

THE THREE Bs:

BACH / BEETHOVEN / BRAHMS



 **North Valley
Symphony Orchestra**

Bach's Brandenburg Concerto #6
(Viola Soloists Craig and Jessica Triplett)
Beethoven's Symphony #1 and Brahms' Symphony #4

OCT 22, 7:00 p.m.

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Welcome to North Valley Symphony Orchestra's 2016-17 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...**“The Three B’s: Bach, Beethoven and Brahms”**, featuring NVSO’s Concertmaster, Craig Triplett, and his wife and NVSO viola principal, Jessica Triplett, playing the viola solo parts in Bach’s *Brandenburg 6*.

Mark your calendar for the remaining concerts in our 2016-17 season:

December 3, 2016 - “Santa Claus Symphony”

Let NVSO start your holiday season with Britten’s *Men of Goodwill*, Malcolm Arnold’s *Holly and the Ivy: Concert Suite*, Tchaikovsky’s *Nutcracker Suite #1* and Fry’s *Santa Claus: Christmas Symphony*.

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March 4, 2017 - “Dvořák 7”

This concert features two competition winners: Philip Johnson playing Franz Strauss’ *Horn Concerto Op. 8*, and the annual Summerford Youth concerto winner playing Accolay’s *Violin Concerto #1 in a minor*. The NVSO Orchestra will also perform Prokofiev’s *Symphony #1 Op. 25 “Classical”* and Dvořák’s *Symphony #7 in d minor, Op. 70*

May 20, 2017 - “Back to the Movies”

You’ll feel like you need popcorn for this concert. Join NVSO as they end their season with orchestral selections from:

- Back to the Future
- The Natural
- Star Wars (Episodes I-VI)
- Dances With Wolves
- 007 Through the Years
- Spider-man
- Frozen
- The Wizard of Oz
- Forrest Gump
- Harry Potter

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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 and Jessica Triplett, Viola Soloists

Craig and Jessica were college sweethearts who met on audition day prior to starting school at Northern Arizona University. They started dating a month later, and never looked back. Throughout college, Craig and Jessica were stand partners in the viola section of the NAU Orchestra, and they also played together in the Flagstaff Symphony

Orchestra. One year, they each won the NAU Concerto Competition, securing two of the three spots out of the School of Music to perform with the NAU Orchestra in concert. Craig and Jessica graduated from NAU with Bachelor's Degrees in

(Biographies continued on pg. 6)

Biographies (cont.)

Music Performance on the viola. Now Craig and Jessica have been married for ten years and have two handsome boys together: Parker (3 yrs. old) and Mason (10 months old). Craig works in Finance with The Vanguard Group, and Jessica is an Engineer with W. L. Gore & Associates. They both enjoy their time performing in North Valley Symphony Orchestra; Craig as Concertmaster and Jessica as Principal Violist.



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Program Notes

Johann Sebastian Bach (1685-1750) was a German composer and organist who is renowned as one of the greatest Baroque composers. His compositions were relatively unknown from the time of his death until the 19th century. Since then, they have been studied and performed by many musicians and are valued for their counterpoint, structure, and creativity. A wide variety of work is credited to Bach's name, including over three hundred cantatas, two passions, a mass, and countless piano works including the *Goldberg Variations* and *The Well-Tempered Clavier*.

Bach was born into a musical family and received a musical education early in life. As a child, he studied harpsichord, organ, and violin from family members. He was exposed to French and Italian styles of writing, as well as German composition. These styles influenced Bach's compositions throughout his life. During school and early into his employment as a church musician, Bach developed a reputation as a capable organist. This led to Bach's employment at Weimar, Köthen, and, most famously, at Leipzig as a composer, organist, and musical teacher.

While at Leipzig, Bach wrote over 300 cantatas. As part of his employment at the church, Bach composed a cantata for every Sunday service, as well as church holidays throughout the year. A majority of these cantatas were written during the first three years of Bach's employment, and of the three hundred known cantatas, over one hundred have been lost.

While many of Bach's compositions are religious in nature, he also wrote secular music, including the *Cello Suites* and the *Brandenburg Concertos*. However, both his secular and religious music often contained religious themes in their lyrics, counterpoint, and form. Bach is also famous for "signing" his name into his compositions. In German music, an "H" is a B natural, while a "B" is a B flat. Because of this, Bach was able to literally write himself into his own music.

One of Bach's largest musical undertakings was his *Mass in B Minor*. This complete setting of a Latin mass was not published until 1749, a year before Bach's death. The musical content of the mass is a combination of newly composed music and recycled material from as far back as 1714. One of the anomalies of his mass is that Bach himself was Lutheran and worked for Lutheran churches for much of his employment. It is unclear why Bach decided to compose an entire Latin mass, especially because it was never performed during his lifetime. Some scholars have speculated that the mass was written for submission to be played at the dedication of newly opened Catholic church buildings, while others have argued Bach composed it strictly for his own education and development of his music. The first known performance of the entire *Mass in B Minor* was not until 1859. Since then, this piece is routinely performed around the world and is considered to be a highlight of not only Bach's career, but of the entire Baroque Era.

Bach died in 1750 from a failed eye surgery at the age of 65. He was left permanently blind and employed his family to assist him in copying his music. Although musicians such as Mozart, Beethoven, and Mendelssohn were known to have had copies of Bach's music in their collection, Bach was never given the fame or respect that he holds today. Today, Bach is remembered as an organist, teacher, and composer. As a member of the "Three Bs" (Bach, Beethoven, and Brahms) his music is a shining example of the pinnacle of the Baroque Era.

Ludwig van Beethoven (1770-1827) was a German composer known for bridging the Classical and Romantic Eras of music. He was both a successful performer and composer, having

Program Notes (cont.)

written nine symphonies, five piano concertos, thirty-two piano sonatas, and sixteen string quartets, among other compositions. Today, Beethoven's music is studied and performed all over the world, and remains one of the most influential composers in Western Art Music.

As a child, Beethoven was an accomplished pianist, violinist, and violist, and gave his first public performance at the age of seven. However, he began studying composition, and by the age of thirteen became a published composer. Beethoven highly respected the music of Mozart but was never able to study directly with the famous composer. He was exposed to Mozart's music through participating in court and opera orchestras. Not only was Mozart's music a large influence on Beethoven's early period, but Joseph Haydn was a large influence by briefly instructing Beethoven on counterpoint from 1792-1794.

Beethoven had three distinct periods of composition known as the early, middle, and late periods of music. Beethoven's early music was still rooted in the Classical Era, with large sections of music resembling the music of Mozart and Haydn. Two of the larger works from this time include the first and second symphonies. By the time Beethoven's *Symphony No. 1* premiered in 1800, he had become a well-known contemporary composer and heir to Mozart's genius. Beethoven's early period lasts until the premiere of his third symphony in 1805.

Beethoven's middle period is also called his "heroic" period because of the style of music that he wrote. A large portion of Beethoven's music falls into this category, including his third through eighth symphonies and his opera, *Fidelio*. The reason that this period is often deemed the "heroic" period is due to the exploratory nature of his music. Even though Beethoven retained many contrapuntal and musical forms from the Classical Era, he went further ahead of his predecessors in the expansion of his music's structure and sound. For example, at an hour in length, Beethoven's *Symphony No. 3* was physically longer than almost any other symphony of his time, and it contained a musical language full of dissonance that had previously been shunned by Classical composers. While the third symphony received mixed feedback at its premiere, today it is considered as the pivot point between the end of the Classical Era and the beginning of the Romantic Era.

It was during Beethoven's middle period that he began to lose his hearing. While the cause of Beethoven's deafness is unknown, it is assumed by most modern historians that it was due to illness, lead poisoning, or an auto-immune disorder. By 1802, Beethoven's hearing and demeanor had become so poor that his doctor prescribed his moving to the country. During this prolonged visit to the countryside, Beethoven wrote his Heiligenstadt Testament. This letter described Beethoven's suicidal thoughts and his resolve to continue to "live for the sake of his own music." The idea of artists suffering for the sake of their own art originates from this letter, and foreshadows the highly expressive art that followed during the Romantic Era.

The late period of Beethoven's music was for many years misunderstood by musicians and audiences alike. A majority of the music written during this time was for small chamber ensembles. Notable exceptions are his *Missa Solemnis* and *Symphony No. 9*. Music from this period also contained a very complex and dissonant tonal language which would not be heard again from a major composer until Wagner. Even though many musicians appreciated the musical genius that Beethoven's late period represents, they were largely unable to understand the music itself.

Beethoven was very ill late in life and needed assistance in maintaining his household. The last works that he wrote were the late string quartets. Beethoven died of unknown causes in 1827 at the age of 56. He has the distinction of not only being a member of the "Three Bs" (Bach, Beethoven, and Brahms) but also a member of the "First Viennese School" (Haydn, Mozart, and Beethoven).

(Program Notes continued on pg. 13)

*North Valley Symphony Orchestra
presents*

“Three Bs: Bach, Beethoven & Brahms”

Brandenburg Concerto No. 6, BWV 1051 Bach

- I. Moderato
- II. Adagio ma non tanto
- III. Allegro

Craig and Jessica Triplett, Soloists

(Liz Galpin, cello; Caitlin Corbett, viola; Julie Silverstein, cello;
Mary Kelly, bass; Kathy Mattern, harpsichord)

Symphony No. 1, Op. 21 Beethoven

- I. Adagio molto – Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Adagio – Allegro molto e vivace

NVSO Adult Orchestra

Hungarian Dances No. 4, No. 5, No. 6 Brahms
arr. Isaac

NVSO Youth Orchestra

20-Minute Intermission

Symphony No. 4, Op. 98 Brahms

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

NVSO Adult Orchestra Kevin Kozacek, Conductor

NVSO Adult Orchestra Personnel

First Violin

Craig Triplett*+
Rene Estes
Ellen Hansbury
Frank Islas
Alexandra Oprea
Tracy Petersen
Carol Routh
Marjorie Sherman
Janet Steinberg
Maggie Walker
Noel Washington

Second Violin

Beth Chiarenza*
Dakota Ehret
Stanley Green
Isabel Gutierrez
Albert Islas
Deborah Lindley
Michelle Lowry
Josh Lynch
Pearl Mahar
Haley McKeown
Kelly Robers
Lauren Vogini

Viola

Jessica Triplett*
Caitlin Corbett
Janet Plummer
Parikhith Sinha
Katie Tay

Cello

Liz Galpin*
Emily Helton-Riley
JoAnn Cleland
Michelle Hill
Julie Silverstein
Chris Skyles

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

Bassoon

Colette Neish*
Ben Davis
Carla Eschenbrenner
Scott Simpson

French Horn

Philip Johnson*
Kroy Miller
Anita Murray
Ione Murray
Steve Thomasson

Trumpet

Dennis Umber*
Leilani Ballard
Teddi English
Lori Hefner

Trombone

Ryan Diefenderfer*
Tyler Jordan
Dennis Patterson
Jeff Stuart

Tuba

Mike Burt*

Harpsichord

Kathy Mattern

Percussion

Hal Gill*
John Bailey
Matt Deller
Cindy Kozacek

+Concertmaster
*Principal

(members listed
alphabetically)

*Please silence all electronic devices for our concert....
Thank You!*

NVSO Youth Orchestra Personnel

First Violin

Alexandra Oprea *+
Nicole Campos
London Childs
Dakota Ehret
Rebecca Felton
Jonathan Green
Haley McKeown
Harrison Newton

Second Violin

Isabel Gutierrez *
Alyssa Anderson
Lourde Childs
Juliana de Mello
Hugh Findlay
Jenna Friedman
Natasha Jarick
Kayla Wang

Viola

Rasa Walter *
Andreja Donaldson
Gabriella Sandhu
Megan Tomson

Cello

Eleanor Faussane *
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Jared Mahar
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(members listed
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Program Notes (cont. from pg. 9)

Johannes Brahms (1833-1897) was a German composer and innovator of the Romantic Style. Though his musical contributions were widely accepted, his personal legacy is known by his strong relationship with the Schumanns, an extreme sense of perfectionism, and a conflict with Richard Wagner about the future path of music in the wake of Beethoven's death.

Brahms, like many other famous composers, was a child of musicians. His father was his first music teacher, and his talent for piano and composition was discovered at a young age. By the age of seven, Brahms was studying privately with some of the best music teachers in Germany. Robert Schumann was exposed to Brahms' compositions by the time Brahms was 20, and vowed to help the young composer. Brahms lived with the Schumann family for a number of years, and Robert Schumann wrote an article claiming that Brahms was destined to become the progressive composer that the Romantic Era needed to move ahead in the absence of Beethoven.

Even though this article propelled Brahms into the public eye, Brahms shied away from the new fame. Under the stress of high expectations, he struggled with his early works and destroyed many of his early compositions, as Brahms was hesitant to publish for fear of mistakes and criticism. He often spent years revising compositions before publishing them, sometimes borrowing from unpublished pieces and rewriting them until they were written for a different ensemble entirely. Most famously, Brahms waited almost 15 years before publishing his first symphony, and even then, he changed the second movement right before publication.

Brahms was also hesitant due to his public conflict with Wagner. While Schumann had written that Brahms was in essence the heir to Beethoven's musical world, Wagner believed himself to be propelling the Romantic Era forward. Brahms was a strong believer in absolute music. Absolute music is written for its own sake without a story or meaning behind the music. Brahms was also more conservative than Wagner with his use of form. Brahms was a master in counterpoint and used the same musical language that Bach and Beethoven, two other famous German composers, used. Instead of doing away with the structure of the symphony and other traditional forms, Brahms sought to build upon it as Beethoven did.

On the other hand, Wagner was a proponent of programmatic music. Wagner loved incorporating lyrics and small musical motifs into his music that weaved together stories. He drew upon pieces by Beethoven such as his *Symphony No. 3*, *Symphony No. 5*, and *Symphony No. 6* as his inspiration: all three of these symphonies have very clear themes or stories. Wagner's musical language also differed from that of Brahms. Wagner viewed Beethoven's dissonant and exploratory music from his late period as the path forward and, as such, wrote music that was much more aurally dense, and steered clear from musical forms that were more traditional and restraining.

Despite his glacial pace of publishing, Brahms was able to produce a number of famous works, including four symphonies, chamber music for a variety of traditional and nontraditional ensembles, one Requiem, and over two-hundred lieder. He died in April of 1897 at the age of 63 from cancer. Today, Brahms is a pillar of the Romantic Era and is given credit for his extensive knowledge of counterpoint and enhancement of classical musical forms, such as sonatas and symphonies. He is the final member of the "Three Bs" (Bach, Beethoven, and Brahms).

-- Program Notes by Caitlin Corbett



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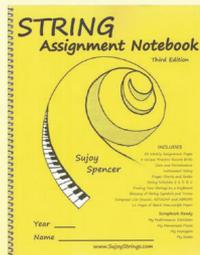


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