

MERIDIAN
symphony
YOUTH ORCHESTRA



FALL CONCERT
NOVEMBER 18, 2022

Centennial Performing Arts Center

Co-conductors Jill Green, Greg Felton and Greg Hotrum

MUSICIANS ARTISTIC DIRECTORS

Violin I

Hailey Hurd **
Lauren Hurd
Adrienne Jensen
Hope Rust
Elizabeth Snow

Violin 2

Ella Duncil *
Annie Edmonds
Owen Godfrey
James Leckie
Christian Nelson
Olivia Reyes

Viola

Nolan Reichard
Ava Taylor *

Cello

Nicholas Bird
Ashlin Green
Julius Hunkovic *
Hauna Huck
Abram Malan

Bass

Ciara Patch *

* Principal chair

** Concertmaster



Jill Green is a violinist, starting at the age of 10, and a string teacher of 15 years. She loves working with youth and recently moved to Idaho from Nevada, where she was very involved in music education. She has worked with several middle school and high school orchestras, taught at district workshops, and taught string education camps. Jill most recently worked as an Upper Stings Parapro at Clark High School in Las Vegas, Nevada, for four years. She is currently attending Boise State University to get her Music Education Certificate for Idaho and hopes to have her own orchestra classroom soon!



Greg Felton has been teaching music since 1984. He currently teaches Elementary Music for the West Ada School District. He was Director of Bands at Meridian High School from 2003-2013. He completed his undergraduate work at the University of Idaho and at the University of Wisconsin – Madison. He received his bachelor's degree in 1984 from the University of Idaho, continued with graduate work at Boise State University, and received his master's degree from the University of Idaho. Prior to his employment in the West Ada School District, Mr. Felton worked for the Vancouver School District in Vancouver, WA where he was on the faculty of the Vancouver School of Arts and Academics, Hudson's Bay High School, and City University. While in Vancouver he was the conductor of the Vancouver Youth Symphony. Mr. Felton is a member of the Board of Directors for the West Ada Education Association and the Board of Directors for the Idaho Education Association. He has been an instructor for the West Ada New Teacher Institute. He is a board member for the Center for Teaching and Learning. Mr. Felton is a Microsoft Innovative Educator, and Community Influencer.

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

EINE KLEINE NACHTMUSIK

Wolfgang Amadeus Mozart

PENDLETON SUITE

M.L. Daniels

3rd Movement - Rondo

BROOK GREEN SUITE

Gustav Holst

HOPAK FROM “THE FAIR AT SOROCHINSK”

Modest Moussorgsky

arr. Merle J. Isaac

MASTER OF PUPPETS

Cliff Burton, Kirk Hammett, James Hatfield and Lars Ulrich

arr. Takuma Nishimura

The Brook Green Suite for strings was written in 1933 during Gustav Holst's stay in the hospital (where he was to die in May 1934). It was written for his pupils, the junior orchestra at St Paul's Girls School; he wanted to write a piece in a contemporary, mature style that was easy enough for his pupils to perform, while he felt they deserved better than simple orchestrations from keyboard originals or 'watered down' pieces aimed at younger players. It was probably named after Brook Green because that was the location of his wedding to his wife, Isobel, in 1901.

Holst's ability to develop and explore folk melodies with rich, lyrical treatment is fully realized in this example of the final phase of this remarkable composer's career. This is a three-movement work; the smooth and peaceful Prelude, the expressive Air, and the sprightly Dance combine to create a truly enriching experience.

The name is thought to originate from Brook Green, the place of his wedding to his wife Isobel in 1901, or because of the close proximity of the Brook to the school, but most obviously arises from the location of the school on Brook Green in Hammersmith, London.

Metallica's Master of Puppets is a thrash-metal song from the mid 1980s. It was most recently featured in the fourth season finale of the Netflix series Stranger Things, as the character Eddie Munson plays the song in the Upside Down dimension to draw the dimension's monsters

away from his friends. In response to its use, Metallica stated on social media that “It’s an incredible honor to be such a big part of Eddie’s journey and to once again be keeping company with all of the amazing artists featured in the show.”

Master of Puppets, as lead singer James Hetfield explained, “deals pretty much with drugs. How things get switched around, instead of you controlling what you’re taking and doing, it’s drugs controlling you.”

In other words—and counter to the “drugs and rock” culture of the late 20th century when it was written—it highlights the negative consequences of the use of alcohol and drugs, specifically addressing addiction and inevitable death. At more than eight minutes long, the thrash metal masterpiece displays drugs as the master and us as the puppets — musically mimicking the ever-repeating pattern of an addict. It kicks off with a three-note descending riff and chugs ahead with the excited, expectant feel of a scouring junkie in seeking drug or the money with which to buy it. At three or so minutes in arrives a beautiful, calm solo — the pleasure of the high itself. Then the junkie is back on the hunt: the numbness is gone and the “MASTER. MASTER.” is in control yet again.

Hopak from the opera *The Fair at Sorochynsk*. Written by Modest Mussorgsky, the opera comes from Nickolay Gogol’s short story, from his collection of Ukrainian stories, *Evenings on a Farm Near Dikanka*. *The Fair* is a comedy about Ukrainian peasants who, through several scenes of buffoonery and misunderstandings, end the opera up by marrying off a young couple. They dance the Hopak (a Ukrainian folk dance) in celebration. It’s an incredibly fun piece to hear. So beloved was the Hopak that Rachmaninoff himself, the great pianist, made his own wild version of it and he played it often in recitals. From its first measures where the fiddles saw away on “open” strings, through its fast-paced conclusion, and all the off-beat syncopations in between, Mussorgsky reminds us of why he is often called the most “Russian” of them all.

Eine Kleine Nachtmusik

Certain times of day seem to inspire different creative impulses. Morning tends to evoke innocence, renewal, and optimism. Night, of course, adopts a darker tone and becomes the canvas upon which mystery, secrecy, and fantasy take shape. This dichotomy is grossly oversimplistic, of course, but exceptions tend to only enforce a general trend: Night offers a focal point for emotions ranging from loss and longing to trepidation and sheer terror. With these thoughts in mind, this concert surveys “A Little Night Music.” The reference comes from Mozart’s famous *Serenade in G major*, K. 525, subtitled *Eine kleine Nachtmusik*.

It would be hard to select a composition by Wolfgang Amadeus Mozart (1756-1791) more universally recognized than this *Serenade*. Today we enjoy such music in concert settings, but serenades were originally outdoor social entertainment in 18th-century Vienna, as one contemporary noted:

On the eve of the most common feast-days . . . the streets were fairly swarming with serenading parties

... However late it is, even at the hour when most people are scurrying home to bed, heads soon appear at the windows and a crowd gathers round the players, applauding, demanding encores and seldom dispersing until the serenade is over—whereupon the band trots off to another district of the city.

No details about a specific setting have been preserved in regard to K. 525. Also lost is an additional Minuet and Trio (which would have preceded the Romanze) referred to by the composer himself but not transmitted with the score after his death. Usually performed by full string orchestra, the reduced string quintet version heard this evening captures Mozart's brilliant understanding of chamber music textures. The work breathes with so much rustic energy and good cheer. It reinforces the image we hold of music literally surging from Mozart's pen without restraint, without need of revision. But while composing the Serenade, this "eternal child" was in a very different station of life. He was 31 years old in summer 1787, a husband and parent, and mourning the death of his own father two months earlier.

As the Serenade took shape, Mozart was also involved in composing Don Giovanni, a darker companion to The Marriage of Figaro. He spent several glorious weeks in Prague, where Figaro enjoyed unrivalled popularity. Offers were made to keep Mozart in the Bohemian capital, followed by counteroffers of a position in Vienna. Thus one can find sufficient cause for optimism as an aid to explaining the Serenade's effervescent charm. Moreover, it is possible that Don Giovanni embraced Mozart's emotional response to his father's death, thereby liberating the Serenade to sample the sunnier moods of a work like Figaro.

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