

**BEETHOVEN'S 5<sup>TH</sup>  
SATURDAY, OCTOBER 23, 2021 – 7:30 PM**

**Toshiyuki Shimada** Music Director & Conductor  
**Thomas Brown** Trumpet

**SMITH** The Star-Spangled Banner

**NAZAYKINSKAYA** Fenix

**HAYDN** Trumpet Concerto in E-flat Major  
Allegro  
Andante  
Allegro  
THOMAS BROWN

INTERMISSION (20')

**BEETHOVEN** Symphony No. 5 in C Minor, Op. 67  
Allegro con brio  
Andante con moto  
Scherzo: Allegro  
Allegro – Presto

*With thanks to the Donald C. & Dolores M. Gordon Stage Extension donors*

**Thomas Brown**  
Trumpet



**T**homas Brown is the principal trumpet of the Eastern Connecticut Symphony Orchestra and leader of the Tom Brown 6 Jazz Band. A native of Sparta, Michigan, he was a member of the Chicago Civic Orchestra in 2001 and 2002. In 2001, Brown performed the Alexander Arutiunian Trumpet Concerto as the winner of the Brevard Summer Festival Concerto Competition. He graduated from the University of Michigan in 1998 with a Bachelor of Music degree in trumpet performance and received a Master of Music degree from Indiana University in 2001. Brown has studied with Charles Daval, John Rommel, Arnold Jacobs, and Adolph Herseth. In July 2002, he joined the United States Coast Guard Band.

He has performed at almost any type of venue you can think of: clubs, bars, churches, backyards, restaurants, grocery stores, empty parking lots, packed parking lots, gymnasiums, boats, helicopters, submarines, movie theaters, basements, living rooms, gardens, stadiums, and of course, concert halls. When not changing mouthpieces, Brown prefers to take in Renoir, work on his serve-and-volley, buy more mouthpieces, and stage epic snowball fights with his family.



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## Polina Nazaykinskaya

Composer



The music of award-winning composer Polina Nazaykinskaya, a native of Togliatti, Russia, has become a staple of orchestral and chamber and solo repertory in the United States, Russia, and Europe. Her first symphonic poem *Winter Bells* is in high demand every season by orchestras such as Minnesota Orchestra and Russian National Orchestra among others. Her latest symphonic poem

*Fenix*, commissioned by The Albany Symphony, is programmed for multiple performances in the 2021-2022 concert season. This season Ms. Nazaykinskaya's music will be performed by The Eastern Connecticut Symphony Orchestra, The Salina Symphony, The Florida Orchestra, Orchestra of the Southern Finger Lakes, and the Metropolitan Symphony Orchestra. In Spring 2022, MorDance company will be premiering Polina's new ballet *Encounters* at Hunter College in New York City.

Polina's collaborators include internationally renowned choreographers Pascal Rioult, Jonah Bokaer, and Ulyana Bochernikova. Polina works closely with the world's leading conductors, such as Osmo Vänskä, Teodor Currentzis, Fabio Mastrangelo, Sarah Hicks, Toshiyuki Shimada, Lawrence Loh, and Hannu Lintu. Polina's compositions are actively performed by internationally acclaimed soloists such as trombonist R. Douglas Wright, violinist Elena Korzhenevich, and pianist Olga Kirpicheva.

With her larger chamber music works, Polina frequently turns to the tragedy of humanity's collective history, in particular the Holocaust. Her work *Haim* is performed annually around the world and has become an important ensemble composition of the second decade of the 21<sup>st</sup> century.

Starting Fall 2021 Polina is named the Philharmonic Orchestra Conductor of the Greater Connecticut Youth Orchestras. Prior to her current position, she has led Youth Musical Theatre of UK, RIOULT Dance NY, University of Southern Mississippi Orchestra, and Russian Youth Symphony Orchestra.

## Polina Nazaykinskaya (cont.)

Over the past decade, Polina formed a creative alliance with award-winning pianist and librettist Konstantin Soukhovetski, with whom she has premiered many works of diverse genres, from solo piano to ballets. Currently, they are working on an opera, commissioned by Opera Mississippi to commemorate the company's 75th anniversary and to be premiered in 2023.

Polina's unique musical language embodies the diversity of multicultural education. She graduated from the Tchaikovsky Conservatory College in Moscow as a composition/violin double major, studying with Konstantin Batashov and Vladimir Ivanov, respectively. Polina earned her Masters' and Artist Diploma in composition at the Yale School of Music with Christopher Theofanidis and Ezra Laderman, and is a Doctorate Candidate at Graduate Center CUNY under the mentorship of Tania León. Polina's many honors and awards include the Charles Ives Scholarship from The American Academy of Arts and Letters and the Paul & Daisy Soros Fellowship for New Americans.

Polina is an Adjunct Lecturer of Composition at Brooklyn College Conservatory and a Teaching Artist at the Educational Center for the Arts in New Haven.

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**Fenix** (~10)  
*First ECSO Performance*

**POLINA NAZAYKINSKAYA**  
Born in Togliatti, Russia

The symphonic poem *Fenix* is an emotional journey through the darkness towards the light. As an artist and citizen, I'm drawn to the experience of overcoming adversity, surviving loss and, with the power of inspiration and spirituality, emerging from the ashes renewed, reborn, and ever more compassionate. I feel that right now we need very much the sense of sympathetic compassion among people, and music has the power and emotional intelligence to help us find a connection to our own hearts and to those around us. We are defined by our mortality yet it is the promise of soul everlasting that defines our humanity.

*Fenix* (Spanish for Phoenix) is an ancient symbol of renewal that lends a powerful and poetic image to this catharsis: a majestic creature that spreads its wings and soars to new heights. I hope that my new symphonic poem *Fenix* will inspire the audience to look inward and find the renewal in their hearts.

—Polina Nazaykinskaya

**Trumpet Concerto in E-flat Major** (~13')  
*First performed by the ECSO on December 14, 1961; Victor Norman conductor, R. Clinton Thayer Jr., trumpet.*

**FRANZ JOSEPH HAYDN**  
Born March 31, 1732; Rohrau, Austria  
Died May 31, 1809; Vienna, Austria

The newspaper advertisement for the premiere of Haydn's *Trumpet Concerto* announced the soloist's "intention to present to the world for the first time, so that it may be judged, an organized trumpet which he has invented and brought-after seven years of hard and expensive labor-to what he believes may be described as perfection. It contains several keys and will be displayed in a concerto specially written for this instrument by Mr. Joseph Haydn, Doctor of Music." The soloist was Haydn's friend, the Austrian trumpeter Anton Weidinger who had joined the court opera in Vienna in 1792, where he began to experiment

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with the keyed trumpet. The new instrument was ready by about 1795. After the premiere of Haydn's concerto in 1796, Weidinger demonstrated his instrument frequently in concerts in Vienna. In 1803 he made a concert tour in Germany, France, and England. Hummel, Neukomm, and others wrote new works for Weidinger. Although critics praised his playing, by 1820 his instrument was no longer popular, and he had to play to half-empty halls until his death in 1852.

Today the Haydn *Trumpet Concerto* is undoubtedly the world's best-known work for trumpet and orchestra. Before we are long into the concerto, Haydn writes music demonstrating what the new trumpet could do. The soloist plays not only the high-register virtuosic passages typical of baroque trumpet concertos but also lyrical lines in the low register and even chromatic passages, both of which were impossible on the old baroque trumpets.

Baroque trumpet concertos usually omitted the solo trumpet in second movements because it was common practice to change keys for the sake of tonal contrast and variety, and the natural trumpet could only play in one key. But Weidinger's instrument could play in any key and Haydn therefore wrote a lovely tune for the trumpet in the "different" key of A-Flat Major.

In the finale Haydn treats the trumpet in its traditional fashion with virtuosic fanfares and great bravura, but not without a nod to its new abilities with passages of lyric chromaticism. A new age of trumpet music had been born.

**Symphony No. 5 in C Minor, Op. 67** (~31')  
*Composed between 1804 and 1808*

**LUDWIG VAN BEETHOVEN**  
Born December 16, 1770, Bonn, Germany  
Died March 26, 1827, Vienna, Austria

If there is one work that is universally recognized and loved by concertgoers, then it must be the Fifth Symphony of Beethoven; in fact the opening motto theme has to be the most famous four notes in all of

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music. For Beethoven, it was this work which made him known to the musical public outside of Germany, and it was this symphony which definitively launched the Romantic era in music.

The absolute logic of the composition is a marvel to behold. Massive, but compact, the symphony follows perfectly the course of its ideas allowing nothing alien or irrelevant to intervene; in other words, every note seems irrevocably right. The music in fact appears to have been written in one great sweep of inspirational fervor. We know, however, that such was not the case. Beethoven allowed the germinal ideas to gestate and simmer in his mind for some time before completing the symphony. Sketches of motives have been found dating as early as 1800 and 1801, with concentrated work on the score not beginning until 1804. The symphony was actually intended to follow the *Eroica* (No. 3) but Beethoven put it aside to work on yet another symphony, which became No. 4 in B-flat. He returned to the C-minor work in 1807 and completed it in early 1808. The premiere took place at the Theater an der Wien in Vienna on December 22 of that year.

Unlike the *Eroica*, Beethoven gave no indication of an underlying programme for the Fifth Symphony which would account for a work opening with a movement dominated by an almost savage rhythmic onslaught and ending with a finale of triumphant affirmation. Some have claimed that events in the composer's personal life may have prompted music of such emotional intensity: the bitter memories of his lost loves, Giulietta Guicciardi and Therese von Brunswick, certainly haunted him as did his ever increasing deafness, causing more than just passing thought of suicide. Beethoven's friend, Anton Schindler (a not always reliable source of information), claimed that the composer explained the first movement as Fate knocking at the door, implying a deeply anguished source of inspiration. Beethoven's pupil, Carl Czerny, on the other hand said that the four-note rhythm which envelops the opening movement was suggested by something as pastoral and unpretentious as the call of the yellow-hammer which Beethoven frequently heard on his walks in the parks in Vienna. This could well be the case, since in one of Beethoven's sketch books the motto theme is worked over in dramatic fashion on one page, for use in the C-minor symphony, whereas on the very next page the same motif is developed in a far more gentle manner for use in the first movement of the *Fourth Piano Concerto*.

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Be that as it may, whatever the source of Beethoven's inspiration, this work could anticipate it and nothing composed since has been able to surpass it. The first movement is probably the most powerfully integrated movement in all of the symphonic literature. As a contrast to the furious opening movement, the *Andante* is far more congenial and relaxed. Beethoven has employed one of his favorite compositional devices – theme and variations: in this case variations on two related themes. The same motto which so dominated the first movement returns in the third movement. However, a change from duple to triple meter, causing a shift in rhythmic emphasis along with a slowing of the tempo, produces music of a more noble character. After a trio featuring gamboling string basses, the motto returns with yet another emotion – a suspenseful sense of uncertainty. This is a ploy created by the composer to produce one of the most fascinating passages in the symphony – a hushed and expectant throbbing by the orchestra leading to a tremendous crescendo ushering in the blazing and triumphal theme of the finale. The astonishing grandeur, spirit, and impetuosity of this last amazing movement compelled Beethoven, by the sheer power of the music, to increase his orchestration at this point by adding piccolo, contrabassoon, and three trombones. The motto theme is recalled (as the secondary theme) in a jubilant triplet rhythm and yet again as a shadowy echo of the third movement, only to be dispelled by the exultant main theme. A long and splendid coda reworks some of the previous musical material with even greater brilliance which ends the symphony with a repetitious succession of C-Major chords, as if Beethoven were reluctant to terminate this wild excitement which he had created.

—Paul E. Shannon, DMD

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