




*North Valley
Symphony Orchestra
Presents*

Opening Overtures

Saturday, Dec. 1  7:00 pm

North Canyon High School Auditorium

1700 E. Union Hills Drive

Special Performance By

NVSO Symphonettes & Youth Orchestra



Welcome to
North Valley Symphony Orchestra's
Premier Concert

North Valley Symphony Orchestra (NVSO) is a non-profit community-based orchestra made up of multi-generational musicians from the greater Phoenix north valley. NVSO aims to "build community through music," by providing a place for members to enjoy the collective art of making music, as well as offering enriching cultural experiences for Phoenix north valley audiences through pop and classical concerts.

NVSO is proud to present, "Opening Overtures," a fitting theme for the first concert of our orchestra's inaugural season.

Sit back, relax and enjoy this eclectic blend of overtures from across the centuries, by some of the world's greatest composers.



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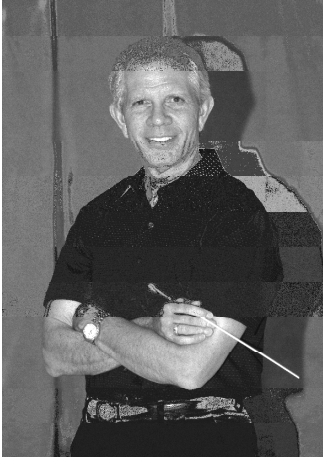
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Biographies



Kevin Kozacek, Music Director

Originally a native of Colorado, Kevin Kozacek graduated in 1977 from the University of Northern Colorado where he earned a Bachelor's degree in Music Education, with an emphasis in choral conducting under the tutelage of Dr. Howard Skinner. In 1990, Mr. Kozacek received his Master of Education degree from Northern Arizona University. Mr. Kozacek has taught public school music in grades K-12, and has directed theater, instrumental ensembles and choral groups in churches and communities in England, Nebraska, Colorado, Texas and Arizona. He studied orchestral conducting under Maestros Lawrence Golan, Don Thulean, Brooke Creswell, Apo Hsu, Harold Farberman and Raymond Harvey, and has guest conducted orchestras in Kiev, Ukraine and Krasnoyarsk, Russia. He recently served for 10 years as the founding Artistic Director for ProMusica Arizona Chorale & Orchestra, and is pleased to have been invited to serve as the founding Music Director for NVSO. He currently flies part-time as a commercial pilot for Southwest Airlines while pursuing his NAU Master of Music degree in Orchestral Conducting.

Carol Routh, Concertmistress

Mrs. Routh graduated from Illinois Wesleyan University (IWU) with a Bachelor of Music Education degree. Her teaching experience includes nine years of Suzuki Violin training at IWU, 13 years as a strings and orchestra teacher in the Washington Elementary School District here in Arizona, and many years of Suzuki and traditional violin private instruction. Mrs. Routh's orchestral experience includes playing 12 years with the Bloomington/Normal (IL) Symphony and nine years with ProMusica Arizona Orchestra. She is currently a member of the North Phoenix Baptist Church Instrumental Team. Carol and her husband, Brad, have three grown children and four beautiful grandchildren.

Bob Chilman, Youth Orchestra Conductor

Mr. Chilman was educated in the public schools of Ontario, OR and earned his Bachelor of Arts in Music Education degree and a degree in Accounting at the College of Idaho, as well as a Master of Arts degree in Choral Music at the University of Northern Colorado. Mr. Chilman has taught at Arizona State University, Kilgore College, the College of Idaho and at high schools in three states. Mr. Chilman is a cellist with the Phoenix College Orchestra and the Sonoran String Quartet. He is the Director of Music and Worship at Resurrection Lutheran Church in Scottsdale and is an account executive with American Investors Group, Inc.

Anne Phelan, Youth Orchestra Assistant Conductor

Ms. Phelan is from Cheyenne, WY and began playing violin in the public school string program. She plays all string instruments as well as the piano. Ms. Phelan earned a Bachelor in Music Education degree at University of Northern Colorado, and a Master degree at Truman State University. She teaches strings and orchestra at all levels in the Paradise Valley Unified Schools District. and plays in many symphony orchestras and chamber groups. Ms. Phelan's mission... "is to promote the art of string playing so that it will continue as part of our culture."

Murilou Chilman, Symphonettes Conductor

Mrs. Chilman began her music career in school and college orchestras in Pocatello, ID, and receive her Bachelor of Music Education degree at Idaho State University and a Master of Music degree at Arizona State University. Mrs. Chilman has taught orchestra in the public schools and played with symphony orchestras in Idaho, Arizona and Texas. Currently, Mrs. Chilman is the Orchestra Director at Shadow Mountain High School, Director of Music at Resurrection Lutheran Church in Scottsdale and is a member of the Phoenix College Orchestra, the Sonoran String Quartet and NVSO.

Kathy Chesser, Assistant Symphonettes Conductor

Mrs. Chesser received her Bachelor of Music Education degree at the University of Northern Colorado and a Master of Education degree at Northern Arizona University. She has been a teacher in the Paradise Valley Unified School District for 29 years. Mrs. Chesser enjoys playing violin in orchestral concerts, and is an active member of NVSO. Her hobbies include swimming, bowling, attending art shows and conducting the Symphonettes. She has been married to her husband Danny for 30 years, and has a 17-year-old son.



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Join NVSO



NVSO Orchestras are comprised of current teachers, community musicians, and students in school orchestra and/or taking private lessons. We're always accepting new members. If you have a love of playing music and want to find out about the audition process, please

e-mail: conductor@northvalleysymphony.org

Or go to www.northvalleysymphony.org and fill out the join us tab!!

Join for the 2nd semester, beginning Dec. 10th
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North Valley Symphony Orchestra
Presents

“Opening Overtures”

| | |
|--|----------------------|
| <i>Overture to William Tell</i> | Rossini, arr. Dackow |
| <i>Moonlight Tango</i> | Richard Meyer |
| <i>M to the Third Power</i> | Carold Nunez |
| <i>Professor Wigstein’s Amazing Melody Machine</i> | Richard Meyer |

NVSO Symphonettes
**Murilou Chilman, Jamie Elyse Gladhart,
Kathy Chesser – Conductors**

| | |
|--|----------------------|
| <i>Overture to Zampa</i> | Louis J.F. Herold |
| <i>Academic Festival Overture</i> | Johannes Brahms |
| <i>Overture to Coriolan</i> | Ludwig van Beethoven |
| <i>Overture to The Barber of Seville</i> | Gioachino Rossini |

NVSO Orchestra
Kevin Kozacek - Conductor

20 Minute Intermission

| | |
|---|-----------------------------|
| <i>Overture to Nabucco</i> | Verdi, arr. Dackow |
| <i>Nessun Dorma</i> | Puccini, arr. Ricketts |
| <i>Overture to a Shakespeare Ode</i> | Linley, arr. Clark |
| <i>Bacchanale from Samson and Delilah</i> | Saint-Saens, arr. Porter |

NVSO Youth Orchestra
Bob Chilman and Anne Phelan- Conductors

| | |
|------------------------------|-------------------|
| <i>Overture to Candide</i> | Leonard Bernstein |
| <i>The Hebrides Overture</i> | Felix Mendelssohn |
| <i>Carnival Overture</i> | Antonin Dvorak |

NVSO Orchestra
Kevin Kozacek - Conductor

Please silence all electronic devices for our concert...Thank you

NVSO Adult Orchestra Personnel

First Violin

Carol Routh **
Kathy Chesser
Susan Haack
Frank Islas
Chad Kurtzman
Anthony McNeil
Anne Phelan
Joanne Schartow
Sujoy Spencer
Laura Syjud

Second Violin

Murilou Chilman *
George Carlson
Dennis Dorch
Janene Ferraris
Mel Green
Alberto Islas
Gabrielle Lorenc
Beth Myers
Lauren Vogini
Jieun Yang

Viola

Gail Salameh *
Jamie Elyse Gladhart
Lauren Harris
Janet Plummer
Al Satina
Parikhit (Ricky) Sinha

Cello

Marcie Kolacki *
Carrington Buze
JoAnn Cleland
Sarah Hameline
Alyssa Mahar
Janet Millard
Amanda Sinha

Bass

Mary Kelly *
Bruce Lopez
Mark Niemeyer
Howard Robinson

Flute

Cheryl Riggle *
Brenda Bosley
Nancy Lehman

Oboe

Suzanne Johnsen *
Zachary Fitzgerald

Clarinet

Corinne Grant *
Dan Greene
Ryan Kain

Bass Clarinet

Kira Assad

Bassoon

Alisa Mastin *

Trumpet

Dennis UMBER *
Lori Hefner
Kerry Williams

Trombone

Brad Isdal *
Greg James
Dennis Patterson
Thomas Ramson

Tuba

Mike Burt *
Brian Pollock

Horn

Philip Johnson *
Heather Emslie
John Schartow
Steve Thomasson
Sally Wise

Percussion

Hal Gill *
Matt Deller
Jeanna Hodges
Cindy Kozacek

+Concertmistress

*Principal

NVSO Symphonettes

Violin

Wesley Golding
Kiara Johansen
Jack Kapps
Haley McKeown
Harrison Newton
Madison Rose
Tristan Rush
Waverley Simpson
Sage Witt

Cello

Eleanore Faussane
Nate Hayward

Bass

Zachery Claw

NVSO Youth Orchestra

Violin 1

Gabrielle Lorenc *
Carina Brodsky
Jessica Calim
Sydney Cooney
Andreja Donaldson
Katie Everitt
Elizabeth Faussane
Anna Watson

Violin 2

Frank Islas *
Rachel Everitt
Gabrielle Kane
Samantha Stewart
Bess Valdez
Amanda Valente

Viola

Lauren Harris *
Alberto Islas *
Savanah Harmanian
Catherine Spencer
Corina Tapscott

Cello

Lisa Zhang *
Tyler Allen
Stephen Bosley
Jonathon Novoa
Bryan Sullivan

Bass

Colin Therio *
Erin Wilson

*Principal or
Co-Principal

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All donations are tax deductible.

*Denotes a donor to the Lucile E. Miercort Moore Memorial Assistance Fund (LEMM Fund). This financial assistance fund for youth orchestra members has been established to help young musicians join NVSO, and continue a focused and disciplined study of music.

Special thanks to:

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Maureen Brady
Jan Fitzgerald
Shadow Mountain Tri M
Brian Pollock
Kappa Kappa Psi (ASU Band Fraternity)

Dr. Michael Linn
Kris Hutson
Brad Routh
Debra Tupper
Chad Kurtzman

Program Notes

Felix Mendelssohn - *The Hebrides (Fingal's Cave) Overture*

Composed by twenty-year-old Mendelssohn in 1830, this concert overture was inspired by his visit to a breathtaking sea cave on an island in the Hebrides archipelago located off the west coast of Scotland. At an impressive 35 feet high and over 200 feet deep, Fingal's Cave amazed visitors with its impressive arched entrance, colorful pillars of basalt made from prehistoric lava flows and a mysterious echoing sound caused by the waves of seawater inside. The cave made an impression on the young Mendelssohn, and he reportedly composed the opening line of the overture upon his visit. It is interesting to note that Fingal's Cave was named after Finn Mac Cumhaill, a hero in Irish folklore, who is credited for stepping across the North Sea on basalt stepping stones. The triumphant portions of the overture, especially the trumpet and horn calls, are a musical reference to Finn the hero. The overture premiered on May 14, 1832 in London, in the same concert that featured Mendelssohn's *Overture to a Midsummer Night's Dream*.

Gioachino Rossini - *The Barber of Seville Overture*

This opera is by far Rossini's most famous, although it began as a colossal failure. Performed in 1816, the opera buffa, or comic opera, that was based on the original play by Pierre Beaumarchais, had recently been rewritten by Cesare Sterbini, replacing the version by Giovanni Paisello that had been popular in Europe for more than 25 years. Paisello's fans were upset and created a planned ruckus, whistling and shouting during the first act. However, Rossini's ingenious musical score allowed the success of the production to quickly grow. Today, nearly 200 years later, only Rossini is credited with the opera's popularity that has spanned centuries. The story revolves around the wooing of Rosina by the Count Almaviva. She is beautiful and rich but also closely chaperoned. Figaro the barber, who is quick-witted, congenial and a true gossip, offers his matchmaking services to the Count. The plot that ensues is both intriguing and humorous, with the Count and Rosina marrying in the end. Thanks to its energetic and melody-filled music, the amusing antics of the characters and the relatable story line, it is one of the most celebrated works of Rossini's career and certainly one of the greatest masterpieces of comedy in music.

Ludwig van Beethoven - *Coriolan Overture*

This overture was written for the 1804 tragedy by Heinrich Joseph von Collin about the ancient Roman leader Gaius Marcius Coriolanus, based on the original play by Shakespeare. The storyline for Collin's drama goes that Coriolanus is a banished hero of Rome who allies with a sworn enemy to take revenge on the city. The main theme in C minor represents his vengeful, war-like mindset, while the contrasting theme in E-flat major expresses the thoughtful, tender pleadings of his own wife and mother, who desperately want him to save his own people. Coriolanus gives in to their wishes in the end, but feels shame and guilt about having led an army of his former enemies to Rome's gates, and he "accidentally" falls on his sword, killing himself. Beethoven's musical score is full of emotional turbulence, and listeners can feel Coriolanus' internal conflict, between his sense of manly duty and the influence of his own conscience, manifested through the feminine wishes of his family.

Louis Joseph Ferdinand Hérold - *Zampa Overture*

La Fiancée de Marbre, or *Zampa* is an opéra comique in three acts by this French composer. Thanks to a highly amusing set of characters and storyline that features an abundance of over-the-top drama, the plot is engaging but seems artificial at times. The opera tells of the young Count of Monza, who dissipates the family fortune and seduces Alice Manfredi. Deserting her, he goes off to sea to become a pirate and adopts the name *Zampa*. Alice, in search of her lover, was taken in and sheltered by Lugano, a wealthy merchant. Alice dies shortly thereafter, and Lugano erects a marble statue of her in his palace, being venerated by the local people as a saint. Lugano later becomes *Zampa's* prisoner, and his daughter, Camilla, who is about to be married, becomes the object of *Zampa's* affection. *Zampa* demands Camilla's hand as a ransom for her father and she eventually consents. The dramatic ending goes that at the wedding *Zampa* is confronted with the statue of the betrayed Alice, which bears *Zampa* away to the infernal regions, leaving Camilla to her lover. First performed in Paris in 1831, the opera is one of Hérold's most famous works. It lost popularity in the 20th century, only to be revived in 2008.

Leonard Bernstein - *Overture to Candide*

During Senator Joseph McCarthy's Communist witch hunts in the early 1950s, which particularly targeted artists, writers and musicians, Leonard Bernstein and playwright Lillian Hellmann decided to use the French author Voltaire's satirical novel *Candide* as a vehicle to make a political statement. Bernstein thought that the charges made by Voltaire against his own society's puritanical snobbery, false morality and inquisitorial attacks on individuals were identical to those that beset American society during his day. The play opened in 1956, yet only the overture was a success. It has since become a staple of the orchestral repertoire and one of Bernstein's most frequently performed works. The play was successfully revived in 1974, thanks to a new libretto that focused more on madcap humor than a political and social message. It played on Broadway for 700+ performances and two operatic versions followed.

Johannes Brahms - *Academic Festival Overture*

Written by Brahms as a musical "thank you" to the University of Breslau, which had previously awarded him an honorary doctorate, this piece was completed in 1880. Initially, Brahms wanted to send a simple note of thanks, since he loathed public notoriety, but the conductor who had nominated him insisted on a grander gesture of gratitude, and naturally, a musical work was the result of the agreement. Composed as one of a pair of contrasting concert overtures – the other being the *Tragic Overture* – Brahms used his sense of subtle humor and irony to create this boisterous mix of student drinking songs in an intricately designed structure made to appear loose and episodic, thus poking fun at the "academic" in both his sources and their treatment. The four-section work sparkles with some of the finest virtues of Brahms' orchestral technique, and the carefully planned orchestration calls for one of the largest ensembles of any of his compositions. The composer himself conducted the premier at a special university convocation in 1881, to the chagrin and mischievous delight of many of the academics in the audience! Due to its easily-grasped structure, lyrical warmth as well as its excitement and humor, the work has remained a staple of today's concert-hall repertoire.

Antonín Dvorak - *Carnival Overture*

The concert overture *Carnival*, or *Karneval*, *koncertní ouvertura* in his native Czech, was written by Dvorak in 1891. It is the second "Life" part of the composer's "Nature, Life and Love" trilogy of overtures, which represent three aspects of the manifestation of the life force, or nature. The other two parts of the trilogy are *In Nature's Realm* or "Nature," and *Othello* or "Love." Dvorak said that *Carnival* was meant to depict "a lonely, contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dances." Dvorak evokes the life of this vibrant scene brilliantly, and a contrasting, tender part soon follows, with a haunting and wistful episode that portrays, he said, "a pair of straying lovers," the wanderer apparently having found a companion. The festive music then returns and mounts to a spirited coda that concludes this overture.

F. Robert Chilman
Account Executive

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