

2025-2026
Season



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Music Director & Conductor

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A Welcome Message from Toshi

Dear Friends and Music Lovers,

As we embark upon our 2025-2026 season, I am filled with immense excitement to share another year of extraordinary musical experiences with you. This marks my 16th season as Music Director of the Eastern Connecticut Symphony Orchestra, and I continue to be inspired by the passion and dedication of our musicians and the unwavering support of our community.

The upcoming season represents a carefully curated journey through the rich tapestry of orchestral music. We have crafted programs that celebrate both the beloved masterworks of the classical tradition and the vibrant voices of contemporary composers. Each concert is designed not only to entertain but to inspire, educate, and connect our communities through the transformative power of live orchestral music.

This season, we will continue to bridge the gap between the concert hall and the community, offering performances that speak to audiences of all ages and backgrounds. Whether you are a longtime subscriber or attending your first symphony concert, you will find music that moves, challenges, and uplifts the human spirit.

I am particularly proud of our commitment to nurturing the next generation of musicians through our educational programs, including our Youth Orchestra and String Ensemble. These young artists represent the future of classical music, and their energy and talent continually reinforce my belief in the enduring power of this art form.

The Eastern Connecticut Symphony Orchestra has been a vital part of this region's cultural landscape for decades, and we are honored to continue this tradition of musical excellence. Our home at the beautiful venues throughout Eastern Connecticut provides the perfect setting for these memorable musical encounters.

As we begin this new season together, I invite you to open your hearts and minds to the extraordinary journey that awaits us. Each concert is an opportunity to experience the full range of human emotion through music that has the power to heal, inspire, and unite us all.

Thank you for your continued support and for being an essential part of our musical family. I look forward to making music with you throughout this remarkable season. With warm musical regards,



Toshiyuki Shimada Music Director
and Conductor



The Eastern Connecticut Symphony Orchestra

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Dear Guests of the ECSO,

As we gather once again to celebrate the power of live orchestral music, we are filled with gratitude for your continued support and enthusiasm.

The first half of our season brought unforgettable performances and memories. Now, as we move forward into spring, we're excited to present a lineup of concerts that showcase both beloved masterworks and fresh voices in contemporary composition. Each program has been thoughtfully curated to inspire, challenge, and delight audiences of all ages and musical backgrounds.

None of this would be possible without the dedication of our remarkable musicians, led by Music Director and Conductor Toshiyuki Shimada, whose artistry continues to elevate every performance. We are also deeply grateful to our generous donors, volunteers, and community partners who believe in the transformative power of music and make our mission possible. Your support ensures that the ECSO remains a vital cultural cornerstone of Eastern Connecticut.

As we look ahead, we remain committed to expanding access to orchestral music, nurturing young musicians, and creating meaningful connections within our community. Whether you're a longtime subscriber or attending your first concert, we hope you feel the warmth and welcome that defines the ECSO family.

Thank you for being here tonight and for making live music a part of your life. We can't wait to share the remainder of this season with you, and we look forward to many more beautiful musical moments together.

With appreciation and warm regards,

Jonathan Nickerson
President, Board of Directors



Caitlin Meyer
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America 250
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Feb 21

Elmer Bernstein - Theme from The Magnificent Seven
Fuchs - American Rhapsody
DiLorenzo - Ingenuity:
Concerto for Trumpet and Orchestra
Dvořák - American Suite



Sounds of America
America 250

Apr 25

Bernstein - West Side
Story selections
Copland - Symphony No. 3



Palm Sunday
Concert

Mar 29

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Toshiyuki Shimada

ECSO Music Director & Conductor

Toshiyuki Shimada is currently Music Director and Conductor of the Eastern Connecticut Symphony Orchestra in New London; Music Director and Conductor of the Orchestra of the Southern Finger Lakes; and Music Director and Conductor of the New Britain Symphony Orchestra. Previously held appointments include Music Director of the Yale Symphony Orchestra of Yale University (2005-19), Music Director Laureate of the Portland Symphony Orchestra (Maine) (1986 to 2006), Associate Conductor of the Houston Symphony (1981-86) and since 1998 he has served as Principal Conductor of the Vienna Modern Masters recording label in Austria. Internationally he has often been on the podium of La Orquesta Filarmonica de Jalisco, in Guadalajara, Mexico, and continues close association with Turkish Symphonies, including the Istanbul State Symphony Orchestra, the Borsan Istanbul Philharmonic, the Izmir State Symphony Orchestra, the Bilkent Symphony Orchestra and the Presidential Symphony Orchestra.

He has appeared in Austrian Radio Kulturhaus, in Vienna, with the MUK Symphony Orchestra, and in 2017 he led the Yale Symphony Orchestra on the highly successful Russian Tour, followed by the tours of Brazil, Turkey, and Italy. Innumerable guest conducting appearances include the Slovak Philharmonic, NÖ Tonkünstler Orchestra in Vienna, L'Orchestre National de Lille in France, the Lithuanian State Symphony Orchestra, Moravian Philharmonic, Prague Chamber Orchestra, Karlovy Vary Symphony Orchestra and the Royal Scottish National Symphony Orchestra at the Edinburgh Festival.

In 2018, as a peace mission, Maestro Shimada conducted a nationally televised concert at the DMZ, South Korea, with the Lindenbaum Festival Orchestra, and the following summer, he has appeared with the same orchestra in Jeju Island for the commemoration of the Massacre 4.3. Prestigious collaborations include artists such as Itzhak Perlman, André Watts, Peter Serkin, Emmanuel Ax, Yefim Bronfman, Idil Biret, Janos Starker, Joshua Bell, Hilary Hahn, Choliang Lin, Sir James Galway, Barry Tuckwell, and Dame Evelyn Glennie. He has also collaborated with Willie Nelson, Doc Severinsen and Marvin Hamlisch.

Maestro Shimada has had the good fortune to study with many distinguished conductors of the past and the present, including Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarovsky, and Michael Tilson Thomas. In 1979 he was a finalist in International Herbert von Karajan conducting competition in Berlin, and a Fellow Conductor in the Los Angeles Philharmonic Institute in 1983. In addition, he was named Ariel Musician of the Year in 2003 by Ariel Records and received the ASCAP award in 1989. He graduated from California State University, Northridge, studying with David Whitwell and Lawrence Christianson, and attended the University of Music and Dramatic Arts in Vienna, Austria. Consistently recognized as an integral and beloved member of every community he joins, he has had several state and city holidays named in his honor: Toshiyuki Shimada Day in Houston, TX; Toshiyuki Shimada Week in Portland, Maine; Toshiyuki Shimada Day in the State of Maine; and Toshiyuki Shimada Day in New London.

In May 2006 he was awarded an Honorary Doctorate Degree in Fine Arts by Maine College of Arts. Maestro Shimada records for the Naxos and the Vienna Modern Masters labels, has made fifteen CDs with the Moravian Philharmonic, in Czech Republic. He also records for Capstone Records, Querstand-VKJK (Germany), and Albany Records. His Paul Hindemith CD of the complete piano concerti with the famed Turkish pianist, Idil Biret, was released in 2013. His Music from the Vatican with the Prague Chamber Orchestra and Chorus is available through iTunes and Rhapsody.

A sought after educator, he has been Associate Professor of Conducting with Yale School of Music and Department of Music, Director of the Orchestra Activity at Connecticut College, a faculty member of Rice University (Houston), the University of Southern Maine; and served as Artist Faculty at the Houston Institute of Aesthetic Study. He has conducted All State Honor and Regional Honor Orchestras for Connecticut, California, New York, Maine and Massachusetts. He was one of the distinguish speakers at the Chopin Symposium 2010, at Hacettepe University in Ankara, Turkey. He has been teaching at the New York Conducting Workshop, and he has also served as a Board Member of the International Conductors Guild.



A Night in Vienna

Saturday, January 24, 2026 - 7:30 pm

Toshiyuki Shimada

Amy Ward Butler

Music Director & Conductor

ECSO Principal Cello

Wolfgang Amadeus Mozart

Symphony No. 36 in C Major, K. 425
"Linz"

I. Adagio – Allegro spiritoso

II. Poco adagio

III. Menuetto

IV. Presto

Joseph Haydn

Amy Ward Butler, Cello

Cello Concerto No. 2 in D Major,
Hob.VIIb:2

I. Allegro moderato

II. Adagio

III. Rondo: Allegro

Intermission (20')

Ludwig van Beethoven

Symphony No. 4 in B-flat Major, Op. 60

I. Adagio – Allegro vivace

II. Adagio

III. Menuetto: Allegro vivace – Trio: Un
poco meno Allegro

IV. Allegro ma non troppo

The Post-Concert Reception is generously sponsored by:

ECSO Friends of the Symphony (See pg. 41 to learn more)

Amy Ward Butler

ECSO Principal Cello

New Jersey-based cellist Amy Ward Butler has a decidedly new twist on a very old instrument. With her vision for rich, multi-layered cello ensemble arrangements and original compositions, Amy hopes to bring her love of these dramatic sounds to a larger and larger audience and to provide cello choirs with accessible material that capitalize on the full vocal range of the instrument.

Her interest in vocal music stems from early experiences with opera orchestras; the very first was Verdi's "Falstaff" with a small New Jersey company when she was still in high school. As a student at the Eastman School of Music, she participated in a summer festival, the Heidelberg Schloss-Spiele, which featured opera performances in the courtyard of the castle. Another concert during that summer in Germany was a performance of Haydn's "Creation" at the monastery where "The Name of the Rose" was filmed. Very picturesque!



Amy earned two degrees from Eastman, studying with Steven Doane and Paul Katz. While a grad student, she was Mr. Doane's teaching assistant and the cellist with The Olivier Trio, Eastman's first piano trio-in-residence, which performed in Rochester and New York City, and competed in the Fischhoff Competition. (They didn't win, but they did get their picture in the South Bend paper.) She spent four summers at Tanglewood where she had the opportunity to play for Joel Krosnick of the Juilliard Quartet and Yo-Yo Ma in a variety of master classes, including a rare chance to perform "Schelomo" with the Tanglewood Music Center Orchestra. Conductors she performed under included Kurt Masur, Seiji Ozawa, and Leonard Bernstein.

Her professional road led down years of free-lance work throughout the Mid-Atlantic. It started with the predictable struggling-artist jobs in retail and waitressing, proving that just because you love the food doesn't mean you'll be any good at serving it to other people. Eventually, she was able to break into the worlds of the Baltimore Symphony Orchestra, Baltimore Choral Arts Society, Baltimore Chamber Orchestra, Baltimore Opera Company, Harrisburg Symphony, Sundays at Three, Philadelphia Orchestra, McLean Orchestra, Eclipse Chamber Orchestra, National Symphony Orchestra, and IBIS: A Chamber Music Society. Ultimately, she found a home with the Kennedy Center Opera House Orchestra where she performed for 12 years with a variety of ballet companies, the Kennedy Center Honors, and the Washington National Opera.

Times change, and conditions change. She left the job and returned home to New Jersey, where she carried on free-lancing, playing with the New Jersey Symphony Orchestra, American Ballet Theatre, Opera Theatre Montclair, Papermill Playhouse, the Montclair Orchestra, and the Mostly Mozart Festival Orchestra at Lincoln Center. In 2019, Amy became the principal cellist of the Reading Symphony Orchestra and the Eastern Connecticut Symphony Orchestra, and in 2024 became the principal cellist of the Hartford Symphony Orchestra. She has recently been composing her own compositions and arranging a capella choral works for cello ensembles of various sizes, many of which she performs with her cello quartet, The Tapestry Ensemble.

Amy lives with her family and more cats than anyone intended. She plays on a Raffaele and Antonio Gagliano cello made in Napoli in the early 1800s.

Wolfgang Amadeus Mozart (1756-1791) Symphony No. 36 in C Major, K. 425 "Linz"



Mozart composed this spirited symphony in just four days in November 1783 when Count Johann Joseph Anton von Thun in Linz requested a concert but Mozart had no new symphony to perform. Rising to the occasion with characteristic brilliance, he produced this masterwork that stands apart from his earlier symphonies through its grandeur and structural sophistication. It opens with a slow introduction—unusual for Mozart at this time—before launching into an energetic main theme, followed by a graceful second movement, refined minuet, and a finale that bursts forth with infectious joy and rhythmic vitality, bringing the symphony to a triumphant close.

Joseph Haydn (1732-1809) Cello Concerto in D Major, Hob.VIIb:2

Long thought to be lost, this magnificent concerto was rediscovered in 1961 in the archives of the Prague National Museum. Composed around 1783, likely for Antonín Kraft, the principal cellist of Prince Esterházy's orchestra, the work represents the cello at its most virtuosic and expressive. The opening movement strikes an elegant balance between orchestral grandeur and solo brilliance, the slow movement provides intimate, heartfelt expression, and the final rondo sparkles with wit and energy, bringing the concerto to an exhilarating conclusion. **Soloist: Amy Ward Butler, ECSO Principal Cello**



Ludwig van Beethoven (1770-1827) Symphony No. 4 in B-flat Major, Op. 60



Composed in 1806, Beethoven's Fourth Symphony has often been described as a breath of fresh air between the revolutionary "Eroica" and the dramatic "Fate" Symphony, though this risks understating the Fourth's own considerable power and originality. The symphony opens with one of Beethoven's most mysterious slow introductions before blossoming into a sunlit main allegro, followed by an adagio second movement that Hector Berlioz described as "adorned with such rare, ineffable beauty." The scherzo bursts forth with playful energy while the finale races to its conclusion with irrepressible joy and brilliant orchestral writing—a masterpiece in its own right that reveals Beethoven's full range as a symphonist.

American Enginuity

Saturday, February 21, 2026 - 7:30 pm

Toshiyuki Shimada

Phil Snedecor
Stephan Tieszen

Elmer Bernstein

Music Director & Conductor

ECSO Principal Trumpet
ECSO Concertmaster

Main Theme from *The Magnificent Seven*

Anthony DiLorenzo
Phil Snedecor, trumpet

Enginuity: Concerto for Trumpet &
Orchestra

I. Rails of the Golden Spike

II. Wings of Kittyhawk

III. Tin-Lizzy

IV. One Giant Leap

Intermission (20')

Kenneth Fuchs
Stephan Tieszen, violin

American Rhapsody

Traditional
arr. Carmen Dragon

The Wide Missouri (Shenandoah)

Antonín Dvořák

American Suite in A Major, Op. 98b

I. Andante con moto

II. Allegro

III. Moderato (alla Polacca)

IV. Andante

V. Allegro

The Post-Concert Reception is generously sponsored by:

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Phil Snedecor

ECSO Principal Trumpet

Former Baltimore Symphony Orchestra member Phil Snedecor has been a driving presence in the Baltimore, MD and Washington, DC area for over 25 years. He is the co-founder and Artistic Director of the Washington Symphonic Brass, the Contractor for the Opera/Show/Ballet Orchestra at Wolf Trap, and has written a series of brass etude books that are required repertoire at many colleges and conservatories. His arrangements and compositions have been performed throughout the United States, Europe, Asia, and Australia.



Phil attended the Eastman School of Music in Rochester, NY, and has held one year positions with the National Symphony, the Kennedy Center Opera House Orchestra, and the Baltimore Opera. Mr. Snedecor has performed and toured throughout the United States, Europe, and Asia.

Recently Mr. Snedecor has been in demand as a guest principal with the Pittsburgh Ballet Orchestra and the Louisville Orchestra, and as guest trumpeter for the Albany Symphony, Boston Pops, and Boston Symphony. He has recorded under the RCA, CBS, Gothic, Koss, and Summit labels. Phil's solo CDs, *The Lyrical Trumpet I* and *II* are also available on the Summit Label. Phil is currently Professor of Trumpet at The Hartt School of the University of Hartford.

Stephan Tieszen

ECSO Concertmaster

Stephan Tieszen has been concertmaster of the ECSO since 1988. He has degrees from Mannes College of Music, the Juilliard School, and Yale School of Music. His teachers included 2 of the greatest concertmasters of the 20th century, Mischa Mischakoff and Sidney Harth, and Sally Thomas, the heir to Ivan Galamian and the leading proponent of the Franco-Belgian school.



Dr. Tieszen also plays period instruments and studied Baroque violin with Jaap Schroeder and the manuscripts of Mozart with Gabriel Banat. He frequently performs the Mozart concerti and writes his own cadenzas in classical style.

He is also the Concertmaster of Opera Theater Connecticut, the New Britain Symphony, and principal second violin and alternate Concertmaster of the New Haven Symphony Orchestra. Dr. Tieszen is an avid chamber musician and performs regularly throughout Connecticut with ensembles from the ECSO, NHSO, and NBSO.

He has taught at the University of Connecticut, Connecticut College, Fairfield University, the Suzuki Music Schools of Westport and Orange, and Mannes Prep.

Program Notes 2.21.2026



Elmer Bernstein (1922–2004)

Theme from The Magnificent Seven

Few melodies are as instantly recognizable or as quintessentially American as Elmer Bernstein's rousing theme from *The Magnificent Seven*. Composed in 1960 for the Western film, this iconic score captures the spirit of the American West with sweeping grandeur and infectious energy, featuring a bold, fanfare-like opening and galloping rhythms that evoke vast landscapes and courageous gunslingers.

Kenneth Fuchs (b. 1956)

American Rhapsody

Kenneth Fuchs stands among America's most distinguished contemporary composers, and *American Rhapsody*, composed in 2015, represents his distinctive voice—one that embraces lyricism, accessibility, and deeply felt emotion while remaining thoroughly modern. The work draws upon the rich tradition of American orchestral music, echoing the spirit of Gershwin, Copland, and Barber while speaking in an unmistakably contemporary idiom, with contrasting sections that move from introspective meditation to jubilant celebration. Fuchs's colorful orchestration showcases the full range of the modern symphony orchestra, balancing structural sophistication with immediate emotional appeal and demonstrating why his music has resonated so powerfully with audiences—it speaks with sincerity, craftsmanship, and an optimistic spirit. **Soloist: Stephan Tieszen, ECSO Concertmaster**



Anthony DiLorenzo (b. 1967)

Enginuity: Concerto for Trumpet and Orchestra

Norman DiLorenzo's *Enginuity* represents a thrilling addition to the trumpet concerto repertoire, with its clever title—combining "engine" and "ingenuity"—hinting at the work's driving energy and inventive spirit. DiLorenzo composed this concerto to highlight the trumpet's remarkable versatility, exploring various facets of the instrument's character from the heroic and triumphant to the intimate and vulnerable. **Soloist: Phil Snedecor, ECSO Principal Trumpet**



Carmen Dragon (1914–1984)

The Wide Missouri (Shenandoah)

Carmen Dragon's arrangement of the traditional American folk song "Shenandoah" transforms this beloved melody into a lush orchestral showcase. The haunting tune, which originated as a river song sung by voyageurs and fur traders traveling the Missouri River in the early 19th century, has long captured the American spirit of longing and wanderlust. Dragon's sensitive orchestration highlights the song's nostalgic beauty, with rich string harmonies and expressive instrumental solos that bring out the melody's tender, bittersweet character.



Antonín Dvořák (1841–1904)

American Suite in A Major, Op. 98b

When Antonín Dvořák arrived in America in 1892 to serve as director of the National Conservatory of Music in New York, he embarked on one of the most creatively fertile periods of his life, and the *American Suite*, composed in 1894–1895, captures his impressions of American life, landscape, and musical traditions. Originally conceived as a piano suite and later orchestrated by Dvořák himself, the work's five charming movements blend influences from African American spirituals and Native American melodies with his native Czech musical language to create something genuinely new.



Sounds of America

Saturday, April 25, 2026 - 7:30 pm

Toshiyuki Shimada

Grace Murphy
Henry Cox

Music Director & Conductor

Soprano
Tenor

Daniel McDavitt

A Song of Joys

Randall Thompson

"Choose Something Like a Star" from
Frostiana

Jake Runestad

Climb

Eastern Connecticut Symphony Chorus
Daniel McDavitt, Director

Leonard Bernstein
Grace Murphy, Soprano
Henry Cox, Tenor

West Side Story Concert Suite No. 1
I. Maria
II. One Hand, One Heart
III. Somewhere
IV. Balcony Scene

Intermission (20')

Aaron Copland

Symphony No. 3
I. Molto moderato
II. Allegro molto
III. Andantino quasi allegretto
IV. Molto deliberato - Allegro risoluto



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Grace Murphy

Soprano

Grace Murphy's soprano voice, hailed as "crystalline" and "luscious," has been heard around the Northeast. She has recently appeared in *Iolanthe*, *Orphée aux Enfers*, *Yeomen of the Guard*, and *Patience*, and has been featured as a soloist in *Joseph and his Brethren* and *Durufly's Requiem*.

Additionally, she has performed scenes from *Le Nozze di Figaro*, and *Così fan tutte*.

A specialist in early music and church music, Grace has extensive experience in the Gregorian chant repertoire as a cantor for St. Michael Church in Pawcatuck, and has sung polyphonic Masses by Palestrina (*Missa brevis*, *Missa Assumpta est Maria*),

Victoria (*Missa O magnum mysterium*, *Missa quarti toni*, *Requiem*), *Gabrieli* (*Missa brevis*), and *Hassler* (*Missa secunda*). She has also been a soprano soloist at St. Peter's Basilica, Vatican City. Grace is a Connecticut native and recently earned her Bachelor of Music in Vocal Performance from the University of Connecticut, where she was a 2024 winner of the school's Aria and Concerto Competition.



Henry Cox

Tenor



Henry Kristian Cox is a NYC and D.C. based actor, writer, and musician.

Henry is delighted to be making his ECSO debut in *Sounds of America*.

Recent stage highlights include *Constellation Theatre Company*:

Desperate Measures; *Great Lakes Center for the Arts*: *Godspell*;

Monumental Theatre Company: *Tick, Tick, Boom!*; *LDK Productions*: *Radio*

930. Henry holds a BM from *Catholic University*.

Daniel McDavitt (b. 1979)

A Song of Joys



A Song of Joys (2017) is a setting of one of Walt Whitman's best-loved poems, with excerpts selected and adapted from his 1891 publication of "Leaves of Grass." I wrote this short anthem to be performed for the graduating class of 2017 at Goucher College, where I served as director of choirs and orchestras prior to my current positions. I wanted the message that year to be different from the typical sentimental messages that are ordinarily part of such a ceremony, lovely as such messages are. I wanted pure energy, and a burst of joy and hope to boost their launch into their post-college lives. Whitman's text conveys perfectly what I wanted them to remember — to shine with the joy of youth; to dance, sing, skip, exult, and shout; and like a sailor bound for all ports, to be open to anything life brings their way. Thus, this piece is unapologetically upbeat and hopeful, buying fully into the American ideals of optimism, gregariousness, and ambition.

Randall Thompson (1899-1984)

"Choose Something Like a Star" from Frostiana

Choose Something Like a Star (1959) is the final movement from Randall Thompson's "Frostiana," a suite of seven poems by the eminent New England poet, Robert Frost. Written in the middle of World War II, this poem has been parsed and analyzed by generations of students of American literature. Like many artists of that time, it seeks for meaning, hope, or at least some kind of understanding for the surrounding turmoil. I remember singing this work on September 11, 2001. Classes at the university where I was studying were cancelled that day, as the whole nation was trying to process the horrific events. Well, all classes but one department: music. When rehearsal began, our director explained, "It seemed like of all days, this is one on which we MUST make music. And today we will rehearse only one piece so that we can absorb its message: Choose Something Like a Star." The work moves along in an intentionally stoic manner, as though in our quest to understand, we simply must keep moving forward — asking, seeking, striving.



Jake Runestad (b. 1986)

Climb



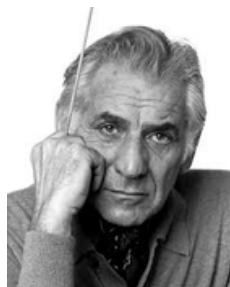
Climb (2017), composed by one of the rising American voices in choral and orchestral music, Jake Runestad, is "a meditation on perseverance." Both the poem and its musical setting take inspiration from the mountains of the American landscape, whose soaring heights come from "faulted fountains," a metaphor poet Todd Boss employs to encourage each of us pursue the highest of human endeavor, despite our faults. Runestad's writings "begins in the plains and rises to the peaks," with its final exuberant exhortation: "Climb, then! Climb!"



Program Notes 4.25.2026

Leonard Bernstein (1918-1990) West Side Story Concert Suite No. 1

Leonard Bernstein's *West Side Story*, which premiered on Broadway in 1957, revolutionized American musical theater by transplanting Shakespeare's *Romeo and Juliet* to the streets of New York's Upper West Side, bringing together an extraordinary creative team to tell a story of rival gangs, forbidden love, and urban tragedy. Bernstein's score showcases his unique ability to blend jazz, Latin rhythms, and classical sophistication into a distinctly American musical language, and this concert suite proves that *West Side Story*'s power extends far beyond the theater, speaking as urgently today as it did nearly seventy years ago. **Soloists: Grace Murphy, Soprano and Henry Cox, Tenor**



Aaron Copland (1900-1990) Symphony No. 3



Aaron Copland's Third Symphony, completed in 1946 and premiered by the Boston Symphony Orchestra under Serge Koussevitzky, stands as the culminating masterpiece of American orchestral music's golden age. Composed in the immediate aftermath of World War II, Copland described it as "the most ambitious work I have written," and its four movements span nearly forty minutes—opening with vast, open spaces that evoke the American landscape, followed by a dancing scherzo, a profound slow movement, and a finale that incorporates Copland's own *Fanfare for the Common Man*, building toward a triumphant conclusion. Leonard Bernstein called it "the greatest American symphony," and its combination of memorable melody, masterful orchestration, and genuine emotional depth ensures that it speaks as powerfully to audiences today as it did at its premiere nearly eighty years ago.



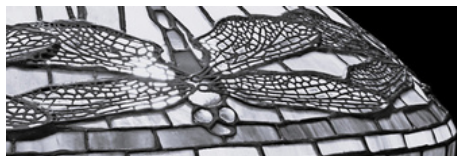
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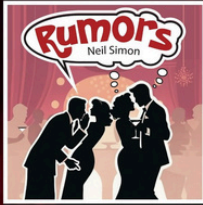
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Music & Lyrics Tim Minchin



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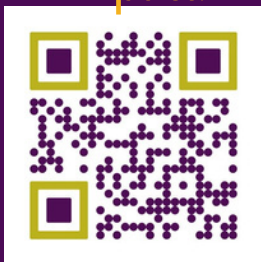
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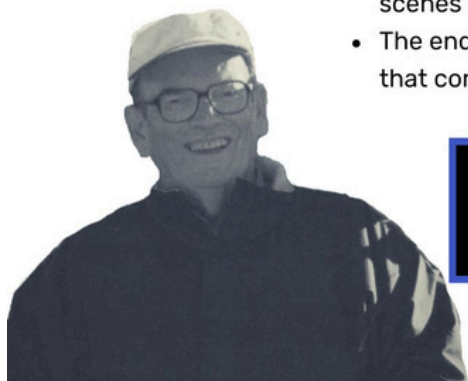


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Dr. Daniel McDavitt

Eastern Connecticut Symphony Chorus Director



Dr. Daniel McDavitt is Music Director and Conductor of the Eastern Connecticut Symphony Chorus. He performs regularly with the Eastern Connecticut Symphony Orchestra, including the yearly performance of Handel's Messiah. He is also Director of Cadet Vocal Music at the United States Coast Guard Academy, where he oversees a music program that includes four choral ensembles, a robust touring schedule, and a yearly musical theatre production. He has previously served on music faculties at Knox College, Loyola University, and Goucher College.

A versatile conductor, composer, arranger, and orchestrator, Dr. McDavitt's international appearances include performances in Italy, Germany, and most recently, St. George's Chapel at Windsor Castle in England. Domestically, he has performed throughout the United States, with regular performances in New York City, Chicago, Boston, and Washington, D.C. He gave his Carnegie Hall debut in 2025.

An award-winning composer and educator, Dr. McDavitt has been commissioned by the Barlow Endowment for Music Composition, with numerous grants for research and performance, and regular commissions from community, university, and school choirs and orchestras. His scholarly honors include multiple presentations of his research at the Oxford Conducting Institute in the United Kingdom, Goucher College's Excellence in Teaching Award, and the U. S. Coast Guard Academy's Spirit of the Bear Award. His compositions and arrangements for choir, orchestra, piano, and organ have been performed and broadcast throughout the United States and abroad, and are published with many of the top publishing companies in the United States.

Born and raised in Missouri, Dr. McDavitt's musical training was at Brigham Young University and the University of Illinois.



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The Eastern Connecticut Symphony Chorus

Soprano

Kia Baird
Rebecca Ballesteros
Jennifer Bolles
Susanne Diana
Jane Falivene
Jennifer Finlayson
Jill Foster
Hilary Gaudreau
Karen Graf
Alison Guinness
Katelyn Haley
Rebecca Harris
Amy Holmberg
Bethany Jensen
Heather Kleven
Nicole Leiter
Rebekah Martin
Marty Minich
Dianne Potochniak
Lynne Reuber
Lindsey Rusnock
Nicole Scout
Kathy Walburn

Alto

Dianne Bachmanský
Evelyn Bamford
Joyce Daubar
Nicole Marion Doyle
Betsy Farrugia
Janine Geida
Maureen Gressler
Tara Haglund
Zaya Haglund
Mary Harris
Carolyn Hartsfield
Debbie Kimball
Jana Noyes
Sarah Perez
Autumn Rhonemus
Judy Spitz
Joyce Wallace
Jessica Weber
Nancy Williams
Clare Wurm

Tenor

Jamie Garrison
Bill Hathaway
Toni Leland
Alec Leshy
Linda Mariani
John Reinschmidt
David Rinzler
Benjamin Rutherford
Brett Terry
David Tingley
Derrick Williams

Bass

John Charland
James Conover
Kit Foster
Marc Goldsmith
Ray Grady
Ben Hayes
Lee Howard
Peter Jenkins
Robert Keltner
David Morschhauser
Jacob Stewart
Karl Stofko
Michael Wiseman

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The Eastern Connecticut Symphony Youth Orchestra

Kathleen Anderson, Director



Kathleen (Kate) Anderson comes with a wealth of experience in music performance and education in the state of Connecticut. With thirty years of violin performance experience, Anderson was a member of the University of Connecticut Orchestra studying directly under Dr. Theodore Arm and Peter Sacco and has recently worked with the newly formed Northeast Connecticut Community Orchestra in Ashford under the direction of Yaroslav Tereshchenko. Anderson recently completed her Master's degree from the University of Saint Joseph - Master's of Arts in Education: Multiple Intelligences through the Arts, Summa Cum Laude. Kate resides in Putnam, CT with her husband Rob and two children Greyson & Melodie.



The Eastern Connecticut Symphony Youth Orchestra (ECSYO) and Sinfonia (ECSYS) are education programs of the Eastern Connecticut Symphony Orchestra (ECSO) that provide young musicians from around the region the opportunity to perform challenging, high quality compositions in a variety of styles. First conceived and developed by Harriet Friedstein and Victor Norman in 1966, this program encourages young musicians to learn not just the notes of the score, but also about the composers, history, and meaning behind the music.

Eastern Connecticut Symphony Youth Sinfonia (ECSYS)

- This beginner to intermediate ensemble introduces the classical music ensemble performance to strings players!

Eastern Connecticut Symphony Youth Orchestra (ECSYO)

- Advanced orchestra that cultivates standard orchestral repertoire



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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.

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