



# Eastern Connecticut Symphony Orchestra

Toshiyuki Shimada  
Music Director & Conductor

## 2023-24 CONCERT SEASON





# MYSTIC AQUARIUM

***What do an Aquarium and an Orchestra  
have in common?***

## ***Harmony***

Just as every instrument in an orchestra contributes to the overall harmony of a piece, each species in an Aquarium and their wild counterparts play a role in creating a balanced ecosystem.

## ***Diversity***

Orchestras combine an incredible range of instruments to create a unified sound. Similarly, an Aquarium showcases a variety of marine life, representing the diverse nature of our ocean planet.

## ***Education***

While orchestras often introduce audiences to classical music and its rich history, Aquariums educate visitors about marine life and the importance of ocean conservation.

## ***Conservation***

Just as orchestras work to preserve and keep classical music alive for future generations, aquariums play a vital role in conserving marine life and raising awareness about the threats they face.

## ***Community Engagement***

Both institutions serve as cultural and educational pillars in their communities, providing entertainment, knowledge, and outreach programs to engage guests.

***Cheers to ECSO for another fabulous year of making  
music and creating memories! Dive deeper into Mystic  
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[www.mysticaquarium.org/membership](http://www.mysticaquarium.org/membership)

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## Examples of Individual Giving Benefits\*:

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- Subscription to our official newsletter Prelude
- Invitation to our annual meeting
- Go behind the scenes and meet our musicians
- Chance to meet with Music Director & Conductor
- Private performance at your event with ECSO musicians

\*Benefits will depend on giving level.

For more information, please visit [ectsymphony.com/your-support](https://ectsymphony.com/your-support) or call our office at 860.443.2876.



Eastern Connecticut  
**Symphony Orchestra**

---

Toshiyuki Shimada  
Music Director & Conductor

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## A Welcome Message From Toshi

---

Dear Fellow Music Enthusiasts,

We extend a warm and resounding welcome as we embark on an extraordinary new ECSO season! As we raise the curtain on this musical odyssey, we are truly delighted to have you in our audience, where true enchantment unfolds.

Our stage is adorned not only with instruments and musicians but also with the promise of whisking you away to a realm of emotions, narratives, and sensations through live orchestral music. Each note resonating from our musicians is dedicated to crafting an experience that will linger in your hearts and minds.



Throughout this season, we have carefully curated programs spanning time and genre, designed to awaken your senses and ignite your imagination. Included as always will be the timeless orchestral classics of Mozart, Beethoven, Mendelssohn and Brahms in

addition to the modern masters of Bartok and Stravinsky. We'll explore the innovation of contemporary compositions by Myron, DiVittorio, Pertu while highlighting remarkable women composers like Caroline Shaw and Amy Beach. Our program celebrates the contributions of black composers Joseph Bologne (Chevalier) and Samuel Coleridge-Taylor, and toe-tapping Dixieland music and Gershwin's enchanting *Rhapsody in Blue*. Through all this, we invite you to embark on a sonic voyage that will leave you profoundly moved, inspired, and connected through the universal language of music.

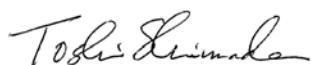
As our cherished guests, you play an integral role in this journey. Your presence, applause, and shared moments of silence infuse our performances with energy and emotion. The concert hall transforms into a space where we connect, not just as performers and audience, but as fellow adventurers on an artistic expedition.

We encourage you to immerse yourselves wholly in this experience. Let the

music transport you, and permit the melodies to paint vibrant canvases in your mind. Whether you're a seasoned concert-goer or attending for the first time, please understand that your presence enriches our performances and weaves into the tapestry of emotions that unfold on stage.

We offer you our heartfelt gratitude for being a part of our audience, for letting our music resonate within your hearts, and for being the inspiration behind our presence on stage. We eagerly anticipate sharing this musical journey with you, creating memories that will endure long after the final note has played.

With sincere appreciation and anticipation,

A handwritten signature in black ink, reading "Toshiyuki Shimada". The script is fluid and cursive, with the first name "Toshiyuki" and last name "Shimada" clearly distinguishable.

Toshiyuki Shimada  
Music Director and Conductor



# The Eastern Connecticut Symphony Orchestra

---

## FIRST VIOLINS

Stephan Tieszen, *Concertmaster*  
Ken Hayashi +  
Nancy Allen-Ziemski +  
Simon Bilyk  
Kathryn Fausel  
Lisa Gray  
Tessa Sacramone\*

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Joan Winters, *Principal*  
Jiuri Yu, *Assistant Principal*  
Nathaniel Brown  
Pamela Knoecklein  
Lydia Lee-Villarreal  
Nathan Lowman  
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**PIANO**

Gary Chapman

+ non rotating chair

\* on leave



## Greetings from Caleb, ECSO's Executive Director

---



With excitement and joy, we extend to you a heartfelt welcome to our 77th season! Your unwavering support and enthusiasm for orchestral music in our region has been a welcome beacon of hope in these past few years. As we prepare to perform for you tonight, we do so with a distinct sense of appreciation for the resilience of our community.

This season, as always, we are eager to express our gratitude through performances that seek to inspire, uplift, and deepen your connection with music. As you'll discover through Toshi's visionary programming, our repertoire this season delves into interesting themes - from the urgent need for humanity to work towards peace, to exploring the idea of rebirth in our season finale. Although the composers' intents and our orchestra's fulfillment of that through their artistry is indeed powerful, what truly matters most to us is how this music resonates within you.

Our intention is for each concert to be a memorable and meaningful journey for you, the listener, and another chapter in our storied history since our founding in 1946 by Victor Norman. We cherish the moments when we hear firsthand accounts of how our music has touched your lives, both on and off the stage. Personally, my favorite time of the year is when we welcome in over 1,000 children to experience the Young People's Concert. I have the opportunity to see how excited they are about the instruments they're learning and the wonder in their eyes when the lights go down and the orchestra begins its performance. These moments would not be possible without all of you here, attending our concerts and making generous donations to keep this art form sustained. Once again, we embark on a season of fulfilling our mission: "to inspire, educate, and connect our communities through live orchestral music."

Thank you again for being here and I hope you enjoy tonight's performance. May the music last within your hearts long after the final note.

Sincerely,

A handwritten signature in dark ink, appearing to read "Caleb Bailey". The signature is fluid and cursive, written over a light-colored, slightly textured background.

Caleb Bailey  
Executive Director

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---

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♪ denotes member of the Bravo Circle, a 3-year annual fund pledge program. To learn more, please see page 28.

The ECSO strives to list our donors as they wish to be recognized. If we have made an error, please contact our office at 860.443.2876 or [info@ectsymphony.com](mailto:info@ectsymphony.com)

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### **In Support of the Annual Instrumental Competition**

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### **In Honor of Gay Clarkson's 86th Birthday**

Laurie Markowicz

## **Robert F. Shannon Society Members**

The Robert F. Shannon Society is a circle of generous donors who pledge to ensure that the ECSO will resonate with future generations.

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If you have named the ECSO in your will or have plans to, please let us know so we may list you. For more information about planned giving and Robert F. Shannon, please see page 44.

You can also visit our website at [ecsymphony.com/your-support](https://ecsymphony.com/your-support) for all giving options. We appreciate your consideration of any charitable gift that will support our mission.

## **Matching Gifts**

The ECSO gratefully acknowledges the generous support of the following businesses who have matched their employees' / retirees' contributions:

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Bodenwein Benevolent Trust, Town of Groton, The Community Foundation of  
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James P. and Mary E. Shea Trust, R.S. Gernon Trust

With the support of the Development of Economic and Community  
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Support has been provided from CT Humanities (CTH), with funding  
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## **Toshiyuki Shimada**

ECSO Music Director & Conductor

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Toshiyuki Shimada serves as the Music Director and Conductor of various prestigious orchestras, including the Eastern Connecticut Symphony Orchestra in New London, the Orchestra of the Southern Finger Lakes, and the New Britain Symphony Orchestra. He was also the Music Director of the Yale Symphony Orchestra at Yale University from 2005 to 2019.

Furthermore, he holds the title of Music Director Laureate of the Portland Symphony Orchestra in Maine, where he served as Music Director from 1986 to 2006. Prior to his time in Portland, he was the Associate Conductor of the Houston Symphony for six years. Additionally, since 1998, he has been the Principal Conductor of the Vienna Modern Masters record label in Austria.

Throughout his career, Maestro Shimada has been a sought-after guest conductor for numerous international orchestras, such as the Royal Scottish National Orchestra, L'Orchestre National de Lille in France, La Orquesta Filarmónica de Jalisco in Mexico, and many more. In the United States, he has guest conducted esteemed orchestras including the Boston Pops Orchestra, the San Jose Symphony Orchestra, the Pacific Symphony Orchestra, and several others. One of the most memorable concerts was held with the Lindenbaum Festival Orchestra at the DMZ in Korea. His performances have graced such renowned concert halls as Carnegie Hall, the Great Hall of the Moscow Tchaikovsky Conservatory, and the Musikverein in Vienna, among others.

Notably, Maestro Shimada has collaborated with esteemed artists including Itzhak Perlman, Andre Watts, Joshua Bell, Peter Serkin, and Evelyn Glennie. In the Pops genre, he has performed with legends such as Doc Severinsen, Willie Nelson, and Marvin Hamlisch.

Maestro Shimada studied with such illustrious conductors as Leonard Bernstein, Herbert von Karajan, and Michael Tilson Thomas. His talent and dedication have been recognized with awards including the Portland Fire Department's Merit Award and the Maine Publicity Bureau Cultural Award, as well as accolades from the States of Connecticut and Texas.

In addition, he has made significant contributions to music education during his time as Associate Professor of Conducting at Yale University and as a faculty member at Rice University, the University of Southern Maine, and the Houston Institute of Aesthetic Study.

Maestro Shimada's recordings can be found on various labels, including Naxos, Albany Records, Capstone Records, and Vienna Modern Masters.

He has also produced Music from the Vatican with the Prague Chamber Orchestra and Chorus, available through digital platforms like iTunes, Rhapsody, Apple, and Spotify.

In recognition of his outstanding contributions, state and city holidays have been named in his honor, and in 2006, he received an Honorary Doctorate in Fine Arts from Maine College of Arts.



# Gershwin & Dixieland

Saturday, October 21, 2023 - 7:30 pm

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**Toshiyuki Shimada**  
**The Tom Brown 6**  
**Gary Chapman**

**Music Director & Conductor**  
**Tom Brown, Leader & Trumpet**  
**Piano**

Tom Myron

Monhegan Sunrise (Peace Fanfare)  
dedicated to Don & Liane Crawford

Beach

Bal masqué

Gershwin

Rhapsody in Blue (100th Anniversary)  
Gary Chapman, Piano

Intermission (20')

Coleridge-Taylor

The Bamboula

Joe Avery Blues  
The Tom Brown 6 (solo)

Wendel (arr.)

St. Bailey's Rag  
The Tom Brown 6

Graf (arr.)

Margie  
The Tom Brown 6

## Gershwin & Dixieland

Concert Sponsor

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The Eastern Connecticut Symphony Orchestra is grateful to Olde Mistick Village for sponsoring tonight's concert.



# Gary Chapman

## Piano

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Pianist Gary Chapman has been a soloist with the Hartford and New Haven Symphony Orchestras, the Connecticut Orchestra at Summer Music, the Eastern Connecticut Symphony Orchestra, and Orchestra New England. He has appeared as a collaborative pianist at the Spoleto Festival USA, the 92nd Street Y, Merkin Hall, the National Gallery of Art, Yale at Norfolk, the Chamber Music Society at Yale, Music Mountain, Arizona Friends of Chamber Music in Tucson, and the Sebago-Long Lake Music Festival in Maine, as well as at colleges and universities throughout the U.S. In Europe, he has performed at Wigmore Hall in London, the American Cathedral and Salle Cortot in Paris, and the Pyramid in



Tirana, Albania. He has toured with soprano Dawn Upshaw and baritone Richard Lalli, recording the companion CD for the Yale University Press book, *Listening to Classic American Popular Songs*, with Lalli, featuring his own arrangements.

He is currently a member of Mirror Visions Ensemble, a group devoted to the commissioning and performance of new vocal works, recently recording world premieres of works by Tom Cipullo, Christopher Berg, and Richard Pearson Thomas on the ensemble's Centaur double disc, *The Three-Paneled Mirror*. He performed with the New Haven Symphony on Nimbus Alliance recordings of the music of William Walton and Augusta Read Thomas.

This past year, he transcribed recordings made by composer Charles Ives in the 1930s and '40s for publication by the Charles Ives Society.

Noted for his versatility in many genres, he has appeared as guest pianist with Musical Elements and Sequitur in New York, and recently performed the solo piano and chamber music of David Amram with the composer at Brown University. He remains in demand as a keyboard player in all styles, performing on synthesizers with national Broadway touring productions, this year in tours of *Evita* and *Wicked*. His orchestral arrangements of the music of the Gershwins were featured in *Pardon My English: a Portrait of the Gershwins*, performed by Orchestra New England with Chapman as piano soloist/arranger. He is a founding member of Elite Syncopation, a group devoted to the performance of ragtime and early jazz, and also plays modern and contemporary styles, occasionally sitting in with the Hartford Jazz Society on Monday nights at the Arch Street Tavern. Locally, he is the co-director of *Sundays in the Parlor* at Park and the Hop River Chamber Music series. His primary teachers were Paul Jacobs, Nadia Boulanger, Virginia-Gene Rittenhouse, and Arnold Franchetti.

## The Tom Brown 6



The Tom Brown 6 is an energetic sextet featuring 3 horns, rhythm section, vocals, and a playlist ranging from Louis Armstrong to Pete Fountain to Buckwheat Zydeco to The Preservation Hall Jazz Band.

Having come together in New London, Connecticut while hailing from all over the country, band members have played just

about anywhere you can think of - Carnegie Hall, Preservation Hall, Lincoln Center, the orchestra hall in just about every major American city, presidential inaugurations, all 50 states, more countries than you can shake a stick at, and numerous jazz festivals. Not only that, they've all played jam sessions, barbecues, churches, juke joints, dive bars, supermarkets, retirement homes, weddings, funerals, parades, and gigs long since forgotten.

At any gig you might hear The St. James Infirmary Blues, Hot Tamale Baby, The Tiger Rag, My Bucket's Got a Hole in it, or Down by the Riverside. Also sprinkled in are some new compositions written in traditional style.

TB6 recently celebrated its debut album 'Six for the First Time' recorded in New London.



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## Program Notes

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### Tom Myron

Monhegan Sunrise (Peace Fanfare)  
dedicated to Don & Liane Crawford

Born 1959

The score calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass trombone, tuba, timpani, percussion, piano, harp, and strings.



Tom Myron is an American composer, arranger, and conductor active in the fields of live concert performance and independent film. Myron's work is heard regularly at Carnegie Hall and Jazz at Lincoln Center, where he has written charts for singers Marilyn Horne, Kate Pierson, Rosanne Cash, Andrea McArdle, Phyllis Newman, Kelli O'Hara, Martin Sola, Christiane Noll, Maxi Priest, and Phil Stacey; composer/pianist Toshiko Akiyoshi; cellist/composer David Darling; and popular ensembles like the New York Pops, the Young People's Chorus of New York City, and the band Le Vent du Nord.

His film scores include *Wilderness & Spirit: A Mountain Called Katahdin* and *Henry David Thoreau: Surveyor of the Soul*, both from Films By Huey.

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## Amy Beach

Bal Masqué, Op. 22



Born 1857 in Broadheath, UK

Died 1934 in Worcester, UK

The score of the Bal Masqué calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, 3 percussion, harp, and strings.

A New England native, born Amy Marcy Cheney, Amy Beach was the only woman in the group of Boston-area composers known as the Second New England School. From an early age, she displayed remarkable talent as a pianist and composer. She almost

always performed and composed under her husband's name, as Mrs. H. H. A. Beach, but we know her today by her first name and her husband's surname. At age 18, she married a 42-year-old Boston doctor and patron of the arts. The marriage benefited her because she gained prominence within the Boston social scene and had a partner who was very interested in classical music and in fostering his wife's career as a composer. Dr. Beach regularly listened to her music and made suggestions. In exchange, she agreed to perform publicly only for charity, to ensure that her husband was the household's main breadwinner. After Dr. Beach's death in 1910, she focused on promoting performances of her music, which brought her needed income through royalties, and eventually became a paid concert pianist.

Beach's politics during the rise of European Fascism in the 1920s and '30s may be the one area of her life that does not paint a flattering picture of her—though her views reflected those of many Americans at the time. Along with several of her upper-class friends, she supported Italian Fascist dictator Benito Mussolini in the late 1920s. Beach also favored British Prime Minister Neville Chamberlain's indifference to Nazi Germany's 1938 annexation of the Sudetenland from Czechoslovakia. However, she was the first signer on a letter sent in January of 1939 to fellow composer and pianist Sergei Rachmaninoff by the Musicians' Committee to Aid Spanish Democracy. The letter asked Rachmaninoff to campaign for the United States to end its embargo of arms exports to Spain, which was impacting the ability of the Spanish Republican forces to prevent the overthrow of the government by Gen. Francisco Franco's Nationalists.

Nonetheless, Beach broke gender boundaries both by supporting herself through musical performance and by encouraging other women to compose classical

music. In her biography of Beach, Adrienne Block portrayed her as “a fallible girl and woman who exhibited courage in the face of obstacles, the possessor of enough strength to tackle the most challenging musical tasks.” In *Bal Masqué*, French for masked ball, Beach adeptly demonstrates her ability to compose an enchanting waltz. The charming and friendly nature of this dance form infuses the music with a captivating quality, enhanced by graceful phrasing led by the strings and joined by various woodwind and brass instruments.

- Saadya Chevan

## George Gershwin

### Rhapsody in Blue



Born 1898 in Brooklyn, New York  
Died 1937 in Los Angeles, California

Ferde Grofé's orchestration of the *Rhapsody in Blue* calls for solo piano, 2 flutes, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons, 3 horns, 3 trumpets, 3 trombones and tuba, 2 alto saxophones, tenor saxophone, timpani, percussion, and strings.

It took the influence of a famous band leader and a train ride to Boston to inspire the composition of George Gershwin's most famous work, the *Rhapsody in Blue*. The band leader was Paul Whiteman, who had suggested the idea of a “jazz concerto” to Gershwin, and who eventually had to beg the composer to begin work on it. Gershwin was fearful of writing such a concerto because of his inexperience at the time in the art of orchestration. Whiteman allayed these fears by promising to have Ferde Grofé do the orchestration for him. According to the composer, the actual inspiration for the music came to him during a train ride to Boston, where he was to attend the premiere of his latest musical comedy, *Sweet Little Devil*. In Gershwin's own words: “It was on the train with its steely rhythms, its rattley-bang that is often so stimulating to a composer ... I frequently hear music in the very heart of noise. And there I suddenly heard – and even saw on paper – the complete construction of the *Rhapsody*, from beginning to end.” In less than a month, the work was completed (including the orchestration by Grofé). It was introduced at a concert by Paul Whiteman's Palais Royal Orchestra on February 12, 1924, with the composer as soloist. The importance of this concert was indicated by the presence in the audience of such luminaries as Fritz Kreisler, Jascha Heifetz, Sergei Rachmaninoff, Walter Damrosch, and Leopold Stokowski.

The music is a wonderful blend and melding of jazz and classical elements. Not surprisingly, it is Gershwin's most familiar work. Following the introductory giddy glissando for solo clarinet occurs a succession of jazz-inspired themes with scintillating syncopated rhythms. The central portion of the *Rhapsody* is

that very familiar sentimental and broadly flowing theme which demonstrates Gershwin's flair for songlike melody. The work then concludes with brilliant interplay between soloist and orchestra, summing up the entire thematic material.

- Paul E. Shannon, DMD.

## Coleridge-Taylor

### The Bamboula Op. 75



Born 1875 in Holborn, London, UK  
Died 1912 in Croydon, United Kingdom

This work calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 3 percussion and strings.

Samuel Coleridge-Taylor was born in 1875 to Alice Martin, an 18-year-old Englishwoman, who raised him with the assistance of her parents. Coleridge-Taylor's father was Dr. Daniel Peter Taylor, who had originally come to England from Sierra Leone to learn surgery. Prior to Coleridge-Taylor's birth, Dr. Taylor attempted to establish a medical practice in the village of Croydon, but due to racist attitudes at the time, patients would not see him unless he had a white doctor as his supervisor. As a result, Dr. Taylor returned to Sierra Leone before Coleridge-Taylor's birth, likely unaware of Martin's pregnancy.

First taught to play the violin by his grandfather, Coleridge-Taylor eventually demonstrated enough serious talent to receive sponsorship to attend the Royal College of Music. Coleridge-Taylor became a leading turn-of-the-century composer in Britain, but he was always interested in the culture of the United States; he toured it three times in the 1900s, and was familiar with the work of the African American authors and musicians who were his contemporaries. Early in his career as a composer, he met the African American poet Paul Laurence Dunbar in London, and set several of his poems to music. Coleridge-Taylor's encounters with Dunbar and African Americans in both England and the U.S. made him interested in musically exploring his own Sierra Leonean heritage and the Creole culture extant in America.

The Bamboula is a work that attempts to employ Creole themes in music for Western classical orchestra. A bamboula is a type of drum with the head stretched over a rum barrel, but the word also refers to a dance performed to a syncopated rhythm, accompanied by bamboula drums. The bamboula came to the Americas from West Africa by way of Haiti, and therefore suited Coleridge-Taylor's interest in his father's native region. The title and theme of

the bamboula was also used in works for solo piano by Coleridge-Taylor and by 19th-century American composer Louis Moreau Gottschalk. Unlike Coleridge-Taylor, with his English upbringing, Gottschalk had been exposed to Creole music and art from an early age. Bruslé, his maternal grandmother, and Sally, his nurse, were people of color from Haiti.

Coleridge-Taylor's dance-based African inspired classical music is similar to the adaptation of the minuet to early classical symphonies. It also parallels the "Hungarian" melody craze of the Nineteenth Century that was championed by Romantic composers such as Brahms and Liszt (that actually used tunes played by Roma living in the historical Hungarian kingdom). This sort of narrative of borrowing and adaptation without clear regard for the people who made the original may or may not be appealing to our current sensibilities; in the case of Coleridge-Taylor's *The Bamboula* it is up to each audience member to decide how they feel about his approach to musical reclamation of the narrative of his Sierra Leonean origin.<sup>7</sup>

- Saadya Chevan

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# Dvořák & Bartók

Saturday, November 18, 2023 – 7:30 pm

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**Toshiyuki Shimada**  
**Hyung Joon Won**

**Music Director & Conductor**  
**Violin**

Joseph Bologne  
Chevalier de Saint-Georges

Overture to L'Amant Anonyme

Dvořák

Violin Concerto  
Hyung Joon Won, violin

I. Allegro; ma non troppo  
II. Adagio; ma non troppo  
III. Finale: Allegro giocoso; ma non troppo

Intermission (20')

Bartók

Concerto for Orchestra

I. Introduzione. Andante non troppo –  
Allegro vivace  
II. Presentando le coppie. Allegro  
scherzando  
III. Elegia. Andante non troppo  
IV. Intermezzo interrotto. Allegretto  
V. Finale. Presto

## **Dvořák & Bartók**

Concert Sponsor

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# Hyung Joon Won

Violin



Violinist Hyung Joon Won received the Fair Saturday Foundation Award at the Guggenheim Museum in Bilbao, Spain, in 2022 for holding a joint performance between North and South Korea in Shanghai, China, and Stockholm, Sweden, in 2019. A child prodigy, Won gave his first solo performance with the Seoul Philharmonic Orchestra at the age of ten and won numerous competitions, such as the Kingsville International Competition, the Juilliard Concerto Competition, and the New York Philharmonic Young Performer's Audition under the baton of Kurt Masur.

Won has worked with a number of world-renowned orchestras as a soloist, including the Juilliard Pre-College Orchestra, the Hong Kong Pan Asia Symphony Orchestra, the Massapequa Philharmonic Orchestra, the KBS Symphony Orchestra, and the Marrowstone Festival Orchestra. In 1990, he proudly represented South Korea when he performed at the World Economic Forum in Switzerland. The forum, which celebrated the 1990 reunification of East and West Germany, inspired him to think of music as a medium of reconciliation. In 2017, he performed and gave a speech at the United Nations Office in Geneva as a Peace Talks speaker following former U.N. Secretary General Kofi Annan. Such performances strengthened his resolve to leverage his musical career for the reunification of North and South Korea.

In particular, Won's Panmunjom Peace Concert in 2015, marking the 70th Anniversary of Liberation, was the subject of the documentary film *9 at 38*, introduced at the 2017 Tribeca Film Festival. Since 2017, he has collaborated with Maestro Toshiyuki Shimada and members of the Harvard-Radcliffe Orchestra and Yale Symphony Orchestra by organizing the DMZ Peace Concert in 2018 and the Jeju Island Peace Workshop in 2019, following a joint concert at Harvard's Paine Concert Hall and Yale's Woolsey Hall in 2017. Currently, he is conducting research on virus healing through the COVID-19 Vaccine Music Project with MIT Professor Markus Buehler. Won presently serves as Musical Director of Lindenbaum Festival Orchestra, Chief Representative of Soundwith, an Honorary Member of Kirkland House at Harvard University, and an International Chair of the Berlin-based Cinema for Peace Foundation.

## Program Notes

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### Joseph Bologne Chevalier de Saint-Georges Overture to L'Amant Anonyme

Born 1745 in Baillif, Guadeloupe

Died 1799 in Paris, France



The score calls for 2 oboes, 2 horns and strings.

Joseph Bologne, Chevalier de Saint-Georges, is believed to be the first person of mixed race to compose European classical music. Saint-Georges's talents also included fencing, dancing, horsemanship, and violin playing. He was born in Guadeloupe as the illegitimate son of Georges Bologne, a plantation owner, and Nanon, a Senegalese woman enslaved by his father. Perhaps because he was Bologne's only son, and therefore a potential heir, he was treated somewhat equitably as a child, being brought with his mother to Paris in 1753. Under French law, this act freed them both from slavery.

In Paris, Saint-Georges was quickly recognized as a child prodigy by his teachers. As he grew into young adulthood, he shined as a multi-talented athlete and musician. Although he could not inherit his father's noble title due to the racial laws of the period, King Louis XV appointed him an officer of the Royal Bodyguard in recognition of the high-profile duels he won; in this way, he earned the title of Chevalier de Saint-Georges. In 1769, he was hired as a professional violinist in the Concert des Amateurs, an orchestra that combined the most talented musicians in Paris with noble amateurs, the latter of whom paid to join. Within four years, he had risen through its ranks to concertmaster and then conductor.

Seen by his peers as dashing and exotic, Saint-Georges became very popular in Parisian society, regularly being invited to the most elegant salons of a city that saw itself as the leading exponent of French and Western culture. In 1774, shortly after she became Queen of France, Marie Antoinette invited Saint-Georges to perform music with her at Versailles. Despite the breach of protocol created from Saint-Georges's presence as a person of color at Versailles, he was able to serve as Marie Antoinette's music advisor and teacher.

In 1775, Saint-Georges was even considered for the position of artistic director of the Paris Opéra. Opera was one of the most prestigious arts of the era, used by the nobility to demonstrate their wealth and prestige. Therefore, directing the Paris Opéra was the most important artistic role in France. However, complaints

from members of the company caused Louis XVI to nix the possibility of Saint-Georges being elevated to this role. Perhaps the denial of the directorship helped Saint-Georges to recognize his potential in the genre, as within two years he had composed his first opera, *Ernestine*.

Written in 1780, *L'Amant Anonyme* (The Anonymous Lover) is the only opera of the six Saint-Georges wrote for which we still have a full score. The overture has three movements played by the orchestra at fast, slow, and fast speeds, respectively. This was the almost universal formula for writing opera overtures in Saint-Georges's time, and it was already being adapted into a new type of music played at orchestral concerts that today we refer to as a "symphony."

- Saadya Chevan

## Antonín Dvořák

### Violin Concerto in A Minor, op. 53, B. 108

Born 1841 in Nelahozeves, Czechia

Died 1904 in Prague, Czechia

This piece calls for solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

Dvořák successfully composed in a wider variety of genres than do most major composers, owing to his receptiveness to commissions, his popular standing in the musical world, and his remarkable commitment to solving musical problems through effort, rather than waiting upon inspiration. That being said, it must nevertheless be observed that the solo concerto played a relatively minor role in his oeuvre. Most music lovers are familiar with his cello concerto, but the A minor violin concerto is an equally attractive composition from an earlier period in his life.

Dvořák labored early in his career as a violist in the local opera pit orchestra in Prague, later supporting himself into his 30s as a private piano teacher. By that time, he was achieving some recognition as a local young composer of talent, but he did not make an impact on the larger musical world in Europe until 1875.

He applied for an Austrian state stipend for artists with some substantial compositions in support and was accepted for financial aid. His star rose dramatically the next year, when Brahms was on the jury and threw his considerable influence behind Dvořák from then on. Dvořák was flooded with opportunities from the big German music publishers, including commissions from significant artists, and that is the genesis of the A minor violin concerto.



The great German violin virtuoso, Joseph Joachim, had performed Dvořák's String Sextet in 1879, and that led Joachim to solicit Dvořák to compose the violin concerto. It was duly finished by September of that same year, and dedicated to Joachim. However, Joachim was unhappy with the work, and Dvořák promptly destroyed it and completed another version of it the next spring. Apparently, it still didn't please Joachim, for he never performed it, and the world premiere was given in Prague in 1883 by František Ondříček. The second version does preserve the themes of the original, but in Dvořák's words, "the whole concept of the work is different."

While solo concertos of the nineteenth century often conjure up images of dazzling flights of virtuoso figurations, this early work of Dvořák is reflective of a particular time in his life (often called the first Slavonic period), when he turned away from the modern German style of the times—think Wagner—and toward an integration of Slavonic folk elements. Accordingly, the concerto is rife with cantabile melodies, and the solo part is not so distinct unto itself, but thoroughly integrated with the orchestra as a partner, so to speak. Thus, the soloist is heard from the beginning with the orchestra. After a cadenza for the soloist, the first movement leads without a break into the slow, second movement—a gem of lyric beauty with a middle section that affords the soloist a chance to show off his or her technique. A return to the slow section ends with an ingratiating solo by the horn.

The last movement is a highly entertaining amalgam of Bohemian elements, including the native Czech furiant and dumka. Cast in a modified rondo form—basically a section that is repeated after brief diversions—the furiant of the opening and closing sections is a dance that alternates 3/4 and 2/4 meters, or if you prefer, sounds as though it has significant syncopations. The dumka of the middle section is a traditional Slavic piece in duple time, usually in a minor key and contemplative, perhaps even a lament. These two colorful folk elements admirably suit the alternating sections of the rondo form of the last movement. Together, they make for a truly Bohemian concerto.

--Wm. E. Runyan

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## Béla Bartók

### Concerto for Orchestra

Born 1881 in Sânnicolau Mare, Romania  
Died 1945 in New York, NY



Béla Bartók's orchestration calls for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, 2 harps, and strings.

Every great composer may be said to be unique, but Béla Bartók's artistic position in the world of twentieth-century music stands apart. He was a Hungarian pianist and ethno-musicologist who also happened to compose, and as his career evolved he contributed some of the most esteemed and respected works to the standard repertoire. His innovations in textures, colors, and structure laid the foundations for myriad others who followed.

He and his famous friend and colleague, Zoltán Kodály, starting around 1908, toured extensively in the backcountry of Hungary with an Edison cylinder machine making recordings of thousands of folksongs. Later they transcribed them and issued scholarly publications, becoming literally pioneers in the field. Both of them, but especially Bartók, sought to find ways of taking the scales, harmonies, and rhythms of this material and using them a foundation for new ways of composing art music for a universal audience. The litany of masterpieces that emerged in the ensuing years is an imposing one. Among them, to just name a few, are the six string quartets, *Mikrokosmos* (a series of graded piano compositions for youth), three piano concertos, the *Music for Strings*, *Percussion*, and *Celesta*, and the *Concerto for Orchestra*.

The *Concerto for Orchestra* was composed in America in 1943, while the composer was in dire health with the leukemia that ultimately killed him. He had emigrated from Hungary to America in 1940 to escape the Nazis, and struggled to survive economically and physically thereafter, notwithstanding his substantial international reputation. His fellow countrymen, the conductor, Sergei Koussevitzky, and the violinist, Josef Szigeti, arranged for a major commission for the Boston Symphony Orchestra to support their friend at the nadir of his life. A masterpiece resulted.

The first movement begins with a dark, ominous passage in the string basses, altogether fitting for the composer's state of mind at the time. It is an evocation of one of Bartók's most famous characteristics, the "night music." A unique contribution to musical atmosphere, it consists of eerie, soft evocations of nature at night. The second movement is a jolly little one, called "Games (or

Presentation) of the Couples.” One of the work’s most popular movements, it consists of five sections, each featuring a pair of instruments playing in parallel—each pair at a different interval. A drum acts master of ceremonies at the beginning and end. Bartók picked this little idea up from the native Dalmatians, who sang in a somewhat similar fashion.

The third, or central movement is a more elaborate example of the “night music” style heard in the first movement. The fourth movement, like the second, has an entertaining style, this time featuring a not-so-thinly-disguised thumb of the nose to Shostakovich. The latter’s seventh symphony was all the rage in America at this time and Bartók thought it was trash. So, we hear simple little Hungarian tunes interrupted by a rude satire of the “Nazi” march from the Shostakovich symphony. This, in turn, is interrupted by glissandos in the crude trombones. The Hungarian tunes don’t care, and merrily go on their way. Of some interest in this movement is the use of all twelve pitches in the kettledrums in fast succession—watch the timpanist’s intensity! The last movement opens with a great flourish from the unison horns followed by fugatos (think of them as fugues that don’t quite make it) and fugues—yet more reminder of Bartók’s great respect for tradition. The whole thing ends in a brilliant climax and is as beloved by audiences as by the members of the orchestra.

- Wm. E. Runyan



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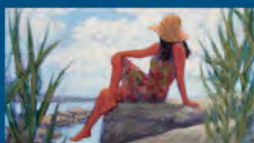
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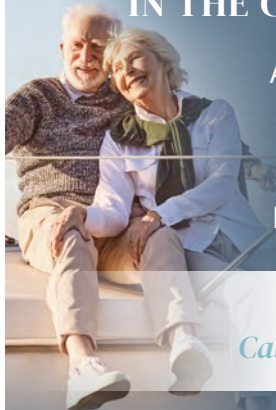
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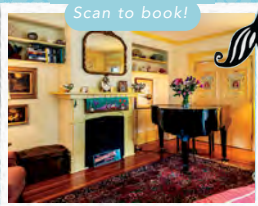
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# Mozart, Marx, & Beethoven

Saturday, January 27, 2024 - 7:30 pm

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<b>Toshiyuki Shimada</b>	<b>Music Director &amp; Conductor</b>
<b>Colleen Potter Thorburn</b>	<b>Harp</b>
<b>Jaclyn Wappel</b>	<b>Harp</b>
<b>Jinyoung Yoon</b>	<b>Violin</b>

Mozart                      Symphony No. 41 (Jupiter)

I. Allegro vivace  
II. Andante cantabile  
III. Allegretto  
IV. Molto allegro

Bill Marx                      Double Harp Concerto  
   Colleen Potter Thorburn, Harp  
   Jaclyn Wappel, Harp

Intermission (20')

Beethoven                      Violin Concerto  
   Jinyoung Yoon, Violin  
   ECSO's 2023  
   Instrumental Competition Winner

I. Allegro ma non troppo  
II. Larghetto  
III. Rondo alla polacca

## **Mozart, Marx, & Beethoven**

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The Eastern Connecticut Symphony Orchestra is grateful to American Landscape and Lawn Science for sponsoring tonight's concert.



We also extend our thanks to Don & Liane Crawford for additional sponsorship that made performance of the Bill Marx Double Harp Concerto possible.

# Colleen Potter Thorburn

## Harp

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Colleen Potter Thorburn has performed widely throughout the United States, most recently as tenured Principal Harpist with the Eastern Connecticut Symphony Orchestra (ECSO) from 2012-2023, as a regular substitute with the Virginia Symphony and Richmond Symphony Orchestra from 2015-2023, and as a founding member of

chamber ensembles such as Apple Orange Pair with horn player Emily Boyer (horn and harp), Duo Shockoe with harpist Jaclyn Wappel (harp duo), and the Thorburn Duo with Benjamin Thorburn, bass-baritone.

Colleen has performed as an orchestral harpist and harp fellow at the Aspen Music Festival and the International Festival-Institute at Round Top; as a concerto soloist with Symphony Nova in Boston, with the ECSO, and with Virginia Commonwealth University's Symphony as part of its international Villa-Lobos Festival; as a chamber musician with the Atlantic Music Festival in Maine and as an artist-in-residence with Connecticut Summerfest in Hartford; and as a freelancer with diverse ensembles, including back-up harp for Kanye West's Chicago-area shows and as a member of Three Penny Chorus and Orchestra on the 2013 season of America's Got Talent.

An enthusiastic educator, Colleen recently joined the teaching faculty of the University of Central Arkansas in Conway, where she teaches Music Theory and Music Appreciation courses as well as Harp. Previously, she taught Music Theory, Aural Skills, Keyboard Skills courses, and Harp at Virginia Commonwealth University in Richmond. She has taught as a guest clinician for the American Youth Harp Ensemble's summer session in Richmond, the Philadelphia Chapter of the American Harp Society's "Philly Harp Day," the Virginia Harp Center's "RVA Harp Day" and "Ensemble Day" in Midlothian, VA, and she has presented recitals at the American Harp Society's National Summer Institutes at St. Olaf in Minnesota and at Utah State University in Logan, UT, with the Thorburn Duo and Apple Orange Pair.

Colleen is a past winner of the national American Harp Society Anne Adams Awards. She holds DMA, MMA, and MM degrees in harp performance from the Yale School of Music, and a BM degree from the University of Illinois in Champaign, studying with harpists June Han and Ann Yeung, respectively.

## Jaclyn Wappel

### Harp

---



Dr. Jaclyn Wappel, a seasoned performer, instructor, and accomplished scholar, has showcased her talents on international stages, captivating audiences throughout the United States, Europe, Hong Kong, Peru, and India with mesmerizing recitals, masterclasses, and workshops. Her passion for music inspired by Southeast and

East Asian cultures is prominent in her musical contributions to the harp community as well as reflected in her role on the American Harp Society Journal's Editorial Board.

In 2016 she earned her Doctor of Arts degree from Ball State University under the tutelage of Elizabeth Richter and recently moved from Kansas to South Korea where she maintains an active private harp studio and continues to share her music in various performance settings.

Jaclyn's teaching journey includes positions at Minot State University, James Madison University, Southern Virginia University, and Washington and Lee University. Her musical talent has taken her to prestigious orchestras, including the Kansas City Symphony, Bismarck-Mandan Symphony Orchestra, Charlottesville Opera, Richmond Symphony, and more.

Beyond her musical talents, Jaclyn is a licensed massage therapist, embracing holistic practices in her professional and personal life. She finds balance through activities like hiking, Brazilian Jiu Jitsu, and yoga. In her leisure moments, Jaclyn enjoys the simple pleasures, spending quality time with her husband Chris, and cuddling with her beloved beagle, Ruby.

# Jinyoung Yoon

Violin, ECSO Instrumental Competition Winner

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Jinyoung Yoon was born in South Korea in 1998. She started playing the violin at the age of 5 and attended Yewon Middle School of Music in Seoul.

While studying with Joseph Kim and Boksu Kim, Jinyoung won the grand prize in Music Education Newspaper Competition and first prize in Baroque Competition in Korea.

Ms. Yoon has appeared as a soloist with the Seoul Philharmonic Orchestra under the direction of Myung-Whun

Chung. In 2010, she was selected to perform in the Kumho Prodigy Concert Series. In 2012, she was accepted to Juilliard Pre-College program, and studied with Hyo Kang. She won the Pre-college Assemble Competition, and performed as a soloist at the annual Juilliard orchestra concert.

She has attended the Yellow Barn Music Festival, Great Mountains International Music Festival, Sejong International Festival, Heifetz International Music institute for Ashkenasi/Kirshbaum program, and violin Masterclasses at Kronberg Academy.

She's been invited to some of the great violin competitions such as the Menuhin Competition, Montreal Competition, and the Singapore International Violin Competition. She has had masterclasses with Donald Weilerstein, Augustin Hadelich, and Benjamin Schmid. Her previous teachers include Bok-soo Kim, Joseph Kim, Hyo Kang, and Elissa Koljonen.

She entered the Curtis Institute of Music in 2016, and studied with Aaron Rosand is now studying with Midori. Ms. Yoon won the Eastern Connecticut Symphony Orchestra Instrumental Competition in 2023.

## Program Notes

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### Wolfgang Amadeus Mozart

#### Symphony No. 41 (Jupiter)

Born 1756 in Salzburg, Austria

Died 1791 in Vienna, Austria

Mozart's Jupiter calls for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

Mozart completed his Symphony No. 41 in C major on August 10, 1788; it was his last symphony. The work is nicknamed the Jupiter Symphony. This name stems not from Mozart but rather may have been coined by the impresario Johann Peter Salomon in an early arrangement for piano. The 41st Symphony is the last of a set of three that Mozart composed in rapid succession that summer, including Symphony No. 39 and Symphony No. 40. Around the same time, Mozart was writing his piano trios in E and C major, his "Sonata facile," and a violin sonatina.

A remarkable characteristic of this symphony is the five-voice fugato, representing the five major themes, at the end of the fourth movement. But there are fugal sections throughout the movement, composed either by developing one specific theme or by combining two or more themes, as seen in the interplay between the woodwinds. The main theme consists of four notes. Four additional themes are heard in the finale, which is in sonata form, and all five motifs are combined in the fugal coda.

In a 1906 article about the symphony, Sir George Grove wrote: "it is for the finale that Mozart has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere has he achieved more." Grove called the Jupiter "the greatest orchestral work of the world which preceded the French Revolution."

- Saadya Chevan

## Bill Marx

### Double Harp Concerto

Born 1937 in Los Angeles, California

Bill Marx's orchestration of the Double Harp Concerto calls for 2 harp soloists, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, percussion and strings.



Composer and pianist Bill Marx believes his Double Harp Concerto may be the only piece of its kind in the world. Although other composers such as Wolfgang Amadè Mozart have written double concertos for harp and a second solo instrument (in Mozart's case it was the flute), no one else has gone to the lengths that Marx has of placing two harpists in front of a symphony orchestra. He originally planned to write a harp concerto, but realized that he was working with two harpists in the piece through sharing it with harpist Carrol McLaughlin, a longtime co-performer. McLaughlin helped Marx determine how to best compose complex sections of the Double Concerto so they could be technically feasible for a harpist to play. This assistance is within the tradition of collaboration that many composers and musicians participate in during the concerto composition process. In an interview about the piece Marx stated that he likes how in a live performance it takes advantage of not just auditory, but also visual aesthetics; both harpists have to work hard and be very active as their hands move over the strings of their instruments.

Marx is the adopted son of famed film and vaudeville performer Harpo Marx and Susan Fleming, the silent harp-playing member of the Marx Brothers comedy group. Bill Marx says that his relationship with Harpo was "as good a relationship as father and son can possibly have. He was a kind, gentle, and understanding human being." Harpo Marx played the harp entirely by ear, never learning to read or write a note of music. Bill's goal in the Double Harp Concerto was to write "a lot more [notes] for this piece to make up for all those [Harpo] would have played had he been able to." Harpo also was a very visual harp player, which is clear in the way he conveys himself to the camera in his filmed performances. The visual dynamics of the Double Harp Concerto are another way of paying homage to him. To Bill Marx music is all about "enjoyment," and he's "quite honored" that the Eastern Connecticut Symphony Orchestra is performing his Double Harp Concerto thereby perpetuating the tradition of musical enjoyment to audiences in New London and beyond.

- Saadya Chevan

# Ludwig van Beethoven

## Violin Concerto

Born 1770 in Bonn, Germany

Died 1827, Vienna, Austria

The score calls for flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

By 1806, Beethoven had surmounted a series of significant distractions that had seriously affected his creative life. The difficulties that he had with writing his only opera, *Fidelio*, are well documented. Other factors were the misery of his ardent, but unsuccessful, personal relationship with the young widow, Josephine von Brunsvik, and, of course, dealing with the reality of his deafness. But by 1806, he entered into a new period of inspiration and productivity. Significant compositions that are now central to his legacy stemmed from his sense of renewal in that year: the “Razumovsky” quartets, the “Appassionata” piano sonata, the Fourth Symphony, and the Violin Concerto.



The concerto was written for the young Franz Clement, whom Beethoven had known for over ten years, having met him not too long after the composer had moved to Vienna. While Clement is almost totally unknown to concert audiences today, in his time he enjoyed a reputation for formidable musical talent and skill. A child prodigy on the violin, he was known for an incredible musical memory, as well as for a penchant for public displays of what today would be deemed cheap, carnival tricks on his instrument. Nevertheless, Beethoven had great respect for him and valued his friendship. Clement had returned the favor with consultative advice on *Fidelio*, and helped in other ways as well. As in the case of many other famous compositions in music history, the concerto was finished so late that legend has it that Clement practically sight-read the premiere performance in December of 1806. If one can imagine it, apparently Clement also entertained the audience between movements of this now-sacred composition by playing impromptu variations with his fiddle held upside down. Times have changed.

Beethoven's Violin Concerto has, of course, come to hold a central place in the repertoire of concert violinists. It was not always so, however. Its genius only slowly came to be appreciated. While a work of great difficulty, it is not at all a showy vehicle for technical prowess and virtuosity—a characteristic of not a few of our favorite violin concertos of the nineteenth century. Nevertheless, the challenges are certainly there, and recent scholarly research has shown that there

is more than a little of Clement's signature passage work for violin that Beethoven adapted for use in his work. Beethoven obviously did not treat its composition lightly; the first movement was the longest that he had composed up to that time. Moreover, the whole work is one of lyricism, dignity, and seriousness of purpose. Its attractive melodies and leisurely tempos have stimulated more than one commentator to speak of its "Olympian nature," "nobility," and "dignity." All of that, it has.

The work begins unusually with five little taps in the timpani (they go on to appear again at important places, also played by others), followed immediately by the woodwind section playing the main theme in rich, full harmony. When we're ready for the second main idea, rising scales soon herald our friends, the woodwinds, again, who introduce this theme as well. The solo violin finally enters with a brief flourish, then begins to explore the two ideas. Beethoven takes the time—and in such a context, it's welcomed—to thoroughly examine the possibilities of his material, the violin regaling us with an ingratiating variety of figurations. The soft drum taps of the beginning herald the recapitulation, a noble and grand affair. Now it is time for the cadenza, usually a substantial one. Since Beethoven did not originally provide a cadenza, many have been written by famous violinists, including the great Fritz Kreisler. After the display, accompanied by soft, low string pizzicatos, the solo violin leads us quietly home with the second theme.

The second movement is technically a series of variations, but not one in the normal sense of clear figurations that gradually accumulate in activity. It's rather a simple affair—not even a change of key—that sounds almost choral in nature. Beethoven has given us some wonderful examples of this in many compositions, even in his piano sonatas. He keeps our interest in this warm and regal simplicity by a series of color changes in the orchestration that carries on through the delicate filigree of the violinist's embellishments. A short cadenza leads us without a break (not unusual in this period) directly into the last movement. The solo violin immediately plays the tune—which, if not already familiar, soon will be. It's a rondo, meaning that one easily recognized, usually cheerful, idea is interspersed with a few contrasting sections, but with the main idea always coming back. And so, this little country tune, based upon a jaunty five-note figure, lopes and gallops to a rollicking conclusion, reminding us that Beethoven is not always storm and stress.

- Wm. E. Runyan

# Sounds of Scotland

Saturday, February 24, 2024 - 7:30 pm

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**Toshiyuki Shimada**  
**Michael MacNintch**

**Music Director & Conductor**  
**Bagpiper**

Verdi

MacBeth Overture

MacCunn

The Land of the Mountain and the Flood

Paul McCartney

Spiral

Maxwell Davies

An Orkney Wedding with Sunrise  
Michael MacNintch, Bagpipe

Intermission (20')

Mendelssohn

Symphony No. 3 (Scottish)

I. Andante con moto - Allegro un poco agitato

II. Vivace non troppo

III. Adagio

IV. Allegro vivacissimo - Allegro maestoso assai

## Michael MacNintch

### Bagpipe

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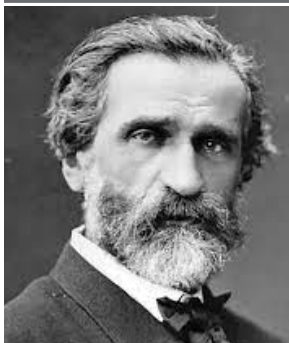
Mike MacNintch has been playing bagpipes since 1977, originally learning from Avery Head, the pipe major of the Syracuse Scottish Pipe Band. In 1986 he joined the Manchester Pipe Band, under the direction of Pipe Major Chuck Murdoch. Mike was Pipe Major of the Manchester Pipe Band from 1998 until 2000.

He has played throughout the Northeast, as well as Canada, Scotland and Brittany with a variety of artists, including the Paul Winter Consort, the Breton pipe band Bagad Bro Kemperle, Scottish

fiddler Paul Anderson, the Cambridge Revels, and has performed many times with The Chieftains.

In addition to the Highland pipes, Mike plays the Scottish smallpipes, French cornemuse, and the Breton bombarde, biniou and veuze. He is a founding member of Bagad New York, the only Breton pipe band in North America, and is the pipe major of the Stephen P. Driscoll Memorial Pipe Band, based in Carmel, N.Y. When not performing or teaching bagpipes, he works for the well-known Uilleann (Irish) pipe maker Seth Gallagher, and also makes the Scottish smallpipes.

## Program Notes



### Giuseppe Verdi MacBeth Overture

Born 1813 in Le Roncole, Italy

Died 1901 in Milan, Italy

This overture's score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp and strings.

Though he never learned to read English, Giuseppe Verdi held a deep admiration for William Shakespeare, dating to his “earliest youth,” when he read the author’s plays in Italian translation. The first of three operas in which he adapted works by Shakespeare, *Macbeth* was written at a point in Verdi’s life when he was still writing in the *bel canto* style of composers that preceded him—such as Gioachino Rossini, composer of *The Barber of Seville*—prior to the more famous operas of his maturity, such as *Rigoletto*, *La traviata*, and *Aida*. Despite this, the early brass fanfare in the prelude, accompanied by ornaments in the woodwinds, and the poignant, tragically phrased melodies in the strings hint at the style Verdi would develop later, which came to define him and late 19th-century Italian opera as a whole.

Shakespeare is a challenging writer to adapt for the operatic stage because operas have very different production demands than plays. Opera singers have to say each word at a slower pace than a spoken-word actor would. Additionally, it is uncommon for operas to have a large number of scene changes; characters typically walk on and off in front of the same backdrop—a town square, a ballroom, etc.—to keep the performance moving along, whereas in a Shakespeare play the scene changes whenever needed. It was ambitious of Verdi to adapt and shorten such a complex play as *Macbeth*, one of the most dramatic and superstition-laden of Shakespeare’s tragedies, so early in his career.

Verdi also takes some liberties with Shakespeare’s text. Instead of three witches predicting Macbeth’s fate, there is an entire chorus of witches. This decision was popular with the Italian public early in the opera’s performance history, although a couple years ago this author encountered a music lover who thought the choice too ghastly and modern. *Macbeth* is one of Verdi’s darker operas, and the prelude sets up the tragedy and grimness of the piece with two themes that describe key moments. The first relates to the scene in which the witches shrilly make predictions about Macbeth’s ill-fated reign. The second theme, derived from music used in *Lady Macbeth’s* sleepwalking scene, is associated with her guilt over the deaths she has caused to enable Macbeth and herself to rule Scotland.

- Saadya Chevan

# Hamish MacCunn

## The Land of the Mountain and the Flood

Born 1868 in Greenock, United Kingdom

Died 1916 in London, United Kingdom

This piece's score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings.



Hamish MacCunn was a distinctly Scottish composer of the late 19th and early 20th centuries. His dates of birth and death are each only a few years later than the great Austrian symphonist Gustav Mahler, and like Mahler he worked for most of his life as an opera conductor while trying to gain recognition for his compositions. As the son of a ship-owner in the port town of Greenock, he came from a wealthy background, with parents who both played music and encouraged his talents. He wrote his first composition at age 5, and attempted to compose an entire oratorio when he was 12, but gave up the project in favor of teenage fishing and sailing pursuits. MacCunn went to London at 15 to study at the Royal College of Music in only the second year of its existence. Three years later, however, he ended his studies without a degree, claiming in a lengthy letter that he felt the college's program was beneath his musical talents, and that he held his professors in low esteem.

MacCunn viewed himself as a musician of the future in the vein of Franz Liszt's ideas of program music; he wanted to write compositions that described specific feelings, places, people, and so on, rather than abstract music bearing titles like "concerto" or "sonata." *Land of the Mountain and the Flood* is one of MacCunn's earliest works as a professional composer, written when he was only 18. The title comes from a line, spoken by the last medieval bard in Scotland, in the sixth canto of Sir Walter Scott's epic poem *The Lay of the Last Minstrel*.

Irish playwright and music critic George Bernard Shaw considered *The Land of the Mountain and the Flood* a formula work, and wrote a scathing review of it. Despite this criticism, it has stayed in the orchestral repertoire for almost 140 years, and remains MacCunn's most popular composition. Perhaps Shaw was annoyed by an interview he conducted with MacCunn in which the composer showed a disparaging attitude to Shaw (similar to his feelings about the Royal College of Music faculty). His responses include priceless quotes such as "criticism, above all things, should not be flippant, because if it is, nobody respects it," and that if Shaw wanted to know his favorite composer, "You might as well ask me which I like best, my arms or my legs."

- Saadya Chevan

# Paul McCartney

## Spiral



Born 1942 in Walton, Liverpool, United Kingdom

This score calls for solo tuba, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, harp, and strings.

Paul McCartney wrote three orchestral pieces during the 1990s for his album *Working Classical: A Leaf, Spiral, and Tuesday*. All three are impressionistic, *Spiral* especially so, with much of it (despite some imposing

climaxes along the way) heard as though through a heat haze. The haunting opening, featuring a solo flute memorably underpinned by a sustained chord in the strings, gradually fills out until the announcement of a little descending four-note motif (B-A-G-E), which becomes increasingly important. The emergence of a string quartet from the orchestral texture momentarily threatens to destabilize the tonality, until the solo flute gently soothes the music's troubled surface.

*Spiral's* musical landscape, like that of McCartney's earlier full-length classical work, *Standing Stone*, is a Celtic one. This is emphasized by the pentatonic harmony on which the first section of the piece is based. The ensuing repeat of the first section ends with a four-part canon for strings which moves the music into unexpected chromatic areas. All this material is repeated and developed, with a powerful central climax followed by a magically hushed close.

- David Matthews



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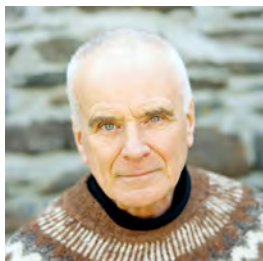
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# Peter Maxwell Davies

## An Orkney Wedding with Sunrise



Born 1934 in Salford, United Kingdom

Died 2016 in Sanday, United Kingdom

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones and tuba, timpani, 3 percussion and strings.

Sir Peter Maxwell Davies began his musical career in the 1950s and '60s as an avant-garde composer, but eventually moved toward more traditional pieces, drawing on the examples of such composers as Haydn and Sibelius. Davies always considered his best work to come from the decade of the 1950s. However, it was likely his willingness in his later works to experiment while paying homage to older classical models that elevated him as a major influence in modern classical music. He was appointed Master of the Queen's Music in 2004, serving until 2014.

From the 1970s, Davies lived in a cliff-top house on the island of Hoy in the Scottish archipelago of Orkney. He did not even have electricity for many of his years there, which allowed him to explore his personal interests—such as the philosophy of Thomas Aquinas—while ignoring the topics trending in society.

One of several pieces Davies wrote related to his island life, *An Orkney Wedding, with Sunrise* depicts a nighttime party he attended celebrating the wedding of Jack and Dorothy Rendall. The work, premiered in 1985 by the Boston Pops Orchestra and its then-music director John Williams, portrays the whisky drinking and dancing becoming increasingly raucous, “until the lead fiddle can hardly hold the band together any more.” The guests then depart into the cold Scottish Highland night, followed by the glory of dawn and sunrise. Davies considered the piece to be more of a folk music-influenced “picture postcard” of Orkney than conventional orchestral pops music.

*An Orkney Wedding, with Sunrise* is famous for featuring a solo bagpiper in its finale who, Davies states, “must make a grand entrance in full regalia, preferably from the back of the auditorium.” This unconventional demand for an orchestral work reflects Davies's background and independence as a composer. Calling for the bagpiper to be in costume speaks to how grandiose Davies's music can be and further emphasizes the piece's folk influences.

- Saadya Chevan

## Felix Mendelssohn

### Symphony No. 3 (Scottish)



Born 1809 in Hamburg, Germany  
Died 1847 Leipzig, Germany

This piece's score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

In July of 1829, Mendelssohn and a friend, Karl Klingemann, left London for a three-week trip to Scotland. The young composer was impressed

with the beautiful landscape and the colorful people. Letters to his family gave a graphic account of the sights he experienced: "Everything here looks so stern and robust, half wrapped in haze of smoke or fog ... In the twilight today we went to the Palace where Queen Mary lived and loved ... The chapel beside it has now lost its roof, it is overgrown with grass and ivy, and at the broken altar Mary was crowned Queen of Scotland. Everything is ruined, decayed, and open to the sky. I believe that I have found there today the beginning of my Scottish Symphony."

That same day, he wrote down the opening notes of the symphony. Mendelssohn worked on the composition during his trip to Italy in 1830, but the symphony took another 12 years to complete, with Mendelssohn himself conducting the first performance with the Leipzig Gewandhaus Orchestra in March of 1842. Although catalogued as No. 3, the "Scottish" was actually the last of Mendelssohn's symphonies, coming after both the "Italian" (No. 4) and "Reformation" (No. 5).

There has been disagreement among commentators as to whether Mendelssohn made use of actual Scottish folk tunes in the symphony. Although he referred to the work in correspondence as the Scottish Symphony, it was published without that title in the score. Mendelssohn made it a point never to "explain his music," and thus, if there is a "program" to the Third Symphony, he never divulged it. Landscape painting in music can be subject to widely varied interpretations. When Robert Schumann first heard the symphony, he was told it was the Italian Symphony; conjuring up visions of the Italian landscape, he was prompted to say of the music: "It is so beautiful as to compensate a hearer who had never been to Italy."

Aside from the fact that Mendelssohn did claim that the inspiration for the opening phrase of the symphony came from his viewing of the ruins of Holyrood, there seem to be passages which have a flavor of the brooding Scottish Highlands or share the solemn, vigorous features of Scottish folk music. Bagpipes could be implied in the second-movement scherzo, with its playful and bouncy

clarinet theme and the opening calls in the woodwinds and brass.

William Foster Apthorp, former annotator of the Boston Symphony Orchestra, claimed that the brisk and breezy main theme of the fourth movement had a “recognizably Scotch character.” The sturdy march rhythms and impetuous drive of the music have even suggested that the whole movement be called “a gathering of the clans.”

Perhaps even more significant than presumed national derivations in the symphony are Mendelssohn’s employment of a “cyclic” effect, with several transformations of the original introductory theme, and his linking of the four movements together without pause.

- Paul E. Shannon, DMD



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# Mahler & Brahms

Saturday, March 30, 2024 - 7:30 pm

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**Toshiyuki Shimada**  
**Ivy Walz**

**Music Director & Conductor**  
**Soprano**

Salvatore Di Vittorio Sea Fanfare  
"on the Theme by Monteverdi"

Mahler Songs of a Wayfarer  
(Lieder Eines fahrenden Gesellen)  
Ivy Walz, Soprano

I. Wenn mein Schatz Hochzeit macht  
II. Ging heut' Morgen über's Feld  
III. Ich hab' ein glühend Messer  
IV. Die zwei blauen Augen von meinem Schatz

Strauss Don Juan

Intermission (20')

Brahms Symphony No. 2

I. Allegro con brio  
II. Andante  
III. Poco allegretto  
IV. Allegro

## Ivy Walz

### Mezzo-Soprano

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Ivy Walz is a mezzo-soprano known for her exceptional musicianship, colorful singing, and dedication to collaboration. She enjoys an enriching career as a vocal performer, vocal educator, clinician, and administrator. As an opera singer, she has appeared with Cincinnati Opera, Syracuse Opera, Des Moines Metro Opera, the Spoleto Festival, Opera Ithaca,

Tri-Cities Opera, and Resonance Works.

An active concert soloist, she has been featured with Syracuse-based Symphoria, the Binghamton Philharmonic Orchestra, the Akron Symphony Orchestra, the Cayuga Chamber Orchestra, and the Orchestra of the Southern Finger Lakes. Her scholarship within art song, especially the repertoire by women composers, is flourishing, with recent performances including recitals titled *Out of the Salon* and *Art Song in a Time of Women's Suffrage* and a lecture recital comparing Robert Schumann's *Frauenliebe und Leben* to Libby Larsen's *Love After 1950*.

Other recent performances were at the invitation of the Music by Women Festival, Fall Island Vocal Arts Seminar, the Finger Lakes Chamber Ensemble, SongFest, Cincinnati Song Initiative, Denver Art Song Project, Civic Morning Musicals, and Middlebury Song Fest. Walz holds a DMA from the College-Conservatory of Music at the University of Cincinnati and BM and MM degrees from Ithaca College. She currently serves as Associate Dean of Faculty, Research, Creativity, and Outreach at the J.T. & Margaret Talkington College of Visual & Performing Arts at Texas Tech University, where she is also an Associate Professor of Voice. Previously, she served on the voice faculty and as an administrator at the Ithaca College School of Music, Theatre, and Dance.

## Program Notes

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### Salvatore Di Vittorio

#### Sea Fanfare on a Theme by Monteverdi

Born 1967 in Palermo, Italy

Salvatore Di Vittorio wrote this for 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, organ, and strings.



Premiered in 2015 by the San Diego Symphony Orchestra, the Sea Fanfare is a short, happy work, styled as a fanfare or an overture, that begins with a warm, sparkly sea effect depicting the sunny waters of San Diego. Perhaps Di Vittorio's connection with Ottorino Respighi is most apparent here. Though the organ is not treated as a solo instrument, it does take an immediate prominent role as it introduces the main theme, a motif inspired by Claudio Monteverdi's madrigal "O sia tranquillo il mare, o pien d'orgoglio (Oh How Tranquil is the Sea, Full of Pride)", which Di Vittorio thought was quite fitting for San Diego and the Balboa Park centennial.

The sea effect quickly turns into a ritornello-type fanfare showcasing the brass. This music is followed in the middle section by a slow interlude with a poignant and operatic, perhaps film-like, melody.

During this slower passage, audience members will feel as if they are getting closer to (or walking towards) the Balboa Park merry-go-round, a distinct music which takes over and then subsides to complete the slower section. Natives of San Diego will recognize a re-orchestrated variation of the Balboa carousel music, as marked in the score and parts for musicians.

The fanfare returns, merged with a festive spagnolo section (a Ballo Madrigalesco) honoring the explorer Balboa and the park's Spanish character. Finally, the sea effect returns for a quick coda, bringing together the themes in a picturesque, triumphal closing.

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## Gustav Mahler

### Songs of a Wayfarer



Born 1860 in Bohemia, Czechia  
Died 1911 in Vienna, Austria

Mahler calls for solo soprano, 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, and strings.

Gustav Mahler's excruciating beautiful music is laden with the melancholy and presentiment of hopelessness that often infused late nineteenth-century Romanticism. His large-scale symphonic works often require large numbers of performers (in great variety), and can challenge the endurance of the audience, as well as that of the players. More recognized in his time as conductor than as composer, he assiduously composed in summers, while pursuing a strenuous conducting career that was brought to an early end by heart disease. Mahler was married in 1902 to the famous—some would say infamous—and beautiful Alma Schindler, a woman almost 20 years his junior. They had two winsome daughters, one of whom, Maria ("Putzi"), died tragically at the age of four in 1907. It is said that Alma bitterly blamed her husband for tempting fate by writing his *Songs on the Deaths of Children*. Constant bickering with singers and the virulently anti-Semitic press in Vienna led Mahler in the same year to New York City, where he became a star conductor with the Metropolitan Opera. His success led to an appointment with the New York Philharmonic in 1909 as principal conductor—a rival of Arturo Toscanini. Life was fulfilling, for he enjoyed working with the professionalism of the players there; but that year was marked not only by great success, with the premiere of his Eighth Symphony, but by grief at the discovery of Alma's affair with the young architect Walter Gropius, of Bauhaus renown. (She married the latter after Mahler's death, and later enjoyed a dalliance with the equally famous painter Oskar Kokoschka, as well as with other artistic geniuses.) Mahler was heartbroken, and even consulted Sigmund Freud. After one more season in New York, Mahler's ill health forced his return to Europe, where he died of bacterial endocarditis in May of 1911.

Against this backdrop of personal stress and grief, Mahler seems today to be the perfect creator of intense, existentialist reflections on the banal duality, yet transcendent nature, of human existence. His personal—and to my mind it is uniquely so—rumination on life's meaning can be somewhat prolix and repetitive at the symphonic level, or penetratingly aphoristic in his songs.

While the nine completed symphonies—expansive not only in length, but in

artistic import—naturally tend to loom supreme in Mahler's historical legacy, his songs inform them as with no other symphonist. Moreover, his songs reflect the essence of his whole artistic soul; it is in them that the composer is most directly and authentically understood. Igor Stravinsky once observed that the short, concentrated works of the composer Anton von Webern were like “dazzling diamonds.” And so are Mahler's songs. The first four symphonies are specifically related to his lieder in tone and thematic content, and of no other significant composer may one posit this close connection. Mahler's mastery of scoring for orchestra is reflected in his preference for writing songs with orchestral accompaniment, as well as his including the voice in various symphonies. In addition to various other songs, he composed several significant collections of orchestral lieder: *Des Knaben Wunderhorn*, *Rückert-Lieder*, *Kindertotenlieder*, and *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer).

The latter group of four songs was an early work, composed in 1884-85, when Mahler was in his mid-20s. At the time, he was early in his career as an opera conductor—in Kassel, Germany—and passionately in love with one of his sopranos, Johanna Richter. In the heat of his ardor (doomed, of course), he wrote a group of poems, subsequently setting four of them for voice and orchestra.

Although Mahler wrote the texts, they bear a connection to a large collection of German Romantic poetry, *Des Knaben Wunderhorn* (The Boy's Magic Horn), a favorite reading for Mahler. He later set some two dozen of the poems and incorporated several into three early symphonies. The conceit of the four Wayfarer poems as a cycle is not unlike that of Schubert's *Die schöne Müllerin*: a young journeyman traveling along, musing over the many reflections of his beloved—in this case, a lost one.

The first song, “Wenn mein Schatz Hochzeit macht (When My Sweetheart is Married),” is directly “derived” from one of the poems from *Des Knaben Wunderhorn*. The contemplation of nature as respite from the darkness of human existence is central to Mahler's art. Here, the opening, a simple folk-like lament over her marriage to someone else, is contrasted in the central section with a turn to nature—replete with birdcalls—as solace. But the bleakness of the beginning returns at the end: songs and thoughts of nature end, and the young man goes to sleep only with the thoughts of his sorrow.

“Ging heut' Morgen über's Feld (I Went This Morning over the Field)” is in a much more optimistic mood, lightly scored. It reflects humankind's universal turn to contemplation of the beauties of nature when faced with the realities of personal despair. A finch chirps for him, the bluebells cheer him, and the sunshine beams. Again, Mahler turns to his characteristic evocation of folk-like textures for this perspective. But, of course, despair returns.

In the third movement, “Ich hab' ein glühend Messer (I Have a Gleaming Knife),”

that despair reigns supreme. He thinks of the “knife in his breast” driven by his lost love; he sees her blue eyes in the sky, her hair in the golden fields, and so forth. And his corpse lies on a black bier. It’s not a good picture.

The last song, “Die zwei blauen Augen von meinem Schatz (The Two Blue Eyes of my Beloved),” brings acceptance of the finality of his lost love. It begins in abject contemplation of a life of eternal sorrow. But, in typical German romantic fashion, a brief nap under a linden tree, and a snowstorm of its blossoms, brings resolution (death?), or at least acceptance. However, one of the composer’s characteristic funeral marches tells us the truth.

--Wm. E. Runyan

## Richard Strauss

### Don Juan, Op. 20



Born 1864 in Munich, Germany  
Died 1949 in Garmisch-Partenkirchen,  
West Germany

Strauss’s orchestration includes 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 3 percussion, harp, and strings.

Ever since his creation by Tirso de Molina in his play *El burlador de Sevilla y convidado de piedra*, published around 1630, the legendary Don Juan has been a favorite subject of literature and music. Moliere, Byron, Dumas, and Shaw were all fascinated by the exploits of the cunning and ruthless rogue who captivated, conquered, and cast off women by the hundreds. He found his way into opera through obscure composers such as Tritto, Righini, and Gazzaniga, then became immortalized by Mozart in his *Don Giovanni*.

The 24-year-old Richard Strauss considered the Don fertile material for a purely symphonic work after he read *Don Juan, A Dramatic Poem* by Austrian poet Nikolaus Lenau. Not a mere sensual cavalier, Lenau’s character is a thinking idealist in pursuit of the perfect woman, a pitiful figure engaged in a futile attempt to find the ultimate personification of womanhood. Rather than being dragged off to hell as his ultimate punishment, Lenau’s Don becomes disillusioned and allows himself to be killed in a duel.

Strauss gave no specific program for his tone poem. Two themes, one at the beginning and another about midway, are associated with the hero, and the

music outlines a series of unfulfilled romantic adventures. The Don's search rises to a frenzied pitch, but the end comes in a whimper as he is felled by his adversary's sword.

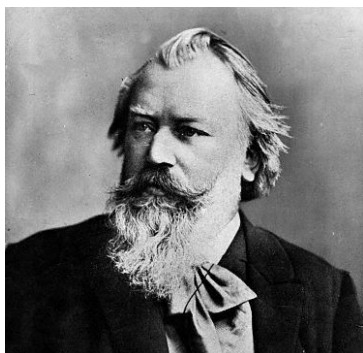
- Paul E. Shannon, DMD

## Johannes Brahms

### Symphony No. 2

Born 1833 in Hamburg, Germany

Died 1897 in Vienna, Austria



The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings.

It might be said that Johannes Brahms was one of the more modest composers in assessing his musical output. On the other hand, it might well be that Brahms was crafty enough to assume that self-deprecation often helps to create acceptance of one's

artistic creations. He referred to his Second Piano Concerto, a work which then and now is one of the grandest concertos in the literature, as "a couple of tiny piano pieces." Spending some 15 years in completing his First Symphony, because he felt "unworthy" in writing a symphony after Beethoven, Brahms completed his Second Symphony within one year after the First, in 1877. Still, he felt it necessary to minimize the new work. Writing to his physician friend and confidant, Dr. Theodor Billroth, Brahms said, "I do not know whether I have a pretty symphony; I must inquire of clever persons." Explaining the symphony to his good friend Elisabeth von Herzogenburg as only a "little sinfonia," the composer explained that "you have only to sit down at the piano, and with your little feet on both pedals alternately, strike the chord of F minor several times in succession, first in the treble, then in the bass, fortissimo and pianissimo, and you will gradually get a vivid impression of my 'latest.'" He even went so far as to predict that at the first performance the orchestra members would be wearing crepe bands on their sleeves, "because of its dirge-like effect." He added that the published score would have a black border.

None of these tongue-in-cheek remarks by the composer accurately describes the Second Symphony. On the contrary, the work is not dirge-like at all, but makes an immediate impression of warmth and spontaneity, rich in melodic and harmonic inventiveness. It is bathed in that mellow, autumnal glow of instrumental sound which was a unique feature of Brahms's writing. Dr. Billroth expressed this well in a letter to the composer: "A happy, cheerful mood permeates the whole work. It bears all the marks of perfection, of the effortless

flow of limpid thought and warm feeling.” Perhaps the locale where Brahms composed the symphony contributed to the sunny and happy character of the work. During the summer of 1877, Brahms was staying in the charming little Austrian resort village of Pörschach am Wörthersee, and the idyllic and peaceful atmosphere of the area could well have influenced him to infuse the developing score with a reflection of those congenial surroundings.

The symphony was well received by the public, which responded to its warm lyricism, in definite contrast to its dramatic and stormy predecessor in C minor. Many sensed a frank spirit of Viennese *gemütlichkeit* in the Second Symphony; it was even dubbed Brahms’s “Vienna Symphony,” reflecting, allegedly, the easy-going life found in beautiful Vienna.

The longest of the four symphonies, despite its seeming spontaneity, the Second is built from complex themes, interwoven with intricate skill. Several of these themes are derived from a basic three-note motif heard in the very first measure: D – C# – D. This germinal motif dominates the entire fabric of the first and last movements, its first use appearing as a bass line against the chorale-like main theme of the opening movement. The symphony is replete with numerous exquisite touches of orchestral scoring, including the luscious sound of double stops and divisi passages in the strings, the frequent use of thirds and sixths in the harmonic structure, the warm and sensuous coloration in Brahms’s writing for the horns, the unique effect of the two trios in the third movement, and the impressive quiet sonorities of the low brass in the first two movements (in contrast to the burst of blazing excitement from the full brass choir at the end of the Finale). There is, in fact, no end to the fascinating detail which emerges from this radiant symphony, leaving the final impression on the listener of a perfect blend of lyric beauty and dynamic power.

- Paul E. Shannon, DMD



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## Dr. Daniel McDavitt

Eastern Connecticut Symphony Chorus Director

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Dr. Daniel McDavitt is Director of Cadet Vocal Music at the United States Coast Guard Academy, where he oversees a vocal music program that includes four choral ensembles, a robust touring schedule, and a yearly musical production. He was also recently appointed Director of the Eastern Connecticut Symphony Chorus, an ensemble specializing in the performance of major choral works of both historical and modern

composers. Previous to these appointments, he was associate professor of music and director of the Goucher College Choirs and Orchestra, director of choral studies at Loyola University Maryland, and acting director of choirs at Knox College.

An award-winning composer and educator, Dr. McDavitt's compositions and arrangements have been performed and broadcast throughout the United States and abroad. His music is published by Walton Music, E. C. Schirmer Publishing, Gentry Publications, and Jackman Music, along with a number of self-published works. He has received a commission from the Barlow Endowment for Music Composition, won first prize in the Magnum Opus Composition Competition, and regularly accepts commissions from community, university, and school choral ensembles from around the country. He has also received numerous grants for music research and to promote new works by living composers. In 2017, he was honored with the Excellence in Teaching Award at Goucher College, and has presented his research multiple times at the Oxford Conducting Institute at St. Anne's College at the University of Oxford (UK).

Born and raised in Missouri, he holds a bachelor of arts degree in music and humanities and a master of music degree in choral conducting from Brigham Young University, and a doctor of musical arts degree in choral conducting and literature, with a minor in theory/composition, from the University of Illinois at Urbana-Champaign.

Dr. McDavitt is a member of the American Choral Directors Association and the National Collegiate Choral Organization, where he serves on the national board, as well as the College Music Society, and the American Society of Composers, Authors, and Publishers (ASCAP).

He lives in Old Lyme, Connecticut, with his wife, writer and photographer Jenika Beck McDavitt, and their two children.

# Haydn & Stravinsky Finale

Saturday, April 27, 2024 - 7:30 pm

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**Toshiyuki Shimada**  
**Dr. Daniel McDavitt**

**Music Director & Conductor**  
**Eastern Connecticut Symphony**  
**Chorus Director**

Haydn

Lord Nelson Mass

with the Eastern Connecticut Symphony Chorus

I. Kyrie

II. Gloria

III. Credo

IV. Sanctus

VI. Agnus Dei

Vocal soloists:

Sarah Joyce Cooper, soprano;

Alyce Daubenspeck, mezzo-soprano;

Ziwen Xiang, tenor;

Eliam Ramos, bass-baritone

Intermission (20')

Dan Perttu

Phoenix

Caroline Shaw

and the swallow (for strings)

John Williams

Fawkes the Phoenix from  
The Chamber of Secrets

Stravinsky

Firebird Suite

## Haydn & Stravinsky Finale

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## Sarah Joyce Cooper

Soprano



Soprano Sarah Joyce Cooper has been hailed for her “meltingly beautiful” (Opera News) singing and “passionate power” (Parterre Box). Upcoming performances include the role of Gretel in an abridged production of Humperdinck’s *Hansel and Gretel* with Boston Lyric Opera, a New England Conservatory-sponsored recital celebrating the 70th anniversary of Coretta Scott King’s graduation from the school,

and a debut with Seattle Opera as Minnie in Tazewell Thompson’s *Jubilee* in October 2024. Ms. Cooper also looks forward to performing as the soprano soloist in a performance of Haydn’s *Lord Nelson Mass* in the spring.

Recent concert performances include her Carnegie Hall debut as the soloist in Poulenc’s *Gloria* with the New England Symphonic Ensemble, *Eva and Gabriel* in Haydn’s *Creation* with the MIT Concert Choir and Handel and Haydn Society Chamber Choir, and soloist with the Eastern Connecticut Symphony Orchestra in Brahms’ *Ein Deutsches Requiem*. Recent operatic performances include *Adina* in *L’Elisir d’amore* (Geneva Light Opera), *Clorinda* in *La Cenerentola* (Syracuse Opera), *La Charmeuse* in *Thaïs* (Maryland Lyric Opera), *Juliette* in *Roméo et Juliette* (Opera Western Reserve), *Violetta* in *La Traviata* (MassOpera), *Mimì* in *La Bohème* (Opera Theater of Cape Cod/ Boston Opera Collaborative), *Micaëla* in *Carmen* (Prelude to Performance), *Zerlina* in *Don Giovanni* (Boston Opera Collaborative), *Pamina* in *Die Zauberflöte*, and *Countess* in *Le Nozze di Figaro* (Savannah Voice Festival). Also at home on the musical theater stage, Ms. Cooper performed the role of *Maggie Porter* in Tazewell Thompson’s *Jubilee* with the Alabama Shakespeare Festival. In concert, Ms. Cooper has appeared as a soloist with the Boston Youth Symphony Orchestra, the Rochester Oratorio Society, and the Radcliffe Choral Society at Harvard University. In 2019, she was invited to perform as a soloist with the Du Bois Orchestra in the historic world premiere of Florence Price’s long-lost cantata, *Abraham Lincoln Walks at Midnight*.

As a competition winner, Ms. Cooper received first place in The American Prize Competition for Opera and Operetta and second place for Art Song. Most notably, Ms. Cooper has received encouragement awards from the George London Foundation and Metropolitan Opera National Council Auditions and was nominated for a study grant from the Sarah Tucker

Foundation. Most recently, she advanced to Round Two of the 2023 BBC Cardiff Singer of World Competition.

As a premed, Ms. Cooper completed her Bachelor's Degree in French at Princeton University, where she first began to develop the foundation for her "mastery of French style" (Opera News) while conducting research for her undergraduate thesis on sacred themes in the mélodies, romances, and cantiques of Gabriel Fauré. She earned her Master of Music Degree in Vocal Performance and Pedagogy from Westminster Choir College, where she received the Gwynn Moose Cornell Endowed Award, given to the student who shows the most promise for a career in vocal performance.

In addition to performing, Ms. Cooper serves as volunteer Executive Assistant for Help!ComeHome!, a nonprofit dedicated to meeting the needs of under-served communities throughout the US in Jesus' Name. Ms. Cooper is a regular volunteer with the organization, offering both her musical and administrative skills to further its mission. In June 2018, she planned, programmed, and performed in A Nod to Our Neighbors, a benefit concert and the first major fundraiser for Help!ComeHome! In her free time, Ms. Cooper enjoys gardening, playing cello, and being active outdoors. A former competitive gymnast, she was awarded top prizes at the annual Massachusetts State Championship meet while competing for the Gymnastics Academy of Boston.



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## Alyce Daubenspeck

Mezzo-Soprano



Alyce Daubenspeck is a classically-trained mezzo-soprano whose public performances have been described as “emotionally shattering.” Some of Ms. Daubenspeck’s favorite past roles have included the Tisbe (*La Cenerentola*), Marcellina (*Le Nozze di Figaro*), La Ciesca (*Gianni Schicchi*), the Witch (*Hänsel und Gretel*), Anita (*La Navarraise*), Augusta (*The Ballad of Baby Doe*), Berta (*Il barbiere*), Madame de Croissy (*Dialogues des Carmélites*), Third Lady (*Die Zauberflöte*),

Lyubov (*Mazepa*), and Virginia (*Billy Blythe*). Alyce received her MM from Westminster Choir College in 2018, where she graduated with distinction. She holds a faculty voice position at DeSales University, and lives outside of NYC, where she enjoys a spot on Jim Harwood’s Management roster.

In the coming months, she is looking forward to debuting the role of “Mother” in *Amahl and the Night Visitors* (Boheme Opera NJ) and “Ruth” in *Pirates of Penzance* (Opera Raylynmor). To stay up to date on Alyce’s performances, please visit her website at [alycedaubenspeck.com](http://alycedaubenspeck.com)

## Ziwen Xiang

Tenor



Tenor Ziwen Xiang has performed with the Metropolitan Opera Guild, New York City Opera, China National Opera, Turkish State Opera, and Teatro Regio di Parma. Under the auspices of those company, he was heard in operas and concerts in many countries across Asia and Europe. In the United States, Xiang has sung with the Verismo Opera of New Jersey at Carnegie Hall’s Weill Recital Hall, and at the Stern Auditorium stage with MidAmerica productions. In 2018, he sang Rinuccio in

*Gianni Schicchi* with the Metropolitan Opera Guild. He made his New York City Opera debut in the world premiere of *Stonewall* by Ian Bell and Mark Campbell. In 2021, he played Rodolfo in Puccini’s *La Boheme* in a movie co-produced by More Than Music LTD Hong Kong, Tri-Cities Opera, and Opera Omaha, which was broadcast by Boston Lyric Opera. Later that year, Xiang performed the role of Don Ottavio in *Don Giovanni* with Light

Opera of New Jersey. He made his debut with the Phoenicia International Festival of the Voice as Beppe in Pagliacci in August 2022. In September 2022, he returned to New York City Opera as Arturo in Donizetti's Lucia di Lamermoor. Mr. Xiang just performing the role of Ferrando in Cedar Rapids Opera's production of Mozart's *Così fan tutte*.

Ziwen Xiang spent his developmental years at China National Opera where he quickly rose through the ranks to become a Principal Soloist. Under the auspices of this company he was heard in both opera and concert in numerous countries including Italy, Syria, and Turkey. Mr. Xiang moved to the USA, and made his American Operatic debut as Alfredo in Verdi's *La Traviata* in Martina Arroyo's prestigious Artist Development Program in New York City. He completed a Master of Music Degree in Voice Performance at Manhattan School of Music, and presented his New York recital debut at Weill Recital Hall in March 2017. Operatic performances to his credit include *La Rondine* (Prunier), *Rigoletto* (Duke), Otto Nicolai's *The Merry Wives of Windsor* (Fenton), and Donizetti's *Don Pasquale* (Ernesto). On the concert stage he has been heard as tenor soloist in Mozart's *C Minor Mass*. He sang Bach's *Cantata BWV 140*, and Handel's *Messiah* at Co-Cathedral of St. Joseph in NYC.

## **Eliam Ramos**

### **Bass-Baritone**



Eliam Ramos is a charismatic Puerto Rican bass-baritone who has performed opera and concert works with companies in the United States, Spain, Israel, Puerto Rico and Mexico. His artistic engagements range from traditional opera such as Leporello in *Don Giovanni*, to Luis Nogales in the zarzuela *Luisa Fernanda*, to symphonic concerts such as Fauré's *Requiem* to the title role of the modern composition of *El Cimarrón* by

Hans Werner Henze. The Metropolitan Opera Guild featured Mr. Ramos in their Verdi's Baritones Serie in their 2022-2023 season.

Mr. Ramos engagements for 2023-2024 include Haydn's *Lord Nelson Mass* with the Eastern Connecticut Symphony Orchestra, Masetto for Opera in Williamsburg, Belcore from *L'Elisir D'Amore* for Geneva Light Opera, Angelotti from *Tosca* in Michigan, Clif Hardin's *Requiem* for his Carnegie Hall debut, the world premiere of *Song of the Nightingale* with On Site Opera, Count Ceprano from *Rigoletto* with Regina Opera and the Doctor in the world premiere of *The Extinctionist* with Heartbeat Opera.

## Program Notes

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### Joseph Haydn Lord Nelson Mass

Born 1732 in Rohrau, Austria

Died 1809 in Vienna, Austria

The piece calls for mixed chorus, flute, 2 oboes, 2 clarinets, bassoon, 2 horns, 3 trumpets, timpani, organ, and strings.

Joseph Haydn was one of the great revolutionaries of classical music, making huge advances in structure, harmony, and melody, investing his compositions with a variety of expression. Although he was born in the age of the Baroque, Haydn wrote music that greatly influenced Mozart and prefigured the stormy creations of Beethoven. Born in the Austrian town of Rohrau, Haydn was the second son in a family of 17 children. His father, Mathias, was a wheelwright who encouraged his children to learn music. The young Haydn exhibited enough musical talent to be given extensive training as a singer and became a principal soloist at St. Stephen's Cathedral in Vienna. Having learned a great deal about instrumentation and composition, Haydn became Vice-Kapellmeister to the wealthy Esterházy family at age 29. Over the next 30 years, he moved into the Kapellmeister position and wrote numerous works for the exclusive use of the Esterházys.

Upon the death of Prince Nikolaus Esterházy in 1790, Haydn was free to move to Vienna and travel to cities where his music had become beloved, where his concerts would be acclaimed, and where his income would receive a much appreciated boost. This period included two visits to England that brought great fame and success. Between 1796 and 1802, Haydn produced some of his greatest music (including the great oratorio, *The Creation*), but from 1802 his health began to fail, leading to an illness from which he died in 1809.

What we now call the Lord Nelson Mass was originally titled *Missa in Angustiis* (Mass in Time of Fear). At the time it was completed, in August of 1798, Napoleon's forces had just invaded Egypt, but a British fleet under Horatio Nelson, in what became known as the Battle of the Nile, defeated the French fleet. Legend has it that, while he was composing the Mass, Haydn kept a map of Egypt and the Mediterranean on his wall, and charted the positions of the French and British troops. In September of 1800, Nelson visited the Esterházy family and the *Missa in Angustiis* was performed in his honor. The title "Lord Nelson Mass"

was applied to this music by others after 1800, probably because the work was among those performed for Lord Nelson and Lady Hamilton when they visited the Esterházy Palace in September of 1800.

Though the Mass is among the longest of Haydn's late Masses, the orchestration is the smallest. It was originally scored for strings, three trumpets, timpani and continuo - one can say that the prominent use of trumpets and timpani creates a distinctly military character. Though it is the only one of Haydn's masses written in minor, set in D minor at the opening, it moves towards a "victorious" D major at the close.

Haydn wrote this Mass as a commission from Prince Nicholas Esterházy for the occasion of the name day of his wife, Maria Hermenegild, Princess of Liechtenstein. However, like much of his music, this Mass brims over with Haydn's exuberant melodies and driving rhythms. Powerful choral unisons alternate with passages of intricate counterpoint. The music for the soloists contains both lyricism and drama, while, overall, the formal structure of the piece displays balanced perfection and simplicity.

- Paul E. Shannon, DMD

## **Dan Perttu**

### **Phoenix**

Born 1979 in Parma, Ohio

The piece calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, timpani, 3 percussion, harp, and strings.

This piece is inspired by the legend of the Phoenix. As the bird reaches the end of one of its life cycles, each lasting 1,000 years, it flies from Paradise back to our "fallen" world, where it lives until it is time for it to be reborn.



The first part of the piece depicts the fallen world. When it is time for the bird to be reborn, it sings a most beautiful farewell song, which causes the rising Sun to pause and listen. After the song is finished, the Sun starts again across the sky, emitting a spark, depicted in the music, that ignites the Phoenix in flames. After burning, a new Phoenix rises from the ashes and then returns to Paradise.

## Caroline Shaw and the swallow

Born 1982 in Greenville, North Carolina

The piece calls for strings.

In 2013, Caroline Shaw became the youngest recipient of the Pulitzer Prize for Music for her composition *Partita for 8 Voices*. She describes herself as “a musician who wrote music” rather than as “a composer.” A setting of Psalm 84 written for chamber choir, this 2017 work is performed in an arrangement for strings by Julian Azkoul. Shaw spoke of how she was thinking of the Syrian refugee crisis as she composed and the swallow: “There’s a yearning for a home that feels very relevant today. The second verse is ‘The sparrow found a house and the swallow her nest, where she may place her young,’ which is just a beautiful image of a bird trying to keep her children safe—people trying to keep their family safe.”



## John Williams

### Fawkes the Phoenix from the Chamber of Secrets



Born 1972 in New York, NY

The piece calls for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussion, harp, celesta and strings.

*Harry Potter and the Chamber of Secrets* was one of four films released in 2002 for which John Williams composed music. The others are also quite famous: *Star Wars: Episode II – Attack of the Clones*, *Minority Report*, and *Catch Me If You Can*. Williams faced so many demands composing, conducting, and producing the music for these four films that one of his longtime collaborators, composer William Ross, received a prominent credit for adapting the score for *The Chamber of Secrets* and conducting the soundtrack recording by the London Symphony Orchestra.

According to Ross, Williams knew when he was hired as the composer for the *Harry Potter* films that scheduling conflicts were likely to prevent him from having the time needed to fully realize the score for *The Chamber of Secrets*. Williams—who envisioned all the *Harry Potter* films sharing musical leitmotifs—hired Ross to work on the score for *The Sorcerer’s Stone* and *The Chamber of Secrets* with the understanding that Ross could adapt the music from *The*

Sorcerer's Stone for scenes of a similar type in The Chamber of Secrets. In the broader context of producing music for movies and TV series, this arrangement makes sense, as it is often a chaotic and highly collaborative process among multiple musicians working as arrangers, composers, and conductors. Minor editing and compositional tasks are entrusted to people other than the credited composer if the later stages of post-production demand changes to ensure that the music matches up with the on-screen action.

Fawkes the Phoenix portrays a magically powerful and wise bird who is a key ally of Harry Potter. Part of the new material composed specifically for The Chamber of Secrets, it is some of the most uplifting music from the entire series. The theme begins with a delicate and ethereal quality, introduced by flutes and oboes. The orchestration gradually builds, incorporating strings, brass, harp, and celesta (a keyboard instrument that produces bell-like sounds, used prominently in the main theme of the Harry Potter films) to enhance the sense of grandeur and magic associated with Fawkes. As the theme progresses, the melody becomes more triumphant and majestic, symbolizing Fawkes's immense abilities of strength, loyalty, and healing, until the woodwinds and percussion interject with descending triplet figures, accompanied in the brass by a foreboding variation on the main Harry Potter theme. However, this is quickly stopped by a return to the Fawkes theme in the most soaring and uplifting manner yet presented. The orchestra then concludes softly with the same music used to introduce the piece.

- Saadya Chevan

## Stravinsky

### Firebird Suite

Born 1882 in Saint Petersburg, Russia

Died 1971 in New York City, New York

The Suite of 1919 calls for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, piano, harp, celesta and strings.



If it were not for the procrastination of another composer, Igor Stravinsky might never have composed his first great successful work, The Firebird. In preparation for the second Paris appearance in 1910 of his Ballet Russe, Serge Diaghilev had commissioned Anatol Liadov to write the music for a new ballet to be based on an old Russian legend, the Firebird. Fortunately for the musical world, Liadov, a minor Russian composer, kept delaying the start of the project. In desperation Diaghilev transferred the commission to the twenty-seven year old Stravinsky. Beginning work on the score in November of 1909, with a late spring deadline to meet, the composer had his work cut out for him. But meet it he did, and brilliantly. The premiere took place at the Paris Opera on June 25, conducted by Gabriel Pierné with choreography

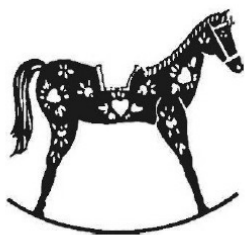
by Mithel Fokine, who also danced the role of Ivan Tsarevitch.

The story of the ballet is a fairy tale of innocence versus evil. The evil monster, Kastchei, has captured thirteen lovely princesses and put them under his spell. Prince Ivan comes upon the monster's castle in the forest and Kastchei attempts to cast a spell on him as well. The magical Firebird appears and comes to the aid of Ivan, showing him where to find a giant egg which contains the soul of Kastchei. Ivan breaks the egg, Kastchei dies and the evil spell is broken. The ballet ends happily as Ivan married the most beautiful of the princesses.

The Firebird not only helped launch Stravinsky's career and chart his future, but also set a new fashion in ballet music, directing the ballet toward new goals. With its lush melodies, evocative imagery, and exuberant orchestral colors, the work displays the later Romantic influence of Stravinsky's teacher, Rimsky-Korsakoff. It also contains, however, seeds of the new orientation, the break from tradition which the composer would discover in *Petrouchka* and *The Rite of Spring*. *Firebird* had always remained as Stravinsky's most popular score, but toward the end of his career when he was at times urged to return to composing in the luxuriant style of that great score, he would testily refer to it as "that great audience lollipop."

Because of the popularity of the work, Stravinsky excerpted over the years three suites from the original score. The First Suite (1911) contains five sections and uses the same very large and opulent orchestral scoring as the original. The Second Suite (1919), the most frequently performed and the one heard in this concert, is slightly shorter and calls for a reduced orchestration. In 1949, Stravinsky compiled yet another suite, adding several more numbers from the original score while keeping essentially the same orchestration as the 1919 Suite.

- Paul E. Shannon, DMD



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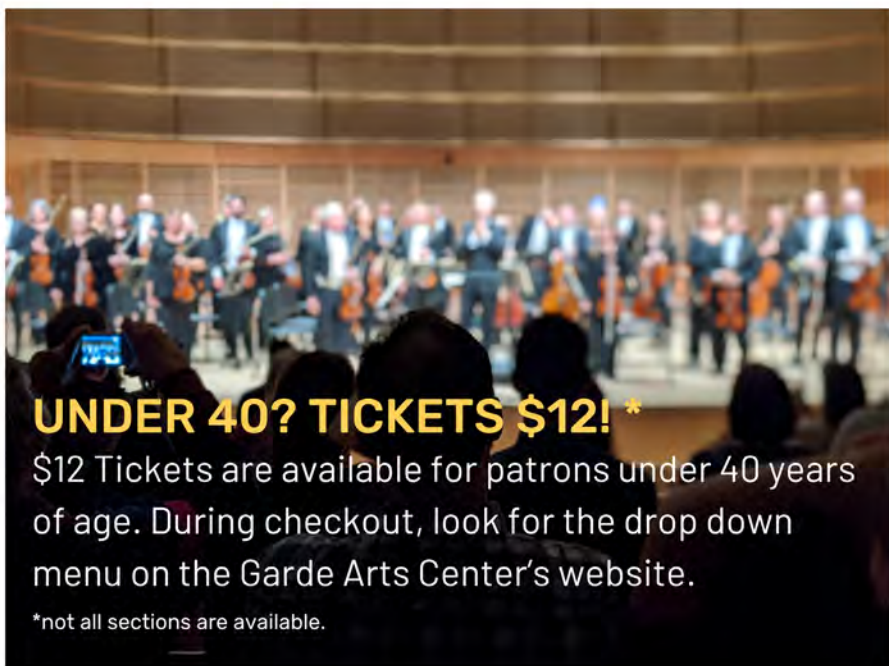


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## Music Glossary

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### Tempo

Grave	Very, very slow and solemn
Largo	Broad and slow
Lento	Slow and calm (but not as slow as Largo)
Adagio	Slowly, leisurely
Andante	In a walking tempo, moderately slow
Maestoso	Majestically
Moderato	In a moderate tempo
Allegretto	Moderately fast
Allegro	Quick and bright
Vivace	Lively and fast
Presto	Very fast
Prestissimo	As fast as possible

### Modifiers

Accelerando	Gradually increase the tempo
Allargando	Gradually slower and broader
A tempo	In the original speed
L'istesso tempo	In the same beat speed
Meno Mosso	Less motion (a little slower)
Mezzo	Medium or moderately
Molto	Very
Piu Mosso	More motion (a little faster)
Poco	A little
Romanza	Generally short and lyrical
Rondo	A movement where the main subject is played at least three times
Rubato	Not in a strict tempo
Scherzo	A vigorous, light, or playful composition
Sostenuto	Sustained
Attacca	Attached
Cadenza	Extended section for soloist alone