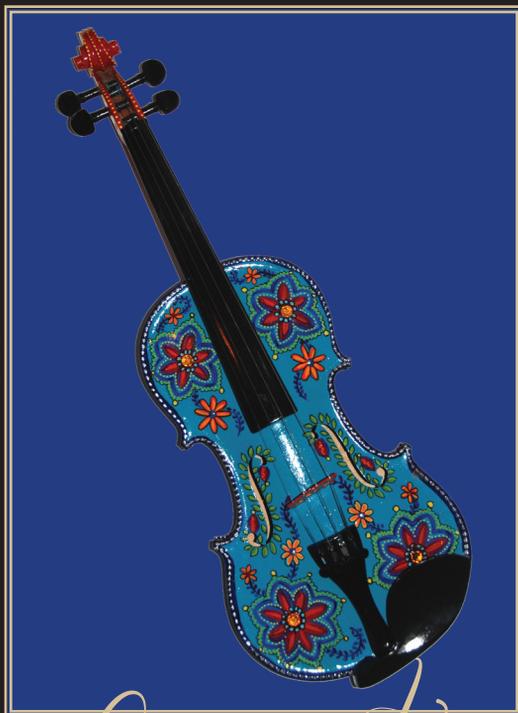




# AZ PHIL

ARIZONA PHILHARMONIC



## *Currents*

*From New Orleans to Prescott: A retrospective of the works by Henry Flurry*



**INAUGURAL CONCERT**

August 26, 2018 • 5:00 PM

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**Congratulations, Arizona Philharmonic!**



### **From Toni Tennille**

Hey, Prescott! I am delighted you are here tonight for the inaugural concert of our professional orchestra, Arizona Philharmonic!

I have thoroughly enjoyed my journey with AZ Phil's launch team to bring this evening to life. The weekly meetings filled with laughter and hard work, the dedicated volunteers, and the enthusiasm and support of the greater Prescott community will shine through every detail of this evening's performance.

This orchestra is an idea that was a long time in coming. Before I came on board, visionary meetings between leaders from Yavapai College, Prescott Chorale, Prescott Pops Symphony, Prescott Chamber Orchestra, Prescott Camarata Singers, and Chaparral Arts laid the groundwork for a unique business plan that enables a season of exciting music with exceptional musicians. The launch team is thankful to the legacy donors, the musicians who took the auditions and signed up for the season, the visionary conductors of our sister organizations, the advertisers, and the local media for their support.

And thank you for being a part of this landmark event, for you are the most important piece of this evening's performance. Sit back and enjoy the journey ahead with Prescott's professional orchestra, Arizona Philharmonic.

- Toni Tennille, Ambassador for Arizona Philharmonic



## From the Composer

As an artist, it is hard for me to describe the gratitude I have for Prescott. When Maria and I moved here with our kids in 2002, we discovered an attitude towards the arts that had been foreign to us: no matter where you were in your artistic growth, you were honored. An artist was given the creative space to experiment and continue to grow. I have seen many musicians in this area, including my students, benefit from this embracing attitude.

In my growth as a composer, I have found Prescott especially nurturing. Here I composed more than ever before: at first for my church choirs, and then over time for other local ensembles and soloists. I am especially grateful for two events that became cornerstones of my growth. In 2009, Prescott Center for the Arts presented a concert of my music. And in 2012, Paul Manz invited me to write a new orchestral work for Prescott Pops to honor Arizona's centennial. (Toni Tennille sung on that same concert!) That Pops concert unleashed the fulfillment of a dream I've had since sixth grade, when upon hearing John Williams' Star Wars music, I knew I wanted to write symphonic music. All but one of the works on tonight's concert are from that Pops concert or later, with each being premiered in Prescott.

Prescott, I thank you. I thank the local ensembles who have premiered works of mine: Prescott Pops, Prescott Chamber Orchestra, Yavapai College Master Chorale, Yavapai College Chamber Singers, Prescott Chorale, Camerata Singers, Prescott High School Wind Symphony, Prescott Women's Chamber Singers, Womansong, Unity Church, Granite Peak Unitarian Universalist Congregation, and Chaparral Suzuki Academy. I thank the local performers who have premiered solo works of mine, including Philip Dixon, Kate Howell, Christina Robertson, Linda Sheehan, and of course Maria Flurry. And I thank you, the audience members who have encouraged me.

(One side note: for Prescott Chorale and Camerata Singers, I apologize for those two pieces that were way to complicated. I promise I won't do that again.)

Prescott, this concert is dedicated to you. You, your love of the arts, and your willingness to try anything at least once are critical ingredients to the music in this concert.

With Heartfelt Love and Gratitude,

- Henry Flurry



## On the Founding of Arizona Philharmonic

In 2016, Dean Craig Ralston of Yavapai College invited Henry Flurry to organize a concert of his music. Once the decision was made to focus on symphonic music, they explored the idea of hiring an existing orchestra for this concert. When the infeasibility of that became clear, the discussion turned to hiring an orchestra from scratch. At one point, someone, and nobody remembers who, suggested the idea of leveraging this effort into an opportunity to found a professional orchestra based in Prescott.

The idea of a local professional orchestra has been discussed among local musicians for at least a decade. Of course, there were questions of how to fit a new orchestra into an already vibrant local music scene; find adequate funding; avoid overtaxing local funding, volunteer resources and audiences; and be supportive of existing ensembles. These questions were addressed by a team of leaders within the music community representing Yavapai College, Prescott Chorale, Prescott Camerata, Prescott Pops, Prescott Chamber Orchestra, and Chaparral Arts. This team met monthly for a year to design the organizational and financial model of Arizona Philharmonic. This orchestra would not exist without the guidance and cooperation of these organizations.

In a community already served by several orchestras, where does Arizona Philharmonic fit in? From the YC Performing Arts Center's point of view, we open an opportunity to attract big name acts that require a professional orchestra for backup. From the local presenter's point of view, we are available for locally produced concerts. From the musician's point of view, we add one more tier of performing opportunities available within Prescott. From the audience's point of view, it is a new concert in August, during a more quiet time of the artistic year.

There is a sizzling buzz about Arizona Philharmonic. This past year one could hear that excitement in the weekly meetings of the launch team, at the City Hall meeting where Toni Tennille introduced Arizona Philharmonic, in the articles written and published in our local media, and in the conversations on the street.

We are proud to be the opening concert for Yavapai College's 50th Anniversary season. We are proud to present two world premieres, including *Canyon Reflections*, which Henry Flurry composed and dedicated to Yavapai College in honor of its landmark anniversary. This evening, we are proud of our musicians who have invested so much work and heart into bringing you this inaugural concert of your orchestra, Arizona Philharmonic.

- Arizona Philharmonic Launch Team

# Hearing: Supporting a loved one

Hearing decline doesn't just affect the person who has it. It also affects spouses, family, co-workers and friends. From frustration with having to repeat things to heartbreak at seeing someone isolate themselves, the negative effects of hearing decline cast a wide net. Supporting a loved one to seek help is the right thing to do, but it's not always easy.

Left untreated, hearing decline can affect a person's quality of life in many ways. Yet without even realizing it, you may be making it easier for someone not to seek help.

Well—intentioned efforts such as repeating yourself or “translating” what others are saying may be preventing your loved one from realizing how much important communication they miss.

## What can you do?

- Talk to your loved one about their hearing.
- Gently remind them each time you “translate” or repeat something for them.
- Offer to attend a FREE hearing consultation with them.

Unlike eyesight, when hearing goes, people are in less of a hurry to do something about it. Be prepared for pushback with these responses.

- Less than 20 percent of physicians routinely screen for hearing loss during physicals.
- Today's technology is small and discreet. They are less noticeable than if you constantly ask people to repeat themselves or inappropriately respond.
- Studies have linked untreated hearing loss to stress,

depression, social isolation, cognitive decline and increased risk to personal safety.

## What do they have to gain?

Hearing aids process sound signals so it is easier for the brain to understand. They reduce cognitive load, making it easier for the brain to perform other tasks. Benefits of wearing hearing aids may include:

- Reduce mental fatigue.
- Improved ability to do several things at once.
- Improved memory, attention and focus.

Don't be fooled by unbelievably low prices. You want the most current technology. Get referrals from people you trust. Look to see who are invested and committed to your local community. Stop by and visit the clinic and meet the staff prior to making an appointment. There is so much more than just price when it comes to your health and quality of life.

You want a professional you can trust and work with you for the best fit. Hearing aids can help enhance your quality of life dramatically, bringing you back in touch with the people and activities you enjoy. Most people find it's worth the investment to stay connected by hearing at their best.



Dusty Spitler

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**AZ PHIL**  
*Currents* **BIOGRAPHIES**



## Peter Bay

**Peter Bay** became Music Director and Conductor of the Austin Symphony Orchestra in 1998. He is also Music Director of the Hot Springs Music Festival (AR), and Conductor of the Big Sky Festival Orchestra (MT).

Maestro Bay has appeared with eighty different orchestras worldwide.

Peter is the primary conductor for the ASO's performances with Ballet Austin. He made his Austin Opera debut in January 2002 with André Previn's *A Streetcar Named Desire*, and conducted *La Traviata* in November 2002, *Turandot* in November 2003, and *The Marriage of Figaro* in April 2005. He returns for *La bohème* in April/May 2019.

A native of Washington, D.C., Mr. Bay is a graduate of the University of Maryland and the Peabody Institute of Music. In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program. He was also the first-prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition and a prize winner of the 1987 Leopold Stokowski Competition sponsored by the American Symphony Orchestra in New York. In July 2012 he appeared in *Solo Symphony*, a choreographic work created for him by Allison Orr of Forklift Danceworks. Peter can be seen conducting the Barton Strings in "Christopher Cross and Friends" PBS broadcast and DVD recorded at the Moody Theater. He conducted the Hanan Townshend score for the 2016 film "The Vessel" and led performances of Leonard Bernstein's "Mass" as part of the Bernstein100Austin celebrations.

Peter was inducted into the Austin Arts Hall of Fame in May 2016. He is married to soprano Mela Dailey and they have a son Colin.

**AZ PHIL**  
*Currents*  
BIOGRAPHIES,  
CONTINUED



Photo by Chris Marchetti

## James D'León, Henry Flurry, Maria Flurry

**B**orn in South Korea into a musical family, **James D'León** began the piano at the age of 4 and performed his first recital at the age of 5. After receiving early piano training from his mother, he was awarded a full scholarship to the San Francisco Conservatory of Music as a pre-college student. As the winner of both the San Francisco Symphony and the Palo Alto Chamber Orchestra competitions, he performed the Grieg Piano Concerto and Mozart's Piano Concerto No. 23 at the age of 12. He then relocated to Pennsylvania where he honed his technique and performance skills. By the age of 14, he had won every regional competition culminating in his debut performance of the Rachmaninoff Piano Concerto No. 2 with the Philadelphia Orchestra. He continued his piano studies with the late George Sementovsky in Philadelphia, which resulted in top honors as a summa cum laude graduate from Temple University in Philadelphia. This study greatly influenced his style, refined his technique, and formulated his philosophy of piano performance, especially in regard to physical movement. He was subsequently awarded a fellowship to the Eastman School of Music in New York where he received the Doctor of Musical Arts degree in Piano Performance and Literature.

From there, he won praise in many international piano competitions such as the Bachauer, Kapell, Leeds, and the Van Cliburn Competition. He was also a top-five finalist in the Naumburg International Competition where he was selected out of 250 extraordinary pianists. In 2009, he was selected as an official Steinway Artist on both the prestigious New York and Hamburg, Germany rosters. Since then, he has performed in England, Ireland, Italy, Germany, Canada, and 40 states throughout the continental United States. **CONTINUED**



As a chamber musician, he has performed with the world's finest chamber groups including the Muir String Quartet, and the Shanghai String Quartet, with whom he performed the Brahms Piano Quintet to a capacity audience that resulted in a 10-minute standing ovation. He is also in great demand as a master-class presenter and adjudicator. To date, he has given master classes at more than 75 universities around the world and has served as a judge in international piano competitions of all ages. As a recording artist, the American Record Guide stated "D'León's performance is a revelation and a real treasure!" In addition, E-Music Magazine called his performance of the Schubert and Liszt "amenable and remarkable!" He has also been a guest conductor of the Prescott Pops and the Associate Conductor of the Prescott Chamber Orchestra.

Today, D'León is known as a rare and completely versatile pianist who is just as comfortable performing a concerto as he would be playing a solo recital or collaborating with a chamber music group. He continues to dazzle audiences and keep them on the edge of their seats with his commanding technique, expressive body movement, and searching interpretations.

**A** versatile percussionist and marimba soloist, **Maria Vomlehn Flurry** treats audiences to a blend of consummate musicianship and captivating performance style.

Ms. Flurry is an award-winning concerto performer and juried Roster Member of the Arizona Commission on the Arts. She has performed with the Detroit, Baltimore, Spokane, Phoenix, Toledo, and Annapolis Orchestras as well as with orchestras across southeast Michigan. Ms. Flurry has also been guest timpanist with the Michigan Opera Theater, Mannheim Steamroller, Phoenix Symphony and she served as principal timpanist with the Flint Symphony Orchestra for over a decade. She currently is principal timpanist with the Flagstaff Symphony and the Arizona Philharmonic.

Ms. Flurry recorded with Summit Brass and the Flint Symphony Orchestra and received national attention as a founding member of Harpbeat, a percussion and harp duo.

In 2002, she co-founded Sticks and Tones with her pianist/composer husband, Henry Flurry. The group, also a Roster Member of the Arizona Commission on the Arts, tours and performs across the Southwest.

Ms. Flurry is a co-founder of Chaparral Arts, Inc., a non-profit organization supporting the arts in Arizona. She is also founder and artistic director of the Chaparral MusicFest, a music festival incorporating contemporary music of all styles. She brings the artistic, organizational, marketing, and customer service skills from running a music festival to her relationships with orchestras when she is invited as the soloist. **CONTINUED**



**AZ PHIL**  
*Currents*

**BIOGRAPHIES,**  
CONTINUED

Ms. Flurry's Flint Symphony performance of Tan Dun's *Water Concerto for Water Percussion and Orchestra* was called "captivating, as indicated by the standing ovation" by the Flint Journal. After her Spokane Symphony performance, the Spokesman Review declared Ms. Flurry "a brilliant advocate for Tan's music." She has also performed the "Water Concerto" with the Tucson Chamber Orchestra and the Flagstaff Symphony. She is listed among significant performances of this work on Tan Dun's website.

In October 2006, Ms. Flurry premiered Kenneth LaFave's *Canto de Alba*, a concerto for world percussion and chamber orchestra she commissioned. She performed it again at Chaparral MusicFest as well as with the Phoenix-based orchestra, MusicNova.

In April 2017, she premiered Henry Flurry's *Ragtime Dances for Marimba and Orchestra* with the Prescott Chamber Orchestra.

She was educated at Interlochen Arts Academy, Peabody Conservatory, University of Michigan, Aspen Music Festival, National Repertory Orchestra, and National Orchestral Institute.

Maria Flurry is an artist endorser for Black Swamp Percussion.

The neotonal styles found in **Henry Flurry's** compositions draw inspiration from a wide variety of sources, including impressionism, neoclassicism, neo-romanticism, Russian, American, Jazz, and world music. His music has been described as "fresh and engaging, never the same".

Flurry's formal training includes studies at the New Orleans Center for Creative Arts, Northwestern University School of Music, University of Birmingham (UK), and the European American Musical Alliance of Paris, France.

Flurry composes for solo instruments, chamber ensembles, and orchestra. His works have been commissioned by many individuals and groups. Two recent large works not represented in this concert include *Fragments*, a setting of excerpts from the Dead Sea Scrolls for full chorus and percussion; and *Impulso: Concerto for Marimba, Flamenco Guitar and Dancer*, a collaboration with flamenco guitarist Chris Burton Jácome.

Flurry is an experienced collaborator and educator. At the University of Michigan's School of Music, he served as Associate Director of the Center for Performing Arts and Technology and adjunct professor. He co-founded the company Media Station, Inc., where he collaborated with artists to create multimedia children CD-ROMs for many different publishers, including Disney, Hasbro, Mattel, Scholastic, Crayola, IBM, and Harper Collins. Flurry has led residencies in composition across Arizona with classes and ensembles from elementary schools, middle schools, high schools, community

CONTINUED



  
**AZ PHIL**  
*Currents*

**BIOGRAPHIES,**  
CONTINUED

colleges, and the Navajo Nation. In Prescott, he has served as adjunct professor at Yavapai College, mentor for Prescott College, and Composer in Residence at Yavapai College.

Flurry is co-founder of Chaparral Arts, Inc. (a non-profit organization supporting the performing arts in Arizona), Chaparral MusicFest, and the Chaparral MusicFest Suzuki Academy. He has produced seven New Music Arizona concerts, featuring music from living Arizona composers. He served as composer member of the Arizona Arts Roster for 12 consecutive years.

Yavapai College's invitation for Flurry to organize a concert of his music led to the formation of the Arizona Philharmonic, a professional orchestra designed and supported by four collaborating arts organizations.

Flurry and his wife Maria Vomlehn Flurry reside in Prescott, Arizona. There he composes, and he teaches both composition and piano. He and Maria regularly perform together across Arizona as the duo Sticks and Tones.



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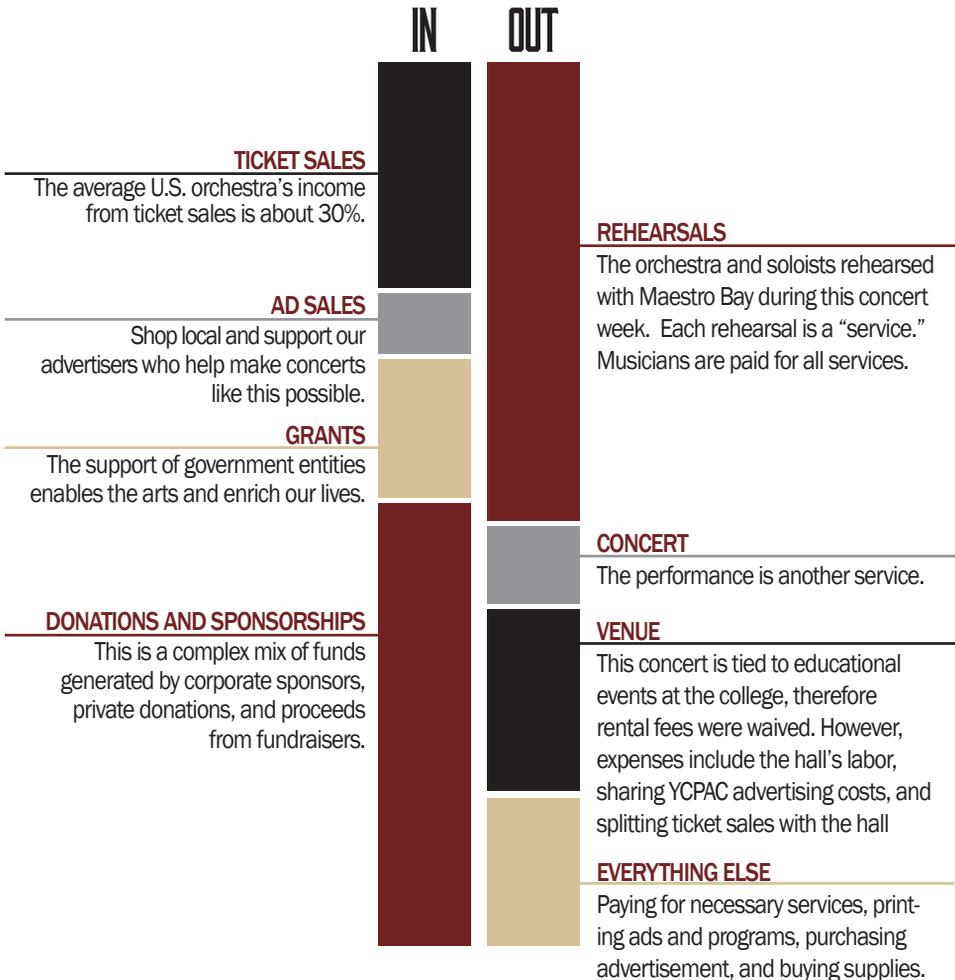


**Confronting a Rose**



## The Financial Anatomy of this Concert

Staging this concert costs over \$50,000. Why so much? Part of it involves the initial costs associated with starting a new orchestra. However, most of our production costs would occur with any concert. Here's how this concert's finances work:





## How to Be a Symphony Philanthropist

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- Use the Donate Button on our Facebook page
- Use the Donate Button or on our website at [www.AZPhil.org](http://www.AZPhil.org)
- Visit our MightCause campaign to help fund this and future seasons
- Become a volunteer by signing up at [www.AZPhil.org](http://www.AZPhil.org)



## Other Arizona Philharmonic Appearances Scheduled for 2018 - 2019

### BACH FESTIVAL

Prescott Chorale with Arizona Philharmonic

**October 6, 2018 • 2:30 PM**

St. Luke's Episcopal Church • 2000 Shepherds Ln., Prescott, AZ

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### MESSIAH

Yavapai College with Arizona Philharmonic

**December 1, 2018 • 7:00 PM**

Yavapai College Performing Arts Center • 1100 E. Sheldon St., Prescott, AZ

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### CARMINA BURANA

Ballet Victoria, Yavapai College, and Arizona Philharmonic Chamber

**March 23 & 24, 2019 • 3:00 PM**

Yavapai College Performing Arts Center • 1100 E. Sheldon St., Prescott, AZ



*Arizona Philharmonic offers special thanks to the following people who made this inaugural season possible.*

**The Launch Team** - The tireless folks who joined for weekly meetings to organize and do the footwork for starting this orchestra:

*Robin Berry, Suzanne Boyce, Joanne Cole, Toni Denis, Allison Dixon, Maura Dorn, Henry Flurry, Maria Flurry, Samuel B. Folio, Fred Forte, Ana Maria Fraijo, Dan Fraijo, Cecelia Jernegan, Angela Mazella, John Mazella, Katie Shields, Laura Taylor, Toni Tennille, Ann Van Dormolen, Joe Viccica*

**The Planning Team** - The visionaries who met monthly for a year to design and advise on the model of Arizona Philharmonic:

*Craig Ralston (Yavapai College), Dennis Houser (Prescott Chorale), Joe Place (Prescott Pops), Phil Kuhns (Prescott Chamber Orchestra), Dan Boyce (Prescott Camerata Singers), Henry Flurry, Maria Flurry, and Allison Dixon (all of Chaparral Arts, Inc.)*

**Other Advisors** - The industry experts who offered guidance on anything and everything related to running an orchestra:

*Peter Bay (Austin Symphony), Tina Blake (Prescott Center for the Arts), Darla Deville (APS), Jeffrey Alan Hall, Andrew Hamby (Flagstaff Symphony Orchestra), Paul Harkins (University of Michigan School of Music), Jenny Mann (Tuscaloosa Symphony), Scott Neese (Yavapai College, Prescott ECHO Council), Elizabeth Schulze (Maryland Symphony Orchestra), Andre Weker (Montclair Orchestra), Peter Witte (University of the Pacific Conservatory of Music)*

**The Collaborating Organizations** - The organizations which joined financial and production forces to create this first season's concerts:

*Chaparral Arts, Inc., Prescott Chorale, Yavapai College, Yavapai College Performing Arts Center*

**Major Funding Sources** - *Arizona Commission on the Arts, Prescott Area Arts and Humanities Council, Cavaletto Family Foundation, Coca Cola Foundation*

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If you enjoy AZ Phil and have time or resources, please connect with us through **azphil.org** or email us at **info@azphil.org**.



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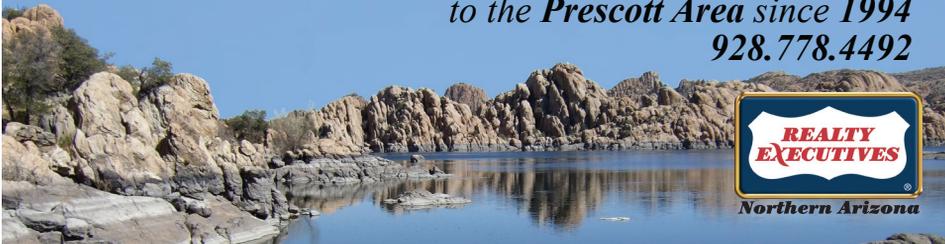
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# AZ PHIL Currents PROGRAM

Yavapai College Performing Arts Center • Prescott, AZ  
August 26, 2018 • 5:00 PM

Peter Bay, Conductor  
All works are by Henry Flurry

**Fanfare for My City** .....



**1912** ..... up to

- I. The Dream Weaver
- II. The Coming of the Railroad
- III. The Death of the Gila River (Kimberly Sullivan, viola)
- IV. The Rising of the City of Phoenix

**Currents** ..... up to



*James D'León - piano*

- I. River
- II. Breaking
- III. Still



**Ragtime Dances for Marimba and Orchestra** ..... up to



*Maria Flurry - marimba*

- I. Machiche (Katherine McLin, violin)
- II. Waltz (Karen Teplik, French horn)
- III. Polka (Jeannette Hirasawa Moore, flute)
- IV. Half and Half (Cindy Gould, trumpet)
- V. Foxtrot (Scott Richardson, clarinet)

**Canyon Reflections** ..... up to



While all of the music here has a strong sense of tonality, the harmonic styles represented offer a wide and dynamic palate of “spiciness” used to express the emotional journey.



**AZ PHIL**  
*Currents* PROGRAM NOTES

**Fanfare for My City** ..... 1999

*Fanfare for My City* (aka *Fanfare for New Orleans*) was written in 1999 in response to an open call for fanfare submissions from the Louisiana Philharmonic Orchestra's Music Director Klauspeter Siebel. The theme of the work is a tune spontaneously composed one evening while singing my daughter to sleep. The harmonies are inspired by the open harmonies of American orchestral music and the ambiguous harmonies of jazz, but the real goal of the work is to proclaim a sense of pride – in New Orleans and in the Louisiana Philharmonic. - Henry Flurry, 1999

**1912** ..... 2012

Henry Flurry's *1912* is a four movement work inspired by poems Mr. Flurry commissioned from Martha Kirby Capo.

**Movement I. The Dream Weaver**

*I, Se-eh-ha, call to you, my River People,  
Call to you, my Akimel Au-Authm  
My Xalychidom Piipaash, call to you, my  
People Who Live Toward the Water. I,  
Se-eh-ha, I, the Man in the Maze, recall to  
You the eyes of your inmost visions, call to you  
With the singing voices of your grandparents,  
Their parents, their parents and grandparents  
Before them. I, the Man in the Maze, call you  
To listen as I weave my words into you, weave  
You into my words, lead you into the Maze of  
My making for I am the Man in the Maze and  
You are the people of my dreaming.*

– Martha Kirby Capo

The Pima/Maricopa, descendants of the Hohokam, tell of the Man in Maze legend. It is a story taught to Pima and Maricopa children, which depicts our journey through the 'maze of life'. It teaches that despite negative experiences, each person can discover a physical, mental, social and spiritual balance. At the center of the maze live one's dreams and goals. Once we reach the center we are met by the Sun God who greets and blesses us, before passing us on to the next world. - *Wikipedia*

In the first movement, one senses the forward movement of a person walking into this maze of life; a theme overlaid with the "singing voices" of encouragement from ancestors

CONTINUED



**AZ PHIL**  
*Currents*

**PROGRAM NOTES,**  
CONTINUED

who have gone before. As the movement develops, the accompanying steps of companions through life can be heard – the stride becomes surer and more confident. As the traveler reaches the center of this world’s maze and stands at the threshold of the next, this movement segues directly to the second movement.

**Movement II. The Coming of the Railroad**

*Wheels shriek and spark  
With purpose; gondolas,  
Flatcars, reefers, hoppers,  
Indistinct and blurred,  
Hurrying to someplace else,  
Engines writhe and hiss,  
Pulsing with desire to  
Run, to run to. Run!  
Cinders drift slowly:  
Soft, sooty snowflakes,  
Tiny specks of progress  
Left behind.*  
– Martha Kirby Capo

The sound of railway workers hammering ties into the earth foretells the second movement: a representation of a powerful train which cuts through the first movement, driving forward and bringing the listener with it on a powerful ride until at last it slows to a musical whistle-stop.

**Movement III. The Death of the Gila River**

*Once, I sang a maiden’s song:  
I am the Brazo de Mira flores;  
Domingo del Castillo watched as I slipped  
Wet and wanting, into my lover’s salty  
Mouth, twisting and tumbling in my  
Eagerness. I cared not for the land  
Wars of men–pah!–why should I,  
I who have danced under the Tall Pines  
Since the time before time?*  
– Martha Kirby Capo

If not for irrigation and municipal water diversions, the Gila River would be a perennial stream carrying large volumes of water. In ancient times the Gila River was navigable



**AZ PHIL**  
*Currents*

**PROGRAM NOTES,**  
CONTINUED

by boats, from its mouth to near the Arizona-New Mexico border. After the Treaty of Guadalupe-Hidalgo in 1848, the river served as a part of the border between the United States and Mexico until the Gadsden Purchase (1853), which soon extended American territory well south of the Gila. - *Wikipedia*

The beautiful rondo of the 3rd movement brings the tone of the composition back down to a fluid, rolling melody representing the song of the Gila River. The A section of this rondo occurs three times: first as a maiden's song, then as a humming song, and last as the dying song of a river that "can't remember how to dance." The oboe is the Gila River's partner in crime, the Colorado River, which carries both its and the Gila River's waters to the ocean's "salty mouth." The B section is a musical expression of the ecstasy of the salty kiss greeting the fresh waters, and the C section echoes the railroads being built by men, happily ignored by the unwary Gila river. As the Gila dies, the oboe reflects great sadness of losing its dance partner.

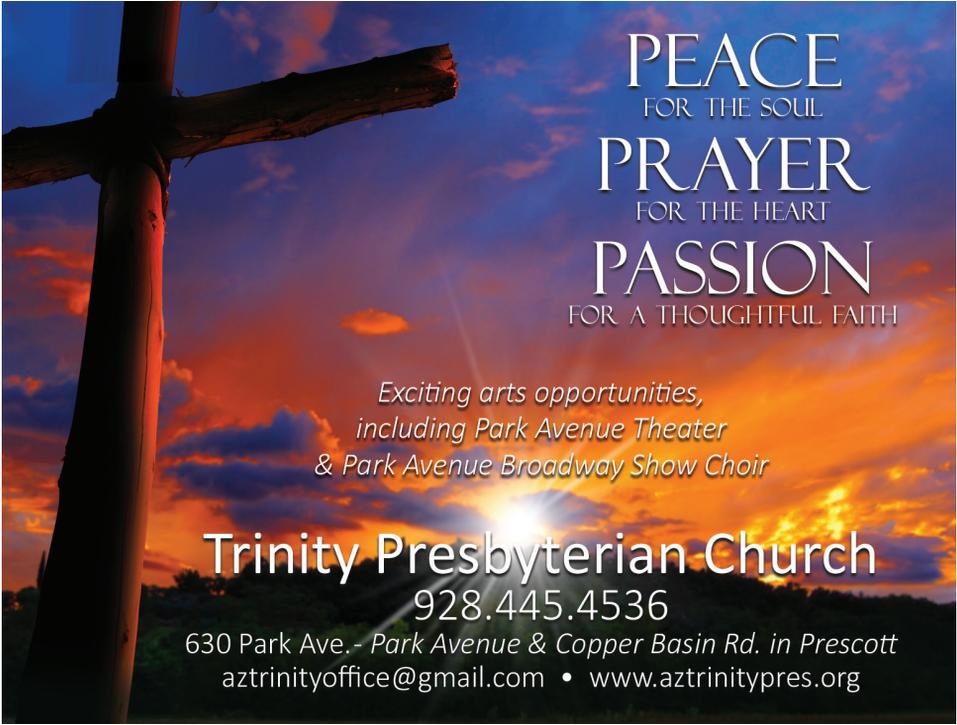
**Movement IV. The Rising of the City of Phoenix**

*This is the story of the Valley of the Sun,  
Of Hachpa 'Anyá Nyava, of Skikik, of Phoenix,  
Risen from the work of our ancestors,  
The Hohokam, weavers of the water,  
Seeders of the Valley. We are the people  
Who have walked the maze of our inmost  
Visions and who now give life to our dreams.  
We are ancient; we are newborn; we are Arizonans.  
– Martha Kirby Capó*

The name "Phoenix," first suggested by Lord Darrell Duppa, describes a city born from the ruins of a former civilization. - *Wikipedia*

The fourth movement opens with a simple, pastoral melody evocative of a simpler bygone era, and quickly builds on it – much as the passage of time builds layers of history upon the land. Musically, the pioneer period is represented by melodies reflective of the orchestral "Americana" style, followed by the sound of railway construction, eventually crescendoing into a bombastic representation of modernity, including reprises from earlier in the work. – *Philip Flurry, 2012* CONTINUED





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**Currents** .....2016

*A Piano Concert inspired by the events of Hurricane Katrina*

Dr. Rinna Saun and Henry Flurry met and became longstanding friends during their mutual time at the New Orleans Center for Creative Arts. In 2014 they conceived the idea of Flurry writing a piano concerto for Saun to perform in 2016. With 2015 being the tenth anniversary of Hurricane Katrina, they settled on the idea of using New Orleans’ complex relationship with water as a starting point for the concerto.

While much of southern Louisiana is dominated by swamp land, within the city of New Orleans three waters impact daily life: the ever flowing and powerful Mississippi River that borders one side of New Orleans, the Lake Ponchartrain that borders the northern side and hides its far shores over the horizon, and the seemingly still waters (bayous and canals) that cut through the city. Combined, these waters enable industry, tourism, recreation — and sometimes tragedy. The piano concerto, *Currents* was inspired by the personality of these waters. Its three movements are subtitled “River”, “Breaking”, and “Still”.

**Movement I. River:** The Mississippi River is the lifeblood of New Orleans. It created the land upon which New Orleans sits, it provides the drinking water for its residents, and it is a primary travel and shipping channel that makes New Orleans a major world port. If anything is constant about the river, it is that it never stops moving and it brings continually changing sights and sounds.

**Movement II. Breaking:** As Hurricane Katrina passed by New Orleans, storm surges pushed water from the river and lake into the canals that cross the city. While the rising water overtopped some levees, it was the seven catastrophic levee failures within the city that overwhelmed the city’s pumping stations and prevented New Orleans from completely draining the floodwaters for nearly a month. Although the levees were designed to resist water at levels much higher than those Katrina pushed into the city, the Army Corps of Engineers eventually conceded that the levees were never built nor maintained to those design specifications. Tests that demonstrated the appropriate design strength were either misinterpreted or ignored, money was pinched, and many fingers were pointed in the flooding’s aftermath. As it turns out, the 2005 New Orleans flood was not a natural disaster: it was a man-made disaster that killed a thousand or more New Orleans residents and cost over \$100 billion.

The second movement is not about the tragedy and pain of the flood, as originally intended. It is more an expression of the anger that grows with awareness of the extent that human decisions — whether by error, apathy, or intentional malfeasance — played a

CONTINUED

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role in this disaster. The time line of events between when Hurricane Katrina, still far off-shore, was declared a Category 4 Hurricane shortly after midnight on 28 August 2005 and martial law was declared in New Orleans a day and half later, provided a rough map for the movement. Of note are the seven full orchestral hits near the middle of the work that symbolically represent the seven levee breaches that occurred the morning of 29 August. The ending of this movement is a highly emotional expression of my personal anger at this manmade disaster.

**Movement III. Still:** Still waters can be peaceful and reflective of the surrounding beauty, or, as in the case of the standing waters left after the levee failures, they can bring great sorrow and dramatically alter the future of a city and her people. This movement reflects that dichotomy by combining elements of pain and loneliness with beauty and hope. The final piano chord of the prior movement fades into the bowed waterphone's plaintive calls of the city. The music that follows is constructed from distorted fragments of the hymn "Nearer My God to Thee", a hymn particularly relevant to New Orleans for its prominence in jazz funerals. Near the end of the work, the hymn coalesces – at first with instruments typically found in a jazz funeral, and then with the full orchestra – symbolizing both the way the entire city of New Orleans united to rebuild after the 2005 New Orleans flood and the hope for the city shared by all who have lived in New Orleans. The movement concludes with a variation of the opening that reminds us of the rebuilding still in progress. – *Henry Flurry, 2016*

**Ragtime Dances for Marimba and Orchestra** ..... 2017

Mention the word "ragtime," and people rarely think of ballroom dance. But when American dance couple Irene and Vernon Castle found themselves needing work in Paris, they quickly cobbled together a dance act for the Café de Paris based upon the popular, somewhat crude, and barely socially-acceptable ragtime dances they knew from the USA. They refined the exaggerated movements of animal dances such as the "Turkey Trot" and "Grizzly Bear," simplified steps to other ballroom dances, choreographed their elegant movements to ragtime music, and became a Parisian sensation. When they returned to the USA, they leveraged their Parisian status into a meteoric rise in popularity, a cross-country demonstration tour, a dance school, a heavily-licensed brand name, and a lasting impact on American ballroom dance.

There is little doubt that part of their American success is due to James Reese Europe, a New York City bandleader, arranger, and composer who already had organized local African-American musicians into a loose union and orchestra of significant success. Because Mr. Europe's band played ragtime well, the Castles hired him to form a band



**AZ PHIL**  
*Currents*

**PROGRAM NOTES,**  
CONTINUED

that the Castles would use exclusively. Mr. Europe composed many of the dance tunes to carry the Castle brand name.

Each of the movements of *Ragtime Dances for Marimba and Orchestra* is based upon music that the Castles promoted for their dance school and is named after the dance step that would accompany that music. While the melodies and harmonies of *Ragtime Dances* are more playful than those of the original models, the pieces here still reflect the rhythmic elements, rondo forms, and straightforward phrase structures of the 1910's music.

In a nod to ballroom etiquette, each movement features a different soloist from the orchestra acting as a “dance partner” to the marimbist.

**Movement I - Machiche**, violin partner — The Machiche is a dance-step that originated in Brazil, became popular in Paris, and was brought to the United States after its “westernization.” Following World War I it never regained its pre-war popularity, but the Machiche steps evolved into the Samba.

**Movement II - Waltz**, French horn partner — The Castles simplified the complicated waltz steps of the previous decades into a dance step that the average couple could learn easily.

**Movement III - Polka**, flute partner — The polka was one of the most popular dances of the previous century, yet it was losing that status until the “Castle Polka” was introduced in 1914 and promoted in *The Ladies Home Journal*. This polka step was noted for its hop, a motion contrary to the famous gliding movements of the other Castle dances. The polka music promoted by the Castles bears little resemblance to the stereotypical polka music we imagine today.

**Movement IV - Half and Half**, trumpet partner — This dance is so named because the 5/4 meter suggests a dance that is half waltz and half two-step.

**Movement V - Foxtrot**, clarinet partner— The Foxtrot may be the only “standard” ballroom dance step that originated in the United States. The foxtrot of the ragtime era is known for its high energy and heavily swung (dotted) rhythms.

Unfortunately, World War I interrupted the Castles' career. Vernor Castle joined the RAF and served with distinction, only to die in a training accident in Fort Worth, TX. James Reece Europe formed a military band (the “Harlem Hellfighters”) that toured the European front, yet he died shortly after the war. Irene Castle retired from dancing in 1929. What some might interpret as a suitable honor to the “animal dances” that launched her career, Irene spent the rest of her life as a committed animal-rights activist.

- Henry Flurry, 2017 CONTINUED



# AZ PHIL Currents

## PROGRAM NOTES, CONTINUED

**Canyon Reflections**.....2018

This year marks both Yavapai College's 50th anniversary and Grand Canyon National Park's centennial. My long fascination with how the Grand Canyon physically separates the people surrounding it inspires *Canyon Reflections*, a new work dedicated to Yavapai College. I've often imagined ancient communities living a handful of miles apart yet separated by a seemingly insurmountable barrier to communicating with each other. However, we know that the barrier was not insurmountable: people regularly crossed the canyon to trade and more.

This is an apt metaphor to what we as Americans and world citizens are experiencing. As a people, we share physical space, similar values, and identical goals for the success and happiness of our children. Yet there is a barrier, perhaps perceived as insurmountable, that prevents us from communicating and understanding alternative points of view, and living in harmony.

This 12-minute work flows directly from a story that evolves from this metaphor. The piece opens with a powerful fanfare representing a deservedly proud people living in harmony. Cracks and stresses appear in this harmony as the music shifts to a more discordant tone. With a brief and violent statement, the musical landscape is torn apart to form our metaphorical canyon, and the once unified people are now divided and unharmonious. The music changes tone and shifts to an image of an isolated and quiet family in sorrow and consolation. The people's sense of loss eventually evolves into determination to reclaim their harmony. Gradually the fanfare reasserts itself, echoing remnants of dark discordance. The timpani call up a bold and bright fanfare that leads to an orchestral climb out of the canyon. A triumphant and harmonious orchestral conclusion represents the victory and spirit of the people who actively cross this barrier in order to reclaim their harmony.

- Henry Flurry, 2018

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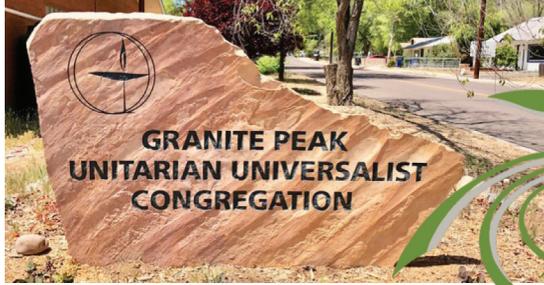
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