

*North Valley
Symphony Orchestra*



COOL TROPICAL NIGHTS

Gottschalk's A Night In the Tropics

Bernstein's Symphonic Dances from West Side Story

Anderson's Jazz Legato and Jazz Pizzicato

featuring the NVSO Youth Orchestra

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Welcome to
North Valley Symphony Orchestra's
2014-15 Concert Season

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. Sit back, relax and listen...as NVSO is proud to present...

Cool Tropical Nights

Enjoy a 'cool' autumn evening with Gottschalk's *A Night in the Tropics*, Bernstein's ever-popular *Symphonic Dances* from *West Side Story*, Gould's *Latin-American Symphonette*, and Chabrier's *España*. NVSO Youth Orchestra will introduce their season by opening the concert with Anderson's lively *Jazz Legato* and *Jazz Pizzicato*.

Mark your calendars for the remaining concerts in our 2014-15 season:

European Tapestry — December 6, 2014

Celebrate the season as NVSO performs Respighi's masterpiece *Trittico Botticelliano*, a three-movement suite based on famous paintings by the Renaissance master Botticelli. The orchestra will also perform Bizet's *L'Arlesienne Suite #2*. NVSO is joined by Sounds of the Southwest Singers, who will lead the audience in a festive finale of Handel's *Hallelujah! Chorus* from *The Messiah*. NVSO Youth Orchestra will open the concert with *Masters in this Hall*, and the Symphonettes will present selections from their season's repertoire during intermission.

The Planets — March 14, 2015

NVSO presents Holst's *The Planets Suite*. The concert includes a multi-media presentation of stunning photos taken of the planets by NASA. Liszt's *Prometheus*, a symphonic poem based on the Greek myth detailing the Titan Prometheus' theft of fire from the gods is also on the concert program. NVSO Youth Orchestra will be featured at the beginning of the concert.

Scenes of America — May 2, 2015

NVSO's final concert of the season is a patriotic tribute to the land that we love. O'Connor's *Appalachian Waltz* is a new kind of Americana-styled Western art music, with ancestry in bluegrass, folk, and traditional European classical styles. The concert centerpiece is Dvorak's popular *Symphony #9*, inspired by his journey to America in the 1890's. NVSO Youth Orchestra will open the concert with a concerto featuring the winner of the annual Summerford Violin Concerto competition.

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Biographies



Kevin Kozacek, Music Director

Originally a native of Colorado, Kevin Kozacek graduated 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. Mr. Kozacek received both his Master of Education and Master of Music degrees from Northern Arizona University, studying orchestral conducting under Dr. Nicholas Ross and Dr. Daniel O'Bryant. He has additionally studied conducting under Maestros Lawrence Golan, Don Thulean, App Hsu, Harold Farberman, Raymond Har-

vey and Zvonimir Hacko. Mr. Kozacek has guest conducted orchestras in Kiev, Ukraine and Krasnoyarsk, Russia, and been invited to conduct workshops and high school honor orchestras in local Arizona school districts. Mr. Kozacek taught public school music in grades K-12, and directed theater, instrumental ensembles and choral groups in churches and communities in England, Nebraska, Colorado, Texas and Arizona. He recently served for ten years as the founding Artistic Director for ProMusica Arizona Chorale & Orchestra, and was recently invited to serve as the founding Music Director for North Valley Symphony Orchestra. Mr. Kozacek and his wife Cindy are proud parents of two sons, Matt and Chris, and have two grandchildren, Audrey and Owen.

Laura Syjud Concertmaster—Laura was born in Phoenix, Arizona, and she was raised in a very musical home. Her mother was a piano teacher, who started instructing Laura on the piano at age five. Laura later chose to study the violin as her instrument of choice for her elementary school orchestra, and continued studying violin throughout high school and college. She studied Music Education at Northern Arizona University where she received her Bachelor's Degree in Music Education, graduating with honors, Cum Laude. She also received the Northern Arizona University Outstanding Senior Award from the College of Arts and Letters. Laura has studied violin with Dr. Carolyn Broe, Dr. Phyllis Skoldberg, Dr. Louise Scott, Karin Hallberg and Suzanne Wagor. She has been teaching in the Paradise Valley Unified School District as a String Orchestra teacher for the past ten years, and has performed in numerous orchestras in the Phoenix and Scottsdale area. After school hours, she enjoys teaching private students in her violin studio. She also performs in quartets for weddings and other professional opportunities.

North Valley Symphony Orchestra
Presents

“Cool Tropical Nights”

Jazz Pizzicato

Anderson, ed. Applebaum

Jazz Legato

Anderson

NVSO Youth Orchestra
Kevin Kozacek — Conductor

España

Chabrier, ed. Nieweg and Bradburd

Latin-American Symphonette

Gould

- I. Rhumba
- II. Tango
- III. Guaracha
- IV. Conga

20 Minute Intermission

A Night in the Tropics

Gottschalk, ed. Rosenberg

- I. Noche de los Tropicos
- II. Festa Criolla

Symphonic Dances from West Side Story

Bernstein

Prologue — Somewhere — Scherzo — Mambo
Cha-Cha — Meeting Scene — Cool
Fugue — Rumble — Finale

NVSO Orchestra
Kevin Kozacek - Conductor

Please silence all electronic devices for our concert...

Thank you

NVSO Adult Orchestra Personnel

First Violin

Laura Syjud*⁺
Alexandra Birch ♪
Beth Chiarenza
Spencer Ekenes ♪
Frank Islas
Ayisha Moss ♪
Anne Phelan
Carol Routh
Marj Sherman
Sujoy Spencer
Janet Steinberg

Second Violin

Murilou Chilman*
Sydney Cooney
Dennis Dorch
Stanley Green
Albert Islas
Chad Kurtzman
Anne Lackey
Michelle Lowry
Pearl Mahar
Justin Palacios
Lauren Vogini

Viola

Craig Triplet*
Janet Plummer
Gail Salameh
Parikhit (Ricky) Sinha
Matthew Smith
Noel Washington

Cello

Chris Skyles*
Carrington Buze
JoAnn Cleland
Emily Helton-Riley
Alyssa Mahar
Amanda Sinha

Bass

Mary Kelly*
Zac Carson
Howard Robinson
Dylan Suehiro
Fred Wengrzynek

Flute

Cheryl Riggle*
Jenny Erickson
Alex Mcle
Nora Welsh

Oboe

Ted Plambeck*
Suzanne Johnsen
Eliot Lee

English Horn

Suzanne Johnsen*

Clarinet

Annemarie Strzelecki*
Dan Greene
Carol Peat

Bassoon

Alisa Mastin*
Carla Eschenbrenner
Mandy Lucia

Saxophone

Jules (Max) Rogers

Trumpet

Dennis Umber*
Teddi English
Lori Hefner
Kerry Williams

Trombone

Greg James*
Dennis Patterson
Alan Wiseman

Tuba

Mike Burt*

Horn

Philip Johnson*
Sally Hadzimuhovic
Ione Murray
Steve Thomasson
Cathy Woodward

Percussion

Liz Patronik*
John Bailey ♪
Matt Deller
Hal Gill
Jeanna Hodges
Cindy Kozacek

Piano

Caryl Gough-Queen ♪

Harp

David Ice ♪

⁺ Concertmaster

* Principal

♪ Guest

(members listed
alphabetically)



NVSO Youth Orchestra

Violin 1

Sydney Cooney*
Samantha Baird
Nicole Campos
Andreja Donaldson
Megan McGary
Haley McKeown
Justin Palacios
Kevin Reid

Violin 2

Sophia Packard*
Karlo Canete
Luis Antonius Canete
Julianna de Mello
Rebecca Felton
Jack Kapps
Czarina Perez
Madison Rose

Cello

Connely Packard*
Eleanor Faussane
Madison Harmon
Nathan Hayward
Brielle Watchman

Bass

Kaine Holloway

Viola

Noel Washington*
Rachel Chung
Megan Tomson
Rasa Walter

Director:

Kevin Kozacek

Assistant Director:

Murilou Chilman

Orchestra Manager:

Kristel Donaldson

*Principal

(members listed
alphabetically)

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handout in our lobby. Enjoy the concert!

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Program Notes

Leroy Anderson (1908 -1975) was born in Cambridge, Massachusetts to Swedish parents. Anderson was given his first piano lessons by his mother, who was a church organist. He studied piano at the New England Conservatory of Music, and in 1925 entered Harvard University, where he received a Master of Arts in Music degree in 1930. After graduating, he worked as an organist, directed choir, conducted the Harvard University Band, and arranged music for dance bands around Boston. In 1936 his arrangements came to the attention of Arthur Fiedler, who asked to see any original compositions. Anderson's first original work was the 1938 *Jazz Pizzicato*, but at just over ninety seconds the piece was too short for a three-minute 78-RPM single of the period. Fiedler suggested writing a companion piece and Anderson wrote *Jazz Legato* later that same year. The combined recording went on to become one of Anderson's signature compositions. His most famous pieces are probably *Sleigh Ride* and *The Syncopated Clock*, both of which are instantly recognizable to millions of people. In 1950, WCBS-TV in New York City selected *The Syncopated Clock* as the theme song for *The Late Show*.

Alexis Emmanuel Chabrier (1841 -1894) was a French Romantic composer known primarily for two of his orchestral works, *España* and *Joyeuse marche*. He also composed a number of operas, the best known being *L'étoile*. Though Chabrier's musical output is small, his works are of very high quality, and admired by composers as diverse as Debussy, Ravel, Richard Strauss, Satie and Stravinsky. Stravinsky even alluded to *España* in his ballet *Petrushka*.

Martin Gould (1913 -1996) was born in New York, and was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. During the Depression, he worked in New York City playing piano in movie theaters, as well as with vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist, and by 1935 was conducting and arranging orchestral programs for New York's WOR radio station. His most well known piece is most likely *American Salute*, written in 1942. His *Latin-American Symphonette*, written in 1933, uses Latin-American idioms and dance forms presented in traditional symphonic form. The lively piece is a companion piece to his earlier *Third American Symphonette*, which features a mixture of jazz and swing idioms presented in symphonic form.

Louis Moreau Gottschalk (1829 -1869) achieved a stunning list of firsts before his untimely death in 1869. He was the first American virtuoso pianist to be saluted by the likes of Chopin, the first American musician to erase the hard line dividing "serious" from "popular" genres, and the first to introduce American themes into European classical music. Above all, he was the first to capture the syncopated music of South Louisiana and the Caribbean in enduring works that anticipate ragtime and jazz by half a century. Gottschalk was the son of a London, Jewish

Program Notes (cont.)

businessman and a colorful white Creole woman whose family had fled the slave revolt in Haiti during the French Revolution. 'Moreau', as he was called, was sent as a boy to study in Paris, and before his twentieth birthday he had stunned the salons frequented by Liszt and Chopin with brilliant and moving compositions that evoked the Creole songs he had absorbed from his family circle. Rosenberg's reconstruction of Gottschalk's *A Night in the Tropics* (1859) is based on the composer's autograph manuscript, which called for over 650 musicians! It retains Gottschalk's unusual notation, voicing and dotted rhythms which are key to the 'tropical' passion he sought to evoke.

Leonard Bernstein (1918 -1990) was among the first conductors born and educated in the United States of America to receive worldwide acclaim. His fame is mostly due to his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with most of the world's leading orchestras, and from his four most sensational compositions: *West Side Story*, *Candide*, *On the Town* and *Mass*. Bernstein was the first conductor to use television as a means to provide lectures on classical music, which began in 1954 and continuing until his death. His *Symphonic Dances* from *West Side Story* was created by Bernstein, Ramin and Kostal after the resounding success of *West Side Story* on Broadway in 1957. The suite does not follow the plotline of the musical in order, but is rather intended to feature the "tritone," which is so integral to the music of *West Side*, by opening and closing many of the sections with that motif.

—Program Notes by Kevin Kozacek



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