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Symphony Orchestra



23rd Season

FALL CONCERT

Saturday, October 7, 2017

7:00 pm

Reformation



TORU TAGAWA

Conductor



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From the President

On behalf of the Sierra Vista Symphony Association's Board of Directors, I thank you for joining us for the first concert of the 2017-18 season.

Tonight's concert, conducted by Maestro Toru Tagawa, is "Reformation", in commemoration of the 500th anniversary of the Reformation. The *Reformation Symphony* by Mendelssohn, and Handel's *Hallelujah Chorus*, supplemented by a chorus of your friends and neighbors, is our way to commemorate this special occasion. An exciting extra feature which you will enjoy is Beethoven's *Leonore Overture* with guest soloist Sara Fraker performing Mozart's *Concerto for Oboe*.

Our second concert, "Music and Movies", is on Saturday 13 January. It includes the *Romeo and Juliet Overture*, *William Tell Overture*, Harry Potter, Star Wars, and much more. The orchestra will present its free annual Youth Concert for Cochise County 5th graders on Friday 12 January. We encourage the children to bring their parents and other family members on Saturday to hear a little more.

Our third concert, "Russian Favorites", is on Saturday 21 April, and features Borodin's *Prince Igor Overture*, Stravinsky's *Firebird Symphony*, and Tchaikovsky's *Symphony No 4*.

Plan to attend at least one of our fundraising events: our **Winter Gala** on 4 November at the Pueblo del Sol Country Club, and the ever-tasty **Men Who Cook** event at the Columbian Hall on 24 March.

The Sierra Vista Symphony Association is dedicated to supporting a resident, professional orchestra to bring the finest symphonic music to residents of Sierra Vista and surrounding communities.

A membership application form is in the back of this program—please considers becoming a member today.

Debra L Koltveit
President
Sierra Vista Symphony Association

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-Ludwig van Beethoven





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SOUTHWEST GAS

Toru Tagawa, Conductor

Toru, from Hiroshima, Japan, started playing the violin at age 6, and joined the Kurashiki Junior Philharmonic Orchestra at age 9. He received his Violin Performance degrees from the University of Tulsa (BM) and the Florida State University (MM), and a Music Education degree (MME) from the University of Arizona.

His main violin teachers include Steven Moeckel, Gary Kosloski, Eliot Chapo, Derry Deane, and Mikio Ejima.

Toru has been the Music Director and Conductor of the Tucson Repertory, Artistic Director of the Sierra Vista Symphony Orchestra and Orchestra Director of the

Canyon del Oro High School Orchestra. His conducting teachers include Thomas Cockrell, Charles Bontrager, Jung-Ho Pak, and Maurice Peress. Toru made his debut at Carnegie Hall in March, 2017.

As active violinist, he plays with the Tucson Symphony, Tucson Pops, Arizona Opera Orchestras, and has played with National Repertory (CO), Shreveport (LA), Arkansas, Tallahassee (FL), AIMS (Austria), Hiroshima (Japan), and Vancouver (Canada) Symphony Orchestras.

Toru is the President-Elect for the American String Teachers Association of Arizona.



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Sara Fraker

Guest Soloist



SARA FRAKER is Assistant Professor of Oboe at the University of Arizona and a member of the Tucson Symphony Orchestra. She spends her summers in residence as a Faculty Artist at the Bay View Music Festival in northern Michigan. She is principal oboist of True Concord Voices & Orchestra, which recently made their Lincoln Center debut; the ensemble also garnered two Grammy nominations for their 2015 CD release *Far In The Heavens*, on which Sara is a featured soloist. She was awarded a 2017 Artist Research and Development Grant from the Arizona Commission on the Arts for a solo commissioning and recording project.

Sara held the Gillet Fellowship at the Tanglewood Music Center and was a participant in the Tanglewood Bach Seminar.

She has also performed at the Aspen Music Festival, Shenandoah Valley Bach Festival, Chautauqua, Spoleto Festival USA, and the prestigious Schleswig-Holstein Orchestral Academy in Germany. Sara has played with numerous orchestras, including the Phoenix Symphony, Arizona Opera, Broadway in Tucson, St. Andrews Bach Society, Tucson Pops, Illinois Symphony, Champaign-Urbana Symphony, Brockton Symphony, Newton Symphony, New Bedford Symphony, Gardner Chamber Orchestra, and Sinfonia da Camera.

Sara has presented recitals at five recent conferences of the International Double Reed Society, including Tokyo and New York City. She performs regularly as a member of the Arizona Wind Quintet and has given masterclasses at universities and performing arts schools across the US and in Australia. Solo English horn performances with the Tucson Symphony have included Sibelius Swan of Tuonela, Copland Quiet City, and Berlioz Damnation of Faust.

Raised in New Haven, Connecticut, Sara is a graduate of the University of Illinois at Urbana-Champaign (DMA), New England Conservatory (MM), and Swarthmore College (BA). Her principal teachers include Robert Botti, John Dee, Mark McEwen, Jonathan Blumenfeld, Sandra Gerster Lisicki, and John de Lancie. Her doctoral thesis, *The Oboe Works of Isang Yun*, explores twenty solo and chamber pieces by the Korean composer, with a focus on tonal language and relationships to East Asian philosophy

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Reverend Richard “Dick” Andersen, a longtime supporter and friend of the Sierra Vista Symphony, died on April 16, 2017 (Easter Sunday). Dick was general manager of the Sierra Vista Symphony Association for several years and served on the board of directors for nearly 10 years. During all this time, his vision for the management of the Symphony kept the daily and monthly operations of the organization on an even keel.



His meticulous attention to detail ensured that programs were prepared and printed, newspaper articles written, publicity designed and widely distributed, and all communications with the board and members always done in a timely manner. Most of this was done behind the scenes and from the small office in the Chamber of Commerce building. Dick would often be found there early in the morning, even before the Chamber opened, laboring away on new ideas for getting the word out on Symphony events and fundraisers.

His articles about the Symphony in the Sierra Vista Herald were always filled with facts and written with a light-hearted and playful touch. This description of a season opening concert says it all, “The inaugural banquet begins with a tossed salad of tasty English orchestral garden greens combined with a savory Russian dressing sprinkled appetizingly with French operatic croutons.” But his authoritative knowledge of classical music was always evident, and his understanding of the spirit behind the music shined through.

His background as an ordained minister of the Lutheran church, combined with his education in English and history, ministries in the United States and Europe, as well as service in the United States Army for two years, made for a life and perspectives of a true Renaissance man. He brought all of this to his work on behalf of the Sierra Vista Symphony. For that we are grateful and so we dedicate this concert to the memory of our good friend, Dick Andersen.



Pam Collins

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The Sierra Vista Symphony Orchestra
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FALL CONCERT PROGRAM

October 7, 2017

Reformation

Toru Tagawa, *Artistic Director*

Ludwig van Beethoven
Leonore Overture No.3 Op.72b

Wolfgang Amadeus Mozart
Concerto for Oboe
Sara Fraker, Oboe

~ **Intermission** ~

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Felix Mendelssohn-Bartholdy
Symphony No.5, op.107, D major (Reformation)
Sponsored by Thrivent

George Frideric Handel
Hallelujah Chorus

~ Program Notes ~

Compiled By Debra L. Koltveit

with help from Phillip Hwucher, Dr. Luke Howard & Rob Kapilow

Ludwig van Beethoven

Leonore Overture No.3, op.72a

b. December 16, 1770, Bonn, Germany d. March 26, 1827, Vienna, Austria



This overture—one of several Beethoven composed for the opera Fidelio—was composed in 1806, and was first performed in Vienna on March 29, 1806.

Leonore Overture No. 3 is a musical synopsis of the opera plot and summarizes the progression from the depths of despair through the redemption of love to the exultant triumph of good over evil.

Written at the height of the Napoleonic occupation of Vienna, it begins in a prison cell where a political prisoner, Florestan, is unjustly held. Florestan's wife, Leonore, insinuates herself onto the prison staff disguised as a man (Fidelio), intent on rescuing her husband from the cruel jailer Pizarro. A trumpet call heralding the arrival of a government inspector thwarts Pizarro's intention to put Florestan to death, and Florestan instead is freed and reunited with Leonore, Pizarro is led away in chains, and the opera ends in rejoicing.

Leonore No.3 begins with a slow introduction: Florestan's lament from Act II of the opera a solemn passage from Act II, comprised of descending octaves evoking Leonore's descent into the dungeon where her husband Florestan has been imprisoned by the evil Pizarro.

This expectant and anxious passage yields to a syncopated and energetic melody heard in Florestan's second act lament, "In des Lebens Frühlingstagen" ("In the springtime of life").

What follows is equivalent to a symphonic development building to a powerful climax cut short by the trumpet call announcing when Fidelio is saved by the courage of his wife, and the fortunate arrival of the minister, Don Ferrando, which spells freedom for Florestan and the many other political prisoners abiding in the dreadful subterranean dungeon.

The *Allegro* theme is reintroduced, hesitantly at first, and then triumphantly. The overture ends with a massive transformation of this main theme.



Wolfgang Amadeus Mozart Oboe Concerto in C Major, K. 314

(b. Salzburg, Austria, January 27, 1756; d. Vienna, Austria, December 5, 1791)

Mozart's only oboe concerto has a curious history. In 1777, he wrote a concerto for oboist Giuseppe Ferlendis. At the time, Mozart, just 21 years old, had just started writing the first of the many concertos—both for himself and his friends—that would count among his greatest achievements.

In the winter of 1777, he gave the score of the new oboe concerto to Friedrich Ramm, the oboist of the Mannheim orchestra, who seemed “quite crazy with delight.” By February, Ramm had already performed it five times.

In 1783, Anton Meyer, the oboist in the Esterháza orchestra, offered Mozart three ducats for the piece, and a new set of parts was sent to him. And then, the concerto vanished. Eventually, musicians reluctantly began to include it in the list of major pieces by Mozart which were lost.

In 1920, Mozart scholar and conductor Bernhard Paumgartner, director of the Salzburg Mozarteum archives, discovered a package of old orchestral parts. The bass part was marked “Concerto in C/Oboe Principale” followed by Mozart's name. When he recognized the music, however, as the familiar flute concerto in D major—the one flutists had long counted as the second of Mozart's two concertos—a 137-year-old mystery began to unravel.

Apparently, sometime during the winter of 1777-78, Mozart had transcribed this concerto from C to D major, altering numerous details in the process, for the flutist Ferdinand de Jean, and it is in this form that the concerto was first published.

The version for solo flute continues to be performed, and is still referred to as Mozart's *Flute Concerto No. 2*. That it was originally for oboe is almost conclusively proven by the fact that the lowest note for violins in the flute version is an A, and that the highest note for the solo flute is at the top of the oboe range but well below the flute's potential. Technically, the solo part is more in keeping with the oboe's idiomatic capabilities than with the more agile flute.

The orchestral accompaniment, discreet throughout the concerto, is particularly restrained here; the spotlight never strays from the oboe soloist at center stage. For a finale, Mozart chose the standard rondo form, though the world of opera peeks through the curtains: the principal theme of this jaunty movement is almost identical to that of Blonde's aria “Welche Wonne, Welche Lust” from the opera *The Abduction from the Seraglio*, composed a few years later.

Felix Mendelssohn-Bartholdy

Symphony No. 5 in D Major, Op. 107 (Reformation)

b. February 3, 1809, Hamburg, Germany. d. November 4, 1847,
Leipzig, Germany.



This was Mendelssohn's 2nd symphony, but since it was not published until 21 years after his death, it was given the number '5'.

Composer, pianist, organist, conductor, painter and author, and child prodigy, Mendelssohn was a gifted individual whose impact on Western music is still felt, though not always traced. The grandson of a philosopher and the son of a banker, his family had strong interests in the arts, especially music.

The family's financial resources allowed him to study piano and experiment as composer and conductor, debuting as a pianist at age nine and as composer at ten. Although from a Jewish background, at age seven Felix was baptized as a Christian with the surname "Bartholdy". Ethnically Jewish, he was by faith and practice a Lutheran.

Late in 1829, the young Felix, who kept his hyphenated name, began this symphony to commemorate the establishment of the Lutheran faith. He had been commissioned to compose music for a ceremony to be held on June 25, 1830, the 300th anniversary of the Augsburg Confession, the formal document approved by Martin Luther. Although Mendelssohn worked long hours that winter to get the symphony done on time—fighting a serious case of the measles as the deadline approached—the celebrations were canceled due to the rising political unrest spreading across Europe.

Mendelssohn used two themes with explicit Protestant overtones that would ordinarily have no place in a symphony. In the first movement, Mendelssohn borrowed the familiar *Dresden Amen*, a sequence of rising chords familiar to churchgoers then and now. To honor Luther, Mendelssohn included *Ein' feste Burg is unser Gott (A Mighty Fortress Is Our God)* in the finale. Both outer movements are ceremonial and festive; the inner two, with no specific ties to the occasion, belong within the classical symphonic tradition.

The symphony opens with the well-known four-note theme of Mozart's *Jupiter* finale, setting a serious tone as it leads to the first quiet statement of the *Dresden Amen*. The main body of the movement is rapid and powerful. It has a standard sonata form, but when the *Amen* cadence returns, the main theme is as hushed as it originally was assertive.

The second movement is a dance-like scherzo, triggered by a single rhythmic figure repeated in nearly every measure till the end.



George Frideric Handel The Hallelujah Chorus, from *Messiah*

b. February 23, 1685, Halle, Brandenburg, Germany. d. April 14 1759, London, England

The Hallelujah Chorus, from Handel's *Messiah*, is such an iconic piece of music — and is so ingrained as a Christmas tradition — that it's easy to take its greatness for granted.

A look at its structure helps us understand why the music has such a powerful grip on singers and listeners — all the way back to King George II of England, who (legend has it) began the tradition of standing during its performance.

Much of the power of the piece lies behind the rhythm of the word *hallelujah*. Handel could have assigned the four syllables of the word to four notes of equal length. But that would be boring — and it wouldn't be Handel. What makes this great is that first note is lengthened with an explosion at the end—HAAAA-le-lu-jah.

Another key to its power is in the “King of Kings” section. It's based on a simple idea: a single note repeated over and over again; one note per syllable — ‘king of kings’ and ‘lord of lords.’ Handel repeats the passage in higher and higher registers and each one seems to be the highest you could possibly get, and that's the climax of the piece.

During Handel's lifetime, performances of *Messiah* typically entailed ensembles of around 20 singers and an equal number of instrumental players. There was a trend toward a more spectacular scale in the second half of the century...on the 25th anniversary of Handel's death, a performance of *Messiah* in Westminster Abbey involved nearly 300 singers and an equal number in the orchestra.

Although these large performances were a departure from Handel's original concept, they maintained the work's overall intent as a piece for the people. In the 19th-century, festival choirs consisted of local townsfolk, farmers, and members of the working classes. The goal was to include as many singers as possible and the success of these festivals was measured by how much money the festival raised for charity.

The custom of performing *Messiah* at Christmas began late in 1791 and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day, establishing a tradition that continues to the present.

In the 18th century, the commissioning of a statue during one's lifetime was an honor usually reserved for royalty or great military heroes. It was something of a surprise, when in 1738 a statue of Handel was unveiled in London's Vauxhall Gardens.

Though born in Germany, Handel had lived in London since 1712 and became a naturalized British citizen in 1727. His Italian operas were hugely successful during the 1720s and '30s, and he was the favored composer at the king's court. If anyone deserved such a gesture of public acclaim, Handel did.

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Via Elegante Assisted
Living

SIERRA VISTA SYMPHONY

The Orchestra

Toru Tagawa - Conductor

Jeneanne Rabon ~ Personnel Manager

Violin I

Debbie Dinkel,
Concertmaster

Laura Tagawa

Amy Osmun

Carrie Gisse

Mary James

Sancho Manzano

Alex Cardon

Jennifer Sanker

Hannah Cochrane

Jose Moore

Violin II

Sandra Lanz,

Principal

Janine Piek

Deborah McCann

Jessica Breen

Pamela Enright

Whitney Olson

Maranatha Struse

Viola

Kathryn Asher,
Principal

Daphne Madson

Rachel Port

Wesley Hunter

Justin Brookins

Rose Todaro

Cello

Helena Pedersen,
Principal

Paula Klein

Robert Hutson

Jean Rankin

Sylvia Payne

Lynne Connelly

Robert Marshall

Bass

Judy Skroback,
Principal

Lisa Brown

Michael Geddes

Brenton Kossak

Flute

Elsa Kate Nichols,
Principal

Lisa Fiddes

Oboe

Devin Gardner,
Principal

Marilyn McNamara

Clarinet

Cynthia Gobel,
Principal

Rudy Rostash

Bassoon

Melanie Godwin,
Principal

Barbara Bayless

Trumpet

Edwin DeLeon,
Principal

Byron Yount

Alex Pesqueira

Horn

Lisa Gollenberg,
Principal

Chris Blanco

Rebecca Robinson

Trombone

Jordan Robison,
Principal

Ashley Aron

Scott Hagerman,
Bass Trombone

Tuba

Daniel Brown

Percussion

Thom Martin

Keyboard

Dorothy Scheafer



VISIT OUR WEBSITE:

<http://sierravistasymphony.org>

Let's talk about
ASSISTED LIVING & MEMORY CARE



The caring, professional staff at our Sierra Vista homes is always focused on the health and wellness of our residents. We're just big enough to have a highly professional team with 2 full-time nurses, but small enough for our team to focus quality time on each resident in a comfortable home-like environment. This allows us to truly become extended family to our residents and their families.



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ViaElegante.com

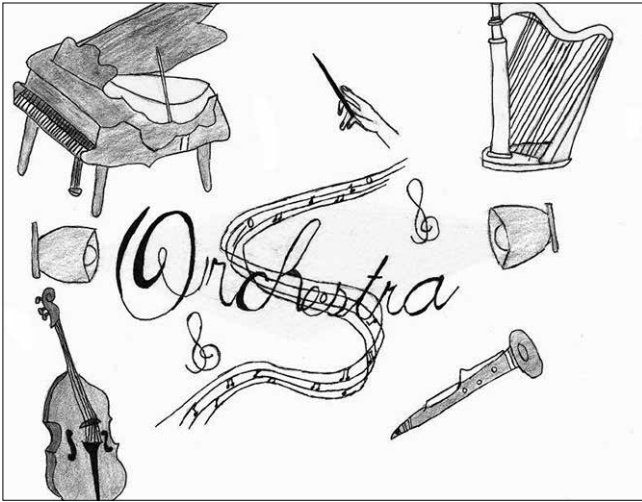
WE ACCEPT ALTCS AND MEDICAID

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Andy Briefer

State of Arizona Certified Assisted Living Manager





Alexis Alarcon, Bella Vista Elementary School

YOUTH CONCERT

Friday, January 12, 2017, 9:30 & 10:30 AM

This season, the Sierra Vista Symphony plans on presenting two Youth Concerts for Cochise County fifth grade students.

It doesn't take long for students to respond to what they have heard and experienced.

Children from Carmichael Elementary School wrote: "My favorite instrument was the violin because it is a character in the orchestra. It was so nice to see how high and low it can go. The violin is an important character, because alone the violin could change your feelings and emotions." "Hello, I'm here to say "great job." My favorite song was Star Wars. I like it so much because it makes me feel like a 5 year old again. Plus the base really gives you that Darth Vader side. The flutes give the Luke Skywalker side. Your show was amazing."

A child from: Naco Elementary School wrote: "Thank you for inviting us to the orchestra. My favorite songs were "The Star Wars: Phantom Menace" and "Let It Go" from Frozen, my favorite instrument was the harp. I liked Mr. Tagawa's baton. I hope one day that I can be a conductor. I loved the music. Thank you."

The Sierra Vista Symphony Orchestra is committed to student education. Invite and bring young people to the evening concert. Bless them with great music.

The Education Committee



23rd Season 2017 - 2018

The Sierra Vista Symphony Association

P.O. Box 895, Sierra Vista, Arizona 85636-0895

The Symphony Office is located in the

Sierra Vista Chamber of Commerce Building / 21 East Wilcox

Phone: (520) 458-5189 / Email: info@sierravistasymphony.org

Visit our website: sierravistasymphony.org

The SVSA is a 501(c)3 non-profit organization. Our TIN is 86-0768498

Name (as you want it to appear in program) _____

Address _____

City/State/Zip _____

Telephone _____ Email Address _____

MEMBERSHIP CATEGORIES - THE SIERRA VISTA SYMPHONY'S 23RD SEASON

Category	Membership Amounts	Member Benefit
Maestro	\$ 10,000.00 & up	Reserved Seats (8 tickets)
Concertmaster	\$ 5,000.00 to \$ 9,999.00	Reserved Seats (7 tickets)
President's Circle	\$ 2,500.00 to \$ 4,999.00	Reserved Seats (6 tickets)
First Chair Club	\$ 1,500.00 to \$ 2,499.00	Reserved Seats (5 tickets)
Symphony	\$ 1,000.00 to \$ 1,499.00	Reserved Seats (4 tickets)
Concerto Member	\$ 800.00 to \$ 999.00	Reserved Seats (3 tickets)
Rhapsody Member	\$ 500.00 to \$ 799.00	Reserved Seats (2 tickets)
Tocatta Member	\$ 300.00 to \$ 499.00	General Seating (2 tickets)
Concertina Member	\$ 150.00 to \$ 299.00	General Seating (1 ticket)
General	\$ 75.00 to \$ 149.00	Invitation to the Annual Meeting

*****Reserved Seats are your choice. If you select at this level, contact the Office to obtain your individual choice of specific seats in the auditorium for all concerts.*****

Membership Level Requested _____

Number of Tickets per concert (you may request fewer tickets than full member benefit) _____

Additional Contribution to Endowment Fund: \$ _____

Support Tickets for Students or Soldiers at \$20 each: \$ _____

Sponsor a Musician for one rehearsal \$70, 1 concert \$350 or 1 season \$1,050: \$ _____

Contribution to the Children's Concert: \$ _____

CREDIT CARD / CHECK INFORMATION

Circle one: VISA MASTERCARD DISCOVER AMEX

Credit Card Number: _____ Security # (on back) _____ Exp. Date: _____

Signature: _____ Today's Date _____

**PLEASE MAKE CHECKS PAYABLE TO:
SVSA or SIERRA VISTA SYMPHONY ASSOCIATION**



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

With proper estate planning, your planned gift to the Symphony Endowment Fund can also afford you many financial benefits as well. Contact your Financial Advisor to find out more information on creating planned giving through the Sierra Vista Symphony Endowment Fund.

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.

**2017-2018 Season Contributors
to the Sierra Vista Symphony Endowment Fund**

Bill Howard & Katherine Zellerbach
Gene & Helen Manning

ENDOWMENT COMMITTEE

William Howard

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Sierra Vista **Benson**
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SERVING SIERRA VISTA SINCE 1981!

You are cordially invited to our
Symphony Gala!

Saturday, November 4, 2017

Pueblo del Sol Country Club

Starting at 5:00

\$75 per person - Semi Formal

For reservation information:

520-458-5189 or www.sierravistasymphony

*All proceeds benefit the
Sierra Vista Symphony Orchestra*



11th Annual “MEN WHO COOK”

**Saturday, March 24, 2018
6 to 8 PM**

Colombian Hall

Tickets will go on sale in February

230 tickets only, available at ACE Hardware, Dillard's,
Safeway, and Sierra Vista Chamber of Commerce

Presented by the Sierra Vista Symphony Association

Featuring at least 20 celebrity chefs from the community, preparing their favorite culinary delights. Don't miss the great food and all the fun!

For more information, contact the Symphony office
at 520-458-5189 or www.sierravistasymphony.org,
email at info@sierravistasymphony.org

***All proceeds to benefit the Sierra Vista Symphony
A 501 (c)(3) organization EIN 86-0768498***