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SEASON AT A GLANCE

OCTOBER 4 & 5, 2024: THE UNCOMMON WOMAN

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🎻 Featuring **Kara Huber**, piano soloist

Fanfare for the Uncommon Woman No. 6
Piano Concerto in D minor
Symphony No. 2 in E minor

Joan Tower
Wolfgang Amadeus Mozart
Emilie Mayer

DECEMBER 6 & 7, 2024: DIVINE INSPIRATION

Sponsored by Redwood Legacy Group at Morgan Stanley

🎻 Featuring **Clara Lisle**, soprano, **Sara Couden**, contralto, **David Powell**, tenor, and **Kevin Thompson**, bass, with the **Eureka Symphony Chorus**

Messiah

Georg Friedrich Handel

FEBRUARY 28 & MARCH 1, 2025: MUSIC AS LEGEND

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🎻 Featuring **Evan Kahn**, cello soloist

Chokfi: Sarcasm for String Orchestra and Percussion
Cello Concerto No. 1 in C Major
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Jerod Impichchaachaaha' Tate
Franz Joseph Haydn
Howard Hanson

APRIL 25 & 26, 2025: MUSIC OF THE SPHERES

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🎻 Featuring **Liana Bérubé**, violin soloist, and **Ivo Bokulić**, viola soloist

Overture to "Il Mondo Della Luna"
Sinfonia Concertante
The Planets

Franz Joseph Haydn
Wolfgang Amadeus Mozart
Gustav Holst

MAY 30 & 31, 2025: A GRAND FINALE

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🎻 Featuring **Daniela Mineva**, piano soloist

Concerto for Piano and Orchestra
Symphony No. 7 in A Major

Grażyna Bacewicz
Ludwig van Beethoven

MUSICAL NOTES

**HELD PRIOR TO EVERY CONCERT,
STARTING AT 6:30 P.M.**

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Musical Notes is a free and entertaining opportunity for you to take a deep dive into absorbing facts about the compositions, the composers and the era of the music that you will hear in the evening's performance. Host/Concertmaster Terrie Baune is joined by pianist John Chernoff and guest artists for lively and enlightening discussions.

**OLLI SPECIAL INTEREST GROUP
LIVE & LOCAL CONCERT PREVIEWS
MONDAY BEFORE EACH CONCERT,
FROM 6:00-7:30 P.M.**

Join host Elizabeth Morrison on Zoom for in-depth discussion and preview of the music Monday evenings before each concert, free to OLLI members. To join, search for OLLI Special Interest Group Live & Local. *Note: Final concert Live & Local will happen on Tuesday, May 27, 2025, as that Monday is Memorial Day.*

*Note that all concerts start at 7:30,
you'll be late if you arrive at eight!*

Dear Friends & Fellow Music Lovers,

With great anticipation and enthusiasm we welcome you to the thirty-third season of the Eureka Symphony. Our musicians have been hard at work preparing programs that are as diverse as they are inspiring, and we are thrilled to share them with you.

We will be playing music by well-loved composers like Haydn, Mozart, and Beethoven, and introducing fabulous and unusual works by composers like Emilie Mayer, Howard Hanson, Grazyna Bacewicz, and Jerod Impichchaachaaha' Tate who have not yet been heard in this corner of the world. There will be a glittering array of soloists, some you know, others appearing with us for the first time. We will be joined by the marvelous Eureka Symphony Chorus for an uplifting rendition of Händel's *Messiah*. Gustav Holst's *The Planets* will be accompanied by projections from NASA that are literally out of this world. Each performance will be an opportunity to experience the magic of live music and the unique connection it creates among us. Whether you are a long-time subscriber or attending your first concert, we are dedicated to providing an unforgettable experience for you.

We are particularly excited about our "Schools and Symphony" concerts. Thanks to your generous support, we are able to bring all Humboldt County schools grades four through six, approximately 1,500 students, to the Arkley Center for a live Symphony concert, absolutely free of charge. Encouraging our youth's appreciation of the arts is an essential part of our mission to the community. Our commitment to this mission remains strong, and we look forward to sharing the transformative power of music with all.

Thank you for your continued support for our orchestra. We couldn't do it without you. Let's celebrate the beauty of music together!



Carol Jacobson, *Conductor & Artistic Director*



Carol Jacobson has been the Artistic Director and Conductor of the Eureka Symphony for more than a decade. Teacher and conductor of the Arcata/McKinleyville High School Orchestra and Madrigal Choir for 20 years, she has inspired numerous young people to excel. She says, "Once you have experienced the magic of exceeding your expectations, your life is never the same again." The *North Coast Journal* has referred to Ms. Jacobson as a "force of nature."

An accomplished cellist, Ms. Jacobson earned her bachelor's degree at Humboldt State University, with further studies at the Salzburg Mozarteum, The Royal Danish Conservatory and the Netherlands Royal Conservatory in The Hague. She was a member of the Netherlands National Ballet Orchestra in Amsterdam, the Netherlands Radio Symphony, the Oslo Opera Orchestra and the Netherlands Strijkers Ensemble.

She has worked with many conductors, including Valery Gergiev, Kent Nagano, Jaap van Zweden, Sixten Ehrling and Edo deWaart. She is currently studying conducting with Scott Seaton. She was conductor of the Humboldt State University Orchestra and directed the Humboldt Music Academy. She plays in the Temporary Resonance Trio with Terrie Baune and John Chernoff and is principal cellist in the North State Symphony.

PLEASE BE CONSIDERATE

Make sure your cell phone or pager is turned off before you enter the concert hall, so that you and your fellow audience members can enjoy the concert uninterrupted. Also note—no audio or video recording of the symphony is permitted.

The upstairs and downstairs lobby of the Arkley Center for the Performing Arts are provided with live audio and video feeds. If you find it necessary, for whatever reason, to leave the auditorium in the middle of a performance or if your children become restless, we encourage you to retire to the lobbies as a courtesy to other patrons. If you desire to return to your seats later, please allow the ushers to help you do so at an appropriate time so as not to disturb the audience or the musicians.

Eureka Symphony Accessibility Information

Wheelchair accessible seating is available for the Arkley Center for the Performing Arts and may be ordered online, in person, or by phone. These seats are clearly marked with a handicapped symbol on our website seat selection tool. There are no elevators to service the upper theatre levels. All seating in the Orchestra section will accommodate patrons who are unable to climb stairs. Ushers are available for seating assistance. For assistance, please contact our Ticket Office at 707-845-3655.

Arkley Center Preservation Fee Increase

The Eureka Symphony is proud to perform in the historic Arkley Center for the Performing Arts and hope you appreciate this venue. The preservation of this majestic building is buoyed by the \$2.00 preservation fee built into your ticket price. Thank you.

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Any questions? Contact us using the information below.

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THE UNCOMMON WOMAN

October 4 & 5, 2024

Sponsored by KEET

Fanfare for the Uncommon Woman No. 6
Joan Tower

Piano Concerto in D minor, KV 466
Wolfgang Amadeus Mozart

Allegro
Romance
Allegro assai

🎷 Kara Huber, piano soloist

INTERMISSION

Symphony No. 2 in E minor
Emilie Mayer

Un poco adagio - Allegro assai
Scherzo
Un poco adagio, cantabile
Finale. Allegro vivace

Our season opens with a fanfare, one of those brilliant musical flourishes that proclaim the arrival of a monarch or a president. Our mental picture of a fanfare likely features a costumed musician blowing into a long, flag-bedecked trumpet. *Fanfare for the Uncommon Woman No. 6*, by **Joan Tower** (b. 1938), provides a cool update to this picture. Tower is an American composer, pianist and conductor with a Grammy, a Guggenheim, and many other awards to her name. She was commissioned to write her first fanfare by the Houston Symphony in 1986. Her title references Aaron

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Kara Huber



Copland's *Fanfare for the Common Man*; his title in turn derives from a 1942 speech by FDR's vice president Henry Wallace pushing back against the idea of a triumphalist "American" century by prophesying a "century of the common man."

Nearly half a century later, Tower decided to turn the fanfare idea around by highlighting "women who take risks and are adventurous." Her first fanfare used the same brass and percussion instruments as Copland's, added glockenspiel, marimba, chimes, and drums, and was dedicated to conductor Marin Alsop. Over a thirty-year period she wrote five more, each for a different combination of instruments, each dedicated to a different woman. *Fanfare No. 6* was written in 2014 and is dedicated to the Cuban-born American composer Tania León. Her only fanfare written for full orchestra, *No. 6* takes the anticipatory brilliance of single trumpet and raises it to spectacular heights.

Kara Huber, the piano soloist in *Piano Concerto No. 20 in D minor, K. 466* by **Wolfgang Amadeus Mozart** (1756-1791), is a surprising link in this chain of uncommon women. Not only is Tower a long-time supporter of hers, Huber has recorded all of Tower's works for solo piano! She will play Mozart's first minor-key concerto (only one other, *No. 24*, is in a minor key). He composed it in 1785 for a concert in Vienna, and performed it himself with the ink barely dry. His father Leopold noted that Wolfgang hadn't even had time to play through the rondo, he was so busy overseeing the copyist. Beethoven admired this concerto, kept it in his repertoire and composed cadenzas for it; so did another uncommon woman, Clara Schumann. With its beautiful writing and the poignancy of the key, it is one of the first works to reveal the inherently romantic nature of a concerto, the contrast of the individual voice with the many.

Our final uncommon woman is the German composer **Emilie Mayer** (1812-1883). Mayer's unquenchable talent and drive produced an impressive body of work, including eight symphonies, seven string quartets and at least fifteen concert overtures. Nevertheless her music faded from the repertoire almost as soon as she drew her last breath.

Her talent appeared early; her father was able to provide private piano lessons, and she was "soon composing her own variations, rondos, and little dances." But developing her talent seemed off the table until her father's death left her a substantial inheritance. She immediately left her provincial town of Friedland and embarked, at the age of twenty-eight, on the life of a professional composer. Unencumbered with a husband or children, she hit the ground running. Within six years she had written two



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of her symphonies; more amazingly, they were performed (this was always the hard part). She eventually settled in Berlin, where she maintained her own household and traveled throughout Europe, performing and publishing her work to critical and popular acclaim. The symphony mirrors her life in confident individuality. From the first bars you sense a personality newly freed from restraint, thrilled to be speaking at last in her own voice.

KARA HUBER

Grammy-nominated Canadian-American pianist and conductor Kara Huber is quickly establishing herself as a celebrated member of the new class of concert pianists. Hailed by *New York Concert Review* as “absolutely dazzling...in a word, flawless” in her Carnegie Hall debut, Ms. Huber combines the polish and warmth of an old-school soloist with the charisma and flair of the new generation of piano virtuosi.

Ms. Huber has performed across North America, Europe, and Australia, including lauded solo appearances at the Kennedy Center for the Performing Arts, the Piano Virtuoso Series at the Canadian Opera Company, the Rising Stars Piano Series in Southampton, New York and Steinway Series at the Smithsonian American Art Museum. An in-demand recitalist, Ms. Huber seeks to excite and delight diverse audiences through her creative and engaging programming. Her album featuring the complete solo piano works of Joan Tower will be available in the summer of 2024.

Ms. Huber has received numerous prizes and awards for her performances, including the Audience Favorite Award in the Cincinnati World Piano Competition. She received training from the University of Cincinnati College-Conservatory of Music with Awadagin Pratt and The Glenn Gould School of The Royal Conservatory of Music with John Perry and Leon Fleisher. Dr. Huber recently completed a DMA in piano and conducting at the University of Cincinnati College-Conservatory of Music, taught at the University of Louisville School of Music, and is currently the Marjorie Wood Drackett Chair of Piano at the Interlochen Arts Academy. ♪

“The wonderful thing about new music is the reaction it provokes. ‘Do I like this or don’t I like it?’ The audience is reacting to the music itself.”

—Joan Tower



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DIVINE INSPIRATION

December 6 & 7, 2024

Sponsored by Redwood Legacy Team at Morgan Stanley

Messiah

Georg Friedrich Handel

- ☞ Clara Lisle, soprano
- ☞ Sara Couden, contralto
- ☞ David Powell, tenor
- ☞ Kevin Thompson, bass

- ☞ Eureka Symphony Chorus

For the holiday concert the orchestra will be joined by the Eureka Symphony Chorus and four of our favorite soloists in *Messiah*, by **Georg Friedrich Händel** (1685-1759). Händel was born in the German city of Halle, moved to Hamburg in 1705, spent five years in Italy, then relocated to London in 1712, where he remained for the rest of his life. By that time he had become a master of Italian opera, and he made a success of them in England for decades, eventually writing over 40. But the English public was growing tired of convoluted dramas in a language they did not understand, so Händel turned his attention to a newer and more popular musical form, the oratorio. Oratorios are un-staged work for solo voices, chorus and orchestra, usually dramatizing a story from the Bible. It was an extremely good career move, as it turned out. Today, Händel's operas are respected and enjoyed by the *cognoscenti*, while *Messiah*, his sixth oratorio, is one of the most popular works of all time.

The lyrics came from his friend Charles Jennens, who drew mainly on the King James Bible. Unlike many oratorios, including earlier ones by Handel, *Messiah* does not take the form of a drama. Rather, it can best be described as an extended meditation on the life of Jesus. It is in three parts, each one about an hour long. Part I begins with prophecies from the Hebrew Bible of Jesus's coming, and continues through his birth and the annunciation to the shepherds. Part II ponders the events around his crucifixion. Part III is about the resurrection of the dead and Jesus's glorification in heaven.

Messiah had its first performance a few days after Easter in 1742, and was played regularly at Easter until quite recently. The move to Christmas

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Clara Lisle

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Sunday, May 11, 2025, 2:00 p.m.
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Sara Couden

was solidified only in the 1960s, and today it is unusual to hear it at any other time. A typical Christmas performance begins with the familiar Nativity scenes of Part I, skips ahead to the Hallelujah Chorus, which is located at the end of Part II and is not actually Christmas-related, and ends with the magnificent conclusion of Part III. These are the parts of *Messiah* that most of us know best. But there is much more. To play every note takes an unmanageable three hours, but tonight's performance will present two hours of music, from all three parts, and we will hear many lesser-known, but not less beautiful, solos and choruses.

Part I concludes with the moving, "His yoke is easy." Then, as we await the key change telling us to stand for the Hallelujah Chorus, we hear instead the mournful opening chorus of Part II, asking the Lamb of God to take away the sins of the world. This is followed by a poignant alto air, "He was despised," which leads us into the depths of suffering known as the Passion. We emerge to a bass air asking why the nations so furiously rage together (indeed, why do they?) followed by a chorus telling us that the Lord will break "with a rod of iron" all who have risen against him. Finally comes the Hallelujah Chorus, and now we know that the rejoicing is not for Jesus's birth but for his triumph over his enemies. "For the Lord God Omnipotent reigneth," the massed voices proclaim. Hallelujah!

Time prevents us from hearing all the wonderful music of Part III, but we will hear the "I know that my Redeemer liveth" and "Since by man came death," before the final choruses and the Great Amen. I can't think of a better way to start the holiday season.

CLARA LISLE

Described as a "lovely soprano voice with a great deal of power as well as lyricism" (*Opera News*), Clara Lisle was last seen as Anna 1 in Kurt Weill's *Seven Deadly Sins* with Dell'Arte Opera in NYC. Other recent operatic credits include *Mélisande* in *Pelléas et Mélisande* also Dell'Arte Opera, Suzel in *L'Amico Fritz* with Teatro Grattacielo and the Phoenicia International Festival of the Voice, *Governess* in *The Turn of the Screw* and *Tatiana* in *Eugene Onegin* with Mannes Opera, and *Musetta* in *La Bohème* with Pittsburgh Festival Opera.

In addition to the traditional repertoire, she's performed the role of Madeline Usher in Philip Glass' *The Fall of the House of Usher* (Mannes Opera) and was in the premiere cast of John Musto's *Rhoda and the Fossil Hunt* with Onsite Opera, 'onsite' in the Hall of Saurischian Dinosaurs at New York's American Museum of Natural History.

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Clara holds a Master's degree and Professional Studies Diploma from Mannes The New School of Music and a Bachelor's degree in vocal performance with Honors from Trinity Conservatoire of Music, London. Born and raised in Humboldt County, she's always delighted to return and perform alongside local musicians for her home community.

SARA COUDEN

Praised for her “unusually rich and resonant voice,” contralto Sara Couden is a premier interpreter of operatic, concert, and song repertoire. She made her debut with the Cincinnati May Festival in 2021, performing Julia Perry's emotional *Stabat Mater*. In 2022 she made company and role debuts at St. Petersburg Opera (Florida), as Juno/Ino in Handel's *Semele*, the Marquis of Berkenfield in Donizetti's *Fille du regiment*, and a role debut as the Nurse in Dukas' *Ariane et Barbe-bleu* with West Edge Opera. For concert work, Ms Couden returned to the Charleston Symphony for Beethoven's *Ninth Symphony*, Mahler's *Kindertotenlieder* at the Staunton Music Festival, and the Seattle Symphony for *Messiah*.

In 2023 she performed the orchestrated version of Alma Mahler's *Fünf Lieder* with the California Symphony, as well as Shostakovich's *From Jewish Folk Poetry* with the Brooklyn Art Song Society.

DAVID POWELL

Born and raised in Humboldt County, tenor David Powell has spent much of his life away in pursuit of study and performance. Most recently, he has played the role of Tamino at Lincoln Center and at the Symphony Space with New York Lyric Opera, and Newland Archer in the world premiere of *Age of Innocence* with Classical Singing in New York. David has recently returned to the redwoods to perform with the Dell'Arte Company and to perform and provide vocal direction at Ferndale Repertory Theater.

David began his operatic training at Humboldt State University (now Cal Poly Humboldt). He then continued to the Boston Conservatory and studied privately in New York with Juilliard faculty. He has had the opportunity to perform across the U.S., but the beauty of Humboldt County continues to lure him back. He is currently completing his Master's degree in Physical Theater and is delighted at the opportunity to be the tenor soloist in the *Messiah* with the Eureka Symphony this holiday season.



David Powell



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* These are donations received since last year's playbill for the 2024-2025 season (prior to the printing of this playbill).

Later contributions will be acknowledged in the playbill inserts for each concert.

MUSIC AS LEGEND

February 28 & March 1, 2025

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Chokfi': Sarcasm for String Orchestra and Percussion

Jerod Impichchaachaaha' Tate

Cello Concerto No. 1 in C Major

Franz Joseph Haydn

Moderato

Adagio

Allegro molto

🎻 Evan Kahn, cello soloist

INTERMISSION

Symphony No. 2 "Romantic" Opus 30

Howard Hanson

Adagio – Allegro moderato

Andante con tenerezza

Allegro con brio

The first concert of 2025 opens with *Chokfi': Sarcasm for String Orchestra and Percussion*, by Jerod Impichchaachaaha' Tate (b. 1968). Tate, a citizen of the Chickasaw Nation, tells us, "*Chokfi'* (*choke-fee*) is the Chickasaw word for rabbit, who is an important trickster legend within Southeast American Indian cultures... Different string and percussion techniques and colors represent the complicated and diabolical personality of this rabbit person."

Chokfi' not only brings the trickster rabbit vibrantly to life, it also enlivens the concert repertoire in a new way. As the nineteenth century drew to

continues page 27





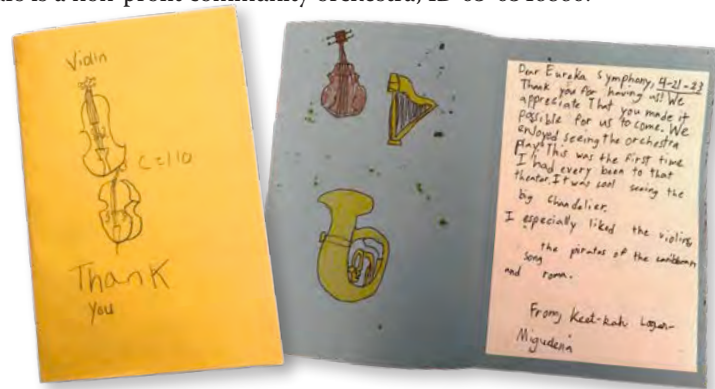
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Do you remember the first time you heard a live symphonic concert? The beautiful theater, the amazing instruments, the overwhelming sense of being engulfed by music? **Schools and Symphony** brings this magical experience to every fourth, fifth and sixth grader in Humboldt County with a special performance at the Arkley Center for the Performing Arts.

The musicians of the symphony share the excitement of seeing the seats filled with eager kids. They are the audience of the future! We give teachers a relevant curriculum to prepare the students for the great day. We select music to highlight the instruments of the orchestra, knowing that many students will be inspired to select an instrument to play themselves. Above all, we strive to share with them the magic of live classical music.

Scientific research has shown that music accelerates brain development, especially those parts of the brain responsible for language development and reading skills, and positively impacts social, emotional and cognitive development. Yet schools have lost a great deal of funding for full-fledged music programs. Thanks to tremendous support and enthusiasm from our patrons, we plan to expand opportunities for youth and underserved parts of our community. Thus the program has been updated from “**Schools to Symphony**” to “**Schools and Symphony**.” We are reaching out to local Tribes and other organizations and welcome your ideas and feedback.

Schools and Symphony must be supported, and costs continue to rise. Transportation, rental and staffing the Arkley Center for one day cost thousands of dollars. Many volunteers contribute their time and expertise as well. We are grateful to donors who recognize the importance and power of music in children’s lives. If you, too, appreciate the unique experience our children’s programs offer, please consider contributing online or by sending a donation to Eureka Symphony, P.O. Box 776, Bayside, CA 95524. Ours is a non-profit community orchestra, ID 05-0546860.









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a close, Antonin Dvorak called on American composers to take inspiration from Native American and Black music. Impichchaachaaha' Tate amplifies Dvorak's idea, bringing his classical training to a story that was present long before Dvorak, or any Europeans, appeared on the scene. It is both a generous invitation into his culture and a fascinating musical experience.

Evan Kahn is soloist in the *Cello Concerto in C major* by Joseph Haydn (1732-1809). This is the rare masterpiece that was not unjustly neglected but actually *lost* for two hundred years. Haydn composed it between 1761 and 1765, in his first years at the Esterházy court. It was known to exist—the principal theme appears in his draft notebook of 1765—but there was no sign of it until it turned up at the Prague National Museum in 1961.

Re-surfacing, it was instantly embraced by the cello world, from Jacqueline du Pre onwards. And for good reason. Each of the three movements is pure pleasure. There are catchy, rhythmic main themes, flowing second themes, and jaw-dropping virtuosic passages for the solo cello. In the third movement, especially, if you close your eyes you'll find it hard to believe one player could be responsible for so many notes; the alternation between the cello's high and low register makes it sound like two cellos playing in counterpoint.

We return to America for the *Symphony No. 2*, the “*Romantic*,” by Howard Hanson (1896-1981). The son of Swedish immigrants, Hanson began musical studies with his mother, learned piano, cello and trombone, attended Luther College, in Wahoo, Nebraska, and earned a degree from Northwestern University. After three years in Italy as a Prix de Rome winner, he was appointed Director of the Eastman School of Music in 1924, a position he held for forty years. From this prominent perch he became what we would now call an influencer. He spent his career performing, composing, starting music festivals, making radio and TV programs, and promoting American composers from Charles Ives to William Grant Still. By his own estimation, at least 2,000 works, by over 500 Americans, were premiered during his tenure at Eastman.

The “*Romantic*” Symphony was a 1930 commission by Serge Koussevitzky to celebrate the fiftieth anniversary of the Boston Symphony. Hanson described it as “springing from the soil of the American Midwest. It is music of the plains rather than of the city and reflects, I believe, something of the broad prairies of my native Nebraska.” Hearing it on the program with *Chokfi'*, we might picture a broad prairie with an insouciant rabbit at its center, while a great storm of romanticism sweeps over its head.

continues page 28





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EVAN KAHN

California-based cellist Evan Kahn has been praised as “a cellist deserved of serious listening” for bringing his “electrifying...nuanced and colorful” style to all of his collaborations, from concerti to chamber music to contemporary performances. He has commissioned and premiered over sixty works by composers from around the world, including a cello concerto by his father, George Kahn.

Evan holds principal positions in four orchestras: San Francisco Opera, New Century Chamber Orchestra, Opera San Jose, and the San Jose Chamber Orchestra. Dedicated to the orchestral craft, he also regularly performs with LA Opera and the San Francisco Symphony. In April/May 2018, he served as Artist-in-Residence with Performance Today at NPR, sharing some of his favorite works for cello and his philosophies on music and life.

Evan received a Master’s in Chamber Music at San Francisco Conservatory of Music, studying with Jennifer Culp. He graduated with college and university honors from Carnegie Mellon University, studying with David Premo. Before college, he took lessons in Los Angeles with John Walz, Timothy Loo, and Karen Patch. Other important mentors include Paul Hersh, Thomas Loewenheim, Amos Yang, Mark Kosower, Robert DeMaine, and Bonnie Hampton.

In addition to performing and teaching, Evan enjoys playing Dungeons and Dragons, watching British television, and playing with his two cats, Nyx and Zagreus. He performs on a cello made by Romeo Antonazzi, and a bow made by Jacob Eury. 🎻

“I decided specifically to become an American Indian classical composer, and that’s exactly how I identify. I am a Chickasaw classical composer, and everything that I compose is based on American Indian history and culture.”

—Jerod Impichchaachaaha' Tate



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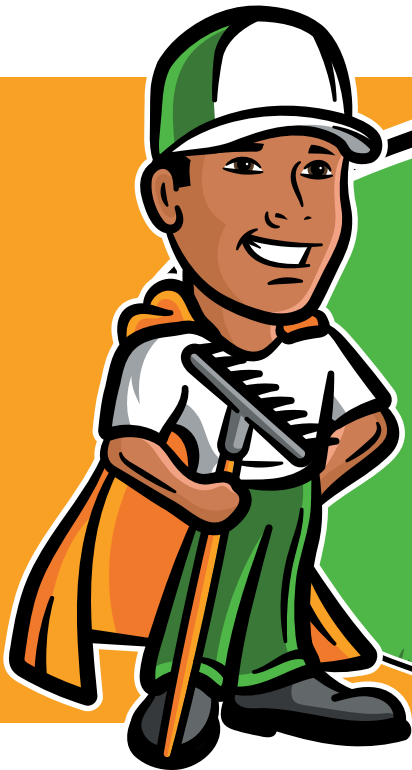


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Overture to “Il Mondo Della Luna” (The World on the Moon)

Franz Joseph Haydn

Sinfonia Concertante for Violin, Viola, and Orchestra in Eb Major KV 364

Wolfgang Amadeus Mozart

Allegro maestoso

Andante

Presto

🎻 Liana Bérubé, violin soloist

🎻 Ivo Bokulić, viola soloist

INTERMISSION

The Planets

Gustav Holst

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Joseph Haydn (1732-1809) opens the concert with a surprise: an overture to his opera *Il Mondo della Luna* (*The World on the Moon*). Who knew Haydn even wrote operas! It turns out he wrote at least twenty, during an opera craze at the Esterházy court in the 1770s and 1780s. They were a mix of *opera seria*, about noble figures like Dido and Aeneas, and *opera*

continues page 34



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Sunday, Nov. 3, 2024, 2:00 p.m., Christ Episcopal Church, Eureka

Sunday, January 26, 2025, 2:00 p.m., Lutheran Church of Arcata

Sunday, May 11, 2025, 2:00 p.m., Christ Episcopal Church, Eureka

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An American Night at the Opera

Saturday, September 21, 2024 at 7:30 p.m.

Mainstage Concert, Calvary Lutheran Church, Eureka

Sunday, September 22, 2024 at 3:00 p.m.

Concert & Conversation The Lutheran Church of Arcata

Cellist Gary Hoffman

Saturday, October 26, 2024 at 7:30 p.m.

Mainstage Concert, Calvary Lutheran Church, Eureka

Sunday, October 27, 2024 at 3:00 p.m.

Concert & Conversation, The Lutheran Church of Arcata

Borromeo String Quartet

Saturday, January 18, 2025 at 7:30 p.m.

Mainstage Concert, Calvary Lutheran Church, Eureka

Sunday, January 19, 2025 at 3:00 p.m.

Concert & Conversation, The Lutheran Church of Arcata

Balourdet Quartet

Saturday, March 8, 2025 at 7:30 p.m.

Mainstage Concert, Calvary Lutheran Church, Eureka

Sunday, March 9, 2025 at 3:00 p.m.

Concert & Conversation, The Lutheran Church of Arcata

Trio Duende

Saturday, May 3, 2025 at 7:30 p.m.

Mainstage Concert, Calvary Lutheran Church, Eureka

Sunday, May 4, 2025 at 3:00 p.m.

Concert & Conversation, The Lutheran Church of Arcata

CAL POLY HUMBOLDT MUSIC PROGRAM

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Saturday, October 5, 2024 at 7:30 p.m.

Cal Poly Humboldt Recital Series: Cladislav Kern, piano

\$20 General, \$5 Child. \$5 for CPH students with ID, \$7 livestream

Sunday, November 17, 2024 at 2 p.m.

Humboldt Symphony – FREE

Sunday, December 8, 2024 at 7:30 p.m.

Wind Ensemble, \$15 General, \$5 Child

Friday, December 13, 2024 at 7:30 p.m.

University Singers & Humboldt Chorale

\$15 General, \$5 Child

Sunday December 15, 2024 at 2 p.m.

University Singers & Humboldt Chorale

\$15 General, \$5 Child

Saturday, February 1, 2025 at 7:30 p.m.

Cal Poly Humboldt Recital Series: Welcome to Spring Semester

\$20 General, \$5 Child, \$5 for CPH students with ID

Saturday, February 15, 2025 at 7:30 p.m.

Honors Recital, \$15 General, \$5 Child

Sunday April 6, 2025 at 7:30 p.m.

Cal Poly Humboldt Recital Series: Septet and Sextets

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Friday, May 9, 2025 at 7:30 p.m.

University Singers & Humboldt Chorale

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Sunday, May 11, 2025 at 2 p.m.

Humboldt Symphony, \$15 General, \$5 Child

Sunday, May 11, 2025 at 5 p.m.

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Sunday, December 15, 2024, 2:00 p.m., Eureka Woman's Club

Sunday, May 4, 2025, 2:00 p.m., Eureka Woman's Club

Sunday, May 11, 2025, 2:00 p.m., Fulkerson Recital Hall

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Liana Bérubé

buffa, comic operas about folks who were maybe not so noble. *Il Mondo* is a *buffa*, with a plot that is preposterous even by *buffa* standards. The leading man is a bogus astronomer who sets up an elaborate scheme to convince his girlfriend's father that they are on the moon. This will somehow convince the father to give away his daughter's hand, while providing a setting for several ballets and much comic confusion. The overture is a delightful piece of orchestral writing, which Haydn thriftilly remade into the first movement of his 63rd symphony.

The sublime buffoonery will be followed by the *Sinfonia Concertante for Violin and Viola in E flat major*, K. 364 by **Wolfgang Amadeus Mozart** (1756-1791). A *Sinfonia Concertante* is a symphony-concerto hybrid, an orchestral piece with an extensive part for two or more soloists. Mozart probably heard *sinfonias* by Johann Christian Bach and others on his visit to Paris in 1779. When he returned to Salzburg he put his hand to the genre. This is the only one he finished, and it is a masterpiece.

The first movement is marked *Maestoso*, "majestic," and the orchestra's initial presentation is rich and stately. Mozart coaxed the richness from a smallish orchestra—strings, two oboes and two horns, with a divided viola section contributing depth. The soloists emerge from the texture on a long, held octave E flat, like two angels who have always been there and are only now revealing themselves. Within moments we are swept into their world of tenderness, playfulness, and joy.

The second movement is, if possible, even more beautiful. It is an operatic lament, with the viola playing the part of consoler to the violin's grief. Although Mozart did not say so, it has been interpreted as an elegy for his mother, who had died during their visit to Paris not many months before. The final movement moves us out of grief by simply returning to the joy that, like the angels, has always been there.

We move from the eighteenth to the twentieth century for the orchestral suite *The Planets*, composed by the English composer **Gustav Holst** (1874-1934) between 1914 and 1917. Its movements are named for the planets and their "character," and we will hear seven of them: Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; and Uranus, the Magician. Holst, unimpressed by the planets' astronomical order, arranged the movements for musical effectiveness. He wanted outgoing Mars for the first movement, and restful Venus for the second, and who can argue?

Holst was fascinated by astrology, and a friend described him as "a remarkably skilled interpreter of horoscopes." His idea for the suite, which

continues page 37



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he called “a series of mood pictures, acting as foils to one another,” may also have been inspired by Arnold Schoenberg’s *Five Pieces for Orchestra*, which had premiered in 1912. He needed an enormous orchestra to realize his vision, so watch for the stage to fill up after intermission, following the lighter instrumentation of Haydn and Mozart. *The Planets* opened to mixed reviews, but critics and the public were soon won over, and it is now considered Holst’s finest work.

LIANA BÉRUBÉ

The artistry of violinist Liana Bérubé is inextricably intertwined with self-knowledge and self-compassion. Her “free and expressive style” (*San Francisco Classical Voice*), described as “searching mastery” (*Charleston Gazette-Mail*), has been heard in North America, Europe, Asia, and Australia. She was co-founder and for thirteen years violinist of the Delphi Trio. In addition to her classical music endeavors, she has recorded on two Grammy-nominated albums as well as playing in concert with Stevie Wonder, Barry Manilow, Sting, Death Cab for Cutie, Chicago, and others.

Concerto performances include appearances with Thirteen Strings Chamber Orchestra, Sinfonia Toronto, Bear Valley Music Festival Orchestra, the Oakland Symphony, the Eureka Symphony, the San Jose Chamber Orchestra, and the San Francisco Chamber Orchestra. She has been broadcast on NPR, CBC, VH1, WFMT Chicago, and Dutch Radio 4, and has collaborated with artists such as Emanuel Ax, Anthony Marwood, Elizabeth Blumenstock, the Alexander String Quartet, Tanya Tomkins, Eric Zivian, and Jennifer Frautschi.

Based in the San Francisco Bay Area, Liana Bérubé holds a Bachelor’s in Music Performance from the University of Toronto and a Master’s in Strings and Piano Chamber Music from the San Francisco Conservatory of Music. Her principal teachers have included David Zafer, Lise Elson, Axel Strauss, and Annalee Patipatanakoon, and she has been mentored and substantially influenced by Mark Sokol and Henk Guittart. Liana is concertmaster of the San Jose Chamber Orchestra and a member of the Left Coast Chamber Ensemble.

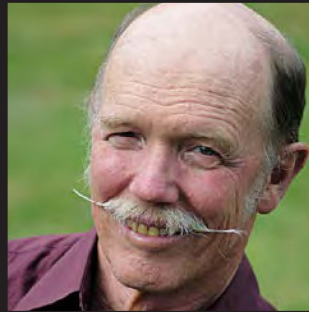
IVO BOKULIĆ

Croatian-American violist Ivo Bokulić is a highly sought-after musician, celebrated for his artistry in the Bay Area and beyond. He is Principal Violist of the San José Chamber Orchestra, and holds additional positions in Opera San José, San Francisco Chamber Orchestra, and One Found

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Ivo Bokulić

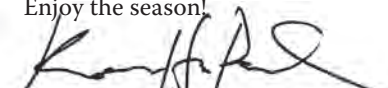


BOARD OF DIRECTORS

From the Board President

The Eureka Symphony Board extends its heartfelt thanks to you, the dedicated music lovers of the North Coast. Your steadfast support has made it possible for us to present our thirty-third season of live symphonic music. The five exhilarating concerts arranged by Artistic Director and Conductor Carol Jacobson are sure to inspire your imagination. Your commitment has been instrumental in transforming the Eureka Symphony into a cherished community treasure, and your ongoing enthusiasm continues to make each performance a unique and memorable event.

Enjoy the season!



Keenan Pool, Board President

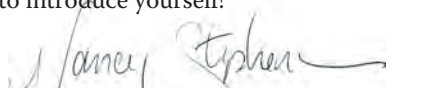
From the General Manager

Listening to live symphonic music is a personal journey, shaped by our individual perspectives and frame of mind, yet experienced alongside hundreds of others we may not even know. These experiences are profoundly bonding, and can bring us closer as a community—enriched, inspired, and full of hope. I want to nourish that potential. As General Manager, I'm honored to work with Eureka Symphony's Artistic Director and Conductor Carol Jacobson, the distinguished Board of Directors, the experienced and devoted staff, volunteers, donors, sponsors, patrons, and of course the musicians who make this all possible. We'll be exploring new ways to bring this local treasure to a broader audience and be a catalyst for future generations.

We appreciate that Eureka Symphony music lovers help sustain our ability to provide live symphonic music to our community and support our educational programs. Please consider the Eureka Symphony in your annual planned giving or as a part of your legacy planning. A donation to the Eureka Symphony (non-profit ID 05-0546860) is tax deductible.

Checks can be sent to Eureka Symphony, P.O. Box 776, Bayside, California 95524, or you can make donations at any time at www.eurekasymphony.org or by adding a donation to your ticket purchase. Every dollar helps.

I look forward to seeing you at the concerts, and please don't hesitate to introduce yourself!



Nancy Stephenson, General Manager

Pictured, facing page:

First Row:

Carol Jacobson (Artistic Director & Conductor)

Keenan Pool (Board President)

Kristie Ghisetti (Past Board President)

Second Row:

Janet Luzzi (Treasurer)

Stephanie Perrett (Secretary)

Vanessa Kibbe (Players Rep)

Laurie Takao

Not shown:

Fred Tempas

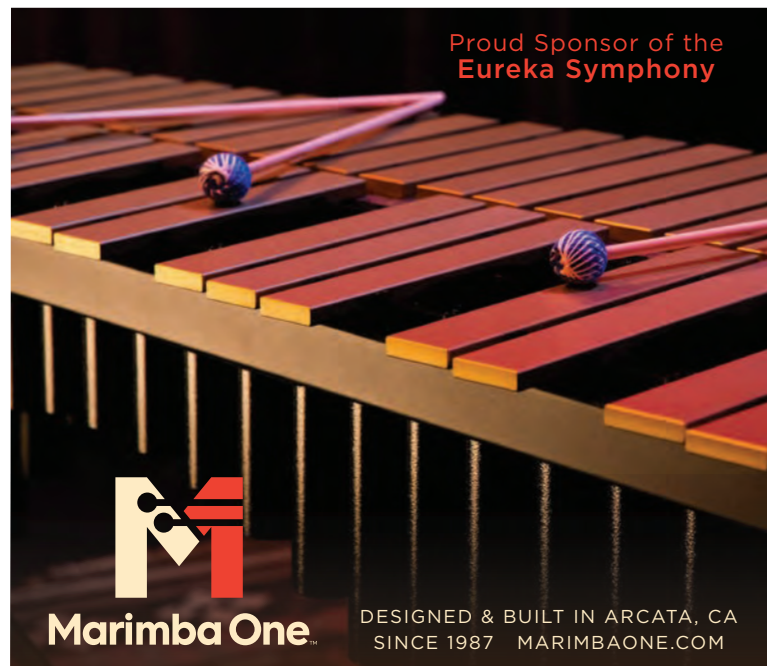
John Ash

Third Row:

Elizabeth Morrison

Steve Cole

Nancy Stephenson (General Manager)





Sound. Ivo also performs with distinguished ensembles such as the New Century Chamber Orchestra and San Francisco Opera.

In addition to opera and orchestra, Ivo has toured, recorded, and shared the stage with renowned musicians such as Beck, Andrea Bocelli, Death Cab for Cutie, The Eagles, Father John Misty, Smokey Robinson, and Sting. He also regularly records music for video games, television, and films at Skywalker Ranch. Ivo can also be seen performing at Fever's Candlelight Concerts in San Francisco, Oakland, Sacramento, and San José.

Notably, Ivo has appeared as soloist, performing Martinů's *Rhapsody-Concerto* with the Eureka Symphony, and Mozart's *Sinfonia Concertante* alongside violinist Liana Bérubé and the San José Chamber Orchestra.

A recipient of both Bachelor and Master of Music degrees from the San Francisco Conservatory of Music under the tutelage of Jodi Levitz, Ivo plays a viola crafted in 1999 by Hiroshi Iizuka. When he's not making music, Ivo enjoys cultivating his mostly monochromatic aesthetic, indulging in fine dining, and indie music exploration. He also loves sharing and receiving copious amounts of cat memes, and polishing the day off with a glass of vino. 🍷



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Concerto for Piano and Orchestra

Grażyna Bacewicz

Allegro moderato

Andante

Molto allegro

🎻 Daniela Mineva, piano soloist

INTERMISSION

Symphony No. 7 in A Major Opus 92

Ludwig van Beethoven

Poco sostenuto – Vivace

Allegretto

Presto – Assai meno presto

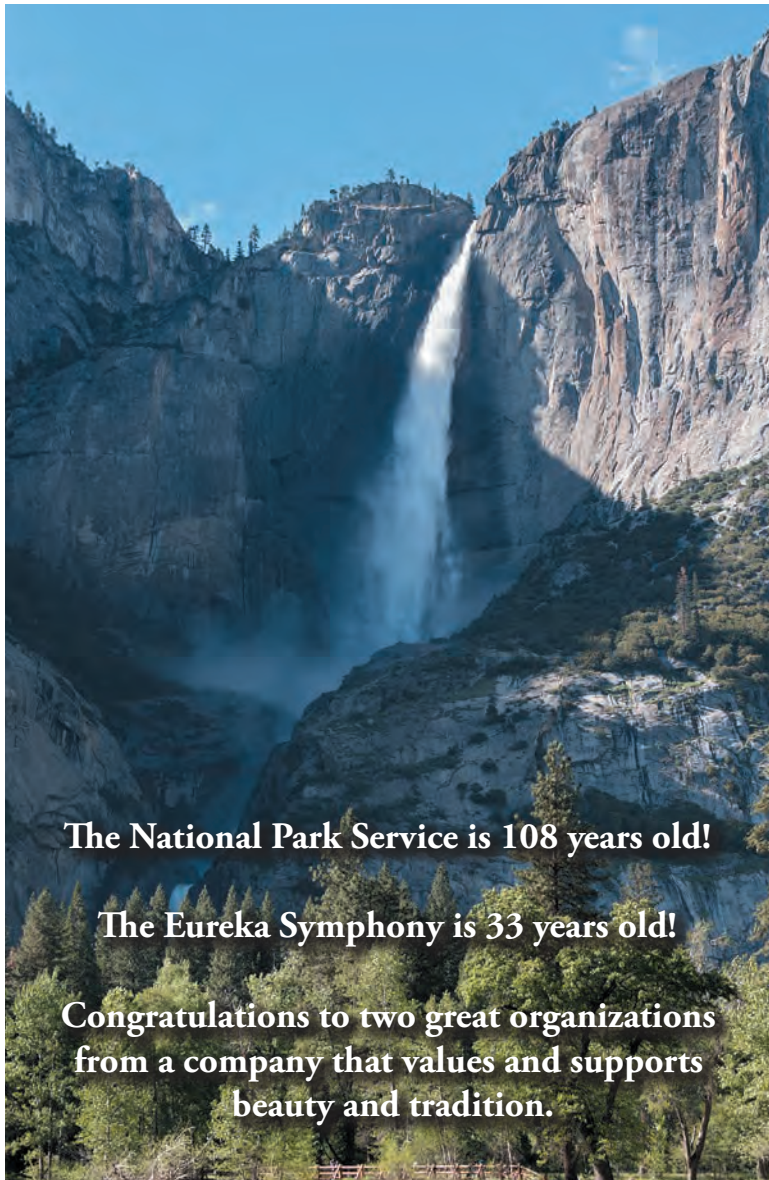
Allegro con brio

The final concert opens with *Piano Concerto No. 1* by **Grażyna Bacewicz** (1909-1969). Bacewicz was born in the Polish city of Łódź and lived a good part of her life under a Communist regime. The upside to this was steady state support for the arts. There were many downsides, but Bacewicz navigated the system deftly as a violinist, pianist and composer. Though her performing career was cut short by a car accident in 1954, and she died at not quite sixty, she managed to compose a great deal of chamber music, four symphonies, and many concertos for piano, violin, viola and cello—over two hundred works in all, including several ballets, one with Picasso. (She also somehow found the time to write mystery novels.) Her secret was to work quickly. As she wrote to her brother, “I do everything faster than anyone else, and all who are around constantly annoy me with

continues page 44



Daniela Mineva



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their slowness. But this also has some good points, like for instance, I am able to write a major work in two weeks.”

Her first piano concerto won the Frederik Chopin Competition of 1949, organized by the Polish Composers’ Union for the hundredth anniversary of Chopin’s death. The jury wrote that they were looking for “... appropriate use of Polish folk elements, emotional depth, simplification of means of expression, and experimental-formal moments being pushed to the background.” It must have met these criteria, and there are indeed folk elements throughout, but this is no dutiful exercise in social realism. The product of a restless creative mind, her concerto resists labels. It is exhilarating, with a virtuosic piano part and a fully committed orchestra. There are no solo cadenzas and few moments when the orchestra plays without the piano—they seem to be constantly urging each other on. By the time we get to the last movement, a dancing *oberek*, the music reaches a state of almost unbearable excitement.

The season concludes with *Symphony No. 7, Opus 92*, by **Ludwig Van Beethoven** (1770-1827). In recent seasons we have heard his *Eroica Symphony*, from 1803, and *Egmont Overture*, from 1810, pieces which bracket his heroic “Middle” period. By 1811, when he sketched out a plan for his seventh symphony, he had left the heroic narrative behind; from now on each new symphony would take a new direction. In *Symphony No. 6*, the *Pastoral*, he had evoked the natural world he loved. Three years later, he may have surprised even himself by turning back to his classical roots in the Viennese Classical style. The music of Haydn and Mozart is often laid out in the patterns and rhythms of dance, and for his new symphony Beethoven turned to dance with an intensity never seen before. Richard Wagner, in an 1850 treatise *The Artwork of the Future*, called the *Seventh Symphony* the “apotheosis of the dance”—dance raised to its highest level, where it approaches the divine.

All four movements are built not from melodic motifs but from rhythm, the steps of the dance. The first movement has an extended, stately introduction, like a procession, then moves into what has been called a “titanic gigue,” dominated by a relentless dotted figure. The second movement, the “slow movement,” though it is not strikingly slow, is unforgettable, a mournful dance built up from the low strings, as layer after layer is added to the marching chords at the bottom. This movement was an immediate success; at its premiere the audience called for it to be encored. The scherzo is again dominated by its relentless rhythm. The last movement is a wild Scottish reel, reminding us that Beethoven had been arranging Scottish

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"One Little Puffin" by Karen Merry

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A black and white illustration of a puffin sitting on a nest of sticks and grass. The puffin has a white body and a black cap with a white stripe. The background shows stylized white lines representing reeds or grass.

TRINIDAD BAY
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A poster for the Trinidad Bay Art & Music Festival. The background is a blue and white marbled pattern resembling waves. The text is in a white, stylized font with a drop shadow.



folk songs for years. Perhaps it was to pay the rent, but the Scottish snap had found its way into his soul. The harmonic motion is equally audacious; we feel and hear it nudging the music constantly forward. By the end we will understand Wagner's apotheosis; only Beethoven could have taken dance to this level of Bacchic ecstasy. If you find it hard to breathe, you won't be alone.

DANIELA MINEVA

Hailed by critics as a “vibrant and expressive performer who could steal the show in every concert” (*New York Times*) and an “energetic and lively pianist who displays power and delicacy in nuanced sensitivity along with virtuoso technique” (*The Baltimore Sun*), Daniela Mineva's unique approach to standard repertory, combined with the performance and dedication of works by living composers, has taken her all over the world.

Ms. Mineva has collaborated with many young and well-established composers like William Bolcom, Lucas Foss, Kaija Saariaho, Libby Larsen, Chen Yi, Bright Sheng, Frederic Rzewski, Julia Wolf, among many others. Ms. Mineva maintains an active performing career. She has appeared as orchestral soloist, chamber music collaborator and solo artist at some of the most prestigious venues in five continents. A strong proponent of new music, Ms. Mineva has collaborated with many young and established composers as well as collaborating with new music ensembles like Speculum Musica, New York, NY; Earplay, San Francisco, CA; OSSIA, Eastman School of Music; and Twenty One, Rochester, NY. Dr. Mineva has also served as the president of the International Society for Pianists and Composers in USA from 2011-2016.

A devoted teacher herself, Dr. Mineva has given master classes and workshops throughout the USA, Europe, Asia and South America. She has taught at Atlantic Music Festival, Russalka Piano Festival and Music and Earth Festival and Competition (Bulgaria). Currently, she is Professor of Music and Director of Keyboard Studies at Cal Poly Humboldt where in 2012 she won the “McCrone promising faculty award.” Previously, Dr. Mineva has taught at Eastman School of Music, where in 2007 she was awarded “TA excellence of teaching”, and Concordia University, Chicago. From 2013-2018, she was appointed as the Artistic and Executive Director of the Sequoia Chamber Music Workshop, Arcata, California. She was also Co-Director of the North Coast Piano Festival and Competition where she serves on the faculty as well. ♪

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