



Canyon County
Symphony
PRESENTS A

SPRING CONCERT

Directed by Nick Harker

APRIL 22, 2022 | 7PM

IDAHO ARTS CHARTER SCHOOL
1220 5TH ST. N. NAMPA, ID

**Suggested donation: Adult: \$10
Student/Senior/1st Responder: \$5**

Masks strongly recommended for
ages 2+, especially for
unvaccinated individuals

CANYONCOUNTYSYMPHONY.ORG

TONIGHT'S
PROGRAM

Hansel and Gretel, Prelude Engelbert Humperdinck
(1854 – 1921)

Pavane for a Dead Princess Maurice Ravel
(1875 – 1937)

Carmen: Suite No. 2 George Bizet
(1838 – 1875)
I. Marche des Contrebandiers
II. Habañera
III. Nocturne
IV. Chanson du Toréador
V. La Garde Montante
VI. Danse Bohème

- INTERMISSION -

Loss Ben Blessing
(1984 – present)

Symphony No. 104 Joseph Haydn
(1732 – 1809)
I. Adagio - Allegro
II. Andante
III. Menuetto and Trio: Allegro
IV. Finale: Spiritoso

CANYON COUNTY
SYMPHONY PERSONNEL

FLUTE

*Heidi Blessing
Jenna Henscheid

PICCOLO/3RD

Mallorie Cockrum

OBOE

*Christina Yarnot
Parker Sailor

CLARINET

*Holly Clark
Michael Harris

BASSOON

*Tina Lambert
Ida Larsen

FRENCH HORN

*Robin Baker
Jennifer Brickey
Kimberly Vasquez
Colgan Berard
Max Bearden

TRUMPET

*Bruce Mills
Frank Heinrichs

Barry Trent
TROMBONE

*Ben Blessing
Julie Kesler
Becky Cook

TUBA

Cora Sower

PERCUSSION

*Gary Case
Trevor Hammond
Jim Sterner

PIANO

Julia Ganske

VIOLIN 1

**Quinton Kuhn
Marissa Benson
KeAndra Harris
Nancy Cuoio

VIOLIN 2

*Chelsie Sanchez Holmes
Mckeely Barrand
Carrie Bailey
Charlet Salmond
Annie Steenblik
Sam Beals

VIOLA

*Rebecca Groeblichhoff
Elissa Warner
Morgan Flamm
Katy Green

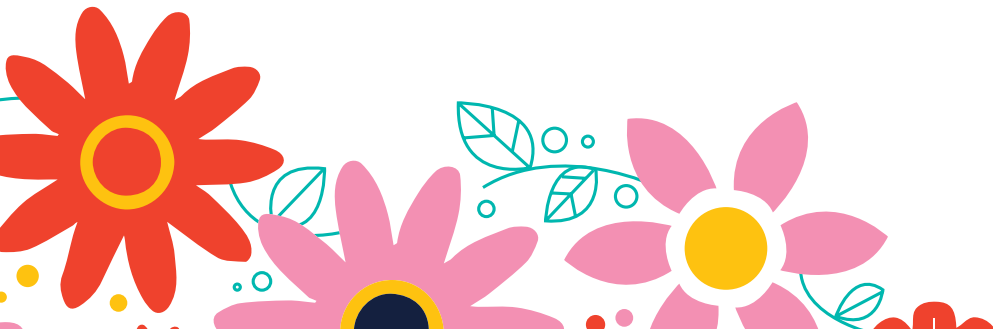
CELLO

*Valoree Knaack-Overstreet
Hallie Flamm
Faith Brown
Rena Wrigley
Menny Williams

BASS

*Kyle Lambert
Abby Salmond

*Section Leader
** Concert Master



Nick Harker, Orchestra Director at Idaho Arts Charter School, Interim Sinfonia Conductor at the College of Idaho, and one of the co-founders and Music Director of the Canyon County Symphony, is an innovative and flexible conductor with a decade of experience in professional, community, and educational ensemble conducting. He has not only conducted in an orchestral setting, but also in the opera and ballet pits, as well as recording and film studios. He recently led the Keene State College Chamber Orchestra in New Hampshire and is currently teaching at the prestigious Idaho Arts Charter School. He has also held conducting positions with the Salt Lake Symphony, Utah Philharmonic, Utah Philharmonia, West Jordan Symphony, and the Evanston Civic Orchestra. He has worked regularly as a clinician and guest conductor with public schools across Idaho, New Hampshire, and Utah. As a violinist he has performed with the Salt Lake Symphony, Idaho Falls Symphony, West Jordan Symphony, and the Utah Philharmonic.



ARTISTIC DIRECTOR
NICK HARKER

Growing up in a musical family, he developed a love of music from an early age. He obtained his Doctorate of Musical Arts in Orchestral Conducting from the University of Utah where he studied primarily with Dr. Robert Baldwin, and his Masters in Music in Orchestral Conducting at

Brigham Young University, studying primarily under Kory Katseanes and Dr. Don Peterson. As an undergraduate at Brigham Young University-Idaho, he studied violin under Dr. Dallin Hansen and earned an undergraduate degree in music education. Some of his other mentors include Jeffery Meyer, John Nardolillo, Thomas Heuser, Roger Kalia, Mark Gibson, and Kenneth Kiesler.

He is married to his wonderful wife and has two young boys. He also enjoys composing, playing basketball, and skiing.



COMPOSER
BEN BLESSING

Ben Blessing (1984) hails from Nampa, Idaho. A former Marine and current member of the 25th Army Band in Boise, Idaho, he is a long-serving member of the Idaho Army National Guard. He holds a Bachelor's Degree in Music Composition from Northwest Nazarene University and a Master's in Music Education from the American Band College. Mr. Blessing enjoys writing music for concert band, orchestra, and electronic avenues as well. In his off time, he enjoys writing music, running way too far for his own good, and spending quality time with his wife, three children, and two dogs. He is the Race Director for the Standhope Ultra Challenge and the Music Teacher at Compass Public Charter School.



Engelbert Humperdinck | Prelude to *Hansel and Gretel*

Born in Siegburg, Germany in 1854, Humperdinck showed a propensity for music throughout his youth. His talents caught the attention of the composer Ferdinand Hiller, who played a critical role in the musical development of Humperdinck in his early life. He convinced Humperdinck's parents to allow him to study music at the Cologne Conservatory, founded by Hiller, rather than their preferred career of architecture. Richard Wagner saw something in Humperdinck as well, and played a significant role in the development of his orchestral sound. He was even trusted by Wagner with the tutoring of his son Siegfried.

Wagner's influence is heard throughout *Hansel and Gretel*, which started as a small project for his sister, Adelheid. She had requested that he provide four songs for a holiday puppet show she was producing. These were gradually enhanced, built upon, and orchestrated into the full opera, championed by Richard Strauss, known and loved today. The Prelude to the opera starts and ends with the peaceful and solemn prayer theme sung by the brother and sister in the second act, which is arguably the most recognizable theme from the opera. This "Prayer" theme also closes the entire opera as to let the audience know that all is well.

Maurice Ravel | *Pavane pour une infante défunte* (Pavane for a Dead Princess)

Ravel was still a fairly young composer at only 24 years of age when he wrote the original piano version of the Pavane. In fact he was still a student at the Paris Conservatoire studying with Gabriel Fauré. Initially puzzled by the popularity of the work, he nevertheless orchestrated it in 1910 to even greater acclaim. Its simple, soothing, yet elegant melody charms all who are fortunate enough to hear it. About the title, Ravel once commented "It is not a funeral lament for a dead child, but rather an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court."

George Bizet | *Carmen Suite No. 2*

Although now one of the most well-known and popular operas, Bizet was not able to enjoy the success that has endured until now as he died only three months after the premier. 12 years after the premiere, one of Bizet's colleagues and friends, Ernest Guiraud compiled two suites of the opera's most popular numbers, each one containing six movements. Movement one is set in the mountains where the smugglers are returning to camp with their bounty. It is followed by one of the most recognizable arias of all time. Carmen sings this during her first appearance in the work while flirting with young soldiers in the square. The Nocturne is originally an aria sung by Micaela, an innocent woman competing with Carmen for Jose's affection, re-arranged for solo violin. The fourth movement is the Chanson du Toreador, sung by Escamillo before the bullfight. The Garde Montante occurs very early on in the opera, and accompanies the change of the guard before Carmen appears. The final movement is the highly energetic Danse Boheme, a gypsy dance that opens the second act where Carmen and her friends entertain officers in the local inn.

Ben Blessing | *Loss*

It was November 2021. I was standing in my classroom, a 1600 square foot room designed for the purpose of a school music program. As we know though, much of the music died that year. Instead of the sound of musical instruments playing, my classroom was largely filled with the sound of silence. A deafening silence. The music came to me very quickly. My heart longed for a song, and the music for this work wrote itself in the span of three days. The original was 11 minutes, some proofreading cut it down to 8 1/2. *Loss* starts as softly as it ends, on a unison C written with the softest of dynamics. As circumstances would have it, the music starts and ends unresolved. As the music grows gradually to the crux of emotion at measure 75, I would hope you could feel the anguish and weight of emotion I tried to capture with the sonic landscape. My wish is that this music gives you something that is hard to capture with words.



Photo Credit: Lorraine Fisher Photography



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Canyon County Symphony Mission Statement

The Canyon County Symphony is based on the belief that music is a powerful art form, with timeless appeal, that can bring life transforming experiences for players, audience members, and patrons.

Our orchestra is based on volunteerism and seeks to provide opportunities for in-depth music education and training in an inclusive environment for all experience levels in an atmosphere of excellence and dedication.

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 for our community!

Bruce & Margaret Conrad



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Arts organizations around the country would not exist if it weren't for the generosity and support of the members in their community. In order for our organization to bring quality music to the valley, we must incur certain expenses such as operating costs, music rentals and purchases, and venue fees.

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