Eureka
SYMPHONY

World Classics, North Coast Musicians

CAROL JACOBSON
Conductor &
Artistic Director



concert season 26 27

35th Anniversary

The arts belong to everyone.

KEET-PBS is honored to support the Eureka Symphony as it celebrates 35 years of bringing live performances to the North Coast.

Local arts and public media strengthen our community by creating opportunities to learn, discover and share meaningful experiences.

Thank you to the viewers and donors who keep trusted programming and educational resources free and available to everyone throughout our beautiful region.

KEET PBS

SUPPORT LOCAL PUBLIC MEDIA IN OUR COMMUNITY

keet.org/donate







Season at a Glance

all concerts begin at 7:30 p.m.

October 2 & 3, 2026 Bold Beginnings

Sponsored by KEET

Featuring Terrie Baune, violin, and Melissa Robinson-Winemiller, horn

Finlandia	Jean Sibelius
Concerto for Violin, Horn and Orchestra	Ethel Smyth
Symphony No. 2 in D major opus 36	Ludwig van Beethoven

December 4 & 5, 2026 A Season of Light

Sponsored by Redwood Legacy Group at Morgan Stanley

Featuring Claire Bent, vocals

Carol Symphony	Victor Hely-Hutchison
A Hanukkah medley and holiday favorites	

March 5 & 6, 2027 All-American Celebration

Sponsored by Coldwell Banker Sellers Realty

Featuring Shawnette Sulker, soprano, and Bradley Kynard, baritone

Outdoor Overture	Aaron Copland
Music for Movies	Aaron Copland
Porgy and Bess: A Concert of Songs	George Gershwin

April 16 & 17, 2027 Rhythm & Romance

Sponsored by Redwood Capital Bank

Featuring Otis Harriel, violin

Danzón No. 2	Arturo Márquez
Symphony No.5	Franz Schubert
Symphonie Espagnole	Edouard Lalo

June 4 & 5, 2027 Masterworks & Majesty

Sponsored by Pacific Gas & Electric Company

Featuring Ryan MacEvoy McCullough, piano

Symphony No. 40 in G minor, K. 550	Wolfgang Amadeus Mozart
Piano Concerto No. 2 in Bb major Op. 83	Johannes Brahms

Musical Notes

6:30 p.m. before each concert

Live & Local Concert Preview

On Monday evenings before the concert, on zoom.

DETAILS ON PAGE 16

Chamber Music Benefit

Temporary Resonance Trio
February 7, 2027
2:00 p.m.
Arcata Playhouse

Terrie Baune, Carol Jacobson, and John Chernoff will present an engaging musical program while sharing reflections and stories about the works they perform.
Guests will enjoy sweet and savory treats along with coffee and tea.
Seating is limited for this special gathering, so advance purchase of $30 tickets is strongly encouraged.

Sponsored by Elizabeth Morrison



Dear Friends & Fellow Music Lovers,

Welcome to our 35th Anniversary Season!

It is with great pride, gratitude, and excitement that I welcome you to this very special season of music-making. For thirty-five years, our orchestra has brought musicians and audiences together through the shared experience of live orchestral music. What began as a vision has grown into a vibrant and successful community tradition—one sustained by the dedication of our musicians, volunteers, supporters, sponsors, and, most importantly, you, our audience.

An anniversary is a time to celebrate the past, but it is also an opportunity to look forward. As we begin this new season, we honor the many people whose passion, commitment, and generosity have helped build this orchestra. Their efforts have created not only an orchestra of which we can be proud, but also a musical home where people of all ages and backgrounds can come together.

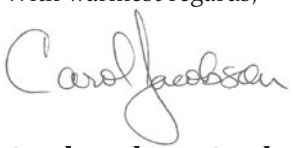
This season promises to be one of our most exciting and diverse yet. Our programs will take us on a journey through a rich variety of music. From beloved masterpieces to fresh discoveries, from moments of great drama and power to music of joy, reflection, and celebration, we know each concert will offer something meaningful and memorable.

At the heart of everything we do is our community. We believe that music has the power to bring people together, to inspire, to challenge, and to remind us of the things we share. Whether you have been with us since our earliest days or are joining us for the first time this season, we are delighted to welcome you.

Thank you for being part of our orchestra's story. Your enthusiasm and support make it possible for us to continue growing, exploring, and sharing the extraordinary gift of live music. As we celebrate thirty-five wonderful years and look ahead to the future, I invite you to join us for a season of discovery, inspiration, and celebration.

Welcome—and let the music begin!

With warmest regards,



Carol Jacobson, Conductor and 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.

Noteworthy Details

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 lobbies 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. We suggest you order your seats in advance, online or by phone, for best selection. 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

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.

Transportation

If you experience challenges getting to the Arkley Center for our concerts, please contact us. We plan to continue our Door-to-Door Symphony Shuttle for the 2026-2027 season.

Local Support

This symphony playbill is made possible with the support of our local businesses. Peruse the ads as you read the program notes. When you get a chance, please let the businesses know you saw their ad and thank them for their support of the Eureka Symphony.

Frequently Asked Questions

Visit the FAQ page on our website for more information on attending our concerts.

Playbill Design and Program Notes

Program notes by Elizabeth Morrison.
Playbill design and photography by Nancy Stephenson.
Printing by Bug Press.

Symphony Hospitality

Thank you to our wonderful local hosts who continue to provide a welcoming space for our out-of-town performers: Carol Scher, Carter House Inns, John Helie and Monica Simms, Ruth Fairfield and Marla Joy.

Questions? Contact us using the information below.

www.eurekasymphony.org

707-845-3655 (tickets #1 & general information #2)
ticketing@eurekasymphony.org (ticket questions & purchases)
eurekasymphony@gmail.com (all other inquiries)

P.O. Box 776, Bayside, California 95524

The Eureka Symphony non-profit ID number is 05-0546860.

BOLD BEGINNINGS

October 2 and 3, 2026

Sponsored by KEET



Terrie Baune & Melissa Robinson-Winemiller

Finlandia

Jean Sibelius, 1865-1957

Concerto for Violin, Horn and Orchestra

Ethel Smyth, 1858-1944

Allegro Moderato
Elegy - In Memoriam
Finale

Terrie Baune, violin

Melissa Robinson, horn

Terrie and Melissa are sponsored by Jonathan and Erin Flyer

INTERMISSION

Symphony No. 2 in D major opus 36

Ludwig van Beethoven, 1770-1827

Adagio - Allegro con brio
Larghetto
Scherzo - Allegro
Allegro molto

The 35th Anniversary Season opens with Jean Sibelius's tone poem *Finlandia*. This stirring piece has been a symbol of Finnish identity since its debut in 1899, at a time when the country's independence as a Grand Duchy within the Russian Empire was under threat from Tsar Nicholas II of Russia. When the Tsar disbanded several progressive Finnish magazines, Sibelius joined other composers in so-called "Press Days," ostensibly to raise money for the newly-unemployed writers. His contribution consisted of a series of tableaux vivants, "living pictures," in which costumed performers posed to illustrate the music. His final tableau depicted a group of Finns surrounded by symbols of the country's social and industrial progress, including a much-appreciated papier-mâché steam locomotive. Though clearly intended to stir national pride, the piece flew under the radar for a time, disguised with the bland title of *Intermezzo*. When it was safe to do so, Sibelius revised the music, balancing the musical turbulence of the opening with a serene hymn-like melody from the middle section that is known as the "Finlandia Hymn." If it's not the official national anthem (that honor belongs to "Maamme", Finnish for "Our Land), it might as well be!

The composer of the next piece, Ethel Smyth, also wrote a famous anthem. Hers is called *March of the Women*, and is still known as a rallying cry of the British suffragist movement. But her brilliant *Concerto for Violin, Horn and Orchestra*, written in 1927, disappeared into obscurity for most of the twentieth century. She had taken several years off from composing to work with the suffragists, then returned to composing only to be interrupted by World War I, and, like Beethoven, to face deafness. Her concerto stares down these difficulties with impressive determination.

The combination of violin and horn is unusual, to say the least. Its closest ancestor is the 1865 *Trio for Violin, Horn and Piano*, by Johannes Brahms. Smyth knew Brahms from her student days in Leipzig, and was a lifelong admirer. Closer at hand, she was inspired by two close friends: a charismatic Hungarian violin virtuoso named Jelly D'Arányi and the eminent English hornist Aubrey Brain. Brain had mastered a technique called multiphonics, whereby a single brass instrument can play chords. This impressed Smyth no end; she wrote several horn chords into the third-movement cadenza, the first time they were notated in a score.

The first movement, Allegro moderato, begins with an orchestral introduction. The solo violin enters with a lyrical melody, soon followed by the solo horn. Smyth highlights their sonorities against each other and the orchestra in a conversation to which each voice brings its best self. The second movement, **"Elegy (in memoriam)**-Adagio**",** is even more lyrical. Smyth never put a name to her elegy, but there are hints,





Cafe Brio



OPEN DAILY
on the Arcata Plaza

menus at cafebrioarcata.com

BRIO
BREADWORKS

fresh daily at these local stores

arcata coop
murphys sunnybrae
wildberries
eureka natural foods
eureka

eureka coop
murphys cutten
murphys westwood
eureka natural foods
mckinleyville



such as the instrument combination, an affinity of themes, and the year 1927, the 30th anniversary of his death, that she was thinking of Brahms. In the third movement, Finale-allegro, Smyth, who famously loved to hunt, returns the horn to its roots as a hunting instrument, and pairs hunting calls with Bartók-like folk gestures in the violin. It's exhilarating to hear Smyth kick over the traces of late-Romantic lyricism for an adventurous movement that fully acknowledges the 20th century.

The concert concludes with Beethoven's *Symphony No. 2 in D Major*. The Second Symphony tends to be a bit overshadowed by the First and Third, but while transitional, it is in fact more forward-looking than one might think. Composed in 1802, it sees Beethoven at a critical moment. He was simultaneously struggling personally with his deafness and bursting with creativity; at once fearful of Napoleon's grip on Europe and energized by his revolutionary ideas. In the midst of inner and outer struggles, Beethoven produced a symphony brimming with energy, humor and optimism.

The first movement begins with a long Adagio introduction, with intense crescendos, grand fortissimos followed by sudden silences, and sweet bird calls from the flutes. At the end of the portentous introduction, the Allegro con brio section breaks out into cheerful optimism, using the full panoply of heroic gestures. The Larghetto second movement, one of his longest slow movements, has the intimacy of chamber music; Berlioz described it as a "delineation of innocent happiness." The third movement is not the expected graceful minuet but an exuberant, outgoing scherzo whose humor comes from playful rhythms worthy of Haydn. The fourth movement, Allegro molto, full of energy and jokes, shares the scherzo's joie de vivre. As Beethoven wrote to his friend Franz Wegeler, "I will seize fate by the throat. It shall certainly never wholly overcome me."

Terrie Baune

Terrie Baune is concertmaster of the Eureka Symphony and the North State Symphony and co-concertmaster of the Oakland-East Bay Symphony. She is a member of the professional new-music group Earplay and director of the Humboldt Chamber Music Workshop. Baune's professional credits include four years as a member of the National Symphony of Washington, D.C. and two years as a member of the Auckland Philharmonia of New Zealand, where she also performed with the Gabrielli Trio, a New Zealand National Ensemble. She has held concertmaster positions with the Fresno Philharmonic, Santa Cruz Symphony, and Rohnert Park Symphony.

For over twenty years, she was concertmaster of the Women's Philharmonic, during which time she participated in over a hundred premieres and made several recordings, including as soloist in the Maddalena Lombardini *Violin Concerto No. 5*. She premiered Chen Yi's Chinese Folk Dance Suite for Violin and Orchestra, which was commissioned for her. Terrie has had solo pieces written for her by Richard Festinger, Ross Bauer, and many others. Most recently, she performed the world premiere of Libby Larsen's violin concerto *Dancing Man Rhapsody*, a co-commission by the Eureka Symphony and the North State Symphony.

Dr. Melissa Robinson-Winemiller

Mellisa Robinson earned her Master of Music from Yale and her Doctor of Musical Arts from the University of Kansas and spent years as a French hornist and tenure-track professor. After leaving her academic career in 2016, she dedicated herself to the study of empathy and leadership, earning an MBA and MSDA while working as a consultant in the healthcare arena. Today she is an international bestselling author, a TEDx speaker, and a doctoral candidate finishing her second doctorate at Creighton University in Interdisciplinary Leadership. She still maintains a rich and varied performance career, however, and continues to bring her first love of music to students and listeners while also blending it into her keynote addresses at universities such as Cambridge, Oxford, Columbia, and this June, Harvard.





Chamber Players of the Redwoods

MUSIC OF THE MASTERS

presented and performed by
North Coast musicians

Our 2026-2027 Concert Series

Sunday, Nov. 1, 2026, 4:00 p.m.
Christ Episcopal Church, Eureka

Sunday, Jan. 31, 2027, 2:00 p.m.
Lutheran Church of Arcata

Sunday, May 16, 2027, 4:00 p.m.
Christ Episcopal Church, Eureka

- FREE ADMISSION - DONATIONS WELCOME -

fwtempos@gmail.com
707-845-9307

Eureka Symphony Personnel

Carol Jacobson – ***Artistic Director & Conductor*** *Sponsored by Pamela Ford Cavanagh & James W. West*

Violin I
Terrie Baune, *Concertmaster*
Sponsored by Stephanie Perrett
Karen Davy, *Associate Concertmaster*
Jacob Alston
Maggie Czajka
Antonya Forsyth Diller
Erika Guevara
Vanessa Kibbe
Karen Larkin
Mara Matteoli
Paul Patterson
Graham Russell

Violin II
Laura Goff, *Principal*
Sponsored by Tom Lisle & Lori Dengler
Pascal Biwole
Eleanor Doke
Angela Galioto
Alysia Hayes
Kathy Lee
Merissa Maclay
Marilyn Page
Trillium Pitts
Hanah Rolf
Kaylee Steiner-Olson

Viola
Sherry Hanson, *Principal*
Sponsored by Elizabeth Morrison
Keith Barry
Susan Fowle
Donald Morris
Kit Morris
Katie Swisher

Cello
Garrick Woods, *Principal*
Sponsored by Ruth Fairfield
Jesse Alm
Peter Goetz
Katy Hartridge
Madilyn Herring
Elizabeth Morrison
Emily Morris

Bass
Dario Olachea, *Principal*
Sponsored by Karole Ely & Alexandra Stillman
William Andrews
Ron Lee
Patty McHaney

Flute & Piccolo
Jill Petricca, *Principal*
Sponsored by Carol Scher
Gary Lewis
Emani Manning

Oboe
Ellen Weiss, ***Principal***
Sponsored by John & Nancy Van Speybroeck
Linda Muggeridge
Susan Sisk

English Horn
Michael Kibbe

Clarinet
Natalie Cucina *Principal*
Sponsored by Linda Russ
Heather Dial

Bassoon
Aaron Lopez, *Principal*
Sponsored by Mary Ann & Peter Bansen
Danny Gaon

Horn
Michael Robertson, *Principal*
Sponsored by Pamela Ford Cavanagh
Donald Bicknell
Anwyn Halliday
Matthew Morgan

Trumpet
Chris Cox, *Principal*
Sponsored by James W. West
Adam Keele
Allie Richards

Trombone
George Epperson, *Principal*
Sponsored by Stephen Sottong
Phil Sams
Gil Zimmerson

Bass Trombone
Kearney Vandersal

Tuba
Fred Tempas, *Principal*
Sponsored by Greg & DJ Anderson

Percussion
Richard Rios, *Principal*
Sponsored by Alan & Mary Lowry
Courtney Abajian
Allie Houghton
Jude Royal
Julian Wan

Timpani
Logan Harriman, *Principal*
Sponsored by Leslie Keig & David Simms

Keyboard
John Chernoff
Sponsored by Julie Fulkerson
Larry Pitts

Music Librarian
Michael Kibbe

Personnel Manager
Vanessa Kibbe

Rehearsal Tech
Logan Harriman

Box Office
Violet Stark Eichel &
J Clark



eureka chamber music series



Our 2026 | 2027 Season

Ying Quartet
String Quartets by Mozart, Brahms, Britten & Billy Childs
October 17 & 18

Tom Stone, Sophie Shao & Eric Zivian
Piano trios by Rachmaninoff, Shostakovich & Mendelssohn
November 21 & 22

Imani Winds
Transformative, Grammy-winning wind quintet & outreach
January 23 & 24

Gary Hoffman & Chloe Jiyeong Mun
Cello & piano sonatas by Schumann, Mendelssohn & Brahms
March 13 & 14

Terra String Quartet
Winners of the 2025 Naumburg Chamber Music Competition
April 24 & 25

Saturday evenings at 7:30 pm, Calvary Lutheran Church, Eureka
Sunday afternoons at 3:00 pm, The Lutheran Church of Arcata

Morgan Stanley



The Redwood Legacy Group at Morgan Stanley is proud to support

Eureka Symphony

Keenan H. Pool, CFP®
Senior Portfolio Manager
First Vice President | Financial Advisor
707-441-3409
keenan.pool@morganstanley.com
CA Insurance Lic. #0H80844
NMLS #1262165

Dannielle Greco
Wealth Management Associate
707-441-3402
dannielle.greco@morganstanley.com

Jason M. Barr
Senior Vice President
Branch Manager | Financial Advisor
707-441-3425
jason.barr@morganstanley.com
CA Insurance Lic. #0D72061
NMLS #629482

Kristen Gaser
Registered Client Service Associate
707-269-9133
kristen.gaser@morganstanley.com

Seth Schulze
Financial Planning Specialist
Financial Advisor
707-269-9128
seth.schulze@morganstanley.com
CA Insurance Lic. #0K90562
NMLS #1447088

The Redwood Legacy Group at Morgan Stanley
2421 Buhne Street Eureka, CA 95501
advisor.morganstanley.com/the-redwood-legacy-group

L-R: Dannielle, Seth, Keenan, Jason, Kristen

CFP Board owns the marks CFP®, CERTIFIED FINANCIAL PLANNER®, and CFP® (with plaque design) in the U.S.
© 2026 Morgan Stanley Smith Barney LLC. Member SIPC.

SUP001 CRC 5272064 03/26 CS 1434352-5142000

A Season of Light

December 4 and 5, 2026

Sponsored by Redwood Legacy Group at Morgan Stanley

Carol Symphony

Victor Hely-Hutchison, 1901-1947

Allegro energico
Allegro molto moderato
Andante quasi lento e cantabile
Allegro energico come prima

INTERMISSION

A Hanukkah medley and holiday favorites

Claire Bent, vocals

Claire is sponsored by Kathleen & Phillip Frankel

The Eureka Symphony's holiday concert traditionally kicks off Humboldt County's winter festivities in grand style. Carol selects sparkling music to warm our communal hearts, like 2021's *Symph-Hanukkah* and 2025's *The Snowman*. This year she has chosen *Carol Symphony*, by the English composer Victor Hely-Hutchinson. His orchestral music, popular in his lifetime, has mostly disappeared, but the *Carol Symphony* lives on. It was premiered in 1927 by the Wireless Symphony Orchestra, the predecessor of the BBC Symphony, and became a holiday tradition. A review in The Radio Times said that "in this work the composer has tried to express the spirit of joy which is called up by the memories of the romance and mystery of the manger."

The 25-minute work is in four movements, played without a break, each one based on a traditional Christmas carol. In the first movement, *O come, all ye faithful* is treated like a hymn in one of Bach's Choral Preludes, in which Bach surrounds his hymn tune with elaborate counterpoint. You'll hear Hely-Hutchinson's counterpoint in an introduction before the familiar carol makes its appearance; it will continue throughout the movement. In the second movement, alternating slow and fast treatments of God rest you merry, gentlemen make for a lively scherzo. The third movement, which Hely-Hutchinson calls "the real core of the Symphony," is based on two carols: *Lullay, Lullay,* which we know as the *Coventry Carol*, and *The First Nowell*–that's the English spelling of "Noel." The last movement brings back the first movement's counterpoint as a fugue, interrupted by Here we come a-wassailing. Finally, the reappearance of O come, all ye faithful creates a joyful finish.



Claire Bent

Claire Bent is a Humboldt County native who has been singing from a very young age, starting in church, and the Arcata Interfaith Gospel Choir. She excelled in Arcata school choirs, and played French horn in the ArMack Orchestra under the tutelage of Carol Jacobson, and went on to get her Bachelor's in Music at Humboldt State University. She fronts the local funk and soul band, Claire Bent and Citizen Funk, a Jazz Quintet, a folk/Irish trio called Drop of the Pure, and also performs solo with her ukulele. She has honed her craft over many years, becoming a darling of the local music scene. She attributes her wide range of musical tastes to her wonderful parents, Jim and Melanie Bent, who have always been her biggest supporters.

After the birth of her daughter Sophia, with husband Matt St Charles, and a grueling battle with cancer, she has risen back to the top of the local jazz and funk scenes, and delights audiences with a voice that ranges from delicate to powerful.



Redwood Coast Village
A program of the Humboldt Senior Resource Center

A NETWORK OF VOLUNTEER SUPPORT FOR SENIORS

Volunteer Today!

Assist local seniors with:

- Rides to shopping, medical appts., other activities
- Grocery and other essential shopping
- Help with home and garden tasks
- Personal check-in calls
- Friendly visits

REDWOOD COAST VILLAGE
HSRC

New Members Also Welcome

www.humsenior.org 707-443-9747 ext. 1283



The North Coast loves the arts, and we are fortunate to have a symphony of our own. For decades, the Eureka Symphony has enriched our community and delighted audiences with outstanding classical music. This year brings a special milestone: the 2026–27 season is the Eureka Symphony's 35th season. The Zwerdling Law Firm is proud to support the Symphony and encourages everyone to attend a concert, make a donation, and help sustain this treasured local institution. Thank you to Music Director and Conductor Carol Jacobson, the musicians, staff, and board for keeping classical music thriving on the North Coast.

THE ZWERDLING LAW FIRM, LLP

zwerdlinglaw.com

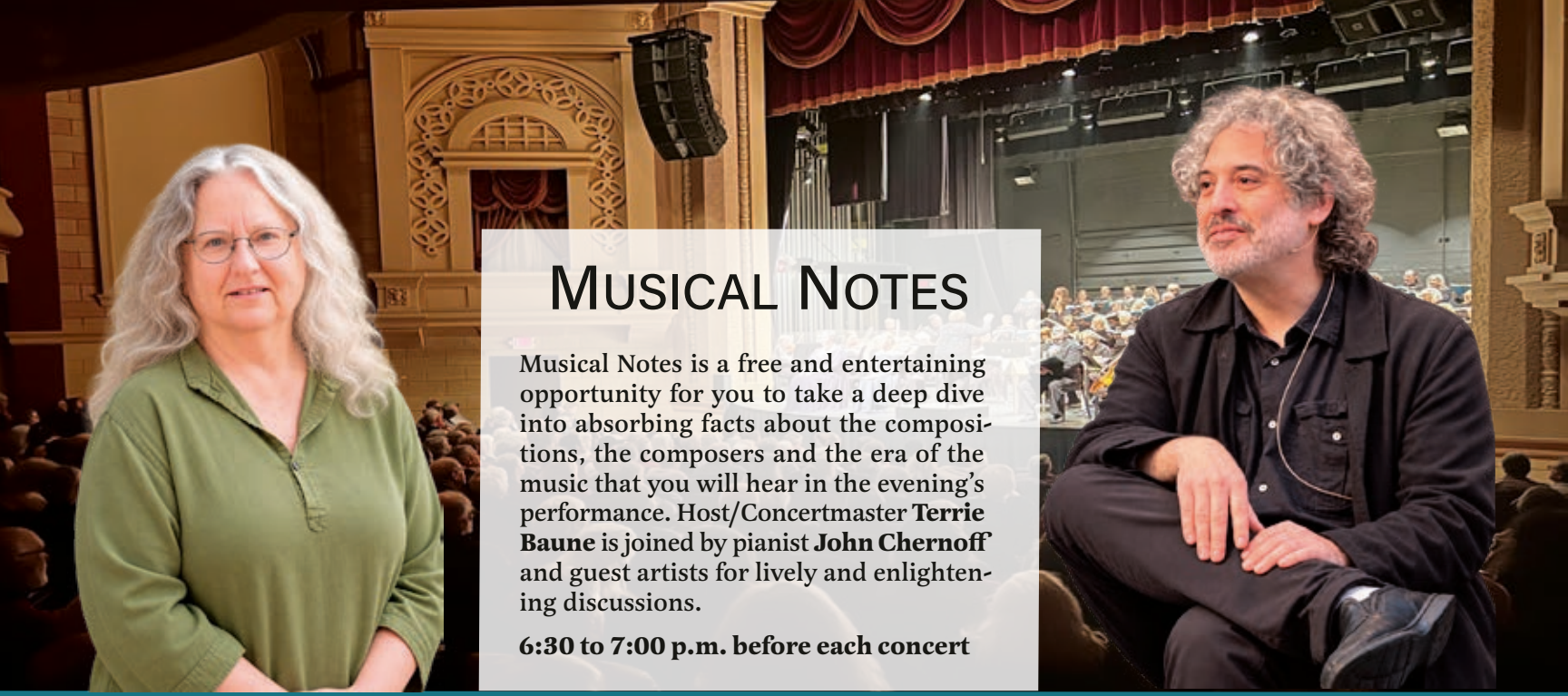
707-798-6211

office@zwerdlinglaw.com

Since 1976

NCJ BEST Best of Humboldt 2026





Musical Notes

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.

6:30 to 7:00 p.m. before each concert

Learn about the music in advance to have more fun at the concerts!

Live & Local Concert Preview



If you enjoy **Elizabeth Morrison**'s program notes, join her on the Monday before each Eureka Symphony concert to preview the music, explore the composers, and learn about the musicians who bring the performances to life. Whether you're new to classical music or a longtime enthusiast, all you need is curiosity and an eagerness to learn more about what you'll hear at the Symphony.

Live & Local is an OLLI Special Interest Group and is FREE for OLLI members, thanks to the generous support of the Eureka Symphony.

A lifelong cellist and music lover, Elizabeth has written about, taught and played both orchestral and chamber music. She loves joining with fellow music lovers and finding ways to make the experience of live classical music even more enjoyable.

ALL-AMERICAN CELEBRATION

March 5 and 6

Sponsored by Coldwell Banker Sellers Realty with additional support from Jim West

Outdoor Overture

Aaron Copland, 1900-1990

Music for Movies

Aaron Copland

I. New England Countryside
II. Barley Wagons
III. Sunday Traffic
IV. Grovers Corners
V. Threshing Machines

INTERMISSION

- **Shawnette Sulker** soprano
- **Bradley Kynard,** baritone
- **Eureka Symphony Chorus**
  David Powell, Chorus Master

Porgy and Bess: A Concert of Songs

George Gershwin, 1898-1937

Arranged by Robert Russell Bennett

I. Introduction
II. Summertime
III. A woman is a some-time thing
IV. Gone,gone, gone
V. My man's gone now
VI. The promise' lan'
VII. I got plenty o' nuttin'
VIII. Bess, you is my woman now
IX. Oh, I can't sit down
X. It ain't necessarily so
XI. There's a boat dat's leavin' soon for New York
XII. Oh Lawd, I'm on my way



For our celebration of American music we will hear two iconic composers, Aaron Copland and George Gershwin. They make an interesting pair. Both were born in Brooklyn, within two years of each other, to Jewish parents who had emigrated from the Russian Empire. Both families signaled their allegiance to their new county with name changes: Gershwin's grandfather changed the family name from Gershovitz to Gershwine; George himself made it Gershwin. Copland's father changed Kaplan to Copland. Their musical paths, too, were parallel, if offset. Gershwin left school at 15 and was soon writing hit songs and musicals on Tin Pan Alley; Copland stayed in school to study harmony, theory and composition. Both made pilgrimages to Paris, where Copland studied for three years with the famous pedagogue Nadia Boulanger. Gershwin, who already had a hit with *Rhapsody in Blue*, approached Boulanger for lessons but was turned down, on the grounds that rigorous classical studies might ruin his jazzy style. Ravel also turned him down with the (possibly apocryphal) remark that, if he compared their incomes, he should study with Gershwin. Copland lived to be 90 and had a distinguished career as a composer and conductor; Gershwin died of a brain tumor at just 38; both men made indelible contributions to the music of America.

The concert opens with Copland's stirring *Outdoor Overture*. Composed in 1938, it was a commission from New York's High School of Music and Art, whose music director, Alexander Richter, had a grand plan to concentrate on "American music for American Youth," an ideal Copland enthusiastically supported. The second piece, *Music for Movies*, highlights Copland's versatility. He began writing for films in the late 1930s, and created this five-movement suite using music from his first three film scores. A documentary called The City, his first score, contributes the first movement of the suite, "New England Countryside," and the third, "Sunday Traffic." His second score was for an adaptation of John Steinbeck's novel *Of Mice and Men*; it contributes the suite's second movement, "Barley Wagons," and fifth movement, "Threshing." The fourth movement, "Grover's Corner," is from Copland's third score, for a film version of Thornton Wilder's play *Our Town*. Copland enjoyed writing for movies. He wrote eight scores in all and received an Oscar in 1949 for his score to *The Heiress*. The challenge of supporting, but not overwhelming, the action appealed to him, as did the pay scale, which was orders of magnitude more than he made from commissions. At the Live & Local Pre-Concert Talk on March 1 I'll play a few excerpts from these classic movies. It's a side of Copland you may not know, and it's fascinating.

The second half is taken up by a concert version of George Gershwin's magnificent opera *Porgy and Bess*. Gershwin had no sooner read DuBose Heyward's 1925 novel, *Porgy*, than he seized on it as an opera subject. The story tells of a disabled Black beggar named Porgy who lives on Catfish Row in Charleston, South Carolina and fights to save his adored Bess from her violent lover, Crown, and her drug dealer, Sportin' Life. Heyward's wife Dorothy had already turned the novel into a play; her version became the basis of the libretto. George wrote the music, and his brother Ira wrote the lyrics.

The novel *Porgy* became the opera *Porgy and Bess* when Anne Brown, the first Black vocalist admitted to Juilliard, was recruited to sing Bess's songs as George wrote them. Impressed, George kept expanding the role of Bess until, at the end of rehearsals, he told her, "I want you to know, Miss Brown, that henceforth and forever after, George Gershwin's opera will be known as *Porgy and Bess*." The opera premiered in 1935 with an all-Black cast of classically-trained opera singers. The Gershwin estate to this day vigorously upholds that all the Black characters in the opera must be sung by Black singers.

We are performing an arrangement of the opera called *Porgy and Bess: a Concert of Songs*, by Robert Russell Bennett. Bennet was a well-known composer and arranger who worked closely with Gershwin, including a few years as his assistant; coincidentally, he had succeeded in studying with Nadia Boulanger in Paris. This version is for soprano and baritone soloists, chorus and orchestra. **We will be joined by the splendid Eureka Symphony Chorus and two exceptional Bay Area artists, soprano Shawnette Sulker and baritone Bradley Kynard.**





Chorus rehearsal at the Eureka Woman's Club

Season Donors

Since the last published playbill, Sept. 2025



2026-2027

Eureka Symphony audience members have always been and continue to be a generous and supportive community. As we carry on, facing the rising costs of our venue, rehearsals, and music rentals, we cannot thank you enough for your perseverance in supporting our efforts. Know that your contributions to our celebration of live symphonic music in this community are indelible. Whether you donate when we ask directly, surprise us with a check in the mail, or decide to honor us in your legacy plan, we thank you. It is undeniable that we cannot do this without you.

***NEW this season** - we are recognizing those who have given $10,000 or more in any one season to be permanent members of our Conductor's Circle. Current season donations will be listed below.*

Conductor's Circle

Tom Lisle & Lori Dengler
Kitch & Larry Eitzen
Sonne Eldridge
Fulkerson Family Fund
William Greenwood Trust
The Estate of Marianne Pinches
Cynthia Quinsey
George & Mary Schmidbauer
James W. West



Multi-Platinum ($5,000-$9,999)

Anonymous
Dr. Luther Cobb & Dr. Ellen Mahoney
Kitch & Larry Eitzen
Kathleen & Phillip Frankel
Tom Lisle & Lori Dengler
Lee Smith Fund
James W. West

Platinum ($2,000–$4,999)

Pete & Mary Ann Bansen
Pamela Ford Cavanagh
Coldwell Banker Sellers Realty
Margaret & Steve Cole
Ruth Fairfield
KEET TV
Life Plan Humboldt
Alan & Mary Lowry
Elizabeth Morrison
Pacific Gas & Electricity
Redwood Capital Bank
Redwood Legacy Group at Morgan Stanley
Joan and Fred Tempas
John & Nancy Van Speybroeck
June & Timothy Walsh

Gold ($1,000–$1,999)

Gary Adair & Mark Dowdle
Greg & DJ Anderson
John Ash & Dolores Vellutini
Loretta Bazemore, *in memory of Dr. Jean Heard Bazemore*
Michael Brown
Jack Cline
Karole Ely, *in memory of James Ely*
Fulkerson Family Fund
Anita Fullbright
Susan Hansen
Judith Hinman
Leslie Keig & David Simms
Bonnie MacEvoy
Ken Miller
Carol & Wayne Palmer
Charles & Anna M. Pedrazzini Foundation
Birgitta Portalupi
Stephanie Perrett
Linda Russ
Sherman Schapiro & Eva Janson
Carol Scher
Valerie Simons & James Fritz
Six Rivers Optical
Stephen Sottong
Howard & Rebecca Stauffer
The Rev. Nancy Streufert
Edith Stromberg-Wall
Laurie Takao & Charles Notthoff

Silver ($500–$999)

Linda Berquist
The Holly & Randall Haight Family
Martha & Fred Johansen
Pam & Bruce Kessler
Douglas Lee
Nancy Lengyel
Janyce Neiman
Mary Nesset
Amanda Winstead & Danny Resnik
Kate Schafer
Kay Sennott & Dale Preston
Wayne & Penny Sohrakoff
Alexandra Stillman
Judith Stoffer
Pat Stolte
David & Gail Turner Charitable Fund
The Zwerdling Law Firm, LLP

Sustainer ($250-$499)

Bill & Catherine Alexander
Diane Burson-Hackett
David Callow
Linda & James Carr
Barry Evans & Louisa Rogers
Kristina Haedrich & Douglas Ingold
Jack & Peggy Irvine
Debra MacQueen &
Stephen Kamelgarn
Ted and Anne Loring
Karolyn Merz
Dan Moskaly
Keenan & Arianne Pool
Carolyn & William Prescott
Francis & Gisele Rivinus
Kate & Roger Schafer
Andrea Tuttle

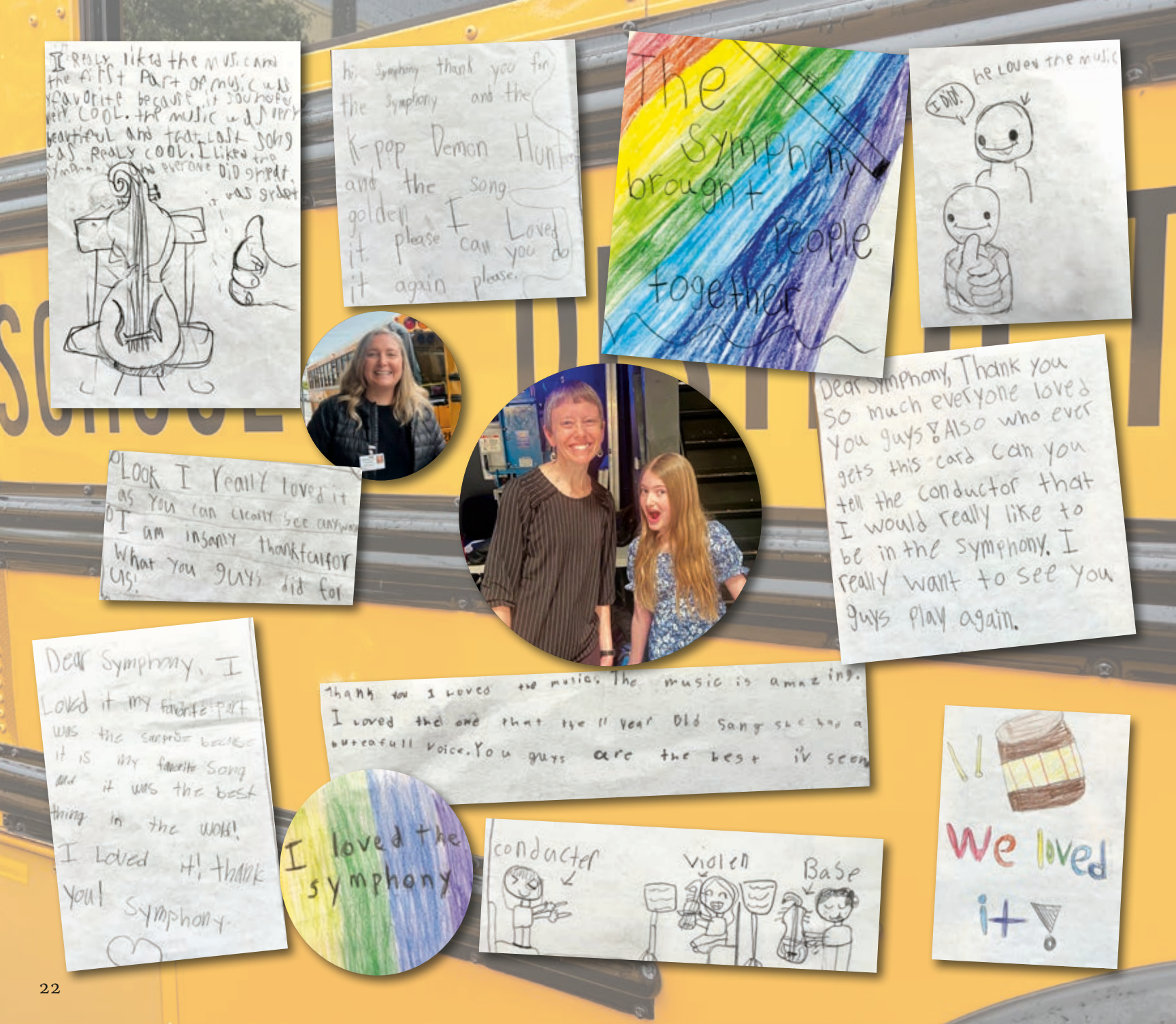
Associate ($100-$249)

Jeanne Albertson
Matthew Butterick
Dana Christen
Andrea Collart
Pamela Cosel
Nancy Diamond & David Hankin
Randolph Gardner
Kristie Ghisetti
Lawrence Giventer
Gail and Scott Gourley
Robin Hashem
Kate Lancaster
Dick & Kathy LaForge
Kate Lancaster
Leslie Leach
Richard Lewis
Sandra Little
Janet Luzzi
Catherine Mace
Frederick Mazie
Linda Mortenson
Sue Lee Mossman
Barbara Cline & Geoffrey Proust
Terry Raymer
Victoria Romans
Judith Rucker
Jeannie & Steven Smalley
Cynthia Saunders
Paul Schulz
Sandy Slonim
Christine Stenlund
Jenifer & John Sullivan
Trudy Thompson
Kate & Philip Vogelsang
Shawn Nichols & Jackie Wales
Joan & Michael Williams
Leonard & Tina Wolff
Ken Yanosko & Susan Frances
Mo-ching Yip

Friend ($10-$99)

Beatrice Avcollie
Diane Buuck &
David Deal
Pam Cahill
Rita Carole
Dan Chandler &
Betty Braver
Holly Harvey
Frances & Stephanie
Johnson
Roz Keller
Michael & Vanessa
Kibbe
Kathleen Lindstrom
Byrd Lochtie
Carol Moore
Lael Morss
Bonnie & Dave Oliver
Naomi Powell
Teri Rosted
Jeanne Sapunor
Judith Scharnberg
Irene Funk &
Judy Stapp
Carmela Wener
Ronn Wik




I really liked the music and the first part of my cuts favorite because it sounded very. COOL. the music was very beautiful and last song was really cool. I liked the everone did great. was great
hi Symphony thank you for the Symphony and the K-pop Demon Hunters and the song golden I Loved it. please can you do it again please.
The Symphony brought people together
He loved the music
I did!
Look I really loved it as you can clearly see can you I am insanly thankfulfor what you guys did for us!
Dear Symphony, Thank you so much everyone loved you guys. Also who ever gets this card can you tell the conductor that I would really like to be in the symphony. I really want to see you guys play again.
Dear Symphony, I Loved it my favorite part was the surprise because it is my favorite song and it was the best thing in the world! I Loved it! thank you! Symphony
thank you I loved the music. The music is amazing. I loved the one that the 11 year Old Sang she has a beutefull voice. You guys are the best iv seen
I loved the symphony
conducter
violen
Base
We loved it!

Schools & Symphony

There is nothing quite like the excitement of young students hearing a symphony orchestra live for the first time.

The sheer size of the ensemble, the sweep of the sound, the way dozens of musicians breathe and play as one—it can be surprising, overwhelming, even magical. For many children, this moment is the beginning of a lifelong relationship with music, one that opens doors to creativity, imagination, and a deeper sense of wonder.

The value of this experience reaches far beyond the concert hall. Studies show that children who engage with live music develop sharper listening skills, greater focus, and enhanced memory. But the benefits are not only cognitive; they are deeply emotional. Classical music, in its wide range of moods and colors, gives children a language for feelings they might not yet know how to express.

Live concerts also nurture a sense of community and belonging. When students come together for a concert, they learn what it means to share an experience larger than themselves. They shape empathy, patience, and curiosity. For young students, a symphony concert is more than entertainment. It is an invitation to imagine what is possible. The joy they carry with them after that first concert is a reminder to all of us of why live music matters.

Each spring, the Eureka Symphony and Humboldt County Office of Education (HCOE) invite students to join us for a free, live symphony concert during the school day in the stunning Arkley Center for the Performing Arts. The Eureka Symphony and the HCOE work together to provide teachers with a curriculum designed to help students to get the most out of their concert experience. We also work hand in hand with the Arkley staff to get nearly 1,300 students to the Arkley Center.

The Schools to Symphony program is made possible through generous donations, along with the enthusiasm and commitment of our musicians and Board. However, the expenses rise each year. If you, too, believe in this program to enrich and inspire our schoolchildren, your donation would be welcome. If you would like more information, contact us at eurekasymphony@gmail.com or call 707-845-3655 #2.









photo:
Chris Parreira



Rhythm & Romance

April 16 and 17, 2027
Sponsored by Redwood Capital Bank

Danzón No. 2
Arturo Márquez, 1950 –

Symphony #5
Franz Shubert, 1797-1828

Allegro
Andante con moto
Menuetto. Allegro molto
Finale. Allegro vivace

INTERMISSION

Symphonie Espagnole
Edouard Lalo, 1823-1892

Allegro non troppo
Scherzando: Allegro molto
Andante
Rondo: Allegro

Otis Harriel, violin

Otis is sponsored by Anita Fullbright

The delightfully upbeat *Danzón No.2*, by the living Mexican composer Arturo Márquez, had its first performance in 1994, and became world-famous when Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela took it on tour in 2007. The danzón is a dignified, sexy dance which originated in Cuba and took root in Mexico, especially in Gulf Coast cities like Veracruz. Today it is still danced by nostalgic golden-age Veracruzians, in outdoor parks and old-fashioned ballrooms. We'll see clips of the dance at the Live & Local Pre-Concert Talk on April 12, and peek at a Fantasia-like short film by the young director Guillermo Pichado that uses *Danzón No. 2* to tell a story. From the first entrancing notes in the clarinet, through catchy solos by the oboe, piano, violin, double bass, French horn, trumpet, flute and piccolo,


Humboldt
County's
local,
community
partner.
Redwood
Capital Bank
redwoodcapitalbank.com
EQUAL HOUSING
LENDER
MEMBER
FDIC
EUREKA BRANCH
402 G Street
Eureka, CA 95501
707.444.9800
FORTUNA BRANCH
1075 S. Fortuna Blvd.
Fortuna, CA 95540
707.725.4722
ARCATA BRANCH
1315 G Street
Arcata, CA 95521
707.826.0878
HENDERSON CENTER
2816 F Street
Eureka, CA 95501
707.444.9888

through a breathtaking conclusion by the full orchestra, we'll be swept up in the rhythm of romance.

The scene then shifts from a Mexican ballroom to a tiny Viennese apartment, the place where Schubert's *Fifth Symphony* received its first play-through in 1816. It was performed by a small amateur orchestra, with Schubert himself on viola, and was probably not heard again until a public performance in 1841, fourteen years after Schubert's death. In 1816 Schubert was 19 years old, as healthy as he would ever be, and on the brink of wriggling out of his annoying teaching job to compose full time. He was also infatuated with Mozart. A few months earlier he had written in his diary, "As from afar the magic notes of Mozart's music still gently haunt me…Thus does our soul retain these fair impressions, which no time, no circumstances can efface, and they lighten our existence."

This is another side of romance, not flamboyant like Márquez's *Danzón*, but intense and elegant. The first movement gives the violins a singing melody, as befits a composer of over 600 songs. The second movement finds him already making the unexpected harmonic shifts that characterize his mature work; Schubert alone can make a move





from E flat major to C flat minor break hearts. The third movement, a minor-key minuet, recalls the minuet in *Mozart's Symphony No. 40 in G Minor*, which we will hear on the last concert of the season; store it away in your mind until then. The Finale finds Schubert playful and relaxed, perhaps imagining that his adored Mozart loves him back.

Éduoard Lalo was born in the northern French city of Lille, into a France that was preoccupied with opera. When he left home at 16 for Paris to study violin and composition, he found that instrumental music, including his personal passion, chamber music, was neglected everywhere. Hoping to revive the genre, he formed a string quartet (like Schubert, he played viola), and set out to popularize the music of Haydn, Mozart, and Beethoven, who were not much esteemed in France. He even wrote a couple of piano trios of his own. But his project gained little traction, and by the late 1850s he had mostly stopped composing.

But times change, in France as everywhere. In the 1870s the pendulum swung away from opera and back towards orchestral music, and Lalo's urge to compose revived. In 1874 he wrote *Sinfonie Espagnole*, which despite its name is not a Spanish symphony but a Spanish-themed violin concerto. It became his first big success. What inspired the very French Lalo to write a concerto based on the folk rhythms and melodies of Spain? True, his family had come originally from Spain, but they had been settled in Lille since the 16th century, so one wonders. The best guess is that he, like Ethel Smyth with Jelly D'Aranyi, was at least partly inspired by a performer. In his case it was the Spanish violin virtuoso Pablo de Sarasate, whom he met and befriended in 1873. Sarasate was not just an incomparable violinist, he was Spanish to his bones, and something in Lalo sprang to life. As he wrote, "I would have just gone on writing insignificant bits and pieces... I was asleep and you woke me... you have been my fresh air."

Sinfonie Espagnole wakes up every listener with its delectable Spanish flavor. The first movement opens with a flamenco gesture; the melody plays with rhythm, alternating three-beats and two-beats, a pattern we will hear throughout the concerto. The bright second movement is marked Scherzando, joking, and the joke is the offbeat accents unsettling the singing violin. There is a hint of melancholy in the Andante third movement. But the mood brightens as we are swept into the Finale. We can but marvel at the virtuosity of the violin and the Spanish heart in Monsieur Lalo.

Otis Harriel

Violinist Otis Harriel's musical roots originate in Arcata, CA, where a remarkable community of teachers - too many to name - helped support his musical journey. Chief among them was his primary teacher Rob Diggins, who helped develop his foundation and passion. Otis went on to earn his Bachelor's Degree from the San Francisco Conservatory of Music, studying with Wei He and finding his musical home in chamber music under the mentorship of Jennifer Culp, Jean-Michel Fonteneau, and Jodi Levitz.

Since 2012, Otis has been a violinist with the internationally renowned Friction Quartet, a group as adventurous as it is acclaimed. From Carnegie Hall to SFJAZZ, Friction has brought new music to stages around the world, collaborating with artists including Andy Akiho, Paul Watkins, Fabian Almazan, and Sarah Cahill, and commissioning over 65 works from composers such as Nicole Lizeé and Isaac Shankler. The quartet has been mentored by members of the Miró, Emerson, Brentano, St. Lawrence, Kronos, and Belcea Quartets.

He has a deep commitment to education and teaching. He is a member of the pre-college faculty at the San Francisco Conservatory of Music, has participated in hundreds of educational outreach performances around the world, and partners with the nonprofit Project: Music Heals Us to bring live music to incarcerated populations across the country.

Outside of music he has a passion for museums, a love of Haydn, an enjoyment for rock climbing and deep delight for baking.



DEMELLO, MCAULEY,
MCREYNOLDS & HOLLAND, LLP

CERTIFIED PUBLIC ACCOUNTANTS

Providing tax, accounting, & consulting services

351 G Street
Eureka, CA 95501
(707) 445-0871 – PH
(707) 445-3521 – FAX

1075 S. Fortuna Blvd., Ste. C
Fortuna, CA 95540
(707) 725-9184 – PH
(707) 725-9178 – FAX





Long-time volunteers helping out





Six Rivers Optical

Keeping Life in Focus Since 1981
Six Rivers Optical

★ **Over 1500 Frames in Stock**

★ **Same Day Service Available**
(for prescriptions in stock)

★ **Economy to Designer Eyewear**



We specialize in filling your doctor's prescription!

Mon-Fri, 9:30 AM - 5:30 PM
2039 Harrison Ave, Eureka
(707) 445-2079
www.SixRiversOptical.com

Support the Classics

www.ClassicallyHumboldt.com
For an overview of all things classical.

Fortuna Concert Series
www.fortunaconcertseries.com
The Fortuna Concert Series is an eight-performance event that runs from March until October. These professional musical programs feature talented local groups and individuals, as well as nationally and internationally known performers.

Eureka Chamber Music Series
www.eurekachambermusic.org
Saturday evenings, 7:30 pm, Calvary Lutheran Church, Eureka
Sunday afternoons, 3:00 pm, The Lutheran Church of Arcata

Ying Quartet
String Quartets by Mozart, Brahms & Billy Childs
Saturday, October 17 & Sunday, October 18

Tom Stone, Sophie Shao & Eric Zivian
Piano trios by Rachmaninoff, Shostakovich & Mendelssohn
Saturday, November 21 & Sunday, November 22

Imani Winds
Transformative, Grammy-winning wind quintet
Saturday, January 23 & Sunday, January 24

Gary Hoffman & Chloe Jiyeong Mun
Cello & piano sonatas by Schumann, Mendelssohn & Brahms
Saturday, March 13 & Sunday, March 14

Terra String Quartet
Winners of the 2025 Naumburg Chamber Music Competition
Saturday, April 24 & Sunday, April 25

North Coast Dance
www.northcoastdance.org

Christ Episcopal Church
www.christchurcheureka.org/concerts
Sunday, January 17, 2027 at 4 p.m. featuring Chase Loomer, Organist

Cal Poly Humboldt Music Program
Ticket and prices: ***tickets.humboldt.edu/dance-music-and-theatre***
Dance, Music & Theatre: ***www.humboldt.edu/dance-music-theatre***
Unless otherwise indicated, concerts are free for CPH students w/ ID.
All performances are at Fulkerson Recital Hall.

Saturday, September 12, 7:30 p.m.
Cal Poly Humboldt Recital Series: Welcome Concert
Friday, September 25, 7:30 p.m.
Cal Poly Humboldt Recital Series: Woods Piano Trio
Saturday, October 24, 7:30 p.m.
Cal Poly Humboldt Recital Series: The Innocents - performed by Percussionists Allen Otte & John Lane
Saturday, November 7, 7:30 p.m.
Concerto & Aria Competition
Sunday, November 15, 2:00 p.m.
Humboldt Symphony & All Season Orchestra
Saturday, January 30, 7:30 p.m.
Cal Poly Humboldt Recital Series: Welcome to Spring Semester
Saturday, February 13, 7:30 p.m.
Honors Recital
Saturday, March 27, 7:30 p.m.
Cal Poly Humboldt Recital Series: Daniela & Friends - Shadows & Light
Sunday, May 9, 7:30 p.m.
Humboldt Symphony & All Season Orchestra
Friday, February 26, 7:30 p.m.
Cal Poly Humboldt Recital Series - Lecture Recital: Cindy Moyer on Bach's Chaconne for Solo Violin.

Support the Classics

Chamber Players of the Redwoods

www.chamberplayersredwoods.org

Music of the Masters, presented and performed by North Coast musicians

Sunday, November 1, *2026, 4:00 p.m., Christ Episcopal Church, Eureka*
Sunday, January 31, *2027, 2:00 p.m., Lutheran Church of Arcata*
Sunday, May 16, *2027, 4:00 p.m., Christ Episcopal Church, Eureka*

Trinidad Bay Art & Music Festival

www.TBAMfest.com

A cozy coastal town festival and concert series, presenting world-class musicians and visual artists, all surrounded by Pacific beauty.

Partnership in Music Orchestra

www.AllSeasonsOrchestra.org

Partnership in Music Orchestra Concerts (All Seasons Orchestra and Humboldt Symphony joint performances)

Sunday, November 15, 2026, at 2:00 p.m.,
Fulkerson Recital Hall, Cal Poly Humboldt
Sunday, December 6, 2026, at 2:00 p.m.,
Eureka Woman's Club
Sunday, December 13, 2026, at 3:30 p.m.,
Riverwalk Lodge, Fortuna Christmas Festival
Sunday, May 2, 2027, at 2:00 p.m.,
Eureka Woman's Club
Sunday, May 9, 2027, 2027, at 2:00 p.m.,
Fulkerson Recital Hall, Cal Poly Humboldt

All Seasons Orchestra Concerts (free with general seating)
Sunday, July 11, 2027, at 2:00 p.m., Eureka Woman's Club
Sunday, July 18, 2027, at 2:00 p.m., Arcata D St. Neighborhood Center. All concerts are still free with general seating.

35 Years of Live Symphonic Music!

The Eureka Symphony was founded in 1991 by Dr. Kenneth Hannaford and oboist Pat Person, with Marianne Pinches as the first concertmaster. Ken's background was as a choral conductor, and the new symphony performed Brahms' *Eine Deutsches Requiem* and gave the North Coast Premiere of Beethoven's *Ninth Symphony*, among many other vibrant programs. Ken conducted for four years, and Marianne served as concertmaster through the 1995-1996 season. After retiring as concertmaster, she continued to play in the orchestra until a few years before her 100th birthday.

Ken became seriously ill and passed away in 1996, and two Humboldt State professors stepped in to conduct, first Valgene Phillips for two seasons, then Kenneth Ayoob for two more. Betty Bliss was concertmaster from 1997 until the early 2000s, maintaining her residence in Redway the entire time.

Conductor and Artistic Director Carol Jacobson was the principal cello in the Eureka Symphony before leaving in 1995 for a career in youth education. Though she began without a background in conducting, she soon found that she had a talent for it and loved it. Her 20 years as an educator included founding the McKinleyville/Arcata ArMack Orchestra, where she consolidated her skills as a conductor. She was persuaded to take up the baton of the Eureka Symphony at the beginning of the 2003-2004 season. In 2008 Terrie Baune joined as concertmaster. Terrie has a long history of musical leadership in many organizations, as you can read her bio on page¬ 7. She and Carol have now worked together for 18 years, and are now well known to the audience at the beautiful Arkley Center for the Performing Arts, which the symphony is proud to call home.

Countless numbers of local string, wind, brass and percussion players have played in the symphony in its 35 seasons. Two founding musicians, hornist Don Bicknell and violinist Karen Larkin, are still performing this season. Since 1991 the Eureka Symphony has benefitted from the support of a generous and appreciative community. A multitude of local, talented musicians find joy in playing classical music, knowing that the audience shares that same feeling.

Thank you for 35 inspiring years.



Masterworks & Majesty

June 4 and 5, 2027

Sponsored by Pacific Gas and Electric Company

Symphony No. 40 in G minor, K. 550

Wolfgang Amadeus Mozart, 1756- 1791

Molto allegro
Andante
Menuetto. Allegretto
Finale. Allegro assai

INTERMISSION

Piano Concerto No. 2 in Bb major Op. 83

Johannes Brahms, 1833-1897

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso – Un poco piu presto

Ryan MacEvoy-McCullough, piano

Ryan is sponsored by Dr. Luther Cobb & Dr. Ellen Mahoney

Mozart composed 41 symphonies in his short, productive life. He wrote his first, an elegant 10-minute affair, at the age of eight, while on tour with father Leopold and sister Nannerl. He composed his final three in Vienna, at age 32, in a two-month stretch of inspiration in the summer of 1788. These symphonies–*No. 39 in E flat major, No. 40 in G minor, and No. 41*, the *"Jupiter," in C major*–are among the most popular in the classical repertoire. The 40th, in particular, is one of the two or three most-played symphonies on YouTube, with over 6 million views. Even in Mozart's astonishing oeuvre it stands out– passionate, dark, voluptuous, mysteriously consoling–a unique work deserving every bit of its fame.

It begins not with an attention-grabbing introduction but with a soft rustling in the violas, followed almost immediately by the main theme in the violins, a seemingly endless series of upbeats, and scales that take us back to where we started. We are clearly in minor mode, which is unusual in itself. Mozart wrote only two minor-key symphonies, both as it happens in G minor. The first he wrote in 1773, as a teenager exploring the emotional landscape of sturm und drang. Fifteen years later he is still turning to G minor to evoke darker feelings,

Proudly supports the Eureka Symphony

The North Coast Region team at PG&E is proud to support the Eureka Symphony, Masterworks and Majesty, the culmination of its 35th anniversary season at the Arkley Center for the Performing Arts.

PG&E's roots in the community date back to 1927. As PG&E celebrates 100 years of service to Humboldt County, we are honored to help ensure that the arts continue to **inspire**, **connect** and **enrich** our communities for generations to come.



Message paid for by shareholders.

"PG&E" refers to Pacific Gas and Electric Company, a subsidiary of PG&E Corporation.
©2026 Pacific Gas and Electric Company. All rights reserved.



Common Values. Uncommon Living.

HUMBOLDT COMMONS
KENDAL

Humboldt Commons began with a simple question: How do we age together with the people we love? Now, you can reserve your spot at the North Coast's first nonprofit 62+ community with a **10% Deposit** to select your preferred residence, location and floor plan.

Reserve your future home and stay connected to the place you love.

Call 707-419-3144 or visit humboldt.kendal.org

NONPROFIT 501(c)(3) Tax ID: 84-4757743

Pet Friendly

but we sense that he is drawing from his own lived experience, not from a musical trend. If you know his chamber music, it's possible to trace a G-minor arc through his fourth viola quintet, *K.516*, written a year before the symphony. The quintet's downward-slithering opening theme creates an air of profound melancholy. But the symphony goes further, tipping into obsession. The strings and winds worry at fragments of the theme; the horns break the quiet with cries of anger and pain. The movement ends in defiance, shaking its fist at the sky.

With the second movement, we enter a world of sighing melody. Mozart used neither trumpets nor percussion in his symphony; the horns are left to pulse quietly, while the winds and strings trade little 16th note motifs like singing birds. The key of E flat major offers comfort, but unsettling harmonies lurk beneath the surface, suggesting that this is a brief respite, or a dream.

The third movement is the Minuet that so impressed Schubert that he wrote his own version, as we heard at the last concert. But Schubert's minuet might be danceable; Mozart's, not so much. He has the flutes, clarinets and violins playing in two, while the lower voices simultaneously insist on playing in three. Good luck dancing to that! We get another brief respite in the G-major trio section of the minuet, before we return to G minor in the Finale, marked Allegro assai, very fast. The first movement's angst, it turns out, has not been resolved, and the symphony ends in an unforgettable outburst, a profound, unsettling masterpiece.

The concert culminates in another amazing work, Johannes Brahms' *Piano Concerto No. 2 in E flat Major*. There are not many pieces that can follow Mozart's 40th, but Carol chose wisely with Brahms. For one thing, he revered Mozart, whom he considered greatest composer who ever lived. He owned Mozart's hand-written score of the *G minor Symphony*, the pride of his vast manuscript collection. Yet it is hard to imagine two more different pieces. The symphony begins in media res, dropping us straight into Mozart's obsessive world. Brahms opens his concerto with a single horn, its voice emerging as if from the depths of the forest. Before the horn has even completed its phrase, the piano enters with a five-octave arpeggio that ends with an echo of the horn call. This is not an interruption but the start of a conversation: the individual, the piano, and soon, the orchestra, all welcoming us to Brahms' sublimely humane musical world.

Two minutes in, out of nowhere, the piano suddenly launches on a thorny cadenza. Cadenzas normally come near the end of movements, not the beginning, and its placement is a clear sign that this is one of the most challenging pieces in the piano concerto repertoire. Challenging, it turns out, even for its first pianist, Brahms himself. He had always been a formidable player, but now, in his late forties, he had mostly stopped performing, or even practicing, in favor of composing. Still, as his biographer Jan Swafford writes, "in some fashion or other, and with expert faking, he got his hands around the virtuoso demands of his concerto."

The second movement, a dramatic scherzo in D Minor, changes the mood completely. Brahms, tongue in cheek, said that the first movement was so "harmless" that he needed the scherzo to liven things up. He'd composed the movement a year earlier, for his violin concerto, but his friend and colleague Joseph Joachim asked him to omit it; Brahms agreed, but kept and reworked it, making this the first major concerto with four, rather than three, movements.

The scherzo is followed by an utterly gorgeous third movement, and I say that not just because I am a cellist. The opening is a bit like the first measures of *Ein deutsches Requiem*; the lines are similar, as are the soft, resonant lower strings, but here they accompany a lyrical, flowing cello solo. Clara Schumann had scored the slow movement of her piano concerto for piano and solo cello, likely giving Brahms this excellent idea. If you join me for the Live & Local talk on June 1st, we'll sample Clara's beautiful composition.

The fourth movement is invitingly marked Allegretto grazioso, graceful and lively. Brahms chose to end his concerto not with a triumphant flourish but with Hungarian-flavored charm; the pianist András Schiff, who has recorded the concerto, says he can taste the paprika. When Brahms took his concerto on tour, he opted for conductor Hans von Bülow's Meiningen Court Orchestra, a small, expert ensemble with just nine first violins. The horns he asked for were the valveless horns called "waldhorns" or forest horns. Brahms loved their sound, which he had grown up hearing his father playing. His preferred pianos, too, were ones like Bosendorfers and Blüthners with lighter, more transparent sounds. This concerto, monumental in many ways, is also a brilliant showcase for Brahms' sensitivity, intimacy and nuance. **It is the perfect ending to our 35th anniversary season.**

Below, The Arkley Center's Technical Director Chris Parreira for the win!

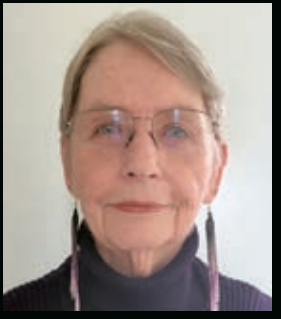















Board of Directors

From the Board President

Welcome to the Eureka Symphony's thirty-fifth anniversary season — a milestone year that carries us from universally known masterpieces to less known works that spur the imagination, with an all-American highlight along the way in Gershwin's *Porgy and Bess*. Carol Jacobson, Conductor and Artistic Director, has again put together five inspired programs to delight any audience. On behalf of the Board, thank you for thirty-five years of steadfast support. We are honored to share this next chapter with you.



Keenan Pool, *Board President*

Pictured, facing page:

First Row:

Carol Jacobson (Artistic Director & Conductor)
Keenan Pool (President)
Elizabeth Morrison (Vice President)
Stephanie Perrett (Secretary)
Leslie Keig (Treasurer)

Second Row:

Brian Gerving
John Ash
Luther Cobb
Steve Cole
Anita Fullbright

Third Row:

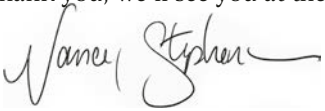
Vanessa Kibbe (Players Rep)
Karolyn Merz
Laurie Takao
Fred Tempas (Players Rep)
Nancy Stephenson (General Manager)

From the General Manager

Live music has a way of doing what few other things can: it brings us fully into the present, moves us emotionally, and reminds us that we are part of something larger than ourselves.

The Eureka Symphony is fortunate to have a community that understands the value of that experience. Your support makes it possible for us to share great music with our audiences, nurture the next generation of music lovers, and keep a vibrant symphonic tradition alive on the North Coast.

Please consider including the Eureka Symphony in your annual giving or 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. Thank you, we'll see you at the Symphony!



Nancy Stephenson, *General Manager*





FRANKIE'S
NY • BAGELS
A TASTE OF NEW YORK IN THE REDWOODS

3750 Harris St. (in Redwood Acres) Eureka, CA
www.FrankiesNYBagels.com
@FrankiesNYBagels

Coast Central
Credit Union
Where YOU are central

KEEPING YOU CENTRAL
TO OUR MISSION

- ✓ Committing over $700,000 annually in community investment
- ✓ Low loan rates, fewer fees, higher saving yields
- ✓ Credit Union philosophy of "People Helping People"

Open a Coast Central Credit Union account at **coastccu.org**

NCUA
Federally Insured by NCUA
EQUAL HOUSING OPPORTUNITY




Enjoy the Concert
ADVANCED
SECURITY SYSTEMS
LET US TAKE CARE OF THE SECURITY
707-443-6366
"Delivering Peace of Mind"
Find us online
@advancedsecuritysystems
www.advancedsecurity.us
ALARM LIC #ACO2883, CA CONT 527700, OR CONT 144207

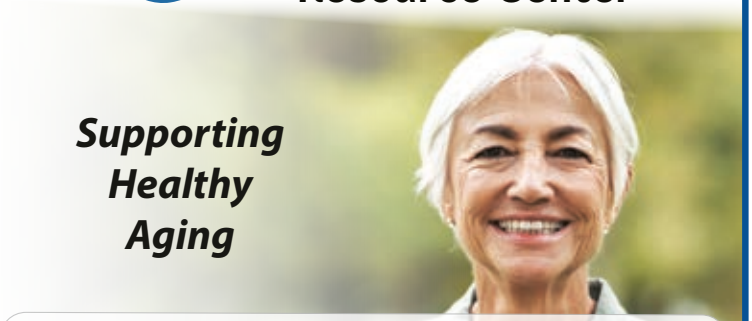





TRINIDAD BAY
Credit: DeVon Dragon
ART & MUSIC FESTIVAL
Live Classical Music and Visual Art Gallery
Eight concerts
August 2027
www.TBAMfest.com
Credit: Jan Ramsey
Credit: Christopher Grimes
Credit: Madelyn Shanahan



Humboldt Senior Resource Center



Supporting Healthy Aging

Activities Program
Recreation, classes, socialization, and more

Adult Day Health Care
A therapeutic day care program for adults age 18+

Alzheimer's Services
Resources for those facing dementia-related conditions

Behavioral Health
Counseling with a holistic approach to mental wellness for Humboldt County adults age 55 and older

Multipurpose Senior Services Program
Helps arrange needed services for qualified seniors 60+

Senior Nutrition Program
- Heritage Cafés in Arcata, Eureka, and Fortuna
- Meals on Wheels Redwood Coast for homebound older adults in Arcata, Eureka, Fortuna, & McKinleyville

Redwood Coast PACE
Provides medical care and support services to help qualified adults age 55+ stay independent and at home

Redwood Coast Village
A membership program helping older adults age 50+ be independent via volunteer-provided services

1910 California Street, Eureka
707-443-9747 • www.humsenior.org



TERESA KOSMAC, D.M.D
Family Dentistry

3111 G Street, Eureka, CA 95503
Office (707) 443-6234 • Cell (707)845-2758
Fax (707) 443-3956



ENGAGE • EDUCATE • EXCITE
FERNDALE REPERTORY THEATRE

26/27 SEASON



Sept 11 - Oct 4



Nov 20 - Dec 20



Feb 5 - 28, 2027



Apr 2 - 25, 2027



May 28 - June 27, 2027

BUY TICKETS ONLINE AT FERNDALEREP.ORG
OR BY PHONE 707.786.5483



Christ Church Concert Series

presents

Chase Loomer, Organist

Sunday, January 17, 2027 at 4 p.m.

Organist and Associate Choirmaster at Cathedral of St. Philip in Atlanta, Georgia, **Chase Loomer** is quickly rising to prominence in the pipe organ world as a young, yet consummate artist, with playing described as having “virtuosic finesse” (*The American Organist*). Audience members use words like “jaw dropping” and “hair raising” to describe his enrapturing improvisations.

Christ Episcopal Church
15th & H Streets, Eureka
christchurcheureka.org/concerts



AALFS, EVANS & COMPANY, LLP
CERTIFIED PUBLIC ACCOUNTANTS
104 D Street, Eureka
707-444-8242
www.aalfsevans.com
Supporting our talented community for over 52 years!



CAIRNS
ARCHITECTURE
MEGAN CAIRNS
T 707.630.1030
A P.O. Box 6775, Eureka, CA 95502
E cairnsarchitecture@gmail.com
W cairnsarchitecture.com

Premier Financial Group
Fiduciary Wealth Management
Fiduciary Wealth Management for Financial Peace of Mind
Learn more at premierfinancial.com
707.443.2741
725 Sixth Street, Eureka, CA 95501



EXPERIENCE THE

CARTER HOUSE INNS

#1 Rated Hotel in Eureka California

Carter House Inns offer everything from quaint queen bedrooms to spacious private cottages with amenities available such as dog-friendly accommodations, in-room fireplaces, jacuzzi tubs, lovely views of the nearby Humboldt Bay Harbor and Carson Mansion.

Experience elegant dining and drinks at

Restaurant 301

Wine Spectator's Grand Award Winner since 1998.

(707) 444-8062 reserve@carterhouse.com
301 L Street, Eureka, CA 95501



Serving the Greater Humboldt Community for over 50 years!



COLDWELL BANKER SELLERS REALTY

is a proud sponsor of the Eureka Symphony since 2008

(707)822-5971

ColdwellBankerSellersRealty.com

Eureka Symphony

Founding Sponsor