maranatha Struse

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
Kristin Block
Robert McDowell

Flutes

Suzanne Howdeshell,
Principal
Lisa Fiddes
Jeneanne Rabon

Oboes

Sherrri Jameson, Principal
Marilyn McNamara

Clarinets

Cynthia Gobel, Principal
Rudy Rostash
Carole Rostash, Bass Clarinet

Bassoons

Melanie Godwin, Principal
Barbara Bayless

Trumpets

Jonathan Bosarge, Principal
Edwin Deleon
Skye van Duuren
Joshua Dahl

Horns

Lisa Gollenberg
Thomas Clements
Rebecca Robinson
Robert Palmer

Trombones

Rick Weisberg, Principal
Alex van Duuren
Peter Mueller
Tom Bauer

Tuba

Marty Huffman

Percussion

Rick Puzzo, Principal
Thom Martin
Ken Fox
Jon Spangler
Chris Billings
Myron Zenker

Keyboard

David Davidson

Harp

Denielle Swartz

Saxophones

April Meek, Alto 1
Chase Shumsky, Alto 2
Jason Kerr, Tenor 1
Patty Mackay, Tenor 2
Brad Clark, Baritone

Guitar

Kenneth Fox



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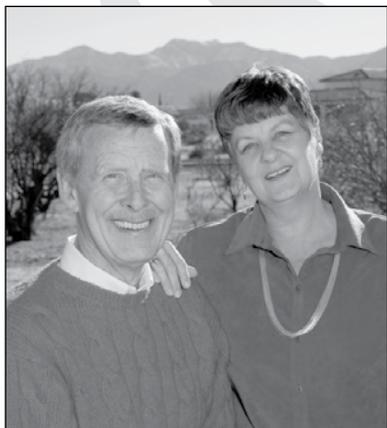
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Nationally-known composers and choral directors, Dave and Jean Perry host the pre-concert seminars held at 6:00 PM the night of the concert in a Buena Performing Arts Center pod. The free seminar is open to all ticket holders (as long as they are in 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.



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For more information on ways that you can support the Symphony Endowment Fund and participate in the Symphony's future, contact us at (520) 458-5189.

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