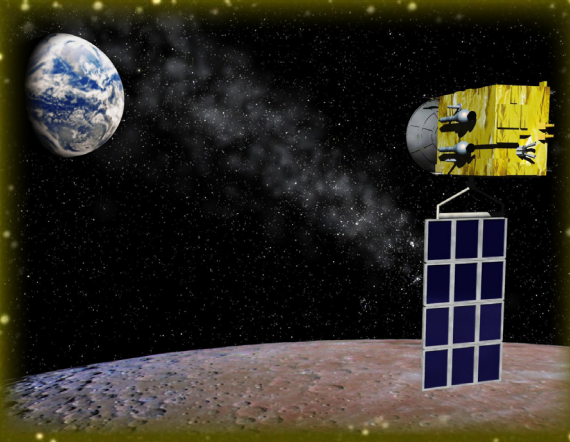


S·I·E·R·R·A V·I·S·T·A
Symphony Orchestra

A line of musical notation with a treble clef and a key signature of one flat, featuring a sequence of eighth and sixteenth notes.

Winter Concert
"Space Exploration"
Toru Tagawa, Conductor

Saturday, January 12, 2019 7:00 pm
Pre-concert Lecture begins at 6:00pm
Klein Center for the Performing Arts



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Toru Tagawa photographs courtesy of Pauline Fredericks Photography

From the President...

On behalf of the Sierra Vista Symphony Association (SVSA) Board of Directors, I thank you for joining us for our second concert of the 2018-19 season. Tonight's concert, conducted by Maestro Toru Tagawa, is *Space Exploration*.

For this concert, he has assembled some well-known pieces like Also Sprach Zarathustra, which you undoubtedly know from 2001: A Space Odyssey, Ride of the Valkyries, and Buglers' Holiday. You'll also recognize some of the pieces from the movies. You'll find something you know, as well as some new, but familiar sounding.

Our final concert, "At Last", features Crystal Stark as our guest vocalist. She was a contestant on America's Got Talent, and is with Khris Dodge Entertainment. You'll also hear Over the Rainbow and Faure's Pavane sung by a local choir with the band / orchestra. It will be a great finale to an outstanding season.

Plan on attending our next fundraiser, Men Who Cook, which will feature approximately 20 local chefs. Behind the scenes, we'll have five judges tasting and rating the chefs' efforts while you're busy chatting with your friends, and viewing (and bidding!) on our silent auction items.

The SVSA is dedicated to supporting a resident, professional orchestra to bring the finest music to residents of Sierra Vista and surrounding communities. Please help us in this mission.

A membership form is in the back of this program. Please consider becoming a member if you're not already. If you're already a member, thank you for your support.

Debra L Koltveit
President, SVSA

I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning."
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As Seen on



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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24th Season

WINTER CONCERT PROGRAM

January 12, 2019

“Space Exploration”

Toru Tagawa, Artistic Director

Richard Strauss: *Also Sprach Zarathustra*

**Richard Wagner/Jonathan Sheffer:
*Ride of the Valkyries***

James Horner/John Moss: *Apollo 13*

Franz Liszt: *Les Preludes*

~ Intermission ~

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Leroy Anderson: *Bugler's Holiday*

**Michael Giacchino/Calvin Custer:
*Star Trek: Through the Years***

Gustav Holst: *Mars and Jupiter from the Planets*

John Williams/Robert Smith: *Star Wars, Epic 2*



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~ Program Notes ~

Also Sprach Zarathustra

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch-Partenkirchen, Germany



Also sprach Zarathustra, Op. 30 (*Thus Spoke Zarathustra*) is a tone poem by Richard Strauss, composed in 1896 and inspired by Friedrich Nietzsche's philosophical novel of the same name. Zarathustra or Zoroaster was an ancient seer, dating from the sixth century B.C. who announced a set of judgements for man. The goal of these pronouncements was for man to improve himself, and ultimately to become an *übermensch* (superman).

In *Thus Spoke Zarathustra*, the prophet leaves the solitude of his mountain sanctuary to share his wisdom with mankind. He criticizes the foundations of society—organized religion, democracy, and civilization—that he believes impede man's ability to reach his greatest potential.

Strauss was absorbed by Friedrich Nietzsche's writing in the early 1890s and was impressed by the philosopher's attacks on formalized religion, which mirrored his own beliefs. In *Thus Sprach Zarathustra*, Nietzsche spoke more as a poet, using the voice of Zarathustra. "God is Dead," and the notion of "Übermensch" or "Superman", slogans normally associated with Nietzsche are found in these works.

At the Berlin premiere on December, 1896, Strauss wrote in his program notes: "I did not intend to write philosophical music or portray Nietzsche's great work musically...I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the superman. The whole symphonic poem is intended as my homage to the genius of Nietzsche..." When the music was published, the score included the opening paragraphs of the book.

The idea of the symphonic poem, or tone poem, traces its beginnings to the melodramatic overtures of the early 19th century, and Franz Liszt molded it into a clearly defined genre. Strauss was drawn to the concept that new ideas require new forms; the poetic idea was the formative element, and became the guiding principle for the rest of the symphonic work.

In the 1840s and '50s, he composed 12 single-movement orchestral pieces that drew inspiration from literary sources. As time went by, other composers found inspiration for their pieces from paintings, other works of art, or non-musical works.

The initial fanfare – titled "Sunrise" in the composer's program notes – became well-known after its use in Stanley Kubrick's 1968 film *2001: A Space Odyssey*.

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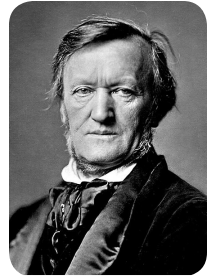
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Ride of the Valkyries

Wilhelm Richard Wagner

Born on May 22, 1813 in Leipzig, Germany

Died on February 13, 1883 in Venice, Italy



Wagner was a prominent German composer, conductor, and essayist, principally known for his operas (or “music dramas” as he called them). Wagner’s operas, writings, his politics, beliefs and unorthodox lifestyle made him a controversial figure during his lifetime.

His concept of theme and integrated musical expression was also a strong influence on many twentieth century film scores. Even if you have never seen a Wagner opera, you will recognize this piece. It has been used for TV commercials, cartoons and movies, and in Francis Ford Coppola’s war epic *Apocalypse Now*.

The Ride of the Valkyries is the popular name for the orchestral introduction to the third act of the second opera in Wagner’s four-opera *Ring Cycle*, *Die Walküre* (*The Valkyries*). It was based on ancient Norse myths; the Valkyries are warrior-goddesses who carry the dead off to Valhalla. Together with the *Bridal chorus from Lohengrin*, *The Ride of the Valkyries* is one of Wagner’s best-known pieces.

Most of Wagner’s plots were based on Northern European mythology and legend. He developed a compositional style where the orchestra’s role is equal to the singers. The orchestra’s dramatic role includes its performance of musical themes that announce specific characters, locations, and plot elements; their complexity and evolution illustrate the progression of the drama.

Wagner made significant contributions to art and culture. It was Wagner who first demanded that the lights be dimmed during dramatic performances, and it was his theatre at Bayreuth which first made use of the sunken orchestra pit, which at Bayreuth entirely conceals the orchestra from the audience.

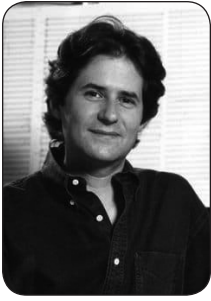
He created his “wall of sound” by moving the violins from the traditional left side of the orchestra to the right side. The wall effect was caused by the new direction of the sound mixing with the rest of the orchestra, and where it was directed on the stage itself.

Wagner’s theory of musical drama has shaped even completely new art forms, including film scores such as John Williams’ music for *Star Wars*. American producer Phil Spector with his “wall of sound” was strongly influenced by Wagner’s music.

Wagner’s influence on literature and philosophy is also significant. Yet, for much of his life, he lived in poverty and ran from creditors. Wagner was and remains a controversial figure, both for his musical and dramatic innovations, and for his anti-semitic and political opinions.

In 1848, he was involved in a minor uprising in Dresden, which led to him being exiled for 12 years—first to Paris, then to Zurich. He was religious, yet befriended Nietzsche and shared several of his views. He had several turbulent and public romantic affairs—one of which forced King Ludwig II, his patron, to ask him to leave Munich. He wrote anti-semitic essays, yet had several Jewish friends and colleagues.

Wagner’s musical style is often considered the epitome of classical music’s Romantic period, due to its exploration of emotional expression. He introduced new ideas in harmony, including chromaticism, where he explored the traditional tonal system that gave keys and chords their identity, and pointed the way to the atonality that arose in the twentieth century.



Apollo 13

James Horner

(1953- 2015)

James Horner, a pianist since age 5, studied at the Royal Academy of Music in London, the University of Southern California, and the University of California, Los Angeles. He collaborated with George Lucas, Ron Howard, Steven Spielberg, Oliver Stone, and James Cameron.

His work was nominated for 10 Academy Awards. He won two for 1997's best picture, "*Titanic*," for the movie score and its theme song, "*My Heart Will Go On*," sung by Celine Dion, which became a best-seller.

He was also nominated for his work on "*Alien*," "*Apollo 13*," "*Field of Dreams*," "*Braveheart*," "*A Beautiful Mind*," "*House of Sand and Fog*" and "*Avatar*," and for his original song, "*Somewhere Out There*," from "*An American Tail*."

In an NBC interview, Horner stated: "My job ... is to make sure at every turn of the film it's something the audience can feel with their heart," ... "When we lose a character, when somebody wins, when somebody loses, when someone disappears — at all times I'm keeping track, constantly, of what the heart is supposed to be feeling."

As a storyteller and a dramatist, Horner's first concern was always the overarching narrative. He understood that the best scores are the ones that succeed both as a storytelling tool within the fabric of the movie and ensuring that the viewer gets the experience the filmmaker intends him to have.

An unwritten rule says film music should be heard, not listened to. The audience should focus on the story and the characters, not the music. In general, a composer will wait for his moment to influence the audience's perception of the action. The longer he waits, the greater the impact of the score can be. When the audience shifts its attention from the music and hears it subconsciously, it can have a bigger impression on the action on the screen by capturing the emotions of the audience.

Another rule in film is that if music is competing with sound effects and dialogue, the score will always end up at the bottom of the sound mix. The reasoning behind this is that sound effects and dialogue are required to follow the story. Since film music is more emotional, if it takes over the film, it will ultimately be a distraction.

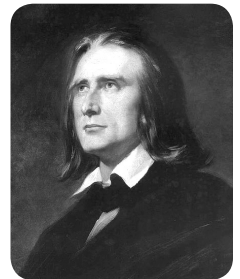
A good score can add momentum, provide an emotional punch or raise a scene to unexpected heights when given the chance to make that impact. That's why composers have to fight to make sure their score is audible in the final film mix. Horner realized this and used the script and action to his advantage. Listen to the music at the next movie you attend, what do you hear?

Les Préludes (Symphonic Poem No. 3) (1854)

Franz Liszt (in Hungarian Liszt Ferenc)

Born on October 22, 1811 in Doborján, Hungary (now Raiding, Austria)

Died on July 31, 1886 in Bayreuth



Franz Liszt was born to a musical father. At age six, he began listening to his father's piano playing, who began teaching him the piano at age seven, and Franz began composing in an

elementary manner when he was eight. He appeared in concerts age 9, and after the concerts, a group of wealthy sponsors offered to finance Franz's musical education in Vienna.

During his eight-year career as a touring pianist, he often appeared three or four times a week in concert. Liszt was a charismatic and skilled performer. He left broken piano strings and parts of pianos in his wake. Women in attendance have been described as hysterical and would fight over his handkerchiefs or gloves—think of Elvis or the Beatles. Liszt gave away much of his proceeds to charity and humanitarian causes in his whole life. By his mid-forties, all his performing fees went to charity. He retired from performing in 1847 at 35.

Liszt is remembered not as a great composer, but an important one. Among his most significant innovations is the symphonic poem—a single movement orchestral piece that uses a non-musical image or idea, (life, love or death) for its inspiration.

In 1848, Liszt began work on a series of twelve symphonic poems of which *Les Préludes* is the best known today. The title originally belonged to a poem by Alphonse de Lamartine (1790-1869), a leading French Romantic poet and statesman. *Les préludes* is an orchestral work performed as “symphonic poem”, a new genre of compositions.

In *Les préludes*, Liszt used the technique of “character transformation”—the melody's notes are the same but their character changes dramatically. Using this technique, he suggested that the various life activities depicted in the different sections of the poem were different aspects of the same life—not separate, but connected. Liszt wrote in his preface to the printed score:

“What else is life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death?”

In addition to the symphonic poem, Liszt contributed to the development of program music, including the technique of a recurrent theme into orchestral writing, and introduced innovations in harmonic writing and instrumentation, and gave musical form new freedom.

He also initiated the usage of the rhapsody, which in the 16th century, was simply a reciter of epic poetry. By the 19th century, the rhapsody had become mostly an instrumental form, a relatively free flowing one-movement composition first for the piano and then, in the second half of the century, a large-scale nationalistic orchestral “epic” event.

Bugler's Holiday

Leroy Anderson

Born 1908 in Cambridge, MA

Died 1975 in Woodbury, CT



Leroy Anderson was born to Swedish immigrant parents. He began piano and music studies at the New England Conservatory of Music when he was 11. He wrote and scored a school song for his high school in Cambridge. He entered Harvard, and studied harmony, composition, and orchestration among other subjects, and graduated with a Bachelor of Arts, Magna cum laude in 1929. He continued and earned a Master of Arts in Music in 1930.

In 1931, he was working towards a PhD in German and Scandinavian. During that time, he worked as a church organist and choir director, and was the Director of the Harvard Band. In his spare time, he conducted and arranged music for dance bands

around Boston, where he managed to catch Arthur Fiedler's attention. Fiedler asked for any original compositions he could use in his Pops concerts. His first original composition for the Pops, *Jazz Pizzicato*, was selected by Arthur Fiedler in 1938. Anderson wrote consistently for the Pops after that.

In 1942, Anderson joined the US Army Intelligence and was a translator and interpreter in Iceland. He was fluent in eight languages, and was a leading Scandinavian linguist. He remained a reserve officer, and was called up for the Korean War.

In 1945, Anderson wrote *The Syncopated Clock*, and in 1951, he wrote *Blue Tango*—his first gold record and No. 1 spot on the Billboard charts.

In 1945, the Pops' lead trumpet player asked him for a solo work; the result was *Trumpeter's Lullaby*, which became a hit. In 1954, Anderson again turned to the trumpet, this time writing *Buglers' Holiday* as a solo piece for all three members of the section. Frequently, the three trumpeters stand in front of the orchestra in soloists' positions rather than remaining in their seats.

The trumpet part is written with standard bugle calls, as well as Anderson's own bugle-call-like parts. Anderson wrote the piece for his three regular trumpeters. *Buglers' Holiday* immediately became a favorite and has remained a popular work ever since.

This piece has probably inspired more trumpet practice hours than any other. Listen to the melody, the harmonies, and the orchestral accompaniment to the trio.



Star Trek: Through the Years

Michael Giacchino

Born in Riverside Township, NJ, October 10, 1967

Michael Giacchino is an American music composer for video games, television, and films. He composed the scores of two video game series, *Medal of Honor* and *Call of Duty*; three television series: *Lost*, *Alias*, and *Fringe*; and many films including three *Star Trek* movies, two *Mission Impossible* movies, two *Incredibles* movies, and several Disney films.

His awards include: two Academy Awards nominations; winning for the movie *Up*; three Emmy Awards nominations and one win; one Golden Globe Award and seven Grammy nominations with three wins.

Giacchino began combining images and music at age 10, creating stop-motion animation with homemade soundtracks in his basement. While in high school, an art teacher recommended to his parents that he attend the School of Visual Arts (SVA) in New York City. They visited the school and Giacchino was amazed that there was a school teaching what he loved to do.

He enrolled at SVA, and majored in film production. During his last year at SVA, his instructor in film publicity told him of an unpaid six-month internship at Universal Pictures. When his internship ended, Universal hired him after he graduated from SVA.

He later moved to Disney, working in publicity, and taking night classes in instrumentation and orchestration at UCLA. His work for Disney had him interacting with a variety of individuals in films, and when a producer job at Disney Interactive opened, Giacchino took it, planning to hire himself to write music for the games he produced.

His first major composition was for the DreamWorks video game adaptation of

the 1997 movie, *The Lost World: Jurassic Park*. The video game was one of the first PlayStation-console title to be recorded with an original live orchestral score.

In 2001, J. J. Abrams, producer of the television series *Alias*, discovered Giacchino through his video game work and asked him to compose the new show's soundtrack. He went on to write the score for Abrams' 2004 television series *Lost*, using spare pieces of planes for percussion parts.

In 2004, Giacchino received his first big feature film commission and worked with director Brad Bird, on Pixar's *The Incredibles*. He was nominated for two Grammy Awards in 2005 for *The Incredibles*: Best Score Soundtrack Album for Motion Picture, Television or Other Visual Media and Best Instrumental Composition. He scored the Pixar film *Up*, earned him his first Academy Award for Best Original Score, and was the first-ever win for Pixar in that category.

Giacchino continued his collaboration with J. J. Abrams and composed for the pilot of the Abrams-produced American television series *Fringe*. He returned to Pixar to score *Incredibles 2* in 2018.

The Planets, Suite for Large Orchestra, Opus 32

Gustav Holst (Gustav Theodore von Holst)

Born September 21, 1874 in Cheltenham, Gloucestershire, England

Died May 25, 1934 in London

Holst was born into a musical family of Scandinavian, German, and Russian descent. His surname, "von Holst," alluded to a background of slight nobility in Sweden; he dropped the "von" and anglicized his given name of Gustavus at the onset of World War I, shaking off any presumption of a German lineage.

Holst studied piano as a child, but neuritis in his right arm prevented him a professional career in piano.

In 1913, Holst was introduced to astrology. He was reluctant to speak of it, but he admitted that casting horoscopes for his friends was his "pet vice." *The Planets* is an astrological work.

Each movement of the suite is named after a planet with its astrological character as defined by Holst. The concept of the work is astrological, not astronomical, and each movement is intended to express ideas and emotions associated with the influence of the planets on the soul, not Roman gods.

For the 1920 premiere, Holst penned this note: "These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in the broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities."

"Mars, the Bringer of War The association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror), and its astrological symbol combines shield and spear."

1919, the audience was sure that Mars, the Bringer of War—with its pounding rhythm, awkward march, and noisy brass fanfares—was a description of the war that was still going on, but Holst had finished Mars, before the war began that August.

"Jupiter, the Bringer of Jollity The largest planet, with twelve satellites (one of them



larger than Mercury), named for the light bringer, the rain god, the god of thunderbolts, of the grape and the tasting of the new wine, of oaths, treaties, and contracts, and from whom we take the word “jovial”.

Holst gave us an English Jupiter—in 1921, he used the main tune in the middle to create a song with the words, “I vow to thee, my country.”

Holst was astonished and even disappointed by the international success of *The Planets*, and at one point commented, “Every artist ought to pray that he may not be a success.” After *The Planets’* premiere, in 1918, Holst’s popularity became his nemesis. Although *The Planets* remains his most popular work, he did not count it among his best creations and later in life complained that its popularity surpassed his other works. His personal favorite was Saturn.



Star Wars Epic 2

John Williams

Born 8 Feb 1932 in Flushing, Queens, NYC, NY

John Williams composed the musical score for *Star Wars*, which is full of adventure; much like the film itself. Each character appears in different ways, based on the action unfolding on the screen.

Arranger Robert W. Smith has chosen elements from Episodes IV (*Princess Leia’s Theme*), V (*The Imperial March*), and VI (*The Forest Battle*), and combined them into essentially an overture.

Williams is one of the best known, awarded, and financially successful composers in US history. He has been nominated for 67 Grammy Awards (winning 23), 51 Academy Awards (winning five)—second only to Walt Disney for number of nominations. He has received six Emmy nominations (winning three), and has 25 Golden Globe awards. He was the 19th conductor of the Boston Pops Orchestra, 1980-1993, and is currently the Pop’s Conductor Laureate.

John Williams discovered music early; his father was 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 began arranging tunes. When he was 15, he decided he would be a concert pianist, and at 19, he premiered a piano sonata, his first original composition.

When he was 16, his family moved to Los Angeles, where he attended University of California Los Angeles. He was drafted by the US Air Force, where he played piano, brass, and conducted and arranged music for the Air Force band as part of his duties.

After his Air Force service, Williams moved to New York City and entered Juilliard School and studied piano. While in NYC, he worked as a jazz pianist in many jazz clubs. He moved back to Los Angeles, and began working as a session musician, notably for composer Henry Mancini.

During the 1970s, he composed the music for three high-grossing disaster films: *The Poseidon Adventure* (1972), *Earthquake* (1974) and *The Towering Inferno* (1974). Williams and director Steven Spielberg combined their efforts on *Jaws* (1975), and became a successful team. Spielberg recommended Williams to a friend, George Lucas, who was looking for someone to score his new movie--*Star Wars*

In 2005, the American Film Institute selected Williams’s score to 1977’s *Star Wars* as the greatest American film score of all time. John Williams has composed the score for eight of the top twenty highest-grossing films at the U.S. box office.

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Alex Cardon
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Jennifer Sanker
Mary James
Amy Osmun
Sancho Manzano
Hannah Cochrane

Violin II

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

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
Sylvia Payne
Joel Schaefer

Bass

Judy Skroback,
Principal
Lisa Brown
Bryce Putt
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Bassoon

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Contra Bassoon

Trumpet

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Principal
Byron Yount
Glendon Gross

Horn

Lisa Gollenberg,
Principal
Michael Mesner
Rebecca Robinson
Chris Blanco

Trombone

Jordan Robison,
Principal
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Christian Lopez,
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The Sierra Vista Symphony Association

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