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Symphony Orchestra

Winter Concert

“Music & Movies”

Saturday, January 13, 2018 - 7:00 pm



Samuel J. Vaughn
Composer



Toru Tagama
Conductor

Pre-concert Lecture begins at 6:00pm
Buena Performing Arts Center




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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 second concert of the 2017-18 season. Tonight's concert, conducted by Maestro Toru Tagawa, is "Music and Movies", a relaxing way to recover from the hustle and bustle of the holiday season.

The orchestra presented its free annual Youth Concert for Cochise County 5th graders yesterday morning. We had over 1000 students attending two concerts!

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 our next fundraising event: **Men Who Cook**—at the Columbian Hall on 24 March. Over 20 local "celebrities" will demonstrate their creativity as they decorate their stations and delight you with their culinary creations.

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 consider becoming a member today.

Debra L Koltveit

President, Sierra Vista Symphony Association

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-Sir Thomas Beecham

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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.

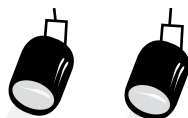


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Roger W. Harris Guest Conductor



Roger Harris is a life-long musician, with his first paid performance of "You Are My Sunshine" at age 4. He began studying the trumpet in 4th grade, in his home town of Evansville, IN, often earning a buck for playing "Taps" at funerals. Roger moved to Arizona in 1956, as a sophomore at Agua Fria High School, and set up a dance band, which continued through college. He earned a Bachelor of Music in Composition from Arizona State University in 1963, and his Masters of Music Composition from the University of Southern California in 1965.



Mr. Harris is a composer, who taught (or was he a teacher who composed?) Music Theory and Composition at Mesa Community College for 36 years. With numerous published compositions, including several commissioned works, Roger was invited to guest teach summer school in Guanajuato, Mexico (in Spanish). While there, he was commissioned to write a piano piece, which was performed at the famed Cervantino Festival. Roger also served as department chair for several years before retiring from MCC.

When he moved to Sierra Vista over a decade ago, he immediately became involved with the Sierra Vista Symphony, joining the Board of Directors, and eventually serving as President. He remains an active supporter of this rare gem which we are fortunate enough to have in our small community. He still composes music in his free time, occasionally performing locally. Picking up the baton to lead the Sierra Vista Symphony will be a highlight in his musical career.

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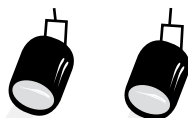
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Samuel Vaughan Composer



Twelve year old SAMUEL VAUGHAN is homeschooled and in the ninth grade. He began playing violin at the age of nine when he joined the beginning class of the Cochise County Youth Orchestra. He played for five semesters in the CCYO, the most recent two in the advanced class. He performed several solos for the CCYO, and has been invited to play for numerous events at Tombstone, Cochise College, and Sierra Vista. He has studied with Callie Hutchinson and Wynne Wong-Rife. He was recently chosen as an alternate for violin in the Tucson Youth Philharmonia.

Some of Samuel's musical influences are Bach, Beethoven, Mendelssohn, Mussorgsky, John Williams, and Itzhak Perlman. He also plays the piano and is interested in learning to play the harp. Samuel's first composition was performed at the age of ten by the Tucson Symphony String Quintet as part of the Young Composers Project under Ilona Vukovic-Gay and was titled, "The Twilight of the Predacons." His first full orchestral piece, "The Sacrifice of the Primes," was performed at the age of eleven in May of 2017 by the Tucson Symphony Orchestra as part of the Young Composers Project. He enjoys musical composition and plans to continue, his goal being to compose full length symphonies one day in the near future.

Samuel's composition, "The Sacrifice of the Primes," is based off of the final chapter of the Covenant of Primus, a Transformers novel. The snare drum is used as a pickaxe throughout the first section, haunting Megatron, who was forced to work in the mines, a fate which caused him to start the Decepticons. The second and third sections introduce the Autobots, who retaliate against the Decepticons, causing a great battle. As the battle slowly ends, the final section begins, showing a ravaged planet. Sadly, Optimus Prime sees only one way to repair the planet, by sacrificing himself. Therefore, he rises up and jets into the air, diving into the well of the AllSpark, never to emerge, joining his fellow Primes who previously sacrificed themselves for the greater good. The glockenspiel signifies the tears shed by the Autobots for their fallen comrades and Optimus Prime.

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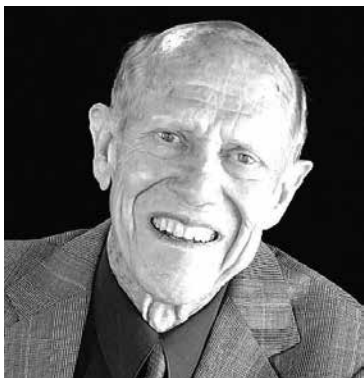
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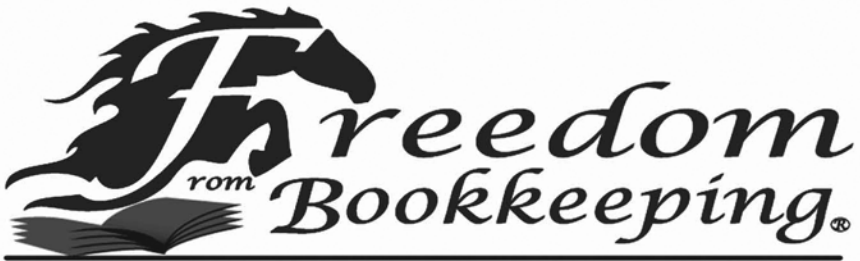
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January 13, 2018

Music & Movies

Toru Tagawa, *Artistic Director*

Franz Suppe: *Light Cavalry Overture*

Pyotr Ilyich Tchaikovsky: *Romeo and Juliet Overture*

Johann Strauss: *On the Beautiful Blue Danube*

~ Intermission ~

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John Philip Sousa: *Stars and Stripes Forever*
(Guest Conductor, Mr. Roger Harris)

Gioacchino Rossini: *William Tell Overture*

Samuel J. Vaughan: *The Sacrifice of the Primes*

John Williams: *Harry Potter Symphonic Suite*

John Williams: *Star Wars, Epic-Part 1*

Klaus Badelt: *Pirates of the Caribbean*

~ Program Notes ~

Compiled By Debra L. Koltveit

Light Cavalry Overture

Franz von Suppe

Born April 18, 1819, Spalato, Dalmatia, Austrian Empire [now Split, Croatia].

Died May 21, 1895, Vienna, Austria.

Franz von Suppé was an Austrian composer of light operas. He was successful in his own time, composing four dozen operettas, but known today for only a few pieces.

The Light Cavalry, an obscure operetta, gives us this overture—one of von Suppé's best known works. The operetta is set in the 18th century amid the court intrigues of a Baron and his Hungarian countess lover, whose ballet company is a group of overweight dancers who are often referred to jokingly as the "light cavalry."

The overture, apart from its catchy rhythms, is striking for its frequent changes of style. The opening fanfare is nothing less than majestic (*Maestoso*). It soon gives way to a fast transition (*Allegro*) to the first "cavalry" music (*Allegretto brillante*). A short cadenza for clarinet leads to a darkly expressive "Hungarian" passage, and, finally, the rousing return of lively cavalry music (*Tempo primo*).

Suppé's works have been used in cartoons, ads and soundtracks, so you will most likely recognize parts of this work.

Martin Shapiro / James R.C. Adams / Wikipedia

Romeo and Juliet, Fantasy-Overture after Shakespeare

Peter Ilyich Tchaikovsky

Born May 7, 1840, Votkinsk, Viatka, Russia.

Died November 6, 1893, Saint Petersburg, Russia.

Tchaikovsky composed *Romeo and Juliet* between October 7 and November 27, 1869. The first performance was given on March 16, 1870, in Moscow. He revised the score in 1870 and again in 1880; the final version, completed on September 10, 1880, has become the standard one.

No other play by Shakespeare has inspired as many composers as *Romeo and Juliet*. Throughout the romantic era in particular, the drama held an enormous, and sometimes nearly fatal, attraction. More than twenty operas have been written on *Romeo and Juliet* but none has surpassed the popularity of Tchaikovsky's fantasy-overture.

The Russian composer Mily Balakirev suggested general guidelines for treating the subject to a young Tchaikovsky, and even dictated four measures of music to open the work. Before Tchaikovsky's *Romeo and Juliet* was finished—and it was another ten years before it reached its final form—Balakirev had approved and rejected a number of themes, recommended a new introduction, and presented his preferred tonal scheme, based on a fondness for keys with five flats or two sharps. Surprisingly, Tchaikovsky found his own voice with this work; *Romeo and Juliet*, a "Fantasy-Overture after Shakespeare," is his first masterpiece. The original version, composed in just six weeks, was performed in March 1870, with Nicolai Rubinstein conducting. A new version, completed that summer, incorporated Balakirev's idea of a slow chorale at the beginning and was played in Saint Petersburg in early 1872.

Seldom in Tchaikovsky's music are form and content as well matched as in *Romeo and Juliet*. The contrast between family strife and the lovers' passion ideally lends itself to sonata

form, with two dramatically contrasted themes; the conflict assures a fierce and combative development section. Tchaikovsky begins as Balakirev recommended, with solemn and fateful chords that suggest the calm, knowing voice of Friar Lawrence. The street music is noisy and action packed. The famous love theme begins innocently in the English horn and violas; it is one of Tchaikovsky's boldest strokes to save the big statement of this great melody, fully orchestrated and greatly extended—the way most listeners remember it—for much later, at the climax of the recapitulation. The lovers' music returns once again in the coda, signaled by the timpani's dying heartbeat, but there it sounds cold and lifeless.

Notes by Phillip Huscher

On The Beautiful Blue Danube

Johann Strauss

Born October 25, 1825, Vienna, Austria

Died June 3, 1899, Vienna, Austria

The iconic waltz *On the Beautiful Blue Danube*, premiered in 1867 as an orchestral piece. "The waltz king", Johann Strauss, whose lighthearted music beguiled Vienna throughout the latter part of the nineteenth century, created the music. The waltz became so well known that some called it the unofficial Austrian national anthem.

The original version was a choral work, written the previous year. It sings of the symbolic importance of the namesake river and invokes images of venerable castles, whispering mermaids, loving couples and the Austrian national courage (ironic, given the recent loss to the Kingdom of Prussia in 1866's Seven Weeks War).

Like so many musical creations that have stood the test of time, *Blue Danube* was not an immediate success. This was likely due to the words, which in performance were less inspiring than they were chuckle-inducing and ultimately forgettable.

A typical Strauss waltz is not just one tune, although the public tends to remember them by the opening melodies. Rather it is a series of waltzes commonly five or six--chained together in a succession in which unity is achieved by subtle connections of stylistic elements. It all seems to roll along in a developing wholeness that makes each new waltz in the chain the apparent logical successor to the previous. There is often a little prelude or introduction, and a coda to wrap the whole thing up into a composition that is almost symphonic.

This waltz begins with bustling strings and a romantic horn call (a melodic forecast), a response by winds before the first melody emerges in totality. In total, there are five melodies (in succession) with a beautiful coda. Listen for the *einschließen*, one of the most tantalizing features of the waltz performance, a slowing down, or a hesitation of the tempo, and then a re-gliding into the waltz tempo. This is often "greatly affected by orchestras" but actually happened quite naturally in the dance after the left foot moved and the right foot "dragged in a bit later."

Notes by Marianne Williams Tobias, Jeff Counts, and Cheyenne Symphony

Stars and Stripes Forever

John Philip Sousa

Born November 6, 1854, Washington DC

Died March 6, 1932, Reading PA

Although Sousa wrote 15 operettas, 11 descriptive orchestral suites, 70 art songs and even three novels, he earned the title "March King" for his mastery with marches. In 1987, 55 years after his death, Congress declared this our national march.

Sousa started his music education by playing the violin at the age of six. He was found to have perfect pitch. During his childhood, Sousa studied voice, violin, piano, flute, cornet, baritone horn, trombone, and alto horn. When he was 13, his father, a trombonist in the Marine Band, enlisted him in the United States Marine Corps as an apprentice to keep him from joining a circus band.

At 20, he left for a variety of musical jobs, and returned to the Marine Band as its conductor in 1880. For the next 12 years Sousa built the band into the nation's finest.

In 1892 Sousa resigned his Marine commission to form Sousa's Band, with which he toured for more than three decades. He composed "The Stars and Stripes Forever" in 1896.

"The Stars and Stripes Forever" opens with an introduction that grabs our attention. The opening strain, two successive phrases for massed clarinets and two cornets, characterized by tripping dotted rhythms, is then repeated.

After the second strain, where the melody broadens, repeats, Sousa moves to the famous songlike trio melody, played softly by the clarinets, solo horn and three saxophones, sweetened by the flute and piccolo in octaves.

The sousaphone, a modified tuba, was created by J. W. Pepper – a Philadelphia instrument maker. Sousa wanted a tuba that could sound upward and over the band whether its player was seated or marching.

The conclusion of the trio leads to a bridge, that thrusts us suddenly into alternate rising and falling notes suggesting a miniature battle scene. Here Sousa lets loose his lower brasses: the horns, trombones and tuba playing rapid descending notes that display their agility and powerful ability to roar. Punctuated by cymbal crashes like flashes of gunpowder, this combat climaxes with a majestic descending passage for the entire band in pure octaves.

After the stormy harmonies of the battle, we are rewarded with the return of the trio melody, this time with a counter melody for the piccolo. The piccolo obbligato—often with piccolos standing—and another broad counter melody by the trombones.

Barrymore Laurence Scherer, Andy Pease, Marcus L Nieman, Wikipedia

William Tell Overture

Gioachino Antonio Rossini

Born February 29, 1792

Died November 13, 1868

A precocious composer of operas, he made his full debut at the age of eighteen. His best-known operas include the Italian comedies *The Barber of Seville*, *The Italian Girl in Algiers* and *Cinderella*. The semi-serious opera *The Thieving Magpie* has one of Rossini's most celebrated overtures. After moving to Paris in 1824, he began to write in French. His last opera, the epic *William Tell*, replete with its iconic overture, helped usher in grand opera in France.

The William Tell Overture is the overture to the Italian opera *Guillaume Tell*, which premiered in 1829 and was the last of Rossini's 39 operas. The overture is in four parts, each following without pause.

Prelude: Dawn

The prelude is a slow passage and begins with a solo cello which is in turn 'answered' by the remaining cellos and the double basses. An impending storm is hinted at by two very quiet timpani rolls resembling distant thunder. The section ends with a very high sustained note played by the first cello.

Storm

This section is played by the full orchestra beginning with the violins and violas. Their phrases are punctuated by short wind instrument interventions, first by the piccolo, flute and oboes, then by the clarinets and bassoons. The storm breaks out in full with the entrance of the

French horns, trumpets, trombones, and bass drum. The volume and number of instruments gradually decreases as the storm subsides. The section ends with the flute playing alone.

Pastoral

This pastoral section signifies the calm after the storm begins with a “Call to the Cows”, featuring the English horn. The English horn then plays in alternating phrases with the flute, culminating in a duet with the triangle accompanying them in the background.

Finale: March of the Swiss Soldiers

The finale is a dynamic gallop heralded by trumpets and played by the full orchestra. It alludes to the final act, which recounts the Swiss soldiers’ victorious battle to liberate their homeland from Austrian repression. Although there are no horses or cavalry charges in the opera, this segment is often used in popular media to denote galloping horses, a race, or a hero riding to the rescue. Its most famous use in that respect is as the theme music for *The Lone Ranger*; that usage has become so famous that the term “intellectual” has been defined as “a man who can listen to the *William Tell* Overture without thinking of the *Lone Ranger*.”

From Wikipedia

Symphonic Suite from the film “Harry Potter”

John Williams

Born February 8, 1932, Flushing, Queens, NYC, NY

Music - with its magical power to create moods, set scenes, and simply entertain - has always played a big part in plays. When movies entered the scene, pianists improvised musical accompaniments. With the arrival of “talkies” around 1930, film soon realized that music to fit the action had to be specially written and had to *underpin* the action, creating the right effect timed to the split second.

Apart from being good at their jobs, film composers had to be thick-skinned, and be able to adopt any style, from pub piano vamps to something to underline the End of the Universe. Williams does this brilliantly, yet his main tool is not the “any sound you can imagine” digital synthesizer but the symphony orchestra. That bears thinking about.

However, often you can’t simply “lift” music from the film into the concert hall. By its nature, it mostly comes in snippets. If the music is to stand on its own, someone has to weld the bits into a “whole”, to provide some musical form, that skeleton which stops the flesh of the music becoming a messy puddle on the floor. This symphonic suite was put together by Jerry Brubaker. I’ll let you decide if he lavished enough “TLC” on the job.

The music runs continuously, but falls into seven distinct sections:

1. **Flight and Travel** A lilting theme on celeste, joined by woodwind and strings, is used throughout the film - notably when the owls arrive at Harry’s home to summon him to Hogwarts School.
2. **Broomstick Practice** Three trumpets mock the chums’ first efforts, where Neville Longbottom (the clumsy school-pal) ends up dangling from the roof top - the first of his many mishaps.
3. **Hogwarts Forever!** This majestic tune characterizes the turreted school, the moving staircases, and the banquet.
4. **Diagon Alley** Flutes and percussion portray the hustle and bustle of Diagon Alley, and a quirky violin solo the grotesque clerks of Gringotts Bank.
5. **Voldemort** Horns and bassoons utter a ghastly motif, evoking the terror of Voldemort whenever he appears.
6. **Anyone for Quidditch?!** A brilliant fanfare-like theme on brass accompanies the bristling excitement of the game.
7. **Harry’s Parents** Blossoming from strings to full orchestra, this typical Williams melody is

the “big tune” (every film must have one!). This always underpins Harry’s recollections of his beloved deceased parents.

Star Wars, Epic-Part 1

John Williams

Born February 8, 1932, Flushing, Queens, NYC, NY

The brilliant musical score for *Star Wars*, composed by John Williams, is full of high adventure and soaring spirits in keeping with the character of the film itself. Themes for each of the characters appear in a variety of variations determined by the dramatic action as it unfolds on the screen. Arranger Robert W. Smith has chosen representative portions, using their major themes to fashion what might be more suitably titled an overture.

As one of the best known, awarded, and financially successful composers in US history, John Williams has earned 40+ Oscar nominations (five wins), 20+ Gold and Platinum Records, and a slew of Emmy (two wins), Golden Globe (three wins), and Grammy (18 wins) nominations. He was the 19th conductor of the Boston Pops Orchestra, 1980-1993, and currently serves as the Pop’s Conductor Laureate.

John Williams discovered music almost immediately, due in no small measure to being the son of a percussionist for CBS Radio and the Raymond Scott Quintet. After moving to Los Angeles in 1948, the young pianist and leader of his own jazz band started experimenting with arranging tunes; at age 15, he determined he was going to become a concert pianist; at 19, he premiered his first original composition, a piano sonata.

He attended both UCLA and the Los Angeles City College, studying orchestration until conducting for the first time during three years with the U.S. Air Force. His return to the states brought him to Julliard, then back to L.A., with the future maestro ready to break into the Hollywood scene.

During the ‘70s, he was King of Disaster Scores with *The Poseidon Adventure* (1972), *Earthquake* (1974) and *The Towering Inferno* (1974). He caught the ear of director Steven Spielberg, and they combined their efforts on *Jaws* (1975), establishing themselves as a blockbuster team. Spielberg promptly recommended Williams to a friend—George Lucas.

In 1977, John Williams composed *Star Wars: Episode IV—A New Hope* (1977), which became the best-selling score-only soundtrack of all time, and spawned countless musical imitators. In the next five years, he composed *Superman* (1978), and *Raiders of the Lost Ark* (1981). Intending to retire, the composer’s output became sporadic during the 1990s, and he returned to familiar territory with *Star Wars: Episode I—The Phantom Menace* (1999).

Jeffrey Wheeler and Palatine Concert Band

Pirates of the Caribbean

Klaus Badelt

Born June 12, 1967, Frankfurt Germany

Klaus Badelt had a career as film composer in Germany before coming to the United States in 1997. He worked for some time as an arranger for successful film-score composers such as Hans Zimmer. In fact, his move to the U.S. was at the urging of Zimmer, with whom he collaborated for a number of film scores. He has also written original scores on his own, the most striking of which is his score for *Pirates of the Caribbean: The Curse of the Black Pearl*.

It is perhaps ironic that this work required the collaboration of yet another arranger, Ted Ricketts, Music Director and Producer for Walt Disney World in Orlando, Florida. The scenes from the film chosen by Ricketts for orchestration are:

Fog Bound begins with a sailor’s jig, has a quiet section suggesting the sounds of buoys

bobbing in the sea, and then a menacing bit, introducing the main theme, followed by a quiet ending.

The Medallion Calls begins softly, and then presents the heroic theme which pervades the whole suite.

To the Pirates' Cave has a choppy, dramatic, driving rhythm suitable for a chase scene. The Black Pearl makes the most of the main theme, menacing, and fast.

One Last Shot opens slowly, and returns to the «jig theme» of the opening.

He's a Pirate ends with a grand restating of the main theme.

The work is in the form of a suite, with scenes chosen for variety of tempo and character, rather than preservation of the sequences of events from the film. Actually, it might be better to describe the whole work as Theme and Variations, since almost every movement includes a version of one or two themes.

Program notes by James R.C. Adams, Manchester Symphony Orchestra

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Lisa Heinemeir
Carrie Gisse
Alex Cardon
Sancho Manzano
Amy Osmun
Mary James

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Principal
Janine Piek
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Pamela Enright
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Sherry Jameson,
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