



2022 - 2023

# Season Opening Concert

OCTOBER 14 • 7PM

CCS FLUTE ORCHESTRA WILL PERFORM AT 6:30PM

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 *Tonight's*   
**PROGRAM**

- CCS Flute Orchestra -

*Aurorae*

David Sumbler  
(b. 1947)

*Shower Music*

Dario Argentesi  
(b. 1985)

*Intermission*

- Canyon County Symphony -

*Danse Macabre*

Camille Saint-Saëns  
(1835 – 1921)

*Peer Gynt Suite*

Edvard Grieg  
(1843 – 1907)

Selections from *Various Ways*

Optiflynn

Emblems

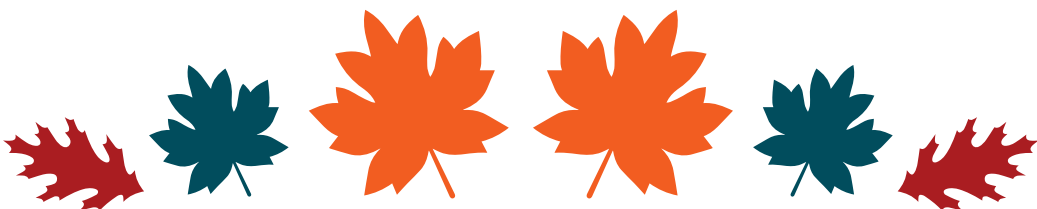
Dome

The Original User

*Intermission*

*Symphony No. 5 in C minor*

Ludvig van Beethoven  
(1770-1827)





## Canyon County Symphony

# PERSONNEL



### Flute/Piccolo

\*Heidi Blessing  
Holly Anderso  
Mallorie Cockrum

### Trombone

\*Ben Blessing  
Julie Kesler  
Becky Cook

Sam Beals  
Ryan Driscoll  
Anastasia Stanciu  
Gini Rosandick

### Oboe

\*Christina Yarnot  
Kiran Spees

### Tuba

Cora Sower

### Viola

\*Madelynn  
Vanderveen  
Kailyn Franklin  
Logan Bright  
Sean Sherwood  
Melanie Henry

### Clarinet

\*Nanci Marquess  
Michael Harris

### Percussion

\*Trevor Hammond  
Elizabeth Lambert  
Trevor Orchard

### Bassoon

\*Tina Lambert  
Ida Larsen

### Violin 1

\*\*Quinton Kuhn  
Marissa Benson  
KeAndra Harris  
Katie Ingram  
Katy Green  
Nancy Cuio  
Jim Montanus

### Cello

\*Valoree  
Knaack-Overstreet  
Rebecca  
Groeblichhoff  
Menny Williams  
Faith Brown  
Hailey Schaffer

### French Horn

\*Robin Baker  
Jennifer Brickey  
Max Bearden  
Jennifer Anderson

### Violin 2

\*Michelle Hogg  
Chelsie Sanchez  
Holmes  
Mckeely Barrand  
Charlot Salmond

### Bass

\*Kyle Lambert  
Abby Salmond  
\* Section Leader  
\*\* Concert Master

### Trumpet

\*Bruce Mills  
Frank Heinrichs

## Flute Orchestra



# PERSONNEL



Hannah Bailey - Director  
Virginia Shingleton  
Laurel Matthews

**Nick Harker**, Orchestra Director at Idaho Arts Charter School 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 Utah, New Hampshire, and Idaho. 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.

**Hannah Leonora Bailey** picked up a flute nineteen years ago and never hesitated to pursue a future in music. Her first teachers Mary Kemnec and Emily Reynolds taught her to embrace the learning process through positive encouragement that has served as a model for her own teaching methods. She discovered her passion for performing and teaching at Northern California Flute Camp where she attended as a student then continued to work on staff for six years. Here she had the opportunity to learn from renowned performers including Keith Underwood,



*Flute Orchestra Director*

**HANNAH BAILEY**

Amy Porter, Aaron Goldman, Paula Robison and several others. Hannah studied with Gary Woodward at Azusa Pacific University, earning her Bachelor of Music in Performance in 2016 and Artist Certificate in 2018. After moving to Boise with her husband in 2018, Hannah studied with Dr. Nicole Molumby at Boise State University and received her Masters of Music in Performance in 2020. During these years, she also attended the Credo Flute and Passion Flute events where she had the opportunity to perform in masterclasses for Jill Felber, Angeleita Floyd, and Bonita Boyd.

During the 2016/2017 season, Hannah served as the principal flute with the Orange County Symphony, which included a featured performance as a soloist on the complete Brandenburg Concerti. In the summer of 2017, she traveled to Zhengzhou, China and performed as principal with the Yellow River Symphony. She can even be heard on Sean Gabel's album "Sounds of Christmas." She has adjudicated a number of competitions including the Marker and Pioneer International Music Competition and the TVMTA Bach Festival and Competition.

Although she has completed her university education, Hannah's love for music history is evident in her social media series on the history of the flute, as she seeks to keep the lineage at the forefront of our pedagogical tradition. Hannah recently performed on piccolo with the Meridian Symphony and the Canyon County Symphony and pursues her love of teaching through her studios in both Boise and Nampa.

**[www.hannahleonora.com](http://www.hannahleonora.com)**

**Optiflynn** is a four piece band founded by Jordon Harris. Shortly after moving to Boise, Jordon met John and invited him to join the project. Mike and Dave joined the band over the following years. Our musical influences range from The Decemberists, Typhoon, and Bon Iver to David Maslanka and Ludwig Van Beethoven. Optiflynn blends acoustic and electronic



## OPTIFLYNN

instruments in a symphonic setting. Tonight's performance features selections from a new album titled *Various Ways*. This album was inspired by the writings of Italo Calvino. His works, *Invisible Cities* and *Cosmicomics*, forge the backbone of a fantasy tale that spans multiple lifetimes. Memories of the past, lessons from the present, and fears about the future are weaved together with cellos, clarinets, and brass. The final journey unfolds at the Goathead Factory, where the character's souls are released from the cycle of life and death. Follow us on Facebook and Instagram for more details about the release date of *Various Ways*. Our previous album *Window Seat Reflections* and our *EP Know Your Dragonfly* are available for purchase online. CDs can be purchased after tonight's performance.

**Members:** Jordan Harris, Michael Harris, David Kelly, and John Shavel

*Canyon County Symphony*  
 **PROGRAM NOTES** 

**Camille Saint-Saëns | *Danse Macabre***

By the time he reached his 20th birthday, Camille Saint-Saëns was already known internationally as a composer and pianist to be reckoned with. Not only was he a precocious talent, but during the first half of his 84-year life he was also a champion of new musical forms. A friend and disciple of Franz Liszt, Saint-Saëns adapted many of the Hungarian trailblazer's new ideas to his own compositional voice. One such innovation was the symphonic poem — a form in which musical ideas followed a narrative, emotional structure rather than traditional patterned musical constructs.

Between his mid-30s and mid-40s, Saint-Saëns penned four symphonic poems. The third of these, written in 1874, would become the most famous: the short, lively “Danse Macabre.” In this case, the composer was working from an actual poem, by Henri Cazalis.

Danse Macabre (Dance of Death) by Henri Cazalis.

Zig, zig, zig, Death in cadence,  
Striking with his heel a tomb,  
Death at midnight plays a dance-tune,  
Zig, zig, zig, on his violin.

The winter wind blows and the night is dark;  
Moans are heard in the linden-trees.  
Through the gloom, white skeletons pass,  
Running and leaping in their shrouds.

Zig, zig, zig, each one is frisking.  
The bones of the dancers are heard to crack-  
But hist! of a sudden they quit the round,  
They push forward, they fly; the cock has crowed.

So effectively did the composer capture the rattle of bones and devilish playfulness of the poem, that “Danse Macabre” was initially rejected by the public as too dark and demonic. But time would prove such criticism laughable; “Danse Macabre” has since become the composer’s most-performed work.

In Saint-Saëns’ evocative setting, the solo violin represents the devil who is playing his fiddle for the dance. In an inside musical joke, the violin top string is purposely mistuned down a half step to a tritone, also known as the “devil’s interval,” as a part of the soloist’s challenge.

- *Program notes written by Joe Nickell*

### **Edvard Grieg | *Peer Gynt Suite***

Peer Gynt Suite No. 1 is derived from the incidental music composed for Henrik Ibsen’s play Peer Gynt. The real-life Peer Gynt was a man of legend in the Norwegian community during the mid 19th-Century, when the piece was composed. Ibsen’s take on Gynt’s travels, however, are far from the folkloric stories told by villagers in Norway. Grieg chose four of his 28 original movements to comprise the Suite No. 1.

In Morning Mood Grieg depicts a sunrise in the middle of the Moroccan desert. In the play, Gynt is making a reed pipe. The evocative flute solo in the beginning depicts not only the sunrise, but also quite literally Gynt making a woodwind instrument while admiring nature. The beginning melody is perhaps one of the most popular in the western canon, and is regularly used in popular culture to depict sunlight and morning.

Peer Gynt is torn from his travels when hearing a ghostly voice telling him to return home. He returns just in time to witness the last living moments of Åse, his mother. In Åse’s Death Grieg uses only strings and long lyrical lines to depict Gynt’s sadness and his mother’s last utterances. The piece crescendos to a dramatic climatic statement of the melody, but subsequently sinks into nothing.



Back in Morocco, Gynt dresses in Bedouin attire and is mistaken for a prophet by a local tribe. The tribe chieftain's daughter, Anitra, tries (and succeeds) to seduce Gynt with her dancing. Scored also for strings and triangle, Anitra's Dance, is a seductive, yet rhythmically quirky middle point for the suite.

In the Hall of the Mountain King takes us to the underground palace of the Mountain King. Trolls, goblins, and gnomes are regulars in these dark caverns. In the play, Gynt goes into the hall after hitting his head on a rock. It's likely that all of this happens within the confines of his imagination. In this movement, Grieg gives us a repeating, pulsating primal gesture with a recurring melody that crescendos dramatically in dynamic and in tempo to an epic finale.

- *Program notes written by Roberto Kalb*

## **Ludvig van Beethoven | *Symphony No. 5 in C minor***

Beethoven's Fifth Symphony opens with four notes arranged into probably the most famous musical motif ever written.



This famous motif does not only open the symphony, but is in fact the base around which the entire symphony is constructed. It is most easily recognized in its original form at the very beginning of the symphony where it is emphatically stated by most of the ensemble. Then it is passed around from instrument to instrument in an easily recognizable form throughout the rest of the first movement. For me, the real brilliance of Beethoven is manifest in how he manipulates this motif throughout the rest of the work. More so than the notes he chooses is the rhythm on which they are organized; three short notes followed by a long one. While the notes of the motif may change throughout the work, the short short short long is maintained until the very end, even manifesting in the final chords of the last movement.



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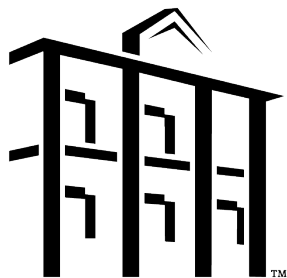
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Arts organizations around the country would not exist if it weren't for the generosity and support of the members in their community. In order for our organization to bring quality music to the valley, we must incur certain expenses such as operating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

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*Canyon County Symphony*  
**UPCOMING CONCERTS**

*CCS Messiah Sing-Along*

Sunday, December 18th, 2022 - Jewett Auditorium  
College of Idaho's Campus in Caldwell

*CCS Family Concert*

Friday, February 24th, 2023 - Middleton High School  
1538 Emmett Rd, Middleton, ID

*CCS Spring Concert*

Friday, May 12, 2023 - Skyview High School  
1303 E. Greenhurst Rd, Nampa, ID



Canyon County  
*Symphony*



[www.canyoncountysymphony.org](http://www.canyoncountysymphony.org)