



## **SPRING FLING '17**

**FEATURING THE 2017  
YOUNG MUSICIANS CONCERTO  
COMPETITION WINNERS:**  
NATHAN CHAPETON. ACCORDION  
RIKU KORENAGA. VIOLIN  
XIAOMIN OU. PIANO  
JULIAN SHIVELY. CELLO

**PLUS:**  
NATALIE SCHRIEFER & ALEX DIAZ. DANCE  
PAUL GACEK. GUEST CONDUCTOR

**SUNDAY, APRIL 30TH, 2017  
3:00 PM  
HAMDEN MEMORIAL TOWN HALL**

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# About Us

This Fall marked the beginning of Hamden Symphony Orchestra's fifty-fifth season. We are an all-volunteer orchestra of more than fifty musicians from the Greater New Haven area and beyond. Members include working professionals, grandparents, and students and faculty from our local universities.

Founded in 1962 by Ruth Brooks, the orchestra provides cultural enrichment to the community of Hamden, Connecticut through its series of concerts, its annual Young Musicians Concerto Competition, the Ruth T. Brooks Scholarship Award and by the orchestral experience it offers area musicians and soloists.

Our commitment to the musical development of our local youth is a source of great pride. For the last forty-eight years the Hamden Symphony Orchestra's Young Musicians Concerto Competition (YMCC) has provided an invaluable educational opportunity to gifted high school musicians in the area: the chance to perform as a soloist with a symphony orchestra. The competition is held each year in January, and the winners are featured in our spring concert.

In addition, for more than thirty years we have honored a graduating Hamden High School student with the Ruth T. Brooks Scholarship Award. Presented annually, the award goes to a qualified senior from Hamden High School who has demonstrated excellence in the field of music. The 2016 winner of this award was Isabella Baldoni, violin & composition.

The orchestra was under the baton of Paul Gacek for thirty-eight years, and in 2008 Vesna Mehinovic became the Music Director. Ms. Mehinovic was the first female conductor in Bosnia and Herzegovina and is also the first female conductor of the Hamden Symphony Orchestra.

# **Hamden Symphony Orchestra**

**Vesna Mehinovic, Music Director**

Sunday, April 30th, 2017

3:00 PM

Hamden Memorial Town Hall

## Concert Program

Hymn & Triumphal March  
*from Aida*

Giuseppe Verdi

Piano Concerto in A minor  
1. Allegro molto moderato

Edvard Grieg

Xiaomin Ou, Piano  
Paul Gacek, Conductor

Impasse  
1. Allegro ritmico

Franck Angelis

Nathan Chapeton, Accordion

Cello Concerto in B minor  
1. Allegro

Antonin Dvorak

Julian Shively, Cello  
Paul Gacek, Conductor

### *Intermission*

English Folk Song Suite  
1. March: *Seventeen Come Sunday*  
2. Intermezzo: *My Bonny Boy*  
3. March: *Folk Songs from Somerset*

Ralph Vaughan-Williams  
orch. Gordon Jacob

Violin Concerto No. 3 in B minor  
3. Molto moderato e maestoso - Allegro non troppo

Camille Saint-Saëns

Riku Korenaga, Violin

Frühlingsstimmen (*Voices of Spring*)  
Performed in honor of Janice Jekel & Susan Paisley

Johann Strauss II.

Natalie Schriefer & Alex Diaz, Dance

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

# Musicians Of The Orchestra

## Violin I

Susan Paisley '04  
*Concertmaster,*  
*The Ruth T. Brooks Chair*

Christa Beyer '16  
Elizabeth Braddon '16  
Leo Kasle '08  
Anna Schneer '91  
Frank Schneer '91  
Stacy Shafer '09

## Violin II

Amber Knight '16  
Nancy Mangino '14  
Raymond Mazan '78  
Cheryl Roberts '17  
Jody Smyser '14  
John Scalici '08  
Anat Shiloach '15  
Joy Snyder '05  
Lawrence Zukof '14

## Viola

Wyatt Bosma '17  
Giuliana Rodriguez '16  
Rolland Strasser '17

## Cello

Brittany Barbour '16  
Lynne Bonnett '15  
Aaron Horowitz '16  
Victor Pickett '16  
Cai Roberts '17

## Bass

Amy Baker '15  
Andrew Muench '15

## Flute & Piccolo

Judith Beers '15  
Judith Kramer Koret '08

## Oboe

Terri Bennett '16  
Charlie Krich '10  
Katelyn Milliken '17

## Clarinet

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

## Bassoon

Stephanie Buggie '14  
Deborah Garber '08

## French Horn

Blake Bassett '16  
Jakki Flanagan '16  
Grace Kenney '16  
Barry Piekos '80

## Trumpet

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

## Trombone

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

## Tuba

James Neely '14

## Keyboard & Percussion

Betsy Goldberg '15

## Timpani

David Liskov '10

## Percussion

Paul Kamenitsky '15  
Mark Powers '16

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## About The Performers

**Nathan Chapeton**, Accordion, is a young musician that was interested in playing the accordion at the age of eight when he heard his teacher, Mary Tokarski. He has attended multiple music festivals such as the M.A.M.T.G and has competed in this AAA's Virtuoso Category winning first place. Over the years, he has had the privilege to play with Tor Stumo, one of Mary's other accordion students, and play various duet numbers. Mr. Chapeton has been a guest star in many local areas such as Long Island, New York, and Connecticut with his teacher. Nathan additionally plays with the Jazz Ensemble at Middletown High playing his accordion, piano, and other miscellaneous keyboard instruments. His interest in jazz sparked when he got involved with a youth group at the American Accordion Association festival, with various other accordionists and non-accordion players. Nathan has competed in the Coupe Mondiale to represent the United States twice, among the best accordionists and musicians around the world in Austria and Russia. His plan now is to learn classical music, such as the Baroque works and to compete in classic-oriented competitions. Nathan's ultimate goal is to reincorporate the accordion in the music industry in a way that no one has ever seen before. Being one of the very few young accordionists in our area, he is very thankful and happy to play for you this afternoon!

**Riku Korenaga**, Violin, is 14 and an eighth grader at Amity Middle School in Bethany. He is very excited and appreciates the opportunity to play with the Hamden Symphony Orchestra. He began his violin studies at the Bethwood Suzuki School at age 3 and is currently studying with Kikuei Ikeda and Naoko Tanaka. He is also an avid pianist, currently studying with Joel Wizansky. He loves to play both instruments and occasionally plays duos with his sister. Riku spent two seasons with the Elm City ChamberFest in New Haven, in which he played string quartets by Haydn and Mozart. This was his first time playing string quartets and he instantly fell in love with them. He participated in the Southern Region Middle School Festival last year as an assistant concert master. He spent most of last summer at the Meadowmount School of Music in Westport, NY, which he enjoyed tremendously. He is going to visit it again this coming summer.

Riku is a concert master of his school orchestra. He really enjoys making music with his friends, and in addition to playing orchestral pieces, he

loves to play chamber music and pops. He is also keenly interested in music composition and conducting.

**Xiaomin Ou**, Piano, from Shenzhen, China, began playing the piano at the age of four. She has participated in many competitions, concerts and recitals in China and the US since the age of five. She was the first place winner in the Fourth KAWAI Asia Piano Competition, and the Third Shenzhen Piano Open Competition. Upon winning the latter, she performed in the winners concert at Shenzhen Concert Hall in July 2013, where she performed for over a thousand people. In May 2016, she was a third place winner at the MMTA 48th Annual Bay State Contest in Boston, Massachusetts.

Xiaomin currently attends Miss Porter's School in Farmington Connecticut as a ninth grader, and studies piano with Dr. Soohyung.

**Julian Shively**, Cello, is 16 and a junior at the Fairchild Wheeler Inter-district Magnet School where he is enrolled in the aerospace/hydrospace engineering program. He started playing the piano when he was 4 and cello when he was 5½. He enjoys both instruments immensely, has built invaluable friendships through his musical endeavors, and has received various awards and accolades including, on cello, appearing as soloist twice with the Danbury Symphony, 2012 and 2014 and with the Greater Bridgeport Symphony in 2016. Julian studies with Philip Boulanger in New Haven and formerly with Rebecca Patterson and Sylvan Lumsden. Julian is a passionate chamber musician. During the year, he plays in a string quartet and coaches with Asya Meshberg in Darien. In the summer, he attends camps with emphasis on chamber music such as Kinhaven Music School, Skidmore/DeCoda Institute, and others. Julian serves as principal cellist in the Greater Bridgeport Youth Orchestra's principal orchestra. He has also participated in numerous master classes with renowned cellists such as Soo Bae, Narek Hakhnazaryan, Arnold Choi, Nicholas Canellakis, and the Ying, Voxare, Harlem, Enso and Carducci string quartets.

**Natalie Schriefer** has been dancing with the Quinnipiac Ballroom Society for the past four years. When she isn't dancing, she works as a freelance writer and editor, and attends graduate school at Southern Connecticut State University.



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**Alex Diaz** is a Quinnipiac alumnus with a Masters in Molecular and Cellular Biology, currently testing ticks at the Connecticut Agriculture Experiment Station. He has been dancing for seven years. When he's not dancing, he is either dirt biking or shooting archery.

**Paul Gacek** served as Music Director of the Hamden Symphony Orchestra from 1969 to 2007. As an under-graduate at Yale University, he was one of the founders, first president and principal violist of the Yale Symphony Orchestra. Also at Yale, Mr. Gacek studied orchestral conducting with Gustav Meier and choral conducting with Feno Heath. In addition, he studied violin with Peter Salaff, founding member of the Cleveland Quartet, and viola with David Schwartz, formerly with the NBC Symphony.

Mr. Gacek has served as Music Director for many theatrical productions in the greater New Haven area, including *Man of la Mancha*, *Fiddler on the Roof*, *Cabaret*, *Applause*, and *A Funny Thing Happened on the Way to the Forum* at the Yale Dramatic Association, New Haven Jewish Community Center and Southbury Playhouse. In past summers he has toured Switzerland, Italy, Spain, Greece, Portugal and France as Associate Music Director of the American Community Orchestra. Mr. Gacek is also an Honorary Member of the Union Musical of Liria, Spain.

In addition to his musical interests, Mr. Gacek is also an avid wreck diver and has explored many famous shipwrecks such as the Andrea Doria, the EM Clark, the USS Monitor and the SS Republic in addition to other diving destinations throughout the world.

**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.



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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.

## Program Notes

In the lengthy-span of his life and career, which largely coincided with the rise of nationalism in his native Italy, **Giuseppe Verdi** (1813-1901) frequently dealt with or alluded to political themes throughout his works. *Aida* the final of Verdi's 28 operas was commissioned by Isma'il Pasha, self-proclaimed "Ismail the Magnificent", and the Khedive of Egypt, to celebrate the opening of Cairo's Khedivial Opera House. Pasha in his desire for Egyptian autonomy looked to Western society, declaring: "My country is no longer in Africa; we are now part of Europe. It is therefore natural for us to abandon our former ways and to adopt a new system adapted to our social conditions." After several years of work, and an additional delay with the grand sets and costumes built for the production trapped in Paris during the Franco-Prussian war in 1870, the opera finally premiered at the new Hall on Christmas Eve in 1871.

In the opera's 2nd of 4 acts, Radames, the Egyptian Warrior, and his troops return to the "Grand gate of the city of Thebes" celebrating their triumph over Ethiopia, with a trumpet fanfare and the hymn "Gloria all'Egitto..." ("Glory to Egypt..."). The concert-version, *Hymn and Triumphal March* omits the choral accompaniment, and the several ballets interspersed in the operatic version.

**Edvard Grieg** (1843-1907), started learning Piano at 6 years old under the instruction of his mother, a music-teacher. At the age of 15 his parents, recognizing his potential, enrolled him at the conservatory in Leipzig, Germany. As his performance career was blossoming, he also began to take up composition.

In 1868, while visiting Denmark, Grieg composed what would be his only completed Piano Concerto, though sketches of a 2nd concerto that was never finished have later emerged. The *Piano Concerto in A minor* was premiered in Copenhagen in 1869, without the composer in attendance, as he was soloing with an orchestra in Norway at the time. While considered a nationalist for his use of Norwegian folk music, Grieg also traveled extensively throughout Europe and in his music sought to express both pastoral life in rural Norway, but also the culture of Europe as a whole.



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**Franck Angelis** (b. 1962), is both an internationally acclaimed Accordionist and composer for the instrument. His repertoire is frequently performed throughout the globe, throughout the competitive Accordion circuit, including the *Klingenthal*, and the *Coupe Mondiale* sponsored by the *Confederation Internationale des Accordeonistes* (CIA). In 2004, the CIA selected *Impasse* as the test piece for its annual competition held in Pontarlier, France. Inspired by the Russian school of Accordion composition, including works of Sofia Gubaidulina (b. 1931), that have elevated the instrument in the last century, Angelis has found his own modern voice, incorporating Jazz idioms, complex rhythms and a modern French style into his works. In addition to his composition and performance careers, he also teaches at the Centre National et International de Musique et d'Accordeon (CNIMA).

**Antonin Dvorak** (1841-1904) was considered to be the 2nd Czechoslovakian composer, the first being Bedřich Smetana (1824-1884), to achieve prominence in composition. Like Smetana, who was also deemed a nationalist, he utilized the folk melodies of Moravia and Bohemia, integrating them into the norms of Western symphonic music. From 1892 to 1895 he was Director of the National Conservatory of Music of America, in New York, and in his travels throughout America ventured as far Spillville, Iowa. Dvorak, incorporated several American folk melodies and idioms into his works, notably in his *American String Quartet* and *Symphony # 9 (From The New World)*.

Dvorak composed his *Cello Concerto in B minor*, at the request of his



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friend and cellist, Hanus Wihan, during his tenure in New York. Years earlier, Dvorak, had begun work on a Concerto in A major for his friend Ludevit Peer, which was given to the soloist for review that never proceeded. In the intervening years, Wihan and others had been requesting a Cello Concerto from him, though he continued to refuse, deeming the instrument unsuitable for a solo work, He finally relented perhaps after hearing two performances of a new Cello Concerto by American composer Victor Herbert (1859-1924), and finished work in 1895. A series of scheduling mishaps involving Wihan, Dvorak, and the London Philharmonic Society ultimately led to cellist Leo Stern performing the work's premiere and Wihan not performing it in concert until 1899.

**Ralph Vaughan-Williams** (1872-1958), began studies in 1890 at London's Royal College of Music (RCM). After a finishing a several-year stint at Cambridge's Trinity College, in order to satisfy his family's wishes for a traditional academic education, he returned to RCM in 1895. While he clashed with his composition teacher, Charles Villiers Stanford, an ardent traditionalist in the German School, he also nurtured a friendship with Gustav Holst, a fellow student of Stanford's. In their early careers, both would find inspiration from the folk music of the English countryside, at a time of both resurging interest and urgent preservation of Folk Music, as its base of singers and collective knowledge was increasingly dwindling. At the same time, efforts were also made to encourage the development of composition for the Military Band. Holst's *1st Suite in E-flat* (1909) and *2nd Suite in F* (1911) were considered the pioneers in this emerging genre.

Originally published as *Folk Song Suite* in 1923, Vaughan-Williams wrote a 4 movement work for Military Band. The additional movement, originally placed after the Intermezzo was later removed and became a stand-alone work, *Sea Songs*. In it's 3 movements, 9 folk melodies are actually utilized. Those not mentioned in the movement titles include; *Pretty Caroline*, *Dives and Lazarus*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, *Whistle Daughter Whistle*, and *John Barleycorn*. In 1924, Vaughan-Williams composition student **Gordon Jacob** (1895-1984) completed a version for full orchestra. Jacobs added "English" to its title and its been referred to as *English Folk Song Suite* ever since.



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Growing up in the French countryside and later in Paris, **Camille Saint-Saëns** (1835-1921) from an early-age exhibited dazzling talents, in music composition and piano-performance and also other academic fields, including Math & Science, Classics and Philosophy. At the age of 13, he was enrolled at the Paris Conservatoire, France's most regarded music school. Years later, following the Franco-Prussian War, Saint-Saëns founded the Société Nationale de Musique. With its motto "ars gallica," the burgeoning movement's sought to re-establish French music, particularly in the Symphony and Concerto forms that had long been dominated by German composers, with most French composers and audiences focusing almost exclusively on ballet and operatic genres.

In March 1880 Saint-Saëns finished composing his *Violin Concerto No. 3* in *B minor*. He dedicated it to the Spanish composer and virtuoso-violinist Pablo de Sarasate, who premiered the work that October. The 3rd concerto as-a-whole is more serious and complex than his earlier predecessors, reflecting the "ars gallica" school.

**Johann Strauss II.** (1825-1899) was known as the "Waltz King" and helped to popularize and elevate the form in Viennese music and dance, from its origins as a peasant-dance once considered scandalous to Vienna's elite. *Frühlingsstimmen (Voices of Spring)*, was composed in 1882 and premiered in Vienna at a charity concert for the "Emperor Franz Josef and Empress Elisabeth Foundation for Indigent Austro-Hungarian subjects in Leipzig." This waltz is occasionally performed with optional lyrics written for solo soprano by Richard Genée (1823-1895), librettist of Strauss's comic opera *Die Fledermaus*. Often this waltz is sung in the huge party scene in the opera's 2nd act. Strauss was initially inspired to write the piece for Bianca Bianchi, Soprano, who sang it at its premiere. The waltz is written in 4 sections; An initial statement and sweeping melody in B-flat major, a calm section evoking nature and bird-songs played by the Flute, a change to F minor suggesting Spring rain, and a final festive melody in A-flat major.

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(2016-2017)

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# Hamden Symphony Orchestra

## 2017-2018 Season Schedule



### **Arrivals**

Friday November 17th, 7:30 PM

### **Spring Concert**

Sunday April 29th, 3:00 PM

Featuring the 2018 YMCC Winners

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### **Play An Instrument?**

Hamden Symphony Orchestra seeks musicians interested in joining the group for its 2017-2018 season. Rehearsals are held on Thursday evenings from 7 pm to 9 pm at Hamden Memorial Town Hall beginning in September.

If you are interested in joining, please email [info@hamdensymphony.org](mailto:info@hamdensymphony.org) or visit its website for more information and an up-to-date list of openings.

[www.hamdensymphony.org](http://www.hamdensymphony.org)