

The background of the poster is a cosmic scene. A bright, multi-pointed sun is in the upper left, casting a golden glow. To its right is a smaller, grey moon. In the lower right, a large, blue and white planet is partially visible. The space is filled with numerous small, dark specks representing stars or dust.

IVS
IMPERIAL VALLEY
SYMPHONY

CONCERT

MARCH 19, 2022

7:00 PM

JIMMIE CANNON

THEATER AT

SOUTHWEST HS

PROGRAM

Ukrainian National Anthem Chubynsky/Verbytsky

Joel Jacklich, conductor

Hebrides Overture, Op. 26

Mendelssohn

Symphony No. 38 in D, K. 504

Mozart

1. *Adagio-Allegro*
2. *Andante*
3. *Finale (Presto)*

Idyll for Violin and Orchestra

M. Busse

Dr. Christina Kim, violin

The Planets, Op. 32

Holst

1. Mars, the Bringer of War
4. Jupiter, the Bringer of Jollity

NOTES

Tonight we will take you on a tour .We begin in Scotland on the Hebrides Islands and Fingal's Cave. Then we make a stop in Prague. We return to the US for the Symphony premiere of Idyll for violin and orchestra. Finally we depart our earth first arriving at Mars before reaching our final destination, Jupiter. Sit back and enjoy the music as we depart on our travels for in the words of Emerson, "it's not the destination, but the journey."

MENDELSSOHN: HEBRIDES OVERTURE

The Hebrides Overture, Op. 26, is a concert overture by Felix Mendelssohn. It is in one movement in sonata form inspired by the composer's visit to the Hebrides islands off the west coast of Scotland. It was first performed in 1830 and was revised several times by the composer. Its final version premiered (as Overture to the Isles of Fingal) in London on May 14, 1832.

In 1829 the 20-year-old Mendelssohn visited Scotland with a childhood friend, Carl Klingemann. The two roved among the lakes and moors of the Scottish Highlands, and Mendelssohn wrote colorful letters home about their adventures. He described the "comfortless, inhospitable solitude," which stood in contrast to the entrancing beauty and wildness of the countryside. Here was a place very different from Berlin, where the young composer had grown up. Mendelssohn loved Scotland, and he was stimulated by its sights and sounds. (His Symphony No. 3 in A Minor, Op. 56, was also known as the Scottish Symphony.) While on a ferry voyage in western Scotland, Mendelssohn was so struck by the misty scene and the crashing waves that a melody came into his mind, a melody with all the surge and power of the sea itself. In an exuberant letter, he described the experience to his sister Fanny, and, wishing to convey to her how deeply he was moved, he wrote down for her a few bars of the melody that he later used at the beginning of his overture.

MOZART: SYMPHONY 38

The first performance of Mozart's Symphony No. 38 took place in Prague on January 19, 1787. Intensely dramatic, celebratory, and bursting with counterpoint, this is music on a grand scale. Its premiere at the Bohemian capital's Estates Theatre was the result of happy circumstances for the composer. While Mozart's popularity was in decline in Vienna, *The Marriage of Figaro* created a sensation in Prague. Mozart most likely did not write Symphony No. 38 with Prague in mind. It was completed while he was in Vienna in December 1786- before he received the invitation to go to Prague. Because Prague had treated Mozart so well, they work became a gift to the city- forever earning the nickname, the "Prague Symphony."

The lavish use of wind instruments might offer a clue that the Prague Symphony was fashioned specifically with the Prague public in mind. The wind players of Bohemia were famed throughout Europe, and the Prague press specifically attributed the great success of the operas *Die Entführung aus dem Serail* and *Le nozze di Figaro* partially to their skillful deployment of wind instruments. It is also possible that the extensive use of winds in the Prague Symphony was simply the result of experiments with orchestration that Mozart had been cultivating in the orchestral accompaniments for his piano concertos for the previous two years and the new experience he had of writing for winds would have shown up in his symphonies regardless. No matter, the use of wind instruments in the Prague Symphony represents a major advance in Mozart's symphonic technique that was imitated in his last symphonies, and also by Haydn, Beethoven, and Schubert. Indeed, it would be difficult to identify any earlier symphony by any composer not of a special type that contains so many passages in which no stringed instruments play at all, only various types of wind ensembles.

IDYLL FOR VIOLIN AND ORCHESTRA

I'm often asked what meaning or emotion goes into my compositions. My usual reply is "whatever you feel the moment you hear it." My compositional process begins as an exploration of sound. I love to sit at a piano and start playing; creating combinations of sounds. I am obsessed with the exploration of the sonic aspect of note combinations. From there, music evolves. Is there an emotional aspect of my composition process? Of course. I would be remiss to say that there is no consideration of emotive or any other affectation that emanates from my mind during the process. However, I rarely set out to create a piece based on a particular emotion or feeling. A piece that I compose evolves as I undergo the process.

Idyll for violin and orchestra is case in point. I set out to write a piece for violin and piano while I was living in Houston, TX. I sat at the piano and explored some chords and harmonies. The result are the opening measures of the piece. After these harmonic creations, I added the violin melody. From there, the piece, as I am wont to do, evolved into the final product. After working on it, I began to hear a very idyllic scene--serene and pastoral, hence the name Idyll. Originally written for violin and piano, I had the urge to orchestrate it as I began to hear those opening harmonies played by the winds with the bass and cello providing the harmonic foundations. I then wanted to be sure to use the color of the winds and strings to provide support to the violin solo with a more heterogeneous timbre. After the development of the violin theme, the piece changes character in a *piu mosso* section. Here, a new theme emerges and undergoes a developmental process before returning to the *tempo primo* section of the original theme.

I still like the piece in its original form, but the orchestration allows many of these various instrumental colors to permeate and interact with the solo. I hope you enjoy this work and allow whatever you emotion you feel while listening to be your own

HOLST: MARS AND JUPITER FROM "THE PLANETS"

The Planets, Op. 32, is a seven-movement orchestral suite by English composer Gustav Holst. It was written during the years 1914 and 1917 and premiered at the Queen's Hall, in London on September 29, 1918, conducted by Holst's friend Adrian Boult before an invited audience of about 250 people. Each movement of the suite is named after a planet of the Solar System and its supposed astrological character.

Mars, the Bringer of War, features a persistent ostinato in 5/4 time. The opening is rather quiet (col legno strings) and builds to a loud, dissonant climax. The composer Colin Matthews writes that for Holst, Mars would have been "an experiment in rhythm and clashing keys", and its violence in performance "may have surprised him as much as it galvanised its first audiences". The biographer, Michael Short comments, "harmonic dissonances abound, often resulting from clashes between moving chords and static pedal-points", which he compares to a similar effect at the end of Stravinsky's *The Firebird*, and adds that although battle music had been written before, notably by Richard Strauss in *Ein Heldenleben*, "it had never expressed such violence and sheer terror".

Jupiter, the Bringer of Jollity is the 4th movement of the suite. In this movement Holst portrays Jupiter's supposedly characteristic "abundance of life and vitality" with music that is buoyant and exuberant. Nobility and generosity are allegedly characteristics of those born under Jupiter, and in the slower middle section Holst provides a broad tune embodying those traits. The second theme, at the same tempo, is in 3/4 time, as is the broad melody of the middle section, marked *andante maestoso*, which Holst marks to be taken at half the speed of the opening section. The opening section returns and after a reappearance of the *maestoso* tune the movement ends with a triple forte chord for the full orchestra.

PERSONNEL

Dr. Matthew Busse, conductor

VIOLIN 1

Luke Hamby
Christina Kim
Tirza Becker
Astrid Ruelas
Ed Anderson
Ramon Osa
Victor Moon
Caroline Calderon
Anna Valeria Hernandez
Jane Fugate
Darryl Manjarrez

VIOLIN 2

Bryce Newall
Lorelei Lara
Bryan Phung
Dominika Reyes
Valeria Roman
Hallie Campos
Brittany Moncada
Alejandra Ortega
Adrienne Galvan
Andy Guerrero
Alexander Solorio

VIOLA

Dante Villegas
Joel Jacklich
Janet Mathews
Hope Davis
Elena Ruiz-Mendez
Nolan Baxley

CELLO

Peter Ko
Marissa Gohl
Andrea Ruelas
Angeli Luna
Monzerrat Chen
Shane Chase
Lovella Flores
Elizabeth Hernandez
Arielle Bonano

BASS

Aidan Rice
David Somes

FLUTE

Laura Goodsell
Ashley Borbon
Evelyn Gomez
Charla DelaCuadra, *Piccolo*

OBOE

Mark Donnelly, *principal*
Randy Paddock
Ron Fox, *English Horn*
Stephanie Gudeman, *Bass Oboe*

CLARINET

Angel Ortega, *principal*
David Ortega
Monica Cummings
Ismael Villarreal

BASSOON

Dan Weiss, *principal*
Ben Hulbert
Cole Harmon

HORNS

John Acosta, *principal*
Logan Alvarado
Eric Burke
Andrea Mikolon
Andres Rodruguez
Judy Farah

TRUMPET

Jason Ford, *principal*
Julie Lees
Jonathan Michael Boots
Cory Fitzsimmons

TROMBONE

Fred Biven, *principal*
Jeremy DelaCuadra
Brain O'Donnell
Michael Wang, *Bass*

TENOR TUBA

Christine Murphy

TUBA

Humberto Castro

PERCUSSION

Christopher Scurries
Stefany Yunka
Jose Alfonso Velez
Emily Gomez

IMPERIAL VALLEY SYMPHONY ASSOCIATION HISTORY

The Imperial Valley Symphony (formerly the Imperial Valley Chamber Orchestra) originally came from a group that met in September, 1974, at the home of Dr. Keith MacGaffey, well-known local physician, bassoonist, and musical impresario, who was constantly arranging instrumental ensembles to play for various functions—on that occasion, a chamber orchestra to play for the Elizabethan Festival of Sts. Peter and Paul Episcopal Church in El Centro. Fate had brought three elements to the Valley at the same time—Dr. MacGaffey; Carolyn Sechrist, a master music teacher who had founded the string music program in the El Centro schools that provided the nucleus; and Joel Jacklich, newly arrived from San Diego, who had just taken over the Central Union High School Orchestra. During the first rehearsal, MacGaffey conducted while Jacklich played viola along with three others in that section. Jacklich noted the preponderance of violas and commented that his most serious training had been as a conductor; and MacGaffey, his preference for the bassoon, which was sorely lacking, over the baton. Next rehearsal, player and conductor permanently changed roles.

After joining together in the winter for several performances of Faure's Requiem featuring the combined choirs of the Valley high schools, the little symphony officially launched itself with its own premiere concert in April featuring guest artist guitarist Pepe Romero. Musicians who had hitherto traveled to San Diego or to Yuma to play orchestral music, now had a local orchestra to call their own. In 2020, Mr. Jacklich stepped down as conductor and music director. Dr. Matthew Busse assumed the reins and now leads the IV Symphony.

Incorporated in 1977 and receiving non-profit, tax-exempt status for educational purposes from the State of California in 1977 (C08334352 P.B.) and from the Internal Revenue Service in 1978 (95-2975080 P.B.), the IVSA provides funding for the annual concert schedule of the Imperial Valley Symphony. In addition to its primary purpose of mounting concerts, the IVSA provides an active scholarship program including an annual Young Artists' Competition, private music study scholarships, and scholarships for summer music camp. Since its inception, the IVSA has given over \$72,700 in music scholarships to Valley music students.

I.V.S.A. CONTRIBUTORS:

The Imperial Valley Symphony Association has underwritten this concert at an estimated cost of \$6,000. Support for this (and last) year's concert season has come from the generous contributions of the following:

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Your generous financial help is needed NOW. The I.V.S.A. needs approximately \$24,000 each year to fund its annual concert season, and to fund summer music camp scholarship programs, the Young Artist Competition, and meet startup costs for the succeeding season. Persons wishing to make tax-deductible donations to the Imperial Valley Symphony Association for the presentation of concerts like this one and to support our scholarship program may fill out the donor card below and mail it with a check to the I.V.S.A. The IVSA is a 501(c)3 non-profit charity, and all contributions are tax deductible.

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IMPERIAL VALLEY SYMPHONY

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