

## ***Special Thanks*** ***Musicians and Volunteers***

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***Mindi Acosta, Flyer Design***  
***Laura Tagawa, Program***  
***Hitomi Kato, Yukari Fujimoto, Ushers***  
***Zoey Warner, Rebecca Turner, Ushers***

## ***About the Orchestra***

Founded in July 2011 by violinist Toru Tagawa and flautist Linda Doughty Kneifel, the Tucson Repertory Orchestra is Tucson's newest performance ensemble for classical music. The TRO mission is to create performance opportunities for highly-skilled musicians in the Tucson area. The orchestra musicians range from local professionals to university music students to music educators who meet monthly to play through classical standards such as Overtures and Symphonies by Beethoven, Brahms, Dvorak, Schubert, Schumann, and Tchaikovsky. Participation is by invitation only and allows for each section to rotate from within, creating an equal opportunity to play.

The Tucson Repertory Orchestra held its inaugural concert, *Music of the Masters I*, on July 14, 2012, at St. Mark's Presbyterian Church.



The Tucson Repertory Orchestra is a 501c3 organization! Your donation is now tax deductible.

Donations can be mailed to:

Tucson Repertory Orchestra (TRO)

4745 E. Waverly St.

Tucson, AZ 85712

Or made online at:

[tucsonrepertoryorchestra.org/donate/](http://tucsonrepertoryorchestra.org/donate/)



# ***Tucson Repertory Orchestra***

***presents***

## ***Music of the Masters XXIII***

Toru Tagawa, Music Director & Conductor

***December 28, 2025***  
***3:00PM***

***Flowing Wells High School Auditorium***  
***3725 N. Flowing Wells Rd.***  
***Tucson, AZ***



# *Music of the Masters XXIII*

PROGRAM

DECEMBER 28, 2025, 3:00PM

## **LUDWIG VAN BEETHOVEN**

### *Symphony No. 1, Op. 21*

*I. Adagio molto – Allegro con brio*

*II. Andante cantabile con moto*

*III. Menuetto: Allegro molto e vivace*

*IV. Adagio – Allegro molto e vivace*

*Assistant Conductor: Yudai Ueda*

## **DAVID POPPER**

### *Hungarian Rhapsody, Op. 68*

*Cello Soloist: Max Tagawa*

**~ INTERMISSION ~**

## **FRANZ SCHUBERT**

### *Symphony No. 8 “Unfinished”*

*I. Allegro moderato*

*II. Andante con moto*

## **GEORGES BIZET**

### *Farandole from L'Arlésienne Suite No.2*

## ***Thank You to Our Donors***

**\$1000+**

Satoru Tagawa  
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The New York Community Trust in honor of Richard Grossman

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Sheryll McManus  
Frances Patterson  
Stephanie Retrum  
Julia Scott  
Nancy Tyson  
John Whipple

# ***Musicians***

## **VIOLIN 1**

Laura Tagawa++	VIOLA	FLUTE	TRUMPET
Janine Patawaran++	Luis H. Alarcón*	Doris Medlicott	Antonio Padilla
Samantha Gardner	Virginia Moyer	Nancy Anderson	Javier Ramirez
Adam Wypych	Rebecca McKee		
Kai Kawamura	Peggy Anderson	<b>OBOE</b>	<b>TROMBONE</b>
Willow Yong	Amanda Hartley	Christian Hill	Rusty Carle-Ogren
Evan Lehner	Kyla Chacon	Elaine Sosnowski	Steven Davis
Iselle Barrios	Samuel Yu	James Meyer	Scott Hagerman
Jennifer Goff	Jonathan Yu		
Carly Cook	Yaretzi Duarte	<b>CLARINET</b>	<b>TIMPANI</b>

## **VIOLIN 2**

Tim Liu*	Joshua Gordon*	<b>PERCUSSION</b>	
Abby Mize	James Rappaport	<b>BASSOON</b>	Paul Gibson^
Megan Asher	Paula Klein	Tamara Smith	Brian Hanner
Sherry Spies	Morgan Valencia	Brenda Buys	
Ruth Kurtis	Sarah Roland		
Wendy Tewksbury	Molly Urban Bonine	<b>HORN</b>	
Jenna Reagan	Peter Sommitz	Greg Helseth	
	Lan Nguyen	Saul Garland	
	Alexa Villa	Marcia Molter	
	<b>BASS</b>	Michael Geddes*	Geneva Sparks

++ Concertmaster

\* Principal

^ Coordinator

## **FLUTE**

Nancy Anderson	Antonio Padilla
Javier Ramirez	

## **OBOE**

Christian Hill	Rusty Carle-Ogren

## **CLARINET**

James Meyer	Scott Hagerman

## **CELLO**

Rich Grossman	

## **TIMPANI**

Ryan Carle-Ogren	Russell Turner

## **PERCUSSION**

Paul Gibson^	

## **BASSOON**

Tamara Smith	Brian Hanner

## **HORN**

Greg Helseth	

## **Saul Garland**


## **Marcia Molter**


## **Michael Geddes\***


## **Geneva Sparks**


# ***Music Director & Conductor***

## **Toru Tagawa**

Toru Tagawa has been the Music Director and Conductor of the Tucson Repertory Orchestra since 2011 and he has been the Artistic Director and Conductor of the Sierra Vista Symphony since 2016. In 2015, 2019 and 2024, the Tucson Repertory Orchestra toured Japan, performed in Hiroshima, Okayama, Osaka and Tokyo. He has been the Orchestra Director at Canyon del Oro High School since 2008. Under his direction, the Orchestra performed at Carnegie Hall in 2017. He was one of the nine finalists for the UA online Amazing Teacher of the Year in 2020-2021. His conducting teachers include Thomas Cockrell, Charles Bontrager, Jung-Ho Pak, Maurice Peress and Sandra Dackow. He has participated in conducting workshops at the Juilliard School of Music and the Queens College, participated in Symposiums in Boston and Chicago and is a member of the Conductors Guild. He appeared as a guest conductor in AMEA HS Regional Orchestras, Tucson Pops Orchestra, CODA All State Orchestra (CA), and ASPU Governors Honor Orchestra (TN). He has served as the president of the American String Teachers Association of Arizona from 2018-2020.



Toru Tagawa, from Hiroshima, Japan, started playing the violin at age 6, and joined the Kurashiki Junior Philharmonic Orchestra at age 9. He received his Violin Performance degrees from the University of Tulsa (BM) and the Florida State University (MM), and a Music Education degree (MME) from the University of Arizona. His principal violin teachers include Steven Moeckel, Gary Kosloski, Eliot Chapo, Derry Deane, and Mikio Ejima.

# *Assistant Conductor*

## **Yudai Ueda**

Yudai Ueda is the music director of the LendAnEar Ensemble and assistant conductor of the Tucson Repertory Orchestra. In 2014, Ueda founded LendAnEar to present contemporary, diverse works rarely performed. In 2017, Ueda began his tenure with TRO, a symphony orchestra specializing in the standard orchestral repertoire.



Ueda has taught at the University of Arizona for 8 years, contributing to the development of young musicians, many of whom have gone on to successful careers. From 2021 to 2023, Ueda directed the University of Arizona Philharmonic and assisted with the Arizona Symphony Orchestra and Opera as a doctoral conductor. In this role, he conducted performances of Mozart's *Il nozze di Figaro* and Puccini's *Gianni Schicchi*. From 2015 to 2021, he served on the faculty as the Assistant Director of Bands, directing bands and teaching courses in conducting, leadership, and music education. As a strong advocate for music education, Ueda frequently visits public schools as a clinician-conductor, guest-conducts honor ensembles, and adjudicates for music festivals. He has also presented at state conferences, led conductor workshops, organized community outreach events, and guest-lectured nationally.

Ueda has conducted internationally in Japan, the United States, and Vienna. Most recently, he guest-conducted the Symphony of the Southwest and served as the cover conductor for the Sierra Vista Symphony. In 2025, he was invited to the final stage of the Antal Doráti International Conducting Competition in Budapest. He also guest-conducted the United States "Pershing's Own" Army Band as a part of a young conductors workshop. In the summer of 2024, Ueda made his Japan debut in Tokyo and

# *Program Notes*

wrought cathedrals, Schubert built chapels. This Symphony is no exception. Even when writing for orchestra, Schubert conveys a sense of intimacy. The work opens in darkness, a foreboding melody in the cellos and basses. Then the violins enter, sawing away at sixteenth notes, evoking Goethe's obsessive Gretchen at her spinning wheel (a subject Schubert had set to music in his teens). Above the busy texture enters a melancholic melody played by the oboe and clarinet. It is restated, builds, and seamlessly melts away, revealing one of the most famous melodies in the literature, played by the cellos.

The notoriously acid critic Eduard Hanslick – who would later write that Tchaikovsky's Violin Concerto "stinks to the ear" – had nothing but praise for Schubert. Indeed, he suggested not even Wagner with his mastery of instrumentation could achieve what Schubert did in this symphony. (Unsurprising perhaps; for all Wagner's genius, subtlety and intimacy did not become him.)

Schubert died in 1828 at the age of 31. Like this symphony, his life feels unfinished, cut short before he could publish let alone hear many of his most celebrated masterpieces. Musicologists still debate why Schubert never finished this one – his illness, growing depression, perhaps a feeling of being eclipsed by Beethoven. Whatever the reason, each measure is a gift, one that was frighteningly close to being unsung, destined for kindling as other lost Schubert scores.

\*NB: This symphony is renumbered as No. 7 in the New Schubert Edition published by Bärenreiter.

**Notes by James W. Rappaport**

**Please join us for our next TRO concert:**

**May 31 @ 3:00 pm**  
**St. Andrew's Presbyterian Church**  
**7575 N. Paseo del Norte**  
**Featuring Emily Chao, Tchaikovsky Violin Concerto**  
**Brahms Symphony No. 1**

# Program Notes

cello faculty at his newly founded conservatory in Budapest. It was in his role as a pedagogue that Popper most influenced Western music. He taught the great Czech cellist Adolf Schiffer, who in turn taught János Starker, the Hungarian prodigy who came to the United States in 1948 and taught generations of American cellists until his death in 2013. In 1893, Popper premiered his Hungarian Rhapsody, appropriately, in Budapest. The work is a rollicking pastiche of Romani melodies, some of which can be heard in Liszt's earlier Hungarian Rhapsodies for piano and in one of Brahms's Hungarian Dances. Like many showpieces, it lacks in formal complexity what it makes up for in showmanship. The Hungarian Rhapsody is an immensely difficult work for the soloist and was written for the precise purpose of showing off their command of the cello.

## **Symphony No. 8\* in B minor (composed 1822; premiered 1865)**

"Schubert has hardly entered, but it is as if one knows him by his step, by his manner of lifting the latch."  
Eduard Hanslick (following the Unfinished Symphony's 1865 premiere)

Schubert began writing his now-Unfinished Symphony in 1822, six years before his death and more than four decades before it would be heard publicly. Although he was still in his twenties, Franz Schubert was not a well man and knew it. It was roughly around the time he stopped work on this symphony that he initially presented with symptoms of syphilis, a known death sentence at the time. Although he would not live to see his 32nd birthday, Schubert left behind an enormous corpus spanning almost every genre – symphonies, operas, chamber music, solo piano works, and lieder (songs for voice and piano set to poetry).

Of all the West's great composers, Schubert was the most poetic; or so wrote Liszt. Where Bach, Mozart, and Beethoven

Hiroshima, conducting the Tucson Repertory Orchestra and collaborating with musicians from local orchestras.

Before his doctoral studies, Ueda studied orchestral conducting in New York and Vienna. After his conducting fellowship in Vienna, he served as the director of the orchestra program for the Vienna Summer Music Festival. While studying with musicians affiliated with the Vienna State Opera and the University of Music and Performing Arts Vienna (formerly the Vienna Conservatory), he assisted the VSMF's opera productions, including Mozart's *Die Zauberflöte*, Strauss's *Die Fledermaus*, and works by Puccini. Ueda received his Doctor of Musical Arts in Orchestral Conducting from the University of Arizona, where he studied with Dr. Thomas Cockrell, and his Master of Music in Instrumental Conducting and Bachelor of Music Education from Northern Arizona University.

## ***Soloist***

### **Max Tagawa**

Max started playing the cello at age four, and he studies with Mary Beth Tyndall, former member of the Tucson Symphony Orchestra. Max received first place in the 2024 Civic Orchestra of Tucson's Young Artists' Competition Junior Division. He made his solo debut with the Sierra Vista Symphony Orchestra in June 2024 performing the first movement of Haydn Cello Concerto in C major. In May 2025, he played the Vivaldi Concerto for Two Cellos with the Foothills Philharmonic. Max was selected to perform in the student cello ensemble for the ASTA/SAA Conference in San Francisco in February 2026. He is a member of Flying Chickens, a cello quartet group made up of four middle school cello students of Mary Beth Tyndall. Max is in the eighth grade and attends Khalsa Montessori School.



# *Program Notes*

## **Symphony No. 1 in C Major (composed 1795-1800; premiered 1800)**

"The mind is a baby giant who, more provident in the cradle than he knows, has hurled his paths in life all round ahead of him like playthings given"

Robert Frost

Beethoven's entrance into the world of the symphony was a curious one. At the premiere of his first symphony, he was not yet 30, could still hear, and, if contemporary portraiture can be trusted, had yet to adopt his iconically messy coif. He was not a titan yet, or to mix classical metaphors, Beethoven hadn't yet stolen the gods' fire for humanity. But even in his early period we can hear the seeds of musical revolution that would burst in just a few years' time.

The symphony begins with a slow, dignified introduction, which was the style at the time. The melody, phrasing, orchestration, texture – they all have a certain balance and ineffable rightness to them. Were it not for one difference, this introduction could have been written by any number of late-Classical Era

Kleinmeisters. That difference is the first chord: a dominant seventh chord tonicizing the subdominant. Or, in less technical terms, the wrong chord. The Symphony is in C Major, yet Beethoven cadences in F Major. That wasn't the done thing at the time, enough that those two chords would have been understood as a statement, a shot by Beethoven across his audience's bow telling them he had something to say.

Less than a decade earlier, Beethoven had studied with the greatest living symphonist, Joseph Haydn. Practically a legend in his own time, Haydn was approaching the height of his fame and creative powers. But one might never know it. Known affectionately as Papa Haydn by his students, he was a kind, down-to-earth man known for his generous spirit and love of practical jokes. And it showed in his music. Haydn's symphonies, more than a hundred in all, are replete with surprises, inside jokes, and plays on musical forms. (His 94th

# *Program Notes*

surprises, inside jokes, and plays on musical forms. (His 94th Symphony is literally nicknamed, "The Surprise.") But Haydn was a better composer than teacher, at least for a student like Beethoven. For his part, Beethoven was an abysmal pupil. He would go on to say, "I never learned anything from Haydn." This symphony reveals exactly the opposite, and not just the first movement. In the third movement where one would expect a courtly minuet, Beethoven wrote a scherzo, literally Italian for "joke." And the finale is practically an homage to his teacher. Like Haydn's symphonies (particularly the finales of nos. 88 and 102), the finale of Beethoven's First brims with false starts, syncopations, and sforzandi – notes played with sudden emphasis.

Although Beethoven was not known as a gracious man, this symphony and countless other works of his are living monuments not just to his own craftsmanship and vision, but also to the great mentor he couldn't bring himself to thank.

## **Hungarian Rhapsody, Op. 68 (premiered 1893 by the composer)**

It is hard to overstate the influence of David Popper on cello playing. He is our Liszt, our Paganini. Indeed it is difficult to imagine a serious cellist who has not encountered (and been humbled by) his 40 etudes. And like other composers-cum-virtuosi – Kreisler, Paganini, Wieniawski, e.g. – Popper's output, almost without exception, comprises music for his own instrument.

Compared to many of his contemporaries, relatively little has been written about Popper's life. We know he was born in 1843 to a Jewish family in Prague, and that his father was a cantor who likely gave him his first instruction in music. Throughout his life, Popper traveled widely in the most prestigious musical circles of the day. He played under Wagner and Berlioz. He premiered multiple chamber works of Brahms (with Brahms at the piano, no less). In 1886, Liszt appointed Popper to the