



SCHOOL'S OUT

Featuring the 2018

Young Musicians Concerto Competition Winners:

Zoe Lonsinger, Violin

Maggie Slap, Cello

Jiaqi Su, Piano

✦ The Winners of the Inaugural HSD / HAC Poetry Contest:

Laura Altshul, Meri Harary & Amy Nawrocki



SUNDAY, APRIL 29TH, 2018

3:00 PM

HAMDEN MEMORIAL TOWN HALL

SPONSORED BY THE HAMDEN ARTS COMMISSION

www.hamdensymphony.org

About Us

Last Fall marked the beginning of Hamden Symphony Orchestra's 56th season. An all-volunteer orchestra of more than 70 musicians from the Greater New Haven area and beyond, Hamden Symphony members share a passion for rehearsing and performing great music together.

Founded in 1962 by Ruth T. Brooks, the Orchestra provides cultural enrichment to the community of Hamden, Connecticut through its series of concerts, its annual Young Musicians Concerto Competition (YMCC), the Ruth T. Brooks Scholarship Award, and the rewarding experience offered to its members and guest-artists.

The Orchestra's commitment to the musical development of local students is a source of great pride. For the last 49 years the Hamden Symphony Orchestra's YMCC has provided an invaluable educational experience to gifted high school musicians in the area; the chance to perform as a soloist with a full symphony orchestra. The competition is held annually each winter, and the winners are featured at the Orchestra's spring concert. In addition, for over 35 years the Orchestra has honored a graduating Hamden High School senior, who has demonstrated excellence in their musical studies, with the Ruth T. Brooks Scholarship Award. The 2017 winner of this award was Evan D'Adamo, a Saxophonist & Guitarist.

From 1969-2007, Hamden Symphony Orchestra was under the baton of Maestro Paul Gacek. To honor his distinguished leadership, continuing support and several return appearances to the podium in recent years, Maestro Gacek was officially designated Hamden Symphony Orchestra's "Conductor Laureate" in 2017.

In 2008, Vesna Mehinovic became the Music Director of Hamden Symphony Orchestra. Under Vesna's baton, the Orchestra has continued to expand, and has presented compelling and innovative concert-programs, that have featured new compositions, talented instrumental and vocal soloists, and even dance and multimedia components. In 2016, Hamden Symphony Orchestra was honored to be invited by the Town of Hamden to perform at its Independence Day Fireworks Celebration, and is excited to return to this event this Summer.

Hamden Symphony Orchestra

Vesna Mehinovic, Music Director

Sunday, April 29th, 2018

3:00 PM

Hamden Memorial Town Hall

Concert Program

Karelia Suite
3. Alla marcia - Moderato

Jean Sibelius

"Still Life With Yarn"

Meri Harary

Piano Concerto No. 2 in G minor
1. Andante sostenuto

Camille Saint-Saëns

Jiaqi Su, Piano

"Circumstance"

Amy Nawrocki

Hungarian Rhapsody

David Popper

Maggie Slap, Cello

Intermission

Violin Concerto No. 5 in A minor
1. Allegro non troppo

Henri Vieuxtemps

Zoe Lonsinger, Violin

"The Dalliance of West Rock"

Laura Altshul

Pomp and Circumstance March No. 1

Edward Elgar

Nick Souris, Multimedia Display

*Please join us for a reception in the lobby following this
performance.*

Art Installation by Van Nguyen

Musicians Of The Orchestra

Violin I

Kathleen Barbour '09
Concertmaster,
The Ruth T. Brooks Chair

Christa Beyer '16
Elizabeth Braddon '16
Kelsey Haugh '18
Fred Leng '12
Andrea Osburne '17
Susan Paisley '04
Anna Schneer '91
Frank Schneer '91
Stacy Shafer '09

Violin II

Andrea Cordovez '17
Emily Janeira '17
Amber Knight '16
Christa Lehr '15
Nancy Mangino '14
Cheryl Roberts '17
John Scalici '08
Nicole Sekol '17
Anat Shiloach '15
Jody Smyser '14
Joy Snyder '05
Erich Wacker '17
Lawrence Zukof '14

Viola

Wyatt Bosma '17
Amanda Griffith '13
Karen Kriner '13
Nadya Potemkina '15
Jennabee Wacker '18

Cello

Elizabeth Baldwin '17
Brittany Barbour '17
Lynne Bonnett '15
Jonathan Grover '18
Cai Roberts '17
Tanya Townsend '17

Bass

Amy Baker '15
Aaron Diamond '18
Quinn Meehan '17
Andrew Muench '15

Flute & Piccolo

Judith Beers '15
Susan Knox '17
Judith Kramer Koret '08
Nicole Siley '16

Oboe

Terri Bennett '16
Charlie Krich '10

Clarinet

Anne Cory '14
Shire Feingold '17
Reesa Gringorten '12
Kathy Muench '15
Samuel Petry '16

Bass Clarinet

Shire Feingold '17

Bassoon

Stephanie Buggie '14
Greg Cristina '18
Eric Glaviano '17

French Horn

Evan Gambardella '16
Grace Kenney '16
Sue Mattero '17
Katie Robison '17

Trumpet

Michael Cristina '16
Ed Crowder '16
Larry Spector '16

Trombone

Leslie Amatrudo '16
Anna Franz '14
Grady Cartner '18
Bill Gambardella '92
Molly Gambardella '11

Tuba

James Neely '14
David Neider '17

Harp

Eleanor Doolittle '18

Keyboard

Betsy Goldberg '15

Timpani

David Liskov '10

Percussion

Michael Alexander '18
Betsy Goldberg '15
Ulla Heede '18
Paul Kamenitsky '15
William Mulligan '18
Prince Ostagne '18

Looking for a Way to Support Hamden Symphony Orchestra This Spring?



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Still Life With Yarn

Meri Harary

I imagine grandma sitting
in her two-room, Brooklyn apartment
slowly sewing each leaf, each petal,
transforming yarn into flowers
that seemed to need sun, water, earth.
Nourished by her hands, first stitch like a seed,
roots taking in nutrients from her long, slim fingers,
which I inherited,
like her crocheted painting
hanging in my home behind glass.
Preserved in a frame, flowers grow into murky brown sky,
colors muted as if life has drained,
flowing out like blood from a wound.

She left Egypt where she played under pyramids' shadows.
Traveling for days on the sea in steerage, refusing to eat,
entombed in darkness in a windowless cell,
she arrived at Ellis Island,
sixteen, alone, to be married—
arranged like a flower, cut from family,
replanted into new soil,
face reflecting sky, absorbing sun.

Her hands worked tirelessly
giving flowers life through each tiny stitch,
between endless meals cooked
in her cramped kitchen.
She never imagined
laboring in sweatshops,
twelve-hour days, pregnant—
factory doors locked,
A prisoner in her new country.

She never imagined
withering into an old woman,
sitting in her living room chair
looking at East 81st street through a window,
alone, waiting, wilting.
Her fingers always bent like hunchbacks
around two metal needles like gardening tools,
carefully weaving her soul
into each flower like a tapestry;
as if she knew
this painting would be mine
after her hands were gone.

Circumstance
Amy Nawrocki

Even the expert needs a tripod to hold the horizon
in the viewfinder of a camera, and it's true
the acrobat finds a still point to spin in to
and hold off the chaos of tumbling.

Envy the savant lives of stationary
window blinds, a broken girl stakes out patterns
in parquet floorboards to prove she is not broken.

She wants to quell vertigo as certainly
as a guillotine slicing the perpendicular.

The Dalliance of West Rock
Laura Altshul

Confined for life to her wheelchair,
Jeanie gazes out the window –

Visible all winter through leafless trees,
West Rock stands stolidly, demure cliff lines
limning her craggy grace. Snow shawl
blankets her shoulders, wind whips
it off. She slopes forward. Tower lit
atop her crown blinks night time
planes away. Alone in her glory,
she longs for her eastern brother,
and others larger and bolder.

Then spring, and buds,
and finally cover of leaves
and blossoms scent the air,
fill the space.

Released from winter's grip,
veins pulse with life, some old
stones shed, revealing mineral core.
She breathes, heaves, her cue
to wrench herself upwards
to seek out those others
to prance the dark and boulder rock,
plunging left and right, up and down,
rubbing sides around in pagan mountain dance,
a mad sashay with rolling dips and bows
leaning into bodies heated from motion,
driving, teasing, sparks flying free.

She's disappeared from window
view, screened by trees,
bathed by gentle breezes,
for summer's heated dance –
until autumn, and leaves turn
and fall, and cold arrives –
and Jeanie sees her framed in place,
staidly returned to sight once more.

Saturday May 12 7 PM

Saturday May 19 7 PM

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About the Performers

Zoe Lonsinger, Violin, is thirteen years old and lives in Sandy Hook, Connecticut. She is thrilled to have been awarded second prize in the Andrea Postacchini International Violin Competition in Italy. Zoe made her orchestral solo debut with the Danbury Symphony when she was eight years old and has since performed as a soloist with Waterbury Symphony, the American Chamber Orchestra and the Ottawa Chamber Symphony. Zoe studies with Ming-Feng Hsin and Simon James. She studied previously with Joey Corpus and has participated in masterclasses with Klara Flieder, James Stern, Ray Chen, Brian Lewis, Benjamin Beilman, Khullip Jeung and John Carney. She is currently a member of the New York Youth Symphony. Zoe has participated in Cuatro Puntos' Chamber Music for Peace workshop and has attended summer programs, including Allegro Vivo in Horn, Austria, the Brian Lewis Young Artist Program, the Credo Prelude Boston Chamber Music Program, the Narnia Arts Academy in Narni, Italy, the Danbury Chamber Music Intensive, Young Talent Chamber Music Program, and the International Music Festival and Institute.

Zoe has received awards in the Narnia Arts Academy International Competition, the Muse International Competition in Santorini Greece, Rondo Vanguard Competition, American Chamber Orchestra Concerto Competition, Vivo Music Competition, New York Music Competition, the American Protégé Competition, the Bravura Concerto Competition, the National League of Performing Arts Concerto and Young Musician's Showcase Competitions, the Greater Bridgeport Symphony Young Instrumentalist Competition and the Danbury Music Centre Concerto Competition. She has especially enjoyed performing in Carnegie Weill Hall as part of winners' recitals for New York Music Competition, Rondo Vanguard Competition, National League of Performing Arts Young Musician's Showcase and American Protégé Competition. In addition to playing her violin, Zoe loves to read and play with her puppy.

Maggie Slap, Cello, is thirteen years old, lives in West Hartford and attends Sedgwick Middle School as an eighth grader. She is an honor student and active member of the string ensembles and drama club. Maggie first discovered the cello at the age of three, attending a concert of the Hamden Symphony Orchestra. She remembers thinking that it

looked like a “cool” instrument and that she liked the sound. Maggie began cello lessons when she was four, first studying with Christopher Devoe and now with Jeffrey Krieger (principal cellist, Hartford Symphony Orchestra) with whom she has been studying since 2010. Maggie has played with the Greater Waterbury Youth Symphony, Hamden Symphony Orchestra and currently plays with the West Hartford Symphony Orchestra. On Saturdays she studies at the Hartt School of Music’s Community Division as part of the 'Opus 89 orchestra, 'Opus 89 Cello Choir, and 16 Strings string quartet. During the summer Maggie attends various music camps such as Kinhaven Music Camp, Greenwood Music Camp, and Farmington Suzuki String Academy.

When not immersed in music, Maggie loves to read sci-fi, dystopian, and fantasy genres, enjoys running and biking, and is a political activist (she has attended various marches in Washington, D.C. and Hartford and has testified in support of state legislation). She thanks Vesna Mehinovic and the Hamden Symphony Orchestra for all the work involved in making this incredible opportunity possible as well as both her family and teacher for their support.

Jiaqi Su, Piano, was born and raised in Japan, and goes by her Japanese name, Kaki. She is currently a junior at Choate Rosemary Hall in Wallingford, Connecticut. Ever since starting the piano at the age of four, she has participated in various competitions in Japan, and has received many prizes, including first place in several regional competitions. During her sophomore year at Choate, Kaki placed fourth in the 92Y School of Music Concerto Competition in New York City and was also awarded first place in the 40th Renee B. Fisher Piano Competition in New Haven. This year, she was a finalist in the 5th Rosalyn Tureck International Bach Piano Competition in New York City, as well as the winner of the American Chamber Orchestra Concerto Competition. She has studied with Yukitaka Masui in Japan and is currently working with Professor Wei-Yi Yang at the Yale School of Music. When she is not performing as a soloist, she enjoys playing the violin for the Choate orchestra. At home in Japan over the breaks, she loves practicing karate, reading Japanese literature, and eating great food.

Vesna Mehinovic has been the Music Director and Conductor of Hamden Symphony Orchestra since 2008. She began her formal education in music by receiving a diploma in Music Theory and Piano Teaching and Performing from the High School for Music in Sarajevo. She continued her Bachelor of Arts degree in Conducting and Music Theory at the Sarajevo Music Academy, and a Master of Arts in Conducting and Music Theory at Wesleyan University in Middletown.

Vesna has been the recipient of many honors in her native country, and is the first professional woman to conduct an orchestra in Bosnia and Herzegovina. She specialized in Conducting at the Academy for Music and Stage Arts in Graz, Austria in the class of Milan Horvat. Ms. Mehinovic has also served as guest conductor for orchestras in Austria, Serbia, and Croatia.

While in the United States, she has worked with several church and non-religious choirs both in Connecticut and Arizona. As a music teacher Vesna has taught in many elementary, middle, and high schools, as well as having worked with college students at Yale and Wesleyan Universities. Currently, she teaches music and directs the Orchestra and Choirs at Sacred Heart Academy in Hamden. She is also the Conductor of the Quinnipiac University Orchestra, and Organist & Choir Master at St. Michael's Church in Naugatuck.

About the Poets

Laura Altshul lives in New Haven and is a retired educator who tutors and serves on non-profit boards. Her first book, *Searching for the Northern Lights* was published in 2015; her second, *Bodies Passing*, in 2017. Her poems have also been published in *The Perch*, *Connecticut River Review*, *Serving House Journal*, and the anthology *Forgotten Women*. She is the featured poet in the half hour public TV program *Speaking of Poetry* Episode 36, now available on YouTube. Laura and her husband Victor Altshul co-chair the New Haven Chapter of the Connecticut Poetry Society which meets in Hamden's Miller Library.

Meri Harary earned a Master of Fine Arts from Southern Connecticut State University, where she was nominated for the Pushcart Prize, and won the Leo Conellan Award. She has been published in several poetry

anthologies. She is a literacy teacher at Job Corps in New Haven.

Amy Nawrocki is the author of five poetry collections, most recently *Reconnaissance*, published by Homebound Publications. She is also the co-author, with her husband Eric D. Lehman, of three Connecticut history books, including *A History of Connecticut Food and Literary Connecticut*. Her work has appeared in such places as *The Connecticut River Review*, *Phi Kappa Phi Forum*, *Connecticut Woodlands*, and *New Millennium Writings*. Her latest work, *The Comet's Tail: A Memoir of No Memory* is available from Little Bound Books. She is an Associate Professor of English at the University of Bridgeport and lives in Hamden.

About the Artist

Van L. Nguyen received his art training at Southern Connecticut State University, and he has lived in Branford since 1988. He had a long and successful career in the financial industry prior to his retirement as a Vice President of Citigroup in 2010. He holds an MBA from the University of Connecticut.

His art has been exhibited at the Eli House Gallery (of Yale University) and at Southern Connecticut State University in New Haven, Connecticut. His artist's statement follows:

"My art works include charcoal portraits of people and animals, and oil paintings of nature. My current focus is to convey the beauty and variety of forms displayed by flowers and landscapes. I like to use a dark background to show off the delicate texture and brilliant colors of flowers. I prefer to use a mixture of impressionist and realist styles in my work."

Contact: vanlongnguyen@sbcglobal.net

Program Notes

Jean Sibelius, born Johan Julius Christian Sibelius, (1865-1957), of Hämeenlinna, Finland remains one of the most noted symphonic composers of Scandinavia. Sibelius studied at the Finnish Normal School, the first Finnish-speaking school in Russian-held Finland, where he came into contact with Finnish literature and in particular with the *Kalevala*, the mythological epic of Finland, which remained for him a constant source of inspiration. (Many of his symphonic poems, such as *Pohjola's Daughter* (1906) and *Luonnotar* (1913), drew on this source). Although intended for a legal career, he soon abandoned his law studies at Helsinki, devoting himself entirely to music. At first he planned to become a violinist. Under the guidance of Martin Wegelius he composed much chamber and instrumental music. He adopted the name Jean, which he used throughout his professional career in preference to his baptismal names.

In his mid-20s he left Finland to continue his studies in Berlin and Vienna, where his teachers included the composers Robert Fuchs and Karl Goldmark. On his return to Finland a performance of his first large-scale orchestral work, the *Kullervo Symphony* (1892), created something of a sensation. This and succeeding works, *En Saga* (1892), the *Karelia Music*, and the *Four Legends*, established him as Finland's leading composer. The third of the four symphonic poems in *Four Legends* is the well-known *The Swan of Tuonela* (1893). In 1897, before the appearance of his *Symphony No. 1 in E Minor* (1899), the Finnish Senate voted Sibelius a small life pension in recognition of his genius. His tone poem *Finlandia* was written in 1899 and revised in 1900. Sibelius' compositions of the 1890s are those of a nationalist composer working in the Romantic tradition.

In the first decade of the 20th century Sibelius' fame penetrated the European continent. The pianist-composer Ferruccio Busoni, whose friendship he had made in Helsinki as a student, conducted his *Symphony No. 2 in D Major* (1901) in Berlin, and the British composer Granville Bantock commissioned his *Symphony No. 3 in C Major* (1907). With this work Sibelius turned his back on the national romanticism of the second symphony and the *Violin Concerto in D Minor* (1903) and moved toward the more searching and uncompromising mode of utterance of *En Saga* and the *Symphony No. 4 in A Minor* (1911). After World War I he published his greatest works, the last three symphonies (*No. 5 in E flat Major*, *No. 6 in D Minor*, and *No. 7 in C Major*) and *Tapiola* (1925) but then lapsed into the long silence of his last years. Rumors of an eighth symphony (promised for performance in the early 1930s) and even a ninth symphony were unfounded. No manuscripts survived his death.

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The present-day University of Helsinki where *Karelia Suite* was premiered.

The 1930s saw a vogue for Sibelius prompted by such writers as Cecil Gray and Constant Lambert in England and Olin Downes in the United States. Despite a reaction against this vogue in the following generation, Sibelius retained his firm hold over the musical public. Although his inspiration is intimately connected with the Scandinavian landscape, it is not primarily as a nature poet that he is remembered. His achievement both in the symphonic poems and the seven symphonies lies principally in his remarkable mastery of form. The first movement of the third symphony has the clarity of construction of a Haydn or Mozart first movement, yet its organic unity and architecture even surpasses its models. It was in this capacity for organic growth that the secret of his genius lay.

Karelia Suite, Op. 11 was written in 1893, in the beginning of Sibelius' compositional career for the Viipuri Students' Association for the purposes of a gala and lottery to support a new adult college. It was premiered in the Imperial Alexander University in Helsinki, Grand Duchy of Finland, under the title *Karelia Music*. The suite is one of Sibelius's earlier works and remains one of his most popular.

Charles-Camille Saint-Saëns (1835-1921) was a French composer, organist, conductor and pianist of the Romantic era. His best-known works include *Introduction and Rondo Capriccioso* (1863), the *Second Piano Concerto* (1868), the *First Cello Concerto* (1872), *Danse macabre* (1874), the opera *Samson and Delilah* (1877), the *Third Violin Concerto* (1880), the *Third Symphony*, "Organ" (1886) and *The Carnival of the Animals* (1886).

Saint-Saëns was a musical prodigy, making his concert debut at the age of ten. After studying at the Paris Conservatoire he followed a conventional career as a church organist, first at Saint-Merri, Paris and, from 1858, La Madeleine, the official church of the French Empire. After leaving the post twenty years later, he was a successful freelance pianist and composer, in demand in Europe and the Americas.

As a young man, Saint-Saëns was enthusiastic for the most modern music of the day, particularly that of Schumann, Liszt and Wagner, although his own compositions were generally within a conventional classical tradition. He was a scholar of musical history, and remained committed to the structures worked out by earlier French composers. This brought him into conflict in his later years with composers of the impressionist and dodecaphonic schools of music; although there were neoclassical elements in his music, foreshadowing works by Stravinsky and Les Six, he was often regarded as a reactionary in the decades around the time of his death.

Saint-Saëns held only one teaching post, at the École de Musique Classique et

Religieuse in Paris, and remained there for less than five years. It was nevertheless important in the development of French music: his students included Gabriel Fauré, among whose own later pupils was Maurice Ravel. Both of them were strongly influenced by Saint Saëns, whom they revered as a genius.

His *Piano Concerto No. 2 in G minor*, Op. 22, was composed in 1868 and arguably his most popular piano concerto. It was dedicated to Madame A. de Villers née de Haber. At the première, the composer was the soloist and Anton Rubinstein conducted the orchestra. Saint-Saëns wrote the concerto in three weeks, and had very little time to prepare for the première; consequently, the piece was not initially successful. The capricious changes in style provoked Zygmunt Stojowski to quip that it "begins with Bach and ends with Offenbach".

David Popper (1843-1913) was a Bohemian cellist and composer. Popper was born in Prague, and studied music at the Prague Conservatory. He studied the cello under Julius Goltermann (1825–1876), and soon attracted attention. He made his first tour in 1863; in Germany he was praised by Hans von Bülow, son-in-law of Franz Liszt, who recommended him as Chamber Virtuoso in the court of Prince von Hohenzollern-Hechingen in Löwenberg. In 1864, he premiered Robert Volkmann's *Cello Concerto in A minor*, Op. 33, with Hans von Bülow conducting the Berlin Philharmonic. He lost this job a couple of years later due to the prince's death.

He made his debut in Vienna in 1867, and was made principal cellist at the Hofoper. From 1868 to 1870 he was also a member of the Hellmesberger Quartet. In 1872, he married pianist Sophie Menter, a pupil of Liszt. She later joined the staff at the St. Petersburg Conservatory. In 1873, Popper resigned from his post at the Hofoper so as to continue his tours with his wife on a larger scale, giving concerts throughout Europe. Popper's and Menter's marriage was dissolved in 1886. That year, Liszt recommended Popper for a teaching position at the newly opened string department at the Conservatory at Budapest. In Budapest, he participated in the Budapest Quartet with Jenő Hubay. He and Hubay performed chamber music on more than one occasion with Johannes Brahms, including the premiere of Brahms's *Piano Trio No. 3* in Budapest, on December 20, 1886.

Primarily known for his educational etudes, David Popper was also a prolific composer of solo works for cello. Not many of these works have survived, but *Hungarian Rhapsody* remains very popular. Originally for cello and orchestra, the piece is both challenging and unique, strikingly exhibiting the Hungarian style for which it is named

Henri François Joseph Vieuxtemps (1820-1881) was a Belgian composer and violinist. He occupies an important place in the history of the violin as a prominent exponent of the Franco-Belgian violin school during the mid-19th century. He is also known for playing upon what is now known as the Vieuxtemps Guarneri del Gesù, a violin of superior workmanship.

Vieuxtemps was born in Verviers, Belgium (then part of the Netherlands), son of a weaver and amateur violinist and violin-maker. He received his first violin instruction from his father and a local teacher and gave his first public performance at the age of six, playing a concerto by Pierre Rode. Soon he was giving concerts in various surrounding cities, including Liège and Brussels where he met the violinist Charles Auguste de Bériot, with whom he began studies.

In 1829, Bériot took him to Paris where he made a successful concert debut, again with a concerto by Rode, but he had to return the next year because of the July Revolution and Bériot's marriage to his mistress Maria Malibran and departure on concert tour. Back in Brussels, Vieuxtemps continued developing his violin technique on his own, his musicianship deepened by playing with the deeply musical mezzo-soprano Pauline Viardot, Malibran's sister. A tour of Germany in 1833 brought friendship with Louis Spohr and with Robert Schumann, who compared the boy to Niccolò Paganini. During the following decade he visited various European cities, impressing with his virtuosity not only audiences but also famous musicians such as Hector Berlioz and Paganini himself, whom he encountered at his London debut in 1834.

He had aspirations of becoming a composer as well and, having already taken lessons with the respected Simon Sechter in Vienna, spent the winter of 1835–1836 studying composition with Anton Reicha in Paris. His first violin concerto, later published as Concerto No. 2, dates from this time. His *Violin Concerto No. 1* was acclaimed when he played it in Saint Petersburg on his second visit in 1840 and in Paris the next year; Berlioz found it "a magnificent symphony for violin and orchestra". Based in Paris, Vieuxtemps continued to compose with great success and perform throughout Europe. With the pianist Sigismond Thalberg, he performed in the United States. He was particularly admired in Russia where he resided permanently between 1846 and 1851 as a court musician of Tsar Nicholas I and soloist in the Imperial Theatre. He founded the violin school of the Saint Petersburg Conservatory and guided the formation of a "Russian school" of violinists. In 1871, he returned to his native country to accept a professorship at the Brussels Conservatory, where his most illustrious pupil was Eugène Ysaÿe.

A paralytic stroke disabled his right arm two years later and he moved to Paris again, his violin class being taken over by Henryk Wieniawski. Although he seemed to be gradually recovering from his stroke, another one in 1879 ended



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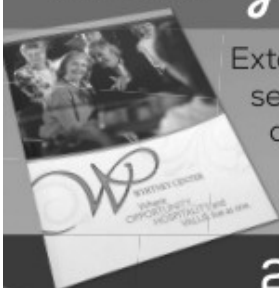
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his career as a violinist for good. He spent his last years in a sanatorium in Mustapha Supérieur, Algeria, where his daughter and her husband had settled, and continued to compose, though frustrated by his inability to play or, far from the musical centers of Europe, even hear his music played by others.

The bulk of Vieuxtemps's compositions were for his own instrument, including seven concertos and a variety of short salon pieces, though towards the end of his life, when he had to give up the violin, he often turned to other instruments, writing two cello concertos, a viola sonata and three string quartets among other things. It is because of his seven violin concertos, however, that Vieuxtemps is generally known to audiences and musicians around the world. Through his own concertos and his advocacy of the concertos of Beethoven (he also played Beethoven's sonatas and string quartets) and Mendelssohn, he added a more classical dimension to the violin repertoire which had tended towards technically brilliant but often shallow variations and fantasies on popular operatic themes. Vieuxtemps never indulged in sheer virtuosity for its own sake, like some of his predecessors. Eugène Ysaÿe quotes him as saying "Not runs for the sake of runs - sing, sing"!

Vieuxtemps is also known for owning and playing what is now referred to as the Vieuxtemps Guarneri del Gesù, a violin, built in 1741, that is considered one of the finest examples of the craftsmanship of Giuseppe Guarneri and which is considered to be without defect despite its continued use over many years. The "del Gesù" (literally "of Jesus") refers to the manufacture by Bartolomeo Giuseppe Guarneri who incorporated the nomina sacra, I.H.S. (iota-eta-sigma) and a Roman Cross in the labels he affixed to his work. At Vieuxtemp's funeral the violin was carried upon a pillow behind the hearse carrying the body. The instrument was later played by noted violin masters like Yehudi Menuhin, Itzhak Perlman and Pinchas Zukerman. In January 2012 the instrument was purchased, by a private collector, for an undisclosed sum and lifetime use of it bequeathed to violinist Anne Akiko Meyers. His *Violin Concerto No.5 in A minor, Op. 37*, was published in 1861 and composed 1858–1859.

Sir Edward William Elgar, (1857-1934) was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the Enigma Variations, the Pomp and Circumstance Marches, concertos for violin and cello, and two symphonies. He also composed choral works, including The Dream of Gerontius, chamber music and songs. He was appointed Master of the King's Musick in 1924.

Although Elgar is often regarded as a typically English composer, most of his musical influences were not from England but from continental Europe. He felt

himself to be an outsider, not only musically, but socially. In musical circles dominated by academics, he was a self-taught composer; in Protestant Britain, his Roman Catholicism was regarded with suspicion in some quarters; and in the class-conscious society of Victorian and Edwardian Britain, he was acutely sensitive about his humble origins even after he achieved recognition. He nevertheless married the daughter of a senior British army officer. She inspired him both musically and socially, but he struggled to achieve success until his forties, when after a series of moderately successful works his *Enigma Variations* (1899) became immediately popular in Britain and overseas. He followed the Variations with a choral work, *The Dream of Gerontius* (1900), based on a Roman Catholic text that caused some disquiet in the Anglican establishment in Britain, but it became, and has remained, a core repertory work in Britain and elsewhere. His later full-length religious choral works were well received but have not entered the regular repertory.

In his fifties, Elgar composed a symphony and a violin concerto that were immensely successful. His second symphony and his cello concerto did not gain immediate public popularity and took many years to achieve a regular place in the concert repertory of British orchestras. Elgar's music came, in his later years, to be seen as appealing chiefly to British audiences. His stock remained low for a generation after his death. It began to revive significantly in the 1960s, helped by new recordings of his works. Some of his works have, in recent years, been taken up again internationally, but the music continues to be played more in Britain than elsewhere.

Elgar has been described as the first composer to take the gramophone seriously. Between 1914 and 1925, he conducted a series of acoustic recordings of his works. The introduction of the moving-coil microphone in 1923 made far more accurate sound reproduction possible, and Elgar made new recordings of most of his major orchestral works and excerpts from *The Dream of Gerontius*.

The *Pomp and Circumstance Military Marches*, Op. 39 are a series of marches for orchestra. His *Pomp and Circumstance March No. 1* (1901) has achieved universal recognition due to its trio section, known in England as "Land of Hope and Glory", where it is heard every summer as the raucous conclusion to the BBC's *Last Night of Proms*. In the United States, it has become the most-often played graduation processional for schools of all levels. This tradition originated at Yale University in 1905, with the Composer in attendance to receive an Honorary Doctorate of Music, and the New Haven Symphony Orchestra on hand to perform this March.

Program notes by Gary Levy.



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Additional thanks go to the following for their help in making today's concert possible:

- ♪ Judith Kramer Koret, YMCC Chairperson & Judging Panel: Elizabeth Baldwin, Kathleen Barbour, Shire Feingold, Karen Kriner, & Mary Tokarski
- ♪ Student Musicians from ACES Educational Center for the Arts, Amity Regional High School, Hamden High School, Hopkins School, New England Baptist College, Quinnipiac University, Sacred Heart Academy, Southern Connecticut State University & Yale University.
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Hamden Symphony Orchestra

2018-2019 Schedule of Events

Hamden Volunteer Firefighters Fireworks Display Concert

Friday June 29th (*Rain-Date Saturday June 30th*)

Town Center Park at Meadowbrook
2761 Dixwell Avenue
Hamden, CT 06518
www.hamdenfireworks.org

Fall Concert

Friday November 16th, 7:30 PM

Spring Concert

Sunday April 28th, 3:00 PM

Celebrating 50 Years of the Young Musicians Concerto Competition

Hamden Memorial Town Hall
2372 Whitney Avenue
Hamden, CT 06518

Play An Instrument?

Hamden Symphony Orchestra seeks musicians interested in joining the group for its upcoming summer concert, and its 2018-2019 season. Rehearsals are held on Thursday evenings from 7 pm to 9 pm at Hamden Memorial Town Hall. If you are interested in joining, please visit the website below for more information and an up-to-date list of openings or email info@hamdensymphony.org.

www.hamdensymphony.org/join