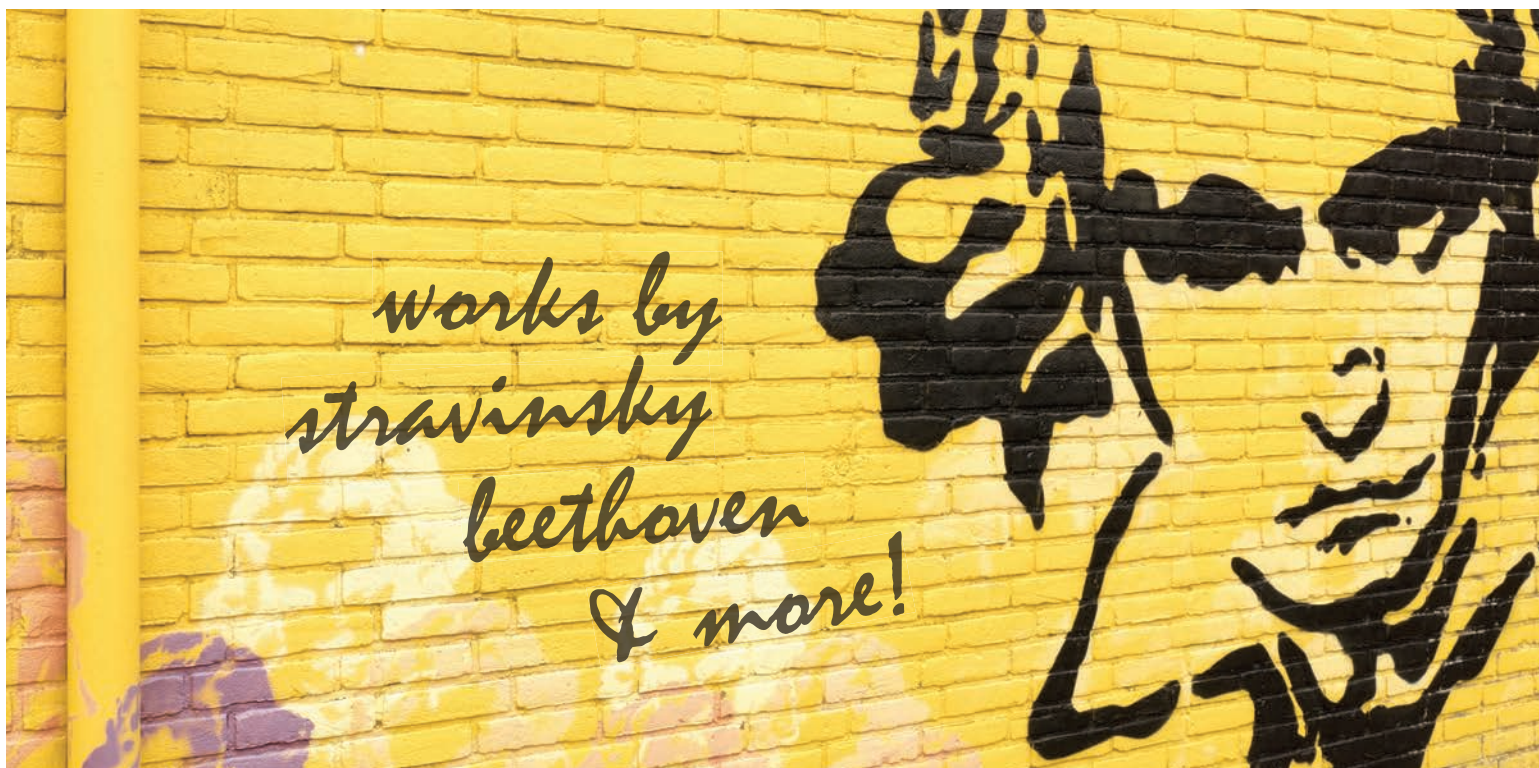


MERIDIAN
symphony
YOUTH ORCHESTRA



SPRING CONCERT
MAY 10, 7 PM

Meridian High School Performing Arts Center

Co-conductors, Christa Walker and Greg Hotrum

meridiansymphony.org/youth-orchestra

MUSICIANS

Violin I

Eliana Borg
Lillian Cyrway
Hannah Scoville
Jean Boushley
Leon Lorico
James Leckie
Elizabeth Snow
Jasmine
Ounphonchareune

Violin 2

Christian Nelson
Adrienne Jensen
Claire Christensen
Ella Duncil
Annie Edmonds
Lauren Hurd
Carlee Miller
Hailey Hurd

Viola

Ava Taylor
Kayla Kunz

Cello

Julius Hunkovic
Ashlin Green
Jilliyn Pfitzer
Sabrina Jones
Megan Murdock
Emma daRosa
Nicholas Bird

Bass

Trenton Davies

THANKS!

Cord Breuer,
Band Director
Meridian High School

Flute

Rebekah Bennett
Marnie Smartt

Oboe

BriAnna Crook
Jacoby Jones

Clarinet

Eddie Rudser
Daya Werre

Bassoon

Emily Aliss
Eddie Rudser

Saxophone

Paola Espinoza
Devin Kleve
Karly Underwood

Trumpet

Levi McCoy
Arjun Sandil
Julianne Stearns

Trombone

Noah Rudser
Caden Smith

Tuba

Theo Williams

Percussion

Krista Anderson
Ryder Christensen
Abigail Holbrook
Merrick Ohlund
Derek Peterson
Joey Rudser

Piano

Abigail Holbrook

ARTISTIC DIRECTORS



Christa Walker learned violin in fifth grade school orchestra in Emmett, Idaho. Her high school years were busy with Idaho All-State and All-Northwest Orchestras, Treasure Valley Youth Symphony (now the Boise Philharmonic Youth Orchestra). She also

fiddled and danced with the Pipes and Drums of the Boise Highlanders. Christa attended the University of Idaho for both undergrad and graduate degrees, completing her Master's in Music Education in May 2020. She currently teaches Orchestra at Meridian High School and Chief Joseph School of the Arts. Christa reads ravenously, needle felts wool sculptures, explores world string music traditions, and loves attending Comic Cons with her husband and three children.



Greg Hotrum began playing trombone when he was 9 years old. After graduating from Idaho State University with a Bachelor's Degree in trombone performance, he was given an assistantship at the University of New Mexico.

While studying at UNM, he performed with New York Philharmonic trombonist Joe Alessi, and continued his performance career by spending a summer performing in Disneyland. After graduation, he was principal trombonist in the summer Masterworks Performing Artists Festival in Ohio, following by teaching Trombone, Trumpet, History of Electronic Music and Orchestral Repertoire at Sias School of Music in China. By his fourth year in China, he was the assistant conductor of the Sias Symphony Orchestra and teaching conducting to over 60 students.

After more than ten years in China, Greg has returned to Idaho. He is currently studying Law at the University of Idaho, but still finds time to sub in various performing groups in the Treasure Valley.

PROGRAM & NOTES

LED ZEPPELIN MEDLEY

arr. Jeff Moore

Meridian High School Percussion Ensemble
Trenton Davies, Gabe Hansen, Cameron Hayock, Levi McCoy,
Merrick Ohlund, DJ Peterson, Marnie Smartt

QUARTET NO. I

Gioachino Rossini (1792-1868)

Meridian High School Woodwind Quartet
Huy Vo, Zoey Peterson, Rylee Price, Daya Werre

AN AMERICA IN PARIS SUITE

George Gershwin (1898-1973)

arr. by John Whitney

George Gershwin was first generation Ukrainian-American, growing up in the Yiddish Theater District in New York. He began his career as a “song plugger” on New York City’s Tin Pan Alley, playing sheet music for prospective buyers at local department stores. In the mid 1920’s, he moved to Paris in hopes of studying composition with Nadia Boulanger or Maurice Ravel. Both turned him down as a student, reluctant to tamper with his sophisticated jazz style.

An American in Paris premiered at Carnegie Hall in 1928, and it is not a stretch to imagine that it was his way of processing the excitement and disappointment of his trip. It is written in a loose ABA form. The first fast-paced section depicts a Paris street scene, complete with taxi horns beeping. The middle section is based on a twelve bar blues and trades sultry solos between trumpets and strings. The final quick section alternates between the fast and slow themes. Over the course of rehearsing this piece, we have identified shop keepers sweeping, ladies scurrying from store to store, stern traffic officers, or even riding in a jaunty taxi after walking all day. What do you hear and imagine?

BERCEUSE AND FINALE FROM THE FIREBIRD SUITE

Igor Stravinsky (1882-1971)

arr. Merle J. Isaac

Igor Stravinsky grew up in a very musical Russian family: his father was a bassist and his mother an opera singer. In 1910 he wrote the score to the Firebird Ballet for Ballet Russes in Paris; its success brought him recognition and further opportunity.

The ballet's story is a compilation of two unrelated fairy tales: the Firebird who gives a magic tail feather to her captor in gratitude for her release, and Kaschei the Immortal who hides his soul in a golden egg to defy death. The Berceuse (French for lullaby) is the point in the story when the Firebird has aided the hero, Ivan, in lulling Kaschei and his minions into a magical sleep. While they sleep, Ivan successfully finds and destroys Kaschei's soul, releasing the forest inhabitants from his evil spell, thus the joyous Finale of our piece.

BACCHANALE FROM SAMSON AND DELILAH

Camille Sant-Saëns (1835-1921)

arr. Merle J. Isaac

Camille Saint-Saëns was a prolific French composer, teacher, and organist. He was born and raised in Paris, entering the Conservatoire at age 13. By the time he finished his studies, he had swept nearly every prize offered in both performance and composition. He later became a teacher to many other composers, the most famous being Gabriel Fauré.

Samson and Delilah was Saint-Saëns' second opera, and hails from the Biblical story found in the book of Judges. Saint-Saëns' Bacchanale takes place in Act III of the opera, just prior to

Samson destroying the Philistine's temple. It depicts the wild, depraved dance of the priests of Dagon. It contains many rhythmic percussion lines as well as a scale interval of a minor third, creating an exotic contrast to the more common major and minor scales so often heard in classical music.

SELECTIONS FROM THE PHANTOM OF THE OPERA

Andrew Lloyd Webber (1948-)

arr. Calvin Custer

Andrew Lloyd Weber is an English composer with twenty-one musicals and two movie scores to his credit, including Joseph and the Amazing Technicolor Dream Coat, Jesus Christ Superstar, Cats, and School of Rock.

The Phantom of the Opera opened in London in 1986 and New York in 1988, and is the longest running show in Broadway history. The story is adapted from the novel by Gaston Leroux, which was inspired by a historical chandelier accident at the actual Paris Opera House. In the play, there are rumors of an "Opera Ghost" who makes his lair in the labyrinthine waterways beneath the Opera House. The young understudy, Christine, receives coaching from his voice in the secret halls of the building, and he uses his ghostly reputation to influence the producers to make her famous. Along the way, Christine reunites and falls in love with a childhood acquaintance, Raul. Much mystery, romance, and drama ensue, all deliciously captured in Weber's music!

SYMPHONY NO. 7 IN A MINOR, OP. 92

II Allegretto

Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven is one of history's most revered composers. Born in Germany in 1770, his works spanned both the Classical and Romantic musical eras. He witnessed the French

Revolution and subsequent conquests of Napoleon Bonaparte. The notions of liberty, self-determination, and the end of monarchical rule influenced him profoundly. On a personal level, he

had to adjust to life with hearing loss in an era that boasted little understanding or accessibility.

He expressed the complexity and passion of the human condition, and so we love him.

The Seventh Symphony was written between 1811 and 1812, about the time Napoleon's conquests were beginning to fail. Beethoven himself conducted the symphony's premiere in

Vienna in 1813 at a charity concert for soldiers wounded in the Battle of Hanau.

The second movement, played here tonight, is so popular that often it is played alone. It starts almost as simply as a piece can, with a march-like quarter note and eighth note ostinato. The piece develops into two melodies, one insistent and steady, the other a gentle statement sung by violas and celli. Multiple variations evolve from the first theme, with a bold fugue developing toward the end of the movement. And all the while, the ostinato marches along.



MERIDIAN SYMPHONY ORCHESTRA CONCERT IN THE PARK JUNE 11, 2022

Julius Kleiner Memorial Park Bandshell

Presented by the City of Meridian

Bring a picnic, a blanket or a chair and enjoy!

The Meridian Symphony Orchestra is a 70-member ensemble dedicated to enriching the cultural life of our community and region by providing quality entertainment in a family-friendly, educationally focused environment. We are an all-volunteer orchestra, with members from a diverse range of backgrounds, that performs "for the love of it".

www.meridiansymphony.org