



## WINTER IS COMING

### Featuring:

Annelise Ellars, Harp

Mindy Ella Chu, Mezzo-Soprano

Sharon Bailey, Dance

The Trombones of the Hamden Symphony Orchestra

Friday, November 20th, 2015

7:30 PM

Hamden Memorial Town Hall



[WWW.HAMDENSYPHONY.ORG](http://WWW.HAMDENSYPHONY.ORG)

# About Us

This Fall marks the start of Hamden Symphony Orchestra's fifty-fourth 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-six 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 2015 winner of this award was percussionist Rachel Hodes.

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 20th, 2015

7:30 PM

Hamden Memorial Town Hall

## Concert Program

Drei Equale

Ludwig Van Beethoven

1. Andante
2. Poco Adagio
3. Poco Sostenuto

Anna Franz, Bill Gambardella,  
Molly Gambardella & Jose Lara, Trombone

Concerto in B-Flat Major

George Frederick Handel

1. Andante - Allegro
2. Larghetto
3. Allegro Moderato

Annelise Ellars, Harp

*Intermission*

Poème de l'amour et de la mer

Ernest Chausson

1. La fleur des eaux
- Interlude
2. La mort de l'amour - Le temps des lilas

Mindy Ella Chu, Mezzo-Soprano  
Sharon Bailey, Dance  
Nicholas Souris, Multimedia Projections

Marche Hongraise (*La Damnation De Faust*)

Hector Berlioz

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

# Musicians Of The Orchestra

## Violin I

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

Angela Bethoney '14  
Ann Clemmons '10  
Natalie Jimenez '06  
Reaiah Rutherford '15  
Stacy Shafer '09  
Jane Short '98

## Violin II

Yingying Cai '12  
Nancy Mangino '14  
Raymond Mazan '78  
John Scalici '08  
Anat Shiloach '15  
Jody Smyser '14  
Joy Snyder '05  
Lawrence Zukof '14

## Viola

Linh Do '13  
Karen Kriner '13  
Nadya Potemkina '15

## Cello

Eileen Benoit '90  
Lynne Bonnett '15  
Christopher Devoe '10  
Janet Kriner '15  
Jill Pollison '84

## Bass

Amy Baker '15  
Andrew Muench '15

## Flute

Judith Beers '15  
Judith Kramer Koret '08

## Piccolo

Gabriella Vacante '14

## Oboe

Charlie Krich '10  
Beth Williams '13

## Clarinet

Anne Cory '14  
Reesa Gringorten '12  
Kathy Muench '15

## Bassoon

Stephanie Buggie '14  
Chris Zerrip '14

## French Horn

Larry Bowman '15  
Al Oneto '14  
Tom Schreiner '10  
Michael Stasik '14

## Trumpet

Samuel Grossman '15  
Martin Hebel '15  
Marilyn Mather '09

## Trombone

Anna Franz '14  
Bill Gambardella '92  
Molly Gambardella '11  
Jose Lara '04

## Tuba

James Neely '14

## Harp

Annelise Ellars '14

## Keyboard

Betsy Goldberg '15

## Timpani

David Liskov '10

## Percussion

Paul Kamenitsky '15  
James Morcaldi '15

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# Poème de l'amour et de la mer

(*Poem of love and the sea*)

Ernest Chausson

Text by Maurice Bouchor

## 1. La fleur des eaux (*The flowers of the waters*)

The air is full of an exquisite scent of lilac which, blossoming from top to bottom of the walls, perfumes the women's hair. The sea in the bright sunlight is all aglow, and on the fine sand that they come to kiss roll dazzling waves...

O sky that must take your color from her eyes, breeze that will sing in the lilacs in bloom to issue from them all scented, brooks that that will dampen her dress, O green paths, you who will tremble beneath her dear little feet show me my beloved!...

And my heart was uplifted on this summer morning, for a beautiful child was on the beach, letting eyes filled with brightness stray over me and smiling at me with a look that was tender and shy.

You whom Youth and Love transfigured, you appeared to me then as the soul of things; my heart flew towards you, you took it for-ever, and from the half-opened sky roses rained upon us...

What a mournful, wild sound will sound the hour for farewell! The sea rolls over the shore, mocking, and caring little that this is the hour for farewell.

Birds pass by, wings outspread, almost joyful over the deep; in the bright sunlight the sea is green, and, silent, I bleed, watching the skies shine. I bleed as I look at my life about to go away over the waves; my very soul is taken from me and the dull clamour of the waves drowns the noise of my sobs. Who knows if this cruel sea will bring her back to my heart? My eyes are fixed on her; the sea sings and the mocking wind jeers at the anguish in my heart...

*Interlude*

2. La mort de l'amour - Le temps des lilas (*The death of love - The time of lilacs*)

Soon the blue and joyful isle will appear among the rocks: the isle will float upon the still water like a water-lily...

Across the amethyst sea softly glides the boat, and shall be joyful and sad with so much to remember soon!...

The wind rolled the dead leaves along; my thoughts rolled like the dead leaves, in the night never so softly in the dark sky had gleamed the thousand golden roses from which the dews fall!

A dreadful dance, and the crumpled leaves, which gave out a metallic sound, waltzed, seemed to moan beneath the stars, and told the inexpressible horror of dead loves. The great silver beeches kissed by the moon were specters: as for me, all of my blood froze at seeing my beloved smile strangely... Like the faces of the dead our faces had turned pale, and speechless, leaning towards her I was able to read that fatal word written in her wide eyes: forgetfulness...

The season of lilacs and roses is over, the season of pinks too. The wind has changed, the skies are sullen, and no more shall we run and gather the lilac in bloom and the lovely roses; the springtime is sad and cannot blossom. O, joyful and soft springtime of the year that came last year to bathe us in sunshine, our flower of love is so far faded that, alas, your kiss cannot awaken it! And you, what do you do? No flowers out, no cheerful sun or cool shady places; the season of lilacs and roses, with our love, is dead for-ever.

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## About The Performers

**Annelise Ellars**, harpist and soprano, is currently attending the Hartt School of Music, majoring in Music Education with an emphasis in both instrumental and vocal studies. As the school's current harpist, Ms. Ellars has performed with the Hartt Orchestra in concerts including works such as Richard Strauss's *Death and Transfiguration*, Debussy's *Prelude to an Afternoon of a Faun*, Shostakovich's Symphony no. 5 and Saint Saens's *Danse Macabre*. She has also performed with Hartt Wind Ensemble and Symphony Band in their performances of David Maslanka's *A Child's Garden of Dreams*, Respighi's *Trittico Bottocelliano*, Bernstein's *Symphonic Dances from West Side Story*, and many more. She has previously performed with the Hamden Symphony Orchestra in Max Bruch's *Kol Nidrei*.

Ms. Ellars has worked with the school's premier contemporary music ensemble, Foot in the Door, performing Julia Wolfe's *Tell Me Everything*, and premiering many student composers' works. Having experience in musical theatre, Ms. Ellars has enjoyed performing in the pit orchestra for *Boys from Syracuse* and *Oklahoma!* with the College Light Opera Company in Falmouth, MA. As a soprano, Ms. Ellars enjoys singing the works of Bach, Handel, Purcell, Dowland, and Quilter. She also sings in the Hartt Chamber Choir, and has sung with them in their performances of Handel's *Jephtha* and Haydn's *Paukenmesse*. Future engagements for Ms. Ellars include great orchestral works such as Tchaikovsky's *Romeo and Juliet* and Holst's *The Planets*, which she will perform with the Hartt Orchestra and Symphony Band.

Chinese-American mezzo-soprano **Mindy Ella Chu** is quickly establishing herself among the fine young classical singers heard in today's concert halls. Mindy begins her international solo debut this coming 2015-16 season with engagements in London, Paris, Tokyo and Osaka.

As a concert soloist she has sung Zelenka's *Missa Dei Patris* and Bach cantatas 97 & 22 with Masaaki Suzuki, Charpentier's *Litanies de la Vierge H.83* and Palestrina's *Missa Ave Maria à 5* with Simon Carrington, and Beethoven's *Mass in C* with David Hill recently broadcast live on BBC

### Radio 3.

Recent performance highlights include singing *Isrealiteish Man* in Handel's *Judas Maccabeus* for which she was interviewed by PBS as a part of a Religion and Ethics series aired May 2015, *Dorabella* in Mozart's *Così fan tutte*, Bach's *Johannes-Passion* at the Lincoln Center in New York, and Vivaldi's *Dixit Dominus* on tour with the Yale Schola Cantorum in Italy. Mindy has performed with professional music groups such as the Yale Schola Cantorum, Yale Camerata, Juilliard415, New Haven Symphony, San Diego Symphony, San Diego Opera, San Diego Lyric Opera, The Pacific Bach Project in California.

Mindy is an advocate for musical projects within a cause and aims to explore new ways of bringing classical music to contemporary audiences. She holds a BM with distinction from San Diego State University and a MM in Early Music, Oratorio & Chamber Ensemble from the Yale School of Music and Institute of Sacred Music.

**Sharon Bailey**, began her early dance training at the first African American dance school in New Haven, CT, the Bowen-Peters Dance Center. Also in her early years she studied at the Philadanco Dance Center. After High School she studied as a certificate student at the Alvin Ailey School of Dance. She continued her dance training at the Joel Hall Dance Center in Chicago Illinois. Later she returned to New Haven to perform with the well known dance company, the Paul Hall Contemporary Dance Theater. She studied and performed African Dance with local dance teacher, choreographer, and dance studio owner, Shari Caldwell. Also she performed and choreographed for the Starship Dance Theater in Guilford, CT and was a recent dance member of the Clark Dance Theater. She is currently teaching dance at the Betsy Ross Arts Magnet School in New Haven, CT and attends Naugatuck Valley Community College Dance Degree Program. Sharon enjoys teaching Jazz, Ballet and Horton Based Modern/Contemporary dance.

**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 is Conductor of the Quinnipiac University Orchestra. She also teaches music at a number of elementary schools in the greater New Haven area and continues to teach privately.

## **Play An Instrument?**

Hamden Symphony Orchestra seeks musicians interested in joining us for our Spring 2016 season. Rehearsals are held on Thursday evenings from 7 pm to 9 pm at Hamden Memorial Town Hall, beginning January. If you are interested in joining us, please email [info@hamdensymphony.org](mailto:info@hamdensymphony.org) or visit our website for more information and a current list of openings.

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

## Program Notes

Around the early 1800's European composers began experimenting with Equali. These chordal works for equal voices (in the same instrument family), were most commonly written for trombone choir and performed at funerals and other solemn occasions. **Ludwig Van Beethoven** (1770-1827) composed *Drei Equali* on a commission from Kappelmeister Glöggl of the Linz cathedral, which premiered on All Souls Day in the year of 1812. Two of these Equali were later adopted for male voice and were fittingly sung at the composer's funeral. Many argue that this work was a turning point in the history of the trombone, partly because of Beethoven's prominence in Western Europe, and further established the instrument's credibility as romantic-era composers increasingly employed it in the increasingly larger orchestras of the 19th century.

The *Concerto In B-Flat Major* of **George Frederick Handel** (1685-1759) premiered in February of 1736 in London. Handel, an accomplished organist in his own right, was known to use movements of his concertos as filler during performances of larger oratorios. This work was later printed as the sixth and last piece of the collection of concertos, Opus 4, published in 1738 by John Walsh, but billed as a concerto for "Organ and Orchestra" like the others in the anthology. However, the pared-down orchestration of this work, for two flutes and strings, reveal Handel's intent that it accompany the gentle harp, not to mention that some of the soloist's notes were above the range of the organ at Covent Garden, a common venue for his music. This work represents one of the few known concertos for harp of the baroque era, though today is also frequently performed on the modern organ, free of range limitations.

The Société Nationale de Musique was founded in 1871 by Camille Saint-Saens and others to promote and showcase the music of French composers. **Ernest Chausson** (1855-1899), became its Secretary in 1883 and served in that capacity until his untimely death. *Poème de l'amour et de la mer*, written between 1882 and 1882 and dedicated to fellow Société member Henri Duparc consists of two poems by his friend and collaborator Maurice Bouchor (1855-1929), separated by a short orchestral interlude. Chausson had frequently worked with Bouchor on *Mélodies*, art songs which were popular in the 19th century and comparable to German Lied at that time. The last four verses for one such work, *Le temps des lilas* (*The time of lilacs*), was incorporated into the end of this song-cycle, employing the lilac as a symbol of the physical and emotional transformation occurring through the

course of the piece.

Composers were mesmerized by Goethe's *Faust*, **Hector Berlioz** (1803-1869) among them. He set about writing a composition based on its text, completing eight such scenes in the 1820's. Undeterred by Goethe's apparent disapproval of the composer's adoption, Berlioz ultimately completed his *La Damnation of Faust* in 1846, choosing to author his own libretto based on Goethe's story and adding additional scenes and music. The origin of his *Marche Hongraise (Hungarian March)* dates to an earlier tour of Hungary, in which he was advised by a local musician to compose a piece drawn from the Folk music of Hungary in order to gain admiration from the country's people. Heeding his advice, he chose an 1809 song honoring Ferencz Rákóczy II (1676-1735), a military figure during the Hapsburg Uprising, who became a national hero. It received an enormous ovation at its stand-alone premiere in Pest Hungary, further stirring the nationalist fervor that would later bring forth the Hungarian Revolution of 1848. So taken by his own March and its reception, Berlioz moved *Faust's* setting to Austria from Germany, and added a scene where Faust sees the Hungarian army passing over a Hungarian plain, just to incorporate it into his larger work.

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

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Online contributions via Paypal are accepted on our website. Please include your contact information with your check in order to receive your incentive. **Please indicate if you would like your contribution to be designated to the Ruth T. Brooks Scholarship Fund.**

Remembering Frederick W. Ensling, Jr.

*The music in my heart I bore,  
Long after it was heard no more.*

*Wordsworth*



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*Audition performances are open to the public. Competition schedule will be posted on our website during the week prior. Subject to postponement in the event of winter's arrival (inclement weather).*

### *Passion & Pathos*

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