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Symphony Orchestra



FALL
CONCERT

"Teacher and Apprentice"

TORU TAGAWA, ARTISTIC DIRECTOR

Saturday, October 27th 2018

7:00 PM

Pre-concert Lecture begins at 6:00pm

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From the President...

On behalf of the Sierra Vista Symphony Associations (SVSA), Board of Directors, I thank you for joining us for the exciting first concert of the 2018-19 season. Tonight's concert, conducted by Maestro Toru Tagawa, is "Teacher and Apprentice" — rather appropriate since the guest soloist, Kai Skaggs, is one of Toru's students and the school year is well underway.

Our second concert, "Space Exploration" will be on Saturday 12 January 2019. You'll hear such gems as Also Sprach Zarathustra, Ride of the Valkyries, Mars and Jupiter from Holst's Planets, and some movie soundtracks.

Our third concert, "At Last", featuring Crystal Stark as our guest vocalist who was a contestant on America's Got Talent with Khris Dodge Entertainment, Faure's Pavane, and Over the Rainbow with a local choir and the Band/Orchestra.

It will be a great season!

Plan on attending our next fundraiser, the winter Gala on 10 Nov at Pueblo del Sol Country Club, doors will open at 5:00 and we will have members of the symphony providing music while you make your selections from among the silent auction items. Come and place a bid to be a guest conductor at our January concert.

The SVSA 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 consider becoming a member today, if you're not already. If you are already a member, we thank you for your support.

Debra L Koltveit
President, SVSA

[An intellectual] is someone who can listen to the "William Tell Overture" without thinking of the Lone Ranger. (John Chesson)





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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 for the American String Teachers Association of Arizona.



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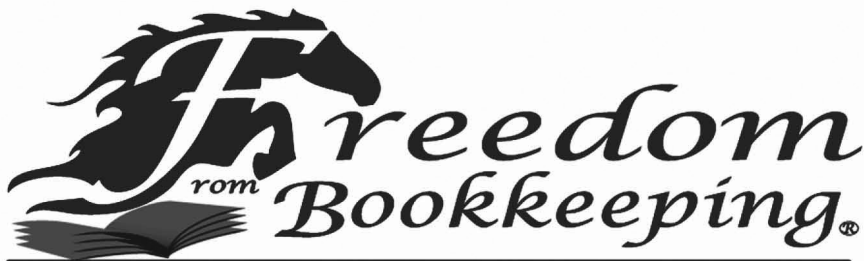
Kai Skaggs, Guest Soloist



Kai Skaggs was born in Nagoya, Japan and is currently a senior at Canyon del Oro High School. Kai started the violin at age 4 with Dennis Bourret and he was a member of the Tucson Junior Strings Orchestra for 10 years. He currently studies with Nokuthula Ngwenyama. Under the direction of Toru Tagawa, he is a member of the Canyon del Oro High School orchestra and the Tucson Repertory Orchestra. He is also a member and concertmaster of the Tucson Philharmonic Youth Orchetra under the direction of Dr. Suzette Battan.

Kai has featured as the violin soloist with the Civic Orchestra of Tucson, Tucson Philharmonic Youth Orchestra, and the Tucson Pops Orchestra. He has also performed at Carnegie Hall with the Canyon del Oro High School Orchestra and performed twice at the Walt Disney Music Hall with the Fresno Summer Orchestra Academy. He has made regionals and the All-State orchestra since his freshman year. He owns and plays the violin made by Zoran Stilin.

Kai Skaggs is sponsored by the
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The Sierra Vista Symphony Orchestra
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FALL CONCERT PROGRAM

October 27, 2018

“Teacher and Apprentice”

Toru Tagawa, *Artistic Director*

Johannes Brahms: *Academic Festival Overture*

Paul Dukas: *The Sorcerer’s Apprentice*

Aaron Rosand Saint-Saens: *Violin Concerto No.3.*

Kai Skaggs, Violin

~ Intermission ~

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Modest Mussorgsky:
Night on Bald Mountain

Diane Wittry: *Leaves*

Goerges Bizet:
Carmen Suite No.2

~ Program Notes ~

Academic Festival Overture, op. 80

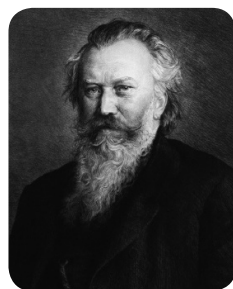
Johannes Brahms (1833-1896)

Born: May 7, 1833, Hamburg, Germany

Died: April 13, 1897, Vienna, Austria

Composed: 1880

Premiered: January 1881



Johannes Brahms had a thorough musical education in his youth, but his course of study didn't include the college experience. He studied composition and piano privately as a child and was playing in the bordellos of Hamburg by the age of thirteen. By 1850, he had enough of a reputation as a pianist to become the accompanist of Hungarian violinist Eduard Reményi. In 1853, Brahms and Reményi went on a concert tour of Germany that took them to Hanover, where Brahms attracted the attention of Joseph Joachim. At 21, Joachim was already a major violin virtuoso, and was to become one of Brahms's closest friends. Brahms soon parted company with Reményi and spent two months with Joachim, auditing courses in philosophy and history at the University. This was as close as he came to being a college student.

In 1877, Cambridge University wanted to offer him an honorary doctorate, but Brahms' refusal to cross the English Channel and his distaste for publicity overcame any desire for academic recognition. In 1879, Brahms accepted an honorary doctorate in Philosophy from the University of Breslau, with a citation describing him, in Latin, as the foremost exponent of musical art in the stricter style. He sent a note of thanks to the University, but the conductor, Bernard Scholz (who had recommended him for the honor), intimated that a more appropriate gesture of thanks would be a piece of music. Not just any piece of music, as he made it clear the University was expecting a serious symphony, "well-orchestrated, old boy, not too uniformly thick!"

Feeling somewhat manipulated, Brahms composed the Academic Festival Overture. Although he used popular student songs (drinking songs to be a little more accurate), he used his "serious" skills of composition and thematic development that presumably earned him the honorary degree. He informally referred to the piece as "a jolly potpourri of student songs à la Suppé," [opera composer Franz].

Brahms was unhappy with the working title Academic Festival Overture, so he consulted with the director of the Breslau Orchestral Society, and asked if he could think of a better title. As neither could think of one, the title remained. The Orchestral Society director no doubt assumed the title suggested a serious, suitably weighty subject matter. While the piece is in proper symphonic framework, the more boisterous subject matter gives it a

surprisingly (to the unsuspecting serious academics) spirited song

A long introduction in a minor key doesn't immediately reveal the lightheartedness of the piece. The main theme is ushered in by a student hymn, in traditional choral style. Taking a segment of this, and speeding it up, Brahms begins the movement. He includes two songs from the previous century, altering them somewhat to his personal sound. The first, "High Festival Song to the Father of the Country", begins with the violins, and then the bassoons open "To be sung at the fox hunt", an 18th century melody which was often used to torment freshmen.

After a quick development of the theme, and a recap, the orchestra builds to a joyous setting for full orchestra of "Therefore let us be merry", a classical lyric poem about student days. Praising the academic life he never had, Brahms uses the largest orchestra of his career—complete with loud enthusiastic percussion.

Paul Dukas was born in Paris, France, on October 1, 1865.

*The first performance of *The Sorcerer's Apprentice* took place in Paris on May 18, 1897. Dukas wrote a single work of extreme popularity but never managed to do it again. This piece launched him into prominence, but he is considered a "one-hit wonder" of music, like Pachelbel and his Canon in D. This is a familiar concert piece, but unfortunately, because he was such a perfectionist he destroyed most of his own works and little remains.*



The Sorcerer's Apprentice is a symphonic poem written by the French composer Paul Dukas in 1897 and is based on Goethe's 1797 poem of the same name. Unlike other symphonic poems, that follow a strict format, this piece follows the events in the poem. At that time, it was customary to publish the poem as part of the orchestral score.

Goethe's 1797 poem *Der Zauberlehrling* tells the story of a sorcerer who leaves his workshop and directs his (lazy) apprentice to complete his daily duties. The apprentice has seen the sorcerer bring his broom to life and decides to practice his own magic let his broom do his work for him. Alas, he can't make it stop and the workshop quickly floods. He tries to solve the problem with more magic, but that only makes things worse. Each splinter of the broom becomes a new broom, and he can't stop any of them. The sorcerer returns soon enough and corrects everything.

The Sorcerer's Apprentice was already a popular concert piece, but its inclusion in the 1940 Disney film *Fantasia* led to the piece becoming widely known to audiences outside the conventional concert hall. It is indeed a highbrow individual who can listen to *The Sorcerer's Apprentice* without visualizing Mickey Mouse. Walt Disney's cartoon turned a reasonably popular piece into a wildly successful one.

In 1920, Dukas became a member of the Royal Academy of Science, Letters and Fine Arts of Belgium.

In 1927, Dukas became a teacher of composition at the Paris Conservatoire. He also taught at the École Normale de Musique in Paris. As a teacher, he was traditional but encouraged talent, and told one student, "It's obvious that you really love music. Always remember that it should be written from the heart and not with the head." His philosophy was "to help young musicians to express themselves in accordance with their own natures. Music necessarily has to express something; it is also obliged to express somebody, namely, its composer."

In 1835, Dukas was elected to membership of the Académie des Beaux-Arts. Though following neither the progressive or conservative factions among French musicians of the era, Dukas had the friendship and respect of both.

Dukas died in Paris in 1935, at 69. He was cremated and his ashes were placed in the columbarium at Père Lachaise Cemetery in Paris.

Camille Saint-Saens (1835 - 1921)

Violin Concerto, no. 3, op.61 in B minor

Born: October 9, 1835, in Paris, France Died: December 16, 1921, in Algiers, Algeria

Work composed: March 1880; dedicated "A Monsieur P. Sarasate"

Born in 1835 in Paris, Camille Saint-Saens is the most well-known French composer of the 19th century.



Saint-Saëns started piano lessons as a young child, and was considered a prodigy. He began composition and organ instruction at seven (he was already publicly performing Bach, Handel, and Mozart by then). In 1846, at ten, he played his formal debut recital, with a program that included Mozart and Beethoven piano concertos.

In 1848, at the age of thirteen, Saint-Saëns was admitted to the Paris Conservatoire, France's foremost music academy. Students, even outstanding pianists like Saint-Saëns, were encouraged to specialize in organ studies, because a career as a church organist was seen to offer more opportunities than that of a solo pianist.

On leaving the Conservatoire in 1853, Saint-Saëns accepted the post of organist at the ancient Parisian church of Saint-Merri near the Hôtel de Ville. The parish was substantial, with 26,000 parishioners; in a typical year, there were more than two hundred weddings, the organist's fees from which, together with fees for funerals and his modest basic stipend, gave Saint-Saëns a comfortable income.

In 1861 Saint-Saëns accepted his only post as a teacher, at the École de Musique Classique et Religieuse, Paris, which Louis Niedermeyer had established in 1853 to train first-rate organists and choirmasters for the churches of France. When Niedermeyer died in 1861, Saint-Saëns was appointed to take charge of piano studies. He scandalized some of his more austere colleagues by

introducing his students to contemporary music, including that of Schumann, Liszt and Wagner.

By the 1880s Saint-Saëns was an established favorite with audiences in England, where he was widely regarded as the greatest living French composer.

He continued to travel abroad frequently, but increasingly often to give concerts rather than as a tourist. He revisited London, where he was always a welcome visitor, went to Berlin, where until the First World War, he was greeted with honor, and travelled in Italy, Spain, Monaco and provincial France. In 1906 and 1909 he made highly successful tours of the US, as a pianist and conductor.

By 1917, various strands of new music were emerging with which Saint-Saëns had little in common. His classical instincts for form put him at odds with what seemed to him the shapelessness and structure of the musical impressionists, led by Debussy. Holding such conservative views, Saint-Saëns was out of sympathy – and out of fashion – with the Parisian musical scene of the early 20th century, fascinated as it was with novelty.

Saint-Saëns gave what he intended to be his farewell concert as a pianist in Paris in 1913, but his retirement was soon in abeyance as a result of the war, during which he gave many performances in France and elsewhere, raising money for war charities. These activities took him across the Atlantic, despite the danger from German warships.

Saint-Saëns produced six works for violin and orchestra—his Third Violin Concerto, Op. 61, in 1880, is his most popular concerto. It was written for, dedicated to, and premiered by the Spanish virtuoso Pablo de Sarasate.

His violin compositions are standards of the virtuoso repertoire. This piece, like his two others, was an instant success. The Concerto is also popular as a debut vehicle for new artists.

Dedicated to the Spanish violinist Pablo de Sarasate, the B minor Concerto contains French, Spanish, and Italian styles. The first movement, has a relaxed, Parisian feel, and the first thirty bars are played on the lowest string—this theme returns to begin the end of the movement.

The second movement is based on a Sicilian melody, and the phrase switches between the oboe, flute, clarinet, and violin. The rhythm is leisurely and the mood uplifting.

The third movement begins with a passionate, improvised feeling, leading to a lush, lively Spanish theme that is similar to de Sarasate's own music. The movement is fast-paced until the violins introduce the secondary melody, and the movement finishes with a forceful display



Modest Mussorgsky (1839-1881)

Modest Mussorgsky was born in 1839 to landed gentry, in the Russian countryside south of St. Petersburg. Growing up, he heard the peasants on the family estate singing folk songs, which inspired his fascination with the rougher, more uncouth side of Russian life. He was a talented pianist as a child, went to a military school, and joined the military.

His family estate was struck by bad fortune, and in 1861 when the serfs were freed, income from the estate vanished. Mussorgsky was forced to find work, and ended up working for the government in menial office job.

His mother died in 1865, and Mussorgsky turned to alcohol. His decline was slow and steady and his drinking interfered with his composing. His alcoholism grew worse and the government fired him twice. He ended up in a hospital, and soon died.

A night on bald mountain was inspired by Russian and gogol mythology and literature and mussorgsky presents a musical picture—wild and furious. The basic story portrays dark witches’ ritual, summoning the devil on a bleak mountaintop. The “bald mountain” isn’t any specific mountain—it’s merely a barren mountain with no trees or shrubs.

Like pictures at an exhibition, mussorgsky wrote a night on bald mountain quickly—in only 12 days. He completed it on the eve of St. John’s day, 23 June 1867. The original russian title of the tone poem translates literally as Saint John’s eve on bald mountain, usually shortened to night on bald mountain.

St. John’s eve is June 23, the day before the feast of Saint John the Baptist. Traditional celebrations involve the lighting of bonfires. According to folk tales, it was a night when evil forces and witches were especially powerful. Whatever the religious meaning of the bonfires, in folk culture they were often lit on high ground to keep the witches away—a summertime equivalent of halloween. The custom of midsummer bonfires continues worldwide to this day.

Many people recognize night on bald mountain from the 1940 film fantasia, and it probably gave them nightmares.



Diane Wittry, Composer

Composer and Conductor, Diane Wittry, writes music that is “evocative and soulful” and colorized with “a large pallet of orchestral sounds and textures.”

Named as one of the “30 Top Music Professionals” by Musical America nationally, Her compositions have been performed and recorded by the Slovak State Philharmonic Orchestra, Kosice, the Allentown Symphony, PA, the Norwalk Symphony, CT, the Symphony of Southeast Texas, TX, the Garden State Philharmonic, NJ, the Saratoga Chamber Orchestra, WA, the Ridgewood Symphony ,NJ, the Nashua Chamber Orchestra, NH, the Adelphi Chamber Orchestra, NJ, and the Fox Valley Symphony, WI,

Diane Wittry is currently the Music Director and Conductor of the Allentown Symphony, PA, and the Garden State Philharmonic, NJ. She is also a frequent guest conductor with orchestras across the United States, including the Milwaukee Symphony, the Los Angeles Philharmonic, the San Diego Symphony, the Houston Symphony, the New Jersey Symphony, as well as orchestras in Japan, China, Canada, Italy, Ukraine, Russia, and Slovakia, among others. Wittry has served as an adjudicator for the Nissim Composer's Competition in New York sponsored by ASCAP, and for the I-Park International Composer's Competition. She has also been selected to participate in Composer Residency Programs in Connecticut and Italy. Other composition awards she has received include a Composers Assistant Grant from the American Music Center, and a Haddon Career Grant award.

Diane Wittry has been profiled in the New York Times and Newsweek Magazine. Wittry received her Masters Degree from the University of Southern California Thornton School of Music, where she was named the "Outstanding Alumnus in 2013." She received the "Helen M. Thompson Award" from the League of American Orchestra for her artistic leadership with the Symphony of Southeast Texas and she is the author of two award winning books that have become standards in the field: "Beyond the Baton-What Every Conductor Needs to Know" and "Baton Basics- Communicating Music Through Gestures," both published by Oxford University Press.

Diane Wittry has been a guest speaker at the Curtis Institute of Music, PA, the Juilliard School of Music, NY, the Manhattan School of Music, NY, the Mannes School of Music, NY, New York University (NYU), Brandeis University, MA, Queens College, NY, Lamar University, TX, and the University of Southern California, CA, among others, as well as being a frequent guest speaker for national conferences. Diane Wittry is a member of ASCAP.

About this piece, in her own words:

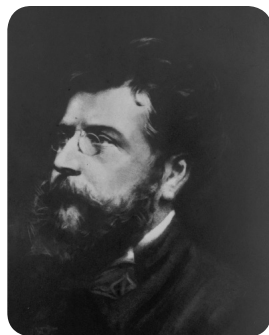
When we think of Fall, we think of the bright orange and yellow colored leaves that adorn the trees in October but gradually make their way to the ground by the end of the Fall season. Often it starts with just one or two falling leaves, gracefully floating downward. They are similar in shape and contour, but not the same. Then as the wind picks up, the leaves begin to swirl and almost dance in the air. Little clusters, float and spin - being tossed at the whim of the wind. Gradually the wind grows stronger, and becomes almost violent in its struggle to strip the leaves from the trees. In the end, the tree is bare, the wind has won, and the sun still shines on the pile of leaves on the ground.

"Leaves" will eventually be the 3rd movement of a larger orchestral work titled "For Everything there is a Season."

Georges Bizet

Born October 25, 1838, Paris, France.

Died June 3, 1875, Bougival, near Paris, France.



Born in Paris, France, in 1838, Georges Bizet was a pianist, composer of operas and is best known for *Carmen*, among the most famous of operas. His musical education was initially taken care of by his mother, a talented pianist, who began teaching him at the age of four. He was admitted to the Paris Conservatory before his 10th birthday. He was a brilliant piano student, but was more interested in composition and began to write operas at the age of 16.

At 19 he won the Prix de Rome, the conservatory's big prize, giving him financial support to study at the French Academy in Rome for a few years. There, he became a hard-working composer, with a steady stream of songs, piano pieces, and orchestral works.

In 1860, he left Italy and returned to Paris. He earned his living by teaching, among other jobs. Even though he was an excellent pianist, he refused to play the piano in public, lest he compromise his career as a composer. His main ambition was to write operas. Two early operas, *The Pearl Fishers* (1863) and *Djamileh* (1872) were moderately successful.

In 1872, he composed background music for the play, *L'Arlesienne*, by Alphonse Daudet. Two orchestral suites drawn from it have become prominent concert pieces. *Carmen* was completed in 1874 and opened at the Opera Comique in Paris March 3, 1875. The reaction of the audience and critics was cold. Bizet soon went into a crisis from which he never recovered. He died three months later of a heart attack at his country home in Bougival, France.

The first suite derived from Bizet's opera *Carmen* focused on preludes and entr'actes, the second (which you will hear this evening) is arias and ensemble pieces, with individual instruments filling in for the missing voices. The suite was assembled after Bizet's death by Ernest Guiraud, who also provided the opera's sung recitatives.

The opening movement, "Marche des contrebandiers," (Smugglers' March), depicts the nighttime movement of smugglers through the mountains. Since smuggling is a secretive business, this is a predominantly quiet but still impatient march, with many lively woodwind solos.

Next is one of the opera's two most famous numbers, *Carmen's* teasing-se-ductive "Habanera," dealing with the uncertainty of gypsy love. Bizet based it on a popular song by Yradier, a Spanish composer. In this non-vocal form,

various instruments—often solo woodwinds, but also trumpet, and violins.

The long Nocturne is actually Micaëla's aria from Act 3 of the actual opera. Here the longing, flowing melody is mainly the solo viola or horn, although it becomes the violin as it begins to soar halfway through the piece.

The "Chanson du toréador" is the opera's greatest hit, yet Bizet was ashamed of it and belittled it as "trash." Here, the torero ("toréador" is a French fabrication) enters in the form of a solo trumpet to tell the story of his bullfight using dramatic verses, and the well-known marching chorus.

"La Garde montante" is the Act 1 children's chorus, and the children come along and imitate the local troop's changing of the guard. Accordingly, the piece begins with militaristic fanfares in the brass, but quickly is taken over by a playful piccolo march. Clarinets and violins fill in for the children's voices as the piece progresses.

The final movement is Act 2's "Danse bohème," an energetic gypsy dance that begins softly and crescendos verse by verse, ending with a crash of cymbals and mass of triangles. In the opera, this piece often begins slowly to accommodate the sopranos, but in orchestral form it begins fast and gets faster as it gets louder. As with the previous movements, the vocal part is distributed among various instruments.



WE NEED YOU!

The Sierra Vista Symphony Association's Board of Directors is always looking for new board members to serve. Our small group of current board members needs your help in identifying and connecting to a wider pool of potential board and committee members. This is why we are turning to you. We very much hope you can join us, or pass this information on to someone you think would like to serve on the Symphony Board. Thank you in advance for whatever help you might be able to lend.

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1. Become a Member. Memberships with the Sierra Vista Symphony Association provide over half our \$120,000 yearly budget. Your generous support keeps our symphony playing! Call the Symphony Office at (520) 458-5189 to join us today.
2. Attend a Fundraising Event. Join us for a fun evening with your fellow music lovers! Check out the Events page at <http://sierravistasymphony.org> to see what's happening this year.
3. Join a committee. Our Board of Directors always needs volunteers to help serve on its committees. Give of your time and talent to support the symphony! Committees include: Education, Publicity, Advertising, Membership/Development, Programming, Special Events, and Fundraising.
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Toru Tagawa - Conductor

Violin I

Debbie Dinkel,
Concertmaster
Laura Tagawa
Amy Osmun
Lisa Heinemeier
Mary James
Sancho Manzano
Alex Cardon
Jennifer Sanker
Hannah Cochrane

Violin II

Sandra Lanz,
Principal
Janine Piek
Jessica Breen
Pamela Enright
Whitney Olson
Gabrielle Dietrich
Shelby Walsh
Kristie Budiharjo

Viola

Kathryn Asher,
Principal
Janei Evans
Daphne Madson
Wesley Hunter
Rachel Port
Justin Brookins

Cello

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

Bass

Judy Skroback,
Principal
Lisa Brown
Bryce Putt
Charlie Welty

Flute

Miranda DeBretto,
Principal
Jeneanne Rabon
Alysonn Hoffmann

Oboe

Devin Gardner, Principal
Marilyn McNamara

Clarinet

Cynthia Gobel,
Principal
Rudy Rostash
Carole Rostash, Bass
Clarinet

Bassoon

Melanie Godwin,
Principal
Barbara Bayless
Curtis Novak,
Contrabassoon

Trumpet

Edwin DeLeon,
Principal
Byron Yount
Glendon Gross

Horn

Lisa Gollenberg,
Principal
Michael Mesner
Rebecca Robinson
Chris Blanco

Trombone

Salvador Lopez,
Principal
Rick Weisberg
Christian Lopez,
Bass Trombone

Tuba

Daniel Brown,
Principal

Percussion

Thom Martin,
Principal
Kenneth Fox
Frederick Johnson Sr.
Elizabeth Soflin
Hillary Engel

Harp

Denielle Eliason



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Eduardo Navarrete Naco Elementary School

YOUTH CONCERT

This season, the Sierra Vista Symphony plans to present 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.

A student from Huachuca Mountain School writes:

"Thank you, Toru Tagawa and the orchestra for giving me the best experience of my life!"

A student from All Saints Catholic School writes:

"I was super excited that our little town of Sierra Vista even has an amazing orchestra."

A student from Village Meadows School writes:

"I don't know much about music but I know that the symphony was an amazing experience."

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

*The SVSA Children's Concerts are made possible by
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24th Season 2018 - 2019

The Sierra Vista Symphony Association

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

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