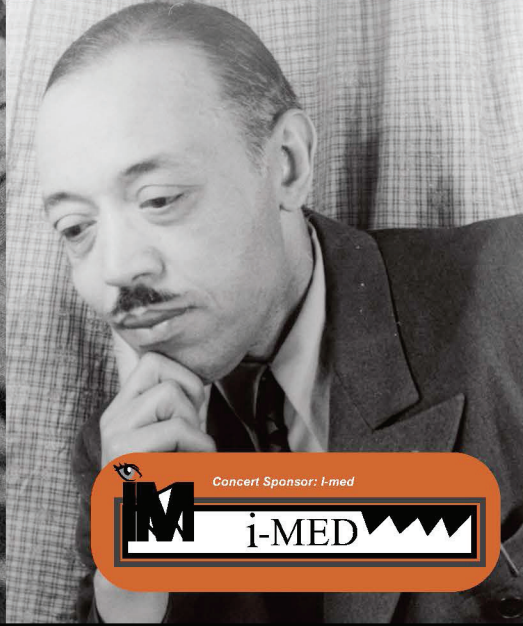
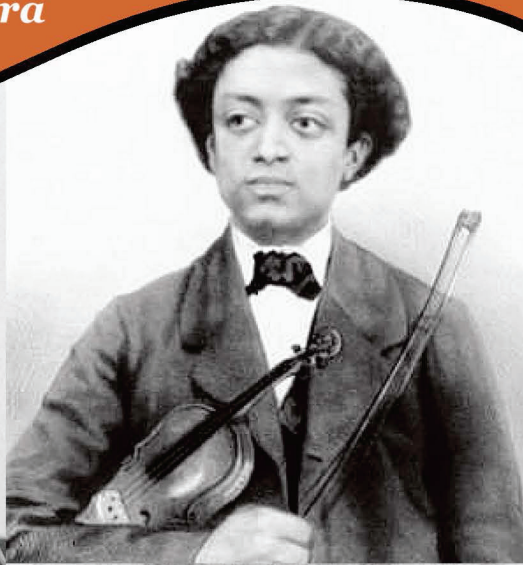


 North Valley
Symphony Orchestra



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BLACK COMPOSERS, March 12, 7:00 p.m.
White Lafitte's Violin Concerto in F# Minor
Sarah Schreffler: Violin Soloist
Coleridge-Taylor's Petite Suite de Concert
Still's Afro-American Symphony

This
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Welcome to North Valley Symphony Orchestra's 2015-16 Concert Season

North Valley Symphony Orchestra (NVSU) is a non-profit community-based orchestra made up of multi-generational musicians from the greater Phoenix north valley. NVSU 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 NVSU is proud to present...

"Black Composers" – March 12th, 2016

Having recently earned a doctoral degree from ASU in violin performance, local violinist Sarah Schreffler will perform the White Lafitte *Violin Concerto in F# Minor* at this concert honoring three prominent black composers. The concert will open with British composer Coleridge-Taylor's *Petite Suite de Concert*, and also feature American composer William Grant Still's *Afro-American Symphony*, which is reminiscent of the lush harmonies of Gershwin. **Concert sponsored by I-med and Dr. Howard M. Robinson.**

Mark your calendars for the remaining concerts in our 2015-16 season:

NVSU Youth Orchestra and NVSU Symphonettes Spring Concert -- Saturday, May 14th, 2016

Join us for the Spring concert exclusively featuring NVSU Youth Orchestra and NVSU Symphonettes. Both groups will perform their end-of-season repertoire, including a concerto featuring this year's winner of the Fourth Annual Summerford Violin Concerto Competition. This concert will be held at an alternate venue: Desert Shadows Middle School, 5858 E. Sweetwater, Scottsdale, 85254.

"American Freedoms" – Saturday, May 21st, 2016

Celebrate the freedoms guaranteed by our country with Russell-Bennett's *The Four Freedoms*, a piece inspired by the four Norman Rockwell paintings depicting Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear. The concert also includes Kay's collage of well known Sousa marches in *Stars and Stripes Ballet Suite*, and Martin Gould's *American Salute*. NVSU Youth Orchestra will perform a concerto featuring this year's winner of the Fourth Annual Summerford Violin Concerto Competition.

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Biographies



Kevin Kozacek, Music Director

Originally from Aurora, 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 Harvey, 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 served for ten years as the founding Artistic Director for ProMusica Arizona Chorale & Orchestra. In 2012, he was 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.



Craig Triplett, Concertmaster

Craig began playing the violin at the age of 9 in St. Louis, Missouri. At 17, he won the CASA Concerto Competition and performed the Bruch Violin Concerto with the CASA Symphonic Orchestra. Mr. Triplett studied violin and viola at Southern Illinois University for two years, during which he was accepted to the Fischhoff National

Chamber Music Competition where he and his ensemble performed the Shostakovich String Quartet No. 8 in the semi-finals. Mr. Triplett transferred to Northern Arizona University on scholarship, where he met his stand partner in life, Jessica. While at NAU, Mr. Triplett won the concerto competition and performed the Stamitz Viola Concerto with the NAU Symphony Orchestra.

Biographies (cont.)

He also performed in the Flagstaff Symphony Orchestra as Assistant Principal Violist for several years. Mr. Triplett received his Bachelor of Music Performance degree on the viola from NAU in 2002. More recently, he served as Principal Violist of the North Valley Symphony Orchestra before accepting the position of concertmaster this year. Mr. Triplett enjoys mountain biking, watching auto racing, and the enthusiastic applause he receives when he performs for his sons, Parker and Mason.



Sarah Schreffler, Soloist

Dr. Schreffler has an extensive background as a recitalist, chamber musician, and orchestral performer. She served as concertmaster of Musica Nova, a forward-looking orchestra dedicated to performing diverse and overlooked repertoire, and has performed as a soloist with the Musica Nova Baroque Orchestra. Other orchestral performances have been with the Phoenix Symphony, Tucson Symphony, Arizona Opera,

Phoenix Opera, and the Arizona Chamber Orchestra. While studying at the Cleveland Institute of Music and Arizona State University, Dr. Schreffler worked closely with members of the Cleveland, St. Lawrence, and Orion string quartets, and enjoyed performing alongside members of these ensembles. She has collaborated on currently available and forthcoming orchestral and chamber music recordings available on the Con Brio and Summit labels.

As a chamber musician, Dr. Schreffler is a Guest Artist with the South Beach Chamber Ensemble, performing in its South Beach Up North summer festival.

Dr. Schreffler received her doctorate in violin performance from Arizona State University, and she has additional performance degrees from ASU and the Cleveland Institute of Music. Her principal teachers include Katherine McLin and David Updegraff.

As a teacher and clinician, Dr. Schreffler maintains a strong private studio and frequently works with valley youth symphonies and schools. She is currently on the faculty of Arizona School for the Arts, a charter college preparatory school with immersion in the performing arts.

Program Notes

Joseph de Bologne was born on Christmas Day, 1745. His father George was a wealthy landowner on the island of Guadaloupe, French West Indies, and his mother was an attractive African plantation slave named Nanon. Young Joseph lived a privileged life on the plantation, as George de Bologne's legal wife Élisabeth accepted Joseph as a stepson. He had ample time to play, and his father gave him lessons in music and fencing. When he was eight years old, Joseph sailed for Bordeaux, France, with Élisabeth to begin school. Nanon and George later traveled to France in 1755, where they took Joseph to live with them in the fashionable Saint-Germain quarter of Paris. George was appointed "Gentleman of the King's Chamber," a personal assistant to King Louis XV, which afforded young Joseph with access to a favored education. In 1756 Joseph entered the fencing academy of Nicolas Texier de La Böessière, an elite boarding school for the sons of the aristocracy. Morning classes consisted of mathematics, history, foreign languages, music, drawing, and dance, and afternoons were devoted to fencing. In 1764, Joseph de Bologne became "Officer of the King's Guard," a position in which he served only three months per year, so his education continued without interruption. It was at about this time that he retained the title of "Chevalier," whether or not his use of the title was actually legal. Through his education, the now named **Chevalier de Saint-Georges** had mastered both the harpsichord and the violin, and composers Lolli, Gossec, and Stamitz wrote pieces for him to perform. Saint-Georges was appointed as a violinist to Gossec's new orchestra, Le Concert des Amateurs, and two years later he became its concertmaster, and later the conductor. In 1770, Saint-Georges began writing and performing his first quartets, which are some of the earliest French quartets published. The quartet on the concert program is *No. 4* from his *Six quatuors à cordes*. In 1779, Saint-Georges began performing music with Queen Marie-Antoinette at Versailles, though residents of the palace were unhappy about the arrangement. When attempts were made to appoint Saint-Georges as Paris Opera Manager, the divas presented a petition to the Queen, assuring her Majesty that "their honor and their delicate conscience could never allow them to submit to the orders of a mulatto." It is undeniable that Saint-Georges was gifted, and his inborn talents were magnified by relentless effort. However, he never fully overcame the racial barrier that put him in the disdained social class of "Mûlatres" ("Mulattos").

Scott Joplin's date and place of birth are not entirely clear, but it is now thought that he was born in East Texas about 1867. His father was a former slave who worked as a laborer, and his mother was born free in Kentucky. Both played musical instruments, and Scott and his five siblings were raised in a musical environment in which singing, fiddles, and banjos were common. When the family moved to Texarkana, Arkansas, his mother worked as a domestic servant, and her white employers allowed Scott to play their piano. Joplin left home while still a teenager, and it is believed that he

Program Notes (cont.)

supported himself as a pianist working at bars and brothels in St. Louis, Memphis, and Dallas. In 1893 Joplin emerged as a well-practiced musician at the World Exposition in Chicago, where he entertained fairgoers along the exposition's bustling periphery. It is here that Joplin met his partner Otis Saunders, and for the next two years traveled with a quartet that performed Joplin's compositions. Sedalia, Missouri, was a hotbed of ragtime entertainment, so Joplin settled there, married Belle Jones, wrote pieces for the Queen City Band, and took courses in music composition at the George R. Smith College for Negroes. He also began to peddle his music, including his popular *Maple Leaf Rag* (1899), and *The Entertainer* and *Ragtime Dance*. (1902).

Samuel Coleridge-Taylor was the son of Daniel Peter Hughes Taylor, an English trained surgeon from Sierra Leone, West Africa, and Alice Hare, an Englishwoman. Samuel was born in 1875, and died in 1912 of pneumonia complicated by exhaustion from overwork. He was just 37 years old, and his death contributed greatly to the subsequent adoption of a system of royalties for composers' works, instead of small, one-time payments for compositions from publishers. His grandfather, who was a violinist, and mother raised Coleridge-Taylor: Dr. Taylor had returned to Africa when Samuel was just an infant. Samuel entered the Royal College of Music in 1890, first as a violin major, then switching to composition his third year. Coleridge-Taylor wrote his first *Symphony in A Minor* in 1896, and his second major composition in 1898, the musical setting of Longfellow's poem *Hiawatha's Wedding Feast*, for which he is best known. The European tours of the American "Fisk Jubilee Singers" introduced Coleridge-Taylor to African American spirituals, which became inspiration for his *24 Negro Melodies, Op. 59*. He wrote that, "...what Brahms has done for the Hungarian folk music, Dvorak for the Bohemian, and Grieg for the Norwegian, I have tried to do for these *Negro Melodies*." He attained a permanent conducting position with the Handel Society of London from 1904 until his death. He also toured extensively as a guest conductor, especially in the United States. During his stay in the capital, Coleridge-Taylor visited President Theodore Roosevelt at the White House in 1904. By including elements of Afro-American in his music, Coleridge-Taylor helped elevate black concert musicians, especially in America where the compositions of European masters dominated concert programs. The piece on the concert program, *Petite Suite de Concert, Op. 77*, was written in 1911, near the very end of Coleridge-Taylor's career.

Joseph White was born José Silvestre White y Lafitte in Matanzas, Cuba, on December 31, 1835. His mother was Afro-Cuban and his father Spanish. He received his early musical training by his father, who was an amateur violinist. Joseph gave his first

(program notes continued on page 16)

North Valley Symphony Orchestra
presents

"Black Composers"

String Quartet Op. 14, No. 4 in C minor Saint-Georges

NVSO Youth Orchestra
Kevin Kozacek, Conductor

Petite Suite de Concert Coleridge-Taylor
No. 1 - Le Caprice de Nannette
No. 2 - Demande et Reponse
No. 3 - Un Sonnet d'Amour
No. 4 - La Tarantelle Fretillante

Ragtime Dance Joplin, arr. Colon
NVSO Cello Choir

20-Minute Intermission

Violin Concerto in F# minor White Lafitte
I. Allegro
II. Adagio ma non troppo
III. Allegro moderato

Sarah Schreffler, Soloist

Afro-American Symphony Grant Still
I. Moderato assai
II. Adagio
III. Animato
IV. Lento, con risoluzione

NVSO Adult Orchestra
Kevin Kozacek, Conductor

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First Violin

Craig Triplett*+
Ellen Hansbury
Frank Islas
Anne Lackey
Tracy Petersen
Carol Routh
Marjorie Sherman
Sujoy Spencer
Janet Steinberg
Laura Syjud
Maggie Walker

Second Violin

Beth Chiarenza*
Rene Estes
Stanley Green
Isabel Gutierrez
Albert Islas
Chad Kurtzman
Michelle Lowry
Josh Lynch
Pearl Mahar
Alexandra Oprea
Justin Palacios
Kelly Robers
Lauren Vogini

Viola

Jessica Triplett*
Caitlin Corbett
Janet Plummer
Gail Salameh
Katie Tay
Noel Washington

Cello

Liz Galpin*
Emily Helton-Riley
Shannon Bost
Carrington Buze
JoAnn Cleland
Michelle Hill
Alta Thoreson

Bass

Mary Kelly*
Howard Robinson
Dylan Suehiro
Fred Wengrzynek

Flute

Cheryl Riggle*
Joshua Barnes
Nora Welsh (piccolo)

Oboe

Ted Plambeck*
Suzanne Johnsen
Eliot Lee

English Horn

Suzanne Johnsen*

Clarinet

Mandy Gifford*
Nora Johnson
Annemarie Strzelecki

Bass Clarinet

Linda Nixon ♪

Bassoon

Colette Neish*
Carla Eschenbrenner

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Ione Murray
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Teddi English
Lori Hefner

Trombone

Jeff Stuart*♪
Tyler Jordan
Dennis Patterson

Tuba

Mike Burt*

Harp

David Ice ♪

Keyboard

Nora Johnson

Percussion

Hal Gill*
John Bailey
Matt Deller
Cindy Kozacek
Jonathan Parada ♪

+Concertmaster
*Principal
♪ Guest

(members listed
alphabetically)

NVSO Youth Orchestra Personnel

First Violin

Justin Palacios*+
Nicole Campos
Luis Antonius Canete
Dakota Ehret
Rebecca Felton
Alexandra Oprea
Madison Rose

+Concertmaster
*Principal

(members listed
alphabetically)

Second Violin

Karlo Canete *
London Childs
Lourdes Childs
Juliana de Mello
Jonathan Green
Isabel Gutierrez
Natasha Jarick
Raymond Link
Ethan Lucas
Harrison Newton
Megan Zilth

Viola

Noel Washington *
Andreja Donaldson
Gabriella Sandhu
Megan Tomson
Rasa Walter

Cello

Emmly Langer *
Eleanor Faussane
Nathan Hayward
Jared Mahar
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Tatiana Wiener*

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Program Notes (cont.)

public concert in 1854, with pianist-composer Louis Moreau Gottschalk as his accompanist, who encouraged him to pursue further violin studies in Paris. He traveled to France in 1855, where he was admitted to the Paris Conservatory following an audition with sixty rival candidates and the unanimous recommendation of the faculty. After only one year of study, he won the Paris Conservatory's First Grand Prize for his violin performance. His technical capabilities impressed many European composers of the time: Giacchino Rossini wrote, "Your warm execution, feeling, elegance, the brilliance of the school to which you belong, are qualities in an artist like you of which the French school can be proud." José White toured America 1875-1877, including two appearances as guest soloist with the New York Philharmonic. White was appointed as director of the Imperial Conservatory in Rio de Janeiro, Brazil, from 1877 to 1889, and then returned to live in Paris until his death in 1918. His *Violin Concerto in F# Minor*, written in 1864, is a fiery example of White's obvious technical prowess on the violin.

William Grant Still was born in Woodville, Mississippi, in 1895, the son of two teachers, Carrie and William Grant Still. Young William was only three months old when his father died, so the family moved to Little Rock, where they lived with a grandmother. William started violin lessons at age fourteen, and also taught himself how to play the clarinet, saxophone, oboe, double bass, cello and viola, and showed a great interest in music. He attended Wilberforce University and Oberlin Conservatory, but never finished a degree. Still served in the Navy for two years in 1919-20, and afterwards moved to New York, where he worked with W.C. Handy as performer, arranger, and road manager. Thus, his musical training was twofold: embracing the European tradition from Oberlin College, and the African-American heritage in his work with W. C. Handy in New York. The first performance of his classical work *From the Land of Dreams* took place in 1925. But it was the work *Darker America* that propelled Still to a national level. The piece won a publication prize at the Eastman School of Music, and the school's acclaimed director Dr. Howard Hanson, became an important mentor. In 1929, Still composed the ballet *Sahdji*, which he dedicated to Howard Hanson, and by 1930 began work on his now-famous *Afro-American Symphony*. He says of the symphony that, "...I knew that it had to be an American work; and I wanted to demonstrate how the blues, so often considered a lowly expression, could be elevated to the highest musical level." The debut was met with such acclaim that the *Afro-American Symphony* was played at Carnegie and on tour with Stokowski and the Philadelphia Orchestra. William Grant Still died in 1978, and is often referred to as the Dean of African American Composers. He left a rich legacy of instrumental and vocal works of classical music, jazz, blues, and popular music, including a series of five symphonies, four ballets, and nine operas.

--Program Notes by Kevin Kozacek

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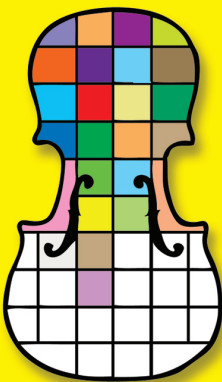
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