



SEQUOIA SYMPHONY

BRUCE KIESLING MUSIC DIRECTOR

SEQUOIASYMPHONYORCHESTRA.COM

2021/2022 SEASON

MASTERWORKS I **STAR WARS: A NEW HOPE IN CONCERT** **OCTOBER 15 & 16, 2021**

WILLIAMS: STAR WARS: A NEW HOPE
COMPLETE FILM LIVE WITH ORCHESTRA

MASTERWORKS II **SCHEHERAZADE** **NOVEMBER 20, 2021**

MENDELSSOHN: PIANO CONCERTO NO. 1
DANIELA LIEBMAN, PIANO

RIMSKY-KORSAKOV: SCHEHERAZADE

MASTERWORKS III **GREAT AMERICAN BALLETS** **FEBRUARY 12, 2022**

COPLAND: APPALACHIAN SPRING
WITH THE STATE STREET BALLET

ELLINGTON: THE RIVER

MASTERWORKS IV **TWO-FIFTHS OF BEETHOVEN** **MARCH 12, 2022**

BEETHOVEN: PIANO CONCERTO NO. 5
DOMINIC CHELI, PIANO

BEETHOVEN: SYMPHONY NO. 5

MASTERWORKS V **AMERICAN ICONS I** **APRIL 2, 2022**

COPLAND: FOUR DANCE EPISODES FROM RODEO

CLINTON: THE ROSE OF SONORA
HOLLY MULCAHY, VIOLIN

GERSHWIN: AN AMERICAN IN PARIS

MASTERWORKS VI **AMERICAN ICONS III** **APRIL 9, 2022**

IVES: THE UNANSWERED QUESTION

IVES: VARIATIONS ON AMERICA

BERNSTEIN: THREE DANCE EPISODES FROM ON THE TOWN

TOWER: MADE IN AMERICA

HIGDON: CONCERTO 4 3
TIME FOR THREE

JOSHUA BANDA **EXECUTIVE DIRECTOR**

Dear Symphony Patrons,

We are thrilled to welcome you back to our first live performance after over 18 months! A lot has changed over the last year and a half but the one thing that has remained constant is your support. Because of you, we were able to raise over \$1,000,000 in a season that didn't sell a single ticket!! Individual giving increased over 73% last year and we received the largest single contribution towards our endowment in our history.

We launched a brand new digital performance series called Musical Uplink where viewers are treated to short, 4-8 minute performances that are viewable for free on our social media platforms (YouTube, Facebook & Instagram). These videos are a first-of-its-kind for us and all 11 episodes of our series have been viewed over 56,000 times!

While Musical Uplink was our answer to the pandemic that forced us to cancel concerts last year, I never wanted it to be a temporary solution for us. From the very beginning, I wanted Musical Uplink to grow and help us engage with our community in a way that no other orchestra does. We looked beyond the cancelled concerts, beyond the lack of ticket sales and beyond our current limitations. We set out to create visually compelling content that would introduce a new audience to our brand; and we've certainly accomplished that so far.

As we looked ahead to the future, however, we were ready to utilize what we learned and begin to showcase the kind of future we envision for the Sequoia Symphony. The most recent episode of Musical Uplink is the culmination of a year's worth of learning, growing, and collaborating. For the first time ever, this institution collaborated with over 150 members in our community on a single project and created our most ambitious episode yet. We were thrilled to share the spotlight with our community filled with artists, dancers vocalists and creative energy.

And yet, this is only the beginning.

With your support, we will continue to grow and do bigger and better projects like this. We want to strengthen our relationship with other community organizations and show the world the best that Tulare County has to offer when it comes to performing arts. So please, watch our Musical Uplink series, share it with your friends and family and consider donating to the Symphony and imagine the future where everyone in Tulare County eagerly awaits to find out what's next from the Sequoia Symphony.

Thank You,



Joshua Banda
Executive Director

MUSICAL UPLINK



SYMPHONY BOARD

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BRUCE KIESLING **MUSIC DIRECTOR**



Active in a wide variety of music, Bruce has a national profile as a conductor and music educator from coast to coast, from classical repertoire at Carnegie Hall to the stage of the Hollywood Bowl conducting with Stevie Wonder and Latin superstars Juanes and Gloria Estefan.

Bruce has been our music director since 2009. During these years, the symphony has enjoyed balanced budgets and dramatic increases in tickets sales, including multiple sold-out performances, and the budget has more than doubled. The endowment has also increased he helped to successfully raise over \$200,000 for the new orchestra shell in the Fox Theatre.

Before each performance, Bruce's concert comments and insider stories have become popular additions to programs. The orchestra's artistic profile has grown in scope and quality, including all of Stravinsky's ballets, several Mahler symphonies, and a cycle of all the symphonies of both Beethoven and Tchaikovsky.

Bruce's other passion is music education, where he regularly works with outstanding youth orchestra programs. For five years, Bruce was the YOLA conductor for the Los Angeles Philharmonic, where he led multiple orchestras of different levels, including most of the 700 students at YOLA's three sites. YOLA is Gustavo Dudamel's signature music education program, which brings free-of-charge musical opportunities to underserved youth in Los Angeles.

Bruce has conducted at the country's most storied halls, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, Walt Disney Concert Hall, Ozawa Hall at Tanglewood, and SPAC. Bruce has worked with Dmitry Sitkovetsky, David Kim, Tia Murray, Alexander Paley, Steven Lin, Andrew Tyson, Alexi Kenney, Jeffrey Biegel, Lindsay Deutsch, Jennifer Check, Anthony Dean Griffey, Gary Hoffman, Darren Criss, Ricky Minor, Grace Potter, Jason Alexander, Lonny Price, Jodi Benson, Doug LeBrecque, Doc Watson, David Holt, Stevie Wonder, Gloria Estefan, Juanes and Gospel performers Richard Smallwood and Curt Carr. His orchestras have accompanied multiple performances with the Airborne Toxic Event, Clay Aiken, Natalie Cole, and Michael Bolton, among others. He has prepared orchestras for performances with Simon Rattle, Marin Alsop, Gustavo Dudamel, Thomas Wilkins, and David Robertson. Recently, Bruce created several original orchestrations to accompany the legendary rock band "Journey" for their performance at the Hollywood Bowl.

He also spent eight years as resident conductor of the wonderful Greensboro Symphony Orchestra in North Carolina before relocating to California. Following that, Bruce was the Assistant Conductor of the Pasadena Symphony and Pops and Music Director of the Pasadena Youth Symphony.

Bruce is active in higher education - her served for three years on the faculty of the Longy School of Music of Bard College: MAT Program (Master of Arts in Teaching). Currently, Bruce conducts the University Orchestra and Opera at the University of California Santa Cruz.

He also has an addiction to film music, which finds its way on to many of his concert programs including full performances of the films "Raiders of the Lost Ark" (2019), "Psycho" and "Casablanca". And, there is also his whole musical director for dozens of productions, including the original production of Darren Criss's (of TV's "Glee"), "A Very Potter Sequel", which became a top ten hit on iTunes. He also directed the music for several productions of the five-time Emmy winner "The News in Review", and "They're Playing Our Song" at Reprise Theater starring Jason Alexander.

Bruce holds graduate degrees from the University of Michigan, the University of Miami, and the University of North Carolina School of the Arts. Recent guest conducting appearances include The Pacific Symphony, The Toledo Symphony, The Long Beach Symphony, San Luis Obispo Symphony, the Fresno Philharmonic, the Owensboro Symphony, the Greensboro Symphony, the San Bernardino Symphony Orchestra, the Western Piedmont Symphony, the Lakeside Symphony (OH), and the Young Artists Orchestra at Tanglewood.

In spite of his intrepid schedule, Bruce somehow finds time to vacation a bit. Most recently, Bruce learned that downhill skiing really is like riding a bike (in the sense that after you haven't ridden a bike in five years you might fall a couple of times before you remember how it's done). Although based in Los Angeles, he also loves New York City's cultural scene, both in classical music and theater. A diagnosed cinephile, he's grateful that LA has such a lively theater, music, and film scene to enjoy where Bruce makes too-often appearances at the Arclight Theater in Hollywood, easily the world's greatest movie theater.

DANIELA LIEBMAN



Nineteen-year-old Mexican pianist Daniela Liebman has rapidly established herself as an artist of eloquence, poise, and nuance. Since her debut at age eight with the Aguascalientes Symphony, Daniela has performed with more than twenty-five orchestras on four continents.

This season, Daniela makes her debuts with the San Angelo Symphony, the Wichita Symphony, the Adrian Symphony, the Sequoia Symphony, and the Las Colinas Symphony. Daniela recently made return appearances with the Orquesta Filarmónica de Jalisco and the Ontario Philharmonic. In past seasons, she has performed with the Corpus Christi Symphony, the National Symphony of Ecuador, Orlando Philharmonic, the Boca Raton Festival of the Arts Orchestra, the Radio Philharmonic Orchestra of Peru, the National Symphony of Bogotá, and the Guatemala City Orchestra, among others.

In Mexico, Daniela has appeared with the National Symphony Orchestra of Mexico, the Jalisco Philharmonic Orchestra, Boca del Río Philharmonic, the Mexico City Philharmonic, the Michoacan Symphony, Zapopan Symphony, and the Sinaloa Symphonic Orchestra of the Arts. Daniela debuted at Mexico's Palacio de Bellas Artes in 2013, performing Schostakovich and Mozart on two separate occasions with the Cámara Orchestra of Bellas Artes. That same year, Daniela made her Carnegie Hall Stern Auditorium/Perelman Stage debut with the Park Avenue Chamber Symphony and Schostakovich's second piano concerto.

Daniela's recent recitals include at the Ravinia Festival--where she made her third appearance in spring 2021--the Beaches Fine Arts Series, and in Long Island, New York. Previously, Daniela has given solo recitals at La Jolla Music Society; the Kennedy Center; Rockefeller University's Tri-I Noon Recital Series; Guatemala City; Joinville and Porto Alegre in Brazil; León, Durango, San Cristóbal de las Casas, Cuernavaca, and Mexico City (Blanco y Negro Festival) in Mexico; the Brevard Music Center; Valparaíso, Chile; the Salon de Virtuosi in New York; in Cordoba, Argentina; the Cleveland Museum of Modern Art's Tri-C Series; the Harriman-Jewel Series; the Kravis Center for Performing Arts, and more.

Committed to sharing her love of music with others, Daniela frequently participates in talkbacks with piano students of diverse ages and backgrounds, most recently at the La Jolla Music Society's Discovery Series and the Ravinia Festival. Her dedication to celebrating her heritage through creative programming reflects in her musical and cultural ambassadorship, notably at Harvard University's 2018 Mexico Conference.

Daniela released her eponymous debut 2018 album to critical acclaim, featuring "emotive" and "most memorable" (The Journal of Music) renditions of Schubert's Op. 90 impromptus, Chopin's third ballade, and Ponce's Balada Mexicana. Distributed by Warner Classics, the album reached #5 on Spotify's "Classical New Releases," #2 on Amazon Music's "Fresh Classical," and #2 on Apple Music's "New Classical." Since its release, Daniela's recording of Ponce's Balada Mexicana has been streamed over 1.5M times on Spotify. The same track is featured on the Mexican television series, Aquí en la Tierra, starring, among others, Gael García Bernal and Paulina Dávila. Daniela's upcoming album, slated for 2021 release, includes all four Chopin ballades.

In both 2016 and 2017, Daniela was named one of the "40 Most Creative Mexicans in the World" by Forbes Mexico. In 2018, Daniela was again named one of Forbes Mexico's "100 Most Creative and Powerful Women," and was invited to Forbes' reveal of its 2018 edition of Creativos Mexicanos, celebrating extraordinary Mexican leaders in the arts. She has been interviewed by Amy Poehler's "Smart Girls," is featured in GQ Mexico and Vanity Fair, and is the recipient of Mexico's 2014 Nacional Premio de Juventud.

Daniela has received first prizes in the 2017 Piano Texas Concerto Competition, the 2012 Russian International Piano Competition in California, and the 2011 "Night in Madrid" in Spain. In 2013, Daniela was selected to participate in Lang Lang's Junior Music Camp in Munich.

Born in Guadalajara, Mexico, Daniela began piano studies at age five, and has studied with Dr. Tamás Ungár in Fort Worth, Texas from 2014-2021. Daniela's hobbies include films, reading, biking, and trying different cuisines.

Daniela currently studies with Yoheved Kaplinsky at the Juilliard School. She is an international Yamaha artist.

62ND SEASON MASTERWORKS II

SCHEHERAZADE

SATURDAY, NOVEMBER 20, 2021 | 7:30 PM



Daniela Liebman, piano
Bruce Kiesling, conductor

Caroline Shaw: Entr'acte

Mendelssohn: Piano Concerto No. 1 in G Minor, Op. 25
Molto Allegro con fuoco
Andante
Presto - Molto Allegro e vivace
Daniela Liebman

- INTERMISSION -

Rimsky-Korsakov: Scheherazade, Op. 35
The Sea and Sinbad's Ship - Largo e maestoso
The Legend of the Kalendar Prince - Lento
The Young Prince and the Princess - Andantino quasi allegretto
Festival at Baghdad. The Sea. Ship Breaks against a Cliff
Surmounted by a Bronze Horseman - Allegro molto

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CONCERT GENEROUSLY SPONSORED BY:

LALI & VICTOR MOHENO
TULARE COUNTY SYMPHONY LEAGUE

PROGRAM NOTES



ENTR'ACTE FOR STRINGS

CAROLINE SHAW

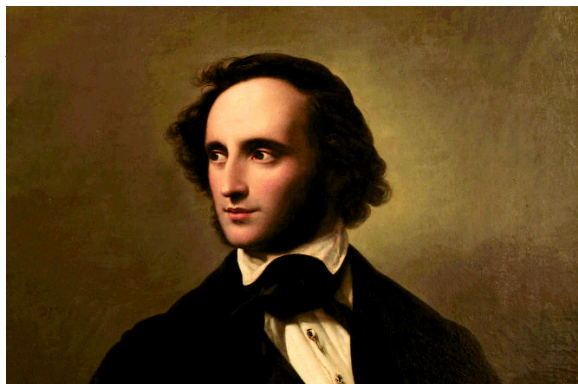
The youngest composer ever to be awarded the Pulitzer Prize in Music is Caroline Shaw (1982 -). At age 30, she received this honor for her a cappella vocal work *Partita for 8 Voices*. In addition to composing, Shaw is active as a violin soloist, chamber musician, and ensemble singer, chiefly with the group Roomful of Teeth, for whom she composed her *Partita*. Her recent commissions include works for Carnegie Hall, the Guggenheim Museum, the St. Paul Chamber Orchestra, and mezzo-soprano Anne Sofie von Otter. She has also collaborated frequently with Kanye West. Shaw has studied at Princeton, Rice and Yale Universities.

Shaw remarks about this work:

Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 - with their spare and soulful shift to the D-flat major trio in the minuet. It [*Entr'acte*] is structured like a minuet and trio, riffing on that classical music form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

The music develops a refreshing blend of traditional harmony, contrasting dissonance, and impressive string effects. The piece also contrasts rhythmic strictness (Minuet) with free riffing style and riffing against the viola's strict broken chord repetitions in the Trio. Shaw's instructions to players are unusually warm and conversational. For example, in the Trio the cellists read: "Notes with fall-off gesture are basically that. Slide down from the written pitch (which does not have to be absolutely exact, except where tents are marked), maybe a half or whole step, with a slight coming away. Like a little sigh."

And what about the listening experience? *Entr'acte* has a haunting, surreal quality. Musician/writer Timothy Judd likens this to reading Lewis Carroll's *Through the Looking Glass*. He comments, "Throughout the piece we get subtle glimpses of Classical and Baroque music that has suddenly found itself in the wrong century."



PIANO CONCERTO NO. 1 IN G MINOR, OP. 25

FELIX MENDELSSOHN

The G Minor Piano Concerto was born of Mendelssohn's attraction to a young woman. In 1830, on his way to Italy, the composer stopped at Munich, where he was welcomed by fashionable society. There, Felix Mendelssohn (1809 - 1847) met and immediately became infatuated with Delphine von Schuaroht, a beautiful, musically talented, and wealthy girl a few years younger than himself. Traveling on to Rome, he there sketched the concerto, and on his return to Munich, he dedicated it to Delphine and played it on a concerto benefitting the poor.

The work was a big success. Also, the King of Bavaria himself noticed and encouraged Mendelssohn's obvious flirtations. However, the composer was annoyed at this suggestion coming from a king, and he wrote to his father, "The King said to me that I should marry Fräulein von Schuaroht. That would be an excellent match, and why didn't I want to do it?" Although romance did develop between Felix and Delphine, it was not a lasting one. She never played "her" concerto during Mendelssohn's lifetime, but many years later, in 1870, she performed it on a Mendelssohn memorial concert.

The concerto itself is very progressive. The soloist enters early and stays in most of the time. The lengthy cadenza usually expected in a concerto's first movement is missing. Instead, a dramatic sweep moves through the stormy exposition and development without losing momentum during the abbreviated recapitulation.

Another progressive feature is that brass fanfares connect the movements. After the first of these, the Andante unfolds as a kind of "song without words," often pitting the piano against the low strings. The second fanfare leads to the brilliant and virtuosic finale. In this rondo in G major, reminiscences of themes from the previous movements return, but the glittering main theme continually dominates, ultimately bringing the concerto to a brilliant close.

PROGRAM NOTES



SCHEHERAZADE

NICOLAI RIMSKY-KORSAKOV

During the late 1880s, Nikolai Rimsky-Korsakov (1844 - 1908) labored at putting in order the works of the late Modest Mussorgsky as well as completing and orchestrating *Prince Igor* by the late Alexander Borodin. At this time, he also crystalized certain ideas about the true nature of his own compositional style, coming to realize that his orchestration, in his own words, “had attained a considerable degree of virtuosity and warm sonority....” Given this conclusion, coupled with his ever-present interest in folklore and national musical identity (not necessarily just Russian, however), there is a natural sequence to Rimsky-Korsakov’s last three major orchestral works: *Spanish Capriccio* (1887),

Scheherazade (1888), and the *Russian Easter Overture* (1888).

Scheherazade was inspired by tales of *The Arabian Nights* in which the Sultan vows to take a new wife each night and have her executed the next morning. However, his latest bride, Scheherazade succeeded in saving herself by engaging the Sultan’s interest in a series of interconnected tales. These took 1,001 nights to recount.

Originally, Rimsky-Korsakov’s portrayal of *The Arabian Nights* was general and atmospheric. As he stated in his autobiography, “I had even intended to label Movement I of *Shekherazada* - Prelude; II - Ballade; III - Adagio; and IV - Finale; but on the advice of Liadov and others I had not done so.” Thus, each movement of the suite bears the name of one of the tales.

Throughout *Scheherazade*, several musical themes recur. However, Rimsky-Korsakov was adamant about the generality of this “musical data”. He wrote,

All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements.

Nonetheless, the two ideas presented at the opening of the work do bear some later significance. These are the themes of the stern Sultan (trombones, low woodwinds, and strings in unison) and of Scheherazade (solo violin harp). The composer used the latter as a unifying device throughout the suite, presenting it as introductions to the first, second, and fourth movements and as interlude in the third. At the end of the work, the theme of Scheherazade and the theme of the Sultan are joined in a final movement of quiet sensuousness.

Program Notes by Dr. Michael Fink
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MEET THE **CONCERTMASTER**



CONCERTMASTER
ADAM MILLSTEIN

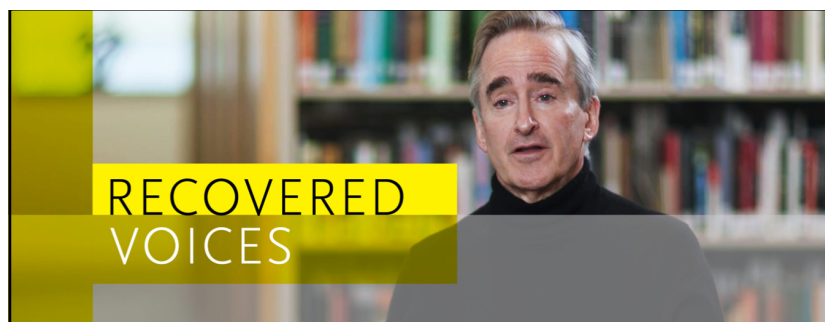
Adam Millstein is a 26 year-old violinist pursuing his Artist Diploma degree at the Colburn School in Los Angeles under the tutelage of renowned pedagogue Robert Lipsett. Mr. Millstein holds a Masters of Music Degree from Colburn and a Bachelor of Musical Arts Degree from the University of Michigan where he studied with Danielle Belen. He is a passionate advocate and performer of the music of composers whose works and lives were supported as a result of Nazi Policies from 1933 - 1945. He works directly with Maestro James Conlon as part of the Ziering-Conlon Initiative for Recovered Voices at the Colburn School in performing and promoting this music.

Mr. Millstein has also worked alongside artists such as Sarah Chang, James Ehnes, Clive Greensmith, Martin Beaver, the Calidore Quartet, and the International Contemporary Ensemble. He is a passionate pedagogue, having served on staff for the University of Michigan's pre-college School of Performing Arts program. Mr. Millstein is currently the concertmaster of the Sequoia Symphony Orchestra and has also acted as guest concertmaster of the Adrian Symphony. He has

spent five summers at the Aspen Music Festival and during both the 2017 and 2018 seasons served as Concertmaster for the Aspen Philharmonic Orchestra after being invited to received an Orchestral Leadership Fellowship. He has played with the LA Opera and also as guest assistant concertmaster of the Louisville Orchestra.

Mr. Millstein has frequently collaborated with violinist Sarah Chang. He toured both the US and China accompanying her as a member of an elite string quintet and played chamber music alongside Ms. Chang during her Special Event Recital at Harris Hall in the 2018 season of the Aspen Music Festival. He has also participated in the Colburn Chamber Music Society 2019 series alongside renowned violinist Martin Beaver. Mr. Millstein soloed with the Sequoia Symphony Orchestra in November 2017 and made his European debut playing the Bruch violin concerto under Maestro Maxim Eshkenay with 5 different orchestras across Bulgaria in November 2018 and completed a Solo tour of Bulgaria in November 2019.

RECOVERED VOICES 2021 **SCHULHOFF AND MORE**



Presented by the Colburn School's Ziering-Conlon Initiative for Recovered Voices, this four-part online series delves into the life and music of Erwin Schulhoff (1894 - 1942), a fascinating, prolific, and multi-faceted composer who embraced a full panoply of styles and influences from his era.

Schulhoff's life and career are emblematic of the vitality not only of his own work, but that of two generations of composers whose lives, careers, and legacies were

profoundly disrupted during - and following - the years 1933 - 1945 as a result of Nazi repression. Schulhoff, like all Jewish composers and many non-Jewish composers, was branded by the regime as "degenerate".

The Recovered Voices online series will continue with episodes featuring Robert Elia ("What and Why 'Degenerate' Music") and Dr. Lily E. Hirsch ("Jewish Women Composers During the Nazi Regime: Twice Censored") to be released later this season.

MEET THE CO-ASSOCIATE CONCERTMASTERS



CO-ASSOCIATE CONCERTMASTER ERIN ADAMS

Erin Adams has performed as a violinist throughout the United States, Europe, and Australia. Traveling throughout California she has performed with the Stockton Symphony, Pro Arte Symphony Orchestra, Townsend Opera Players, Long Beach Camerata, and the Fresno Philharmonic along with many other organizations. In demand as a leader, Ms. Adams has stepped in previously as Concertmaster of the Sequoia Symphony Orchestra and California Opera, and in principal positions with the St. John's Chamber Orchestra, FOOSA, and Fresno Grand Opera. She has performed on various stages including Carnegie Hall, the Palace of Fine Arts, Walt Disney Hall and the Sydney Opera House.

Ms. Adams performs chamber music programs regularly and is a founding member of the Tower Quartet, a concertizing group based locally in Fresno. The Tower Quartet has performed for music festivals in Philadelphia and San Francisco and have been mentored by the prestigious Dalí and Alexander String Quartets.

Ms. Adams received both her Bachelor's and Graduate degrees with the distinction of Magna Cum Laude from Fresno State University, studying violin performance under the mentorship of Dr. Limor Toren-Immerman.



CO-ASSOCIATE CONCERTMASTER LIANNA ELMORE

Lianna Elmore has established herself as a formidable performer and educator, harnessing her strong roots in the Central Valley music community. Coming from a musical family, she began studying violin at age 5 with her mother, Cynthia Stuart and went on to study with her aunt, Claudia Shiu. Through college Ms. Elmore worked under the mentorship of Jassen Todorov and Dr. Limor Toren-Immerman, and has participated in master classes with Guillaume Sutre, Corey Cerovsek, Vadim Gluzman, and Rachael Barton Pine among other artists. She studied chamber music with the Alexander String Quartet at San Francisco State University and earned her B.A. and M.A. in violin performance at Fresno State. Throughout her education Ms. Elmore has earned various accolades, including first prize in the 2011 Hildred Minich competition, first prize in the 2012 ASTA Regional Solo competition, and second prize in the 2017 Bell T. Ritchie Competition. In 2013 she was selected to be the featured soloist in the Orpheus concert series, "The Next Generation", at the inaugural concert.

Ms. Elmore has been a principal violinist with the Fresno chamber music group, Moment Musical, since 2012 and in 2018 she founded The Tower Quartet, where she acts as first violinist. She plays with several orchestras in the Central Valley, including the Fresno Philharmonic, the Sequoia Symphony and Merced Symphony. She has also expanded her experience to other musical genres, often performing with her eclectic gypsy rock band, Before Perils. Ms. Elmore enjoys teaching her growing private studio and is a violin coach for the Clovis East High and Reyburn Intermediate School orchestras.

SEQUOIA SYMPHONY ORCHESTRA MUSICIANS

VIOLIN I

Adam Millstein, *Concertmaster*

The Adele Luker Foundation Chair

Lianna Elmore, *Co-Associate Concertmaster*

Erin Adams, *Co-Associate Concertmaster*

Rudolfina Sjostrand

Jeff Fritz

Lisa Fritz

Jackson Snead

Ricky Avala

VIOLIN II

K.C. Simba-Torres, *Principal*

Rodelyn Lipumano-Smith

Louise Gutierrez

Deanna Barnett

Josh Estrada

Haunnah Carter

Justus Branscomb

VIOLA

Terry Paul, *Principal*

Matthew Smoke

Alex Navarro

Maxton Vieira

Willinda Charamuka

Melissa McGlumphy

Cindy Elkins

Colleen Snyder

CELLO

Valerie Walden, *Principal*

Boris Nixon

Kelvin Diaz Inoa

Hannah Lambert

Kathrynne Wills

Jose Quinones Hernandez

BASS

Rodney Yokota, *Principal*

Heidi Franklin, *Assistant*

Whitney Herbst

Shawn Toner

OBOE

Fred Mora, *Principal*

Melody Drumm

Brooke Ferdinandsen

CLARINET

Richard Dobeck, *Principal*

Richard Martinez

Steve Madden

BASSOON

Harmony Mendez, *Principal*

Steve Dailey

CONTRABASSOON

Joshua Van Heusen

HORN

Elisha Wells, *Principal*

Eleanor R. Heiskell Endowed Principal

Horn Chair

Chris Golden

Richard Hembree

James Mattos

Keith Pepper

Jennifer Ornelas

Carson Kimber

Silvestre Vasquez

TRUMPET

Nathan Sobieralski, *Principal*

Jennifer Locher

Evan Johnson

Jeff LaRose

George Dougherty

Erik Nickell II

TROMBONE

Alan McFarlane, *Principal*

Marisa Aoki

Norm Campbell

Barbara Shinaver

Chad McCoy

Cody Forcier

TUBA

Eric Farrenkopf, *Principal*

TIMPANI

Joey Hernandez, *Principal*

PERCUSSION

Sarah Basiletti, *Principal*

Kevin Pires

Craig Cory

Oddie Lambert

Tyler Golding

HARP

Jennifer Farrenkopf, *Principal*

ORCHESTRA MANAGER

Louise Gutierrez

TULARE COUNTY SYMPHONY LEAGUE



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Dear Symphony Patrons,

On behalf of Tulare County Symphony League, it is my joy to finally be able to welcome you back to the in-person concert season of the amazing Sequoia Symphony Orchestra!! It has been a very long road to the return of in-person concerts and we are all glad you are joining us again.

The pandemic was difficult for everyone and interrupted several of the League's Youth Education programs, but now things are beginning to return to normal. Because of the pandemic there has been a decline in the number of String Scholarship applicants and the auditions needed to be held virtually this past September. The League is committed to continuing to provide string scholarships annually and to re-grow the number of participants. Please contact the League President at RitaCrandallVisalia@yahoo.com if you know of a deserving student who is committed to learning a string instrument so that they may be included when auditions are next held.

Because there was no in-person learning for classroom students over the many months of pandemic, that took a toll on the League's After School Strings programs for at-risk youth at both Crowley School in Visalia and Roosevelt School in Tulare. They are on hiatus for the time being but will be back as soon as possible and will provide the opportunity for at-risk students to learn to play a violin and begin to appreciate orchestral music.

During the pandemic, the League has been unable to hold any major in-person fundraiser as was the norm for many years. But with much creativity the League did manage to put together an exceptionally nice Virtual Tea Party last year and is planning another virtual event this year. Please be sure to SAVE THE DATE for "Teacups, Hearts and Roses" which will be held on February 26, 2022. Your support of this event will help the League continue to provide their Youth Education programs as well as to give major financial support to the Sequoia Symphony Orchestra every year.

Membership in the League is open to all, men and women alike, and I invite each of you to join the League in the fulfilling work it does on behalf of the orchestra and of the youth of our community. For questions or information contact our Membership Chair, Beth McAuliff: smcauliff@pacbel.com

It's an honor to lead the members of the League again this year. I look forward to getting things back to "normal" in the near future and to another productive year of League activities. Why not join us on this exciting adventure.... You'll be glad you did!!

Rita Crandall,
President, Tulare County Symphony League



SEQUOIA SYMPHONY CONTRIBUTORS

Your contribution is an investment in the Sequoia Symphony Orchestra as well as the artistic life of the community. Our sincere appreciation is extended to those who recognize the role an orchestra plays in enriching the quality of life in our region and who have given a gift in support during the period of December 6, 2019 - November 15, 2021.

Our 2021 - 22 Annual Gift Campaign is currently underway. For more information about contributing to the Symphony, please contact our office at 559-732-8600.

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