



Making Waves

Featuring:

Tzu Ji Chang, Violin

Natasha Dudzinski, Mezzo-Soprano



Friday, November 18th, 2016

7:30 PM

Hamden Memorial Town Hall

Sponsored by Paul & Elizabeth Mathey



www.hamdensymphony.org

About Us

This Fall marks 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-seven 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 roughly 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

Friday, November 18th, 2016

7:30 PM

Hamden Memorial Town Hall

Concert Program

Festival Coronation March in D Major Pyotr Ilyich Tchaikovsky

Essay For String Orchestra Martin Hebel

Tzigane Maurice Ravel

TzuTi Chang, Violin

Intermission

Hamden Fanfare Liam Hynes

Liam Hynes, Conductor

"Voi che sapete" Wolfgang Amadeus Mozart
from Le nozze di Figaro

"Mon coeur s'ouvre à ta voix" Camille Saint-Saens
from Samson et Delilah

Natasha Dudzinski, Mezzo-Soprano

Aufforderung zum Tanz Carl Maria von Weber
orch. Hector Berlioz

*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

Kathleen Barbour '09

Christa Beyer '16

Ann Clemmons '10

Summer-Marie Joseph '16

Anna Schneer '91

Frank Schneer '91

Stacy Shafer '09

Violin II

Elizabeth Braddon '16

Amber Knight '16

Nancy Mangino '14

Raymond Mazan '78

John Scalici '08

Anat Shiloach '15

Joy Snyder '05

Lawrence Zukof '14

Viola

Colleen Hugo '16

Karen Kriner '13

Nadya Potemkina '15

Giuliana Rodriguez '16

Cello

Brittany Barbour '16

Eileen Benoit '90

Lynne Bonnett '15

Aaron Horowitz '16

Liam Hynes '13

Victor Pickett '16

Bass

Amy Baker '15

Flute & Piccolo

Judith Beers '15

Judith Kramer Koret '08

Nicole Siley '16

Oboe

Terri Bennett '16

Charlie Krich '10

English Horn

Liana Tilton '15

Clarinet

Reesa Gringorten '12

Kathy Muench '15

Samuel Petri '16

Bassoon

Stephanie Buggie '14

Deborah Garber '16

French Horn

Blake Bassett '16

Jakki Flanagan '16

Grace Kenney '16

Barry Piekos '80

Trumpet

Jack Amatrufo '16

Michael Cristina '16

Ed Crowder '16

Marilyn Mather '09

Larry Spector '16

Trombone

Leslie Amatrufo '16

Anna Franz '14

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A concert of audience requests

Voi che sapete
(*You who knows what love is*)
Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

You, who know what love is,
Ladies, see if I have it in my heart.
That which I feel, I will explain to you;
It is new to me; I don't understand it.
I sense an affection full of desire,
Which now is pleasure, now is agony.
I freeze, and then I feel my soul burning,
And in a moment I return to freezing.
I look for something beautiful outside of myself,
I don't know who holds it, I don't know what it is.
I sigh and moan without wanting to,
I quiver and tremble without knowing it.
I find no peace night or day
but yet it pleases me to suffer this way!
You, who know what love is, etc.

Mon coeur s'ouvre à ta voix
(*My heart opens to your voice*)
Camille Saint-Saens
Libretto by Ferdinand Lemaire

My heart opens to your voice
as the flowers open
to the kisses of the dawn!
But, oh my beloved,
to better dry my tears,
let your voice speak again!
Tell me that you are returning
to Delilah forever!
Repeat to my tenderness
the promises of old times,
those promises that I loved!
Ah! respond to my tenderness!
Fill me with ecstasy!

Like one sees the blades
of wheat that bend
in the light wind,
so trembles my heart,
ready to be consoled,
by your voice that is so dear to me!
The arrow is less rapid
in bringing death,
than is your lover
to fly into your arms!
Ah! respond to my tenderness! etc.



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NewHavenSymphony.org

About The Performers

Violinist **TzuTi Chang**, member of The Third Music Talent Bank held by Council for Cultural Affairs of Taiwan, is the prize winner of The Taiwan National Music competition, The Seventh Annual Academy of Taiwan Strings Violin Competition, and numbers of various local competitions. TzuTi has appeared as a soloist with orchestras based in Kaohsiung, performing concertos such as Tchaikovsky, Sibelius, Paganini, and Glazunov. Additionally, he has given solo recitals at Taipei National Theater Concert Hall and Kaohsiung Cultural Center. TzuTi has also participated in the 2014 ChamberFest and The Focus Festival held by The Juilliard School, performing Mendelssohn's *Piano Trio* and *KANCHELI Chiaroscuro* for string quartet in the Peter Jay Sharp Theater.

TzuTi has been to numbers of music festivals including Summit Music Festival, Bowdoin Music Festival, Great Mountain Music Festival, The Banff Center String Master Classes, Singapore International Violin Festival, and Hida-Takayama Music Festival, where he worked with world renowned musicians such as Aaron Rosand, Ilya Kaler, Krzysztof Wegrzyn, Victor Danchenko, Alexander Trostiansky and Takashi Shimizu. He has also participated in master classes given by Ernst Kovacic, Rainer Honeck, Cho-Liang Lin, Christophe Boulier, Ingolf Turban and Joel Smirnoff.

Enlightened by his father, TzuTi has been playing violin since the age of six. His violin playing is strongly influenced by violinists Ray-Chou Chang, Lara Lev and Hyo Kang. In addition, he has worked with Sy-Joun Cheng, Meng-Ping Wu, I-Hao Lee, Stephen Clapp, Joseph Lin and Daniel Phillips. A graduate from Juilliard, TzuTi is now finishing his 2nd year master in Yale School of Music. While studying in Yale, TzuTi performs as the concertmaster of Yale Philharmonia under the baton of Maestro Peter Oundjian. In 2016, he did a masterclass series in Kaohsiung together with violinist Nancy Zhou, sharing the knowledge of violin playing and the variety of music interpretations to the younger generations.

Natasha Dudzinski, Mezzo-Soprano, is excited to perform with Hamden Symphony Orchestra again, having been a featured vocalist at their performance at Hamden's Fireworks Display this past July. She has been performing for more than 8 years, and most recently appeared with the Rutgers University opera program as Meg Page in Giuseppe Verdi's *Falstaff*. Natasha is the president of the Graduate Musicians Collective at Yale University, where she is currently pursuing a PhD in neuroscience.

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.



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Play An Instrument?

Hamden Symphony Orchestra seeks musicians interested in joining the group for its spring 2017 season.

Rehearsals are held on Thursday evenings from 7 pm to 9 pm at Hamden Memorial Town Hall beginning in late January. If you are interested in joining, please email info@hamdensymphony.org or visit its website for more information and an up-to-date list of openings.

www.hamdensymphony.org

Program Notes

Peter Ilyich Tchaikovsky (1840-1893) was commissioned by the Mayor of the city of Moscow to compose a March and Cantata for a concert celebrating the coronation of Tzar Alexander III in 1883. Furious at the prospect of interrupting the composition of his opera *Mazepa*, he swiftly finished both in under two months. Premiered as the *Coronation March* and later referred to as *Festival March*, and *March Solonelle* it attained the title *Festival Coronation March* upon its premiere in America at the opening concert of New York's Carnegie Hall in 1891. The March's celebratory opening measures harken back to the *Halleluhah Chorus* of George Frederick Handel's oratorio *Messiah*. Its conclusion quotes the Tzarist anthem, *God Save the Tzar*, a melody which Tchaikovsky also uses in several other works including *Marche Slave* (1876) and most famously in his *1812 Overture* (1880).

Born in Hamden, Connecticut in 1990, **Martin Hebel** began composing late in high school, winning the Community Foundation for Greater New Haven's Frances L. Lauro Scholarship in 2009. He graduated with honors from the University of Connecticut in 2015 where he studied with composition professor Kenneth Fuchs and trumpet professor Louis Hanzlik. Martin is currently pursuing his master's degree at the University of Cincinnati College-Conservatory of Music where he studies with composers Douglas Knehans and Ellen Harrison.

Martin composes for a variety of ensembles and instrumentations, including chamber music with unconventional instrumental combinations, large-scale orchestral works, and student ensembles. His educational works include a growing suite of tone poems for school bands and orchestras as well as pedagogical texts. In addition to composing, Martin is developing a high-performance computer workstation to render high-quality simulations of digital scores, an application of his interest in adapting technology to serve music composition.

In his orchestral compositions, Martin explores strategies for engaging new audiences, including varying traditional symphonic forms, seeking to enrich and enhance concert experiences for contemporary listeners. By creating new works with both the audience members and the musicians



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in mind, he hopes to help expand audiences for concert performance of contemporary classical music.

Symphony No.3 in E Minor: Concert in Three Acts was selected as a Finalist in the 2015 Morton Gould Young Composer Awards. Recorded by renowned conductor Mikel Toms and the Brno Philharmonic Orchestra, Symphony No.3 is now available internationally from ABLAZE Records.

Composer's Statement: "*Essay for String Orchestra* is an adaption of the third movement of my *Symphony No.3 in E Minor: Concert in Three Acts*. Originally conceived for string quartet, my intention was to create additional opportunities to accomplish the Symphony's goal of engaging a wider audience by arranging this movement for another instrumentation. In doing so, I particularly wanted to explore the interplay between consonance and dissonance that emerged in the original composition. I re-orchestrated the movement to take advantage of the string orchestra's wider palette of colors, textures, and instrumental range. The revised orchestration accentuates the original movement's chordal structures to examine how listeners perceive intervals conventionally considered dissonant as consonant in context."

Joseph Maurice Ravel (1875-1937) composed *Tzigane* (Gypsy) on a commission from Hungarian violinist Jelly d'Arányi, the great-niece of acclaimed virtuoso Joseph Joachim. It was premiered in April 1924 in London in its original version for violin and piano with a luthéal. This



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newly invented attachment for the piano, was becoming popular in Eastern European music at the time, as it yields the cimbalom (dulcimer) tone-color common to "Gypsy" music. Ravel quickly moved to orchestrate it and within a few months that version premiered.

In Ravel's home-city of Paris at the time, the term "Gypsy" referred more generally to exoticism in music and art, rather than the Roma people, so *Tzigane* does not directly utilize any authentic "Gypsy" melodies. A concerto in one-movement, the work opens with a lengthy and improvisatory-like cadenza, replete with virtuosic touches such as double-stops and roulades. Just as it seems the accompaniment becomes fully interwoven the work builds to a frenzied conclusion

Liam Hynes is a graduate student in music theory at Yale University who studies the transition from modes to keys in the late Renaissance. He holds performance, composition, and all forms of active music-making as dear as the scholarly pursuits required by the university, and has thus been very grateful for the opportunities the Hamden Symphony has given him to play with and write for them.

Composer's Statement: "This heraldic romp, written specifically for the brass players of Hamden, has been a joy for its composer to work on, as the musicians have all been extremely accommodating of and patient with his inexperience in writing for brass. They have done their best to make the piece shine for you this evening, with all the noble colors of sound their instruments afford. The composer hopes that its variegated sections will by turns relax and invigorate you, and thanks everyone involved for indulging this rare stint of his on the podium."

Le nozze di Figaro (*The Marriage of Figaro*) by **Wolfgang Amadeus Mozart** (1756-1791) and a libretto by Lorenzo da Ponte is based on the comedic play *La folle journee, ou, le Mariage de Figaro*, the second of a trilogy of playwright Pierre Beaumarchais. The play was highly controversial at the time for its exploration of issues regarding class, and in particular its mocking portrayal of the aristocracy, just as Western Europe was on the verge of tremendous political upheaval and revolutions. The opera's plot covers one day at the Palace of Count Almaviva, and the wedding of his employees Figaro & Susanna. "Voi che Sapete", is written for Cherubino, the count's young page, who is likely to be sent off to the Army as punishment for his flirtatious ways and is fearful of his



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impending military life which will be absent of luxuries and love.

Camille Saint-Saens (1835-1921) was inspired to write an oratorio based on the old-testament story of Samson and Delilah, as a revival of choral music was occurring in France at the time. In 1867 he consulted Ferdinand Lemaire, a relative of his wife, to write the libretto, but Lemaire advised him that the text would be better suited to an opera. After years of work and stagnation, including a harshly reviewed presentation of the opera's first act in 1875, the score was finally finished in 1876.

"Mon coeur s'ouvre à ta voix", is sung by Delilah in the opera's second act, in an attempt to seduce Samson into revealing the secret behind his brute strength. When performed in the opera, Samson interjects: "Dalila! Dalila! Je t'aime!" ("Delilah! Delilah! I love you!"). However, as this aria is frequently performed in concert and recitals as a solo-work, these lyrics are usually omitted, or occasionally altered to be sung by the mezzo-soprano.

Carl Maria von Weber (1786-1826) wrote *Aufforderung zum Tanz* (*Invitation to the Dance*) in 1819 for solo piano and dedicated it to his wife Caroline. A waltz in the rondeau form, it became known as the first concert waltz, a work meant to be listened instead of danced. In 1841, **Hector Berlioz** (1803-1869), a long-time admirer of Weber was asked to contribute additional music to the Paris Opera's production of Weber's *Der Freischütz*. Berlioz orchestrated the piano work for the opera's ballet scene, transposing the key up to D major from the original D-Flat. While first heard in this production, this new version of the piece gained prominence around Europe and was first performed in America in 1856.

The series of stately waltz melodies is bookended by a quiet theme played on solo cello in the orchestrated version. Weber described the following general structure and context of the work: "First approach of the dancer to whom the lady gives an evasive answer. His more pressing invitation; her acceptance of his request. Now they converse in greater detail; he begins; she answers him with heightened expression; she responds more warmly; now for the dance! His remarks concerning it; her answer; their coming together; their going forward; expectation of the beginning of the dance. The Dance. End: his thanks, her reply and their parting. Silence."

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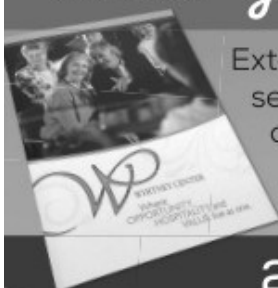
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48th Annual Young Musicians Concerto Competition (YMCC)

Saturday January 28th, 2017 - 10:00 AM (*Snow Date February, 4th*)

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Audition performances are open to the public. Competition schedule will be posted on Hamden Symphony Orchestra website during the week prior.

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