

INSTRUMENTALISTS

Violin I

Paul Navratil
Concertmaster

Susan Cutlip

Kayla DeCaprio

Barbara Horn

Margalit Kaufman

Joseph Piresson

Sharon Whitehead

Violin II

Morgan Glasberg

Cheryl Bayline

Hannah Brule

Cathy Chang

Annie Chien

Michael Geigert

Hannah Kruger

Hyunmin Lee

Scott Lehmann

Kimberly Blair Ronney

Dianne Tewksbury

Viola

Dora DeCaprio

Genea Bell

Gale Eberly

Barbara Gibson

Don Shankweiler

Cello

Kurt Kaufman

Sandra Boyer

Claire Chang

Emily Green

Robert Jeffers

John Lenard

Peggy Webbe

Carol Williams

Bass

Liz Davis

Dave Hosking

Peter Tomaneli

Dorothy Zhang

WILLIMANTIC ORCHESTRA

Hilarie Clark Moore, Guest Conductor

SPRING CONCERT

3:00 P.M., Sunday, 30 April 2017

Mansfield Middle School Auditorium

Mansfield, Connecticut

PROGRAM

Overture to *Nabucco*

Intermezzo from *Cavalleria Rusticana*

Romanze for Viola & Orchestra

Sofia Gilchenok, viola

INTERMISSION

Symphony No. 8 in b ("Unfinished")

I. Allegro moderato

II. Andante con moto

Franz Schubert

Giuseppe Verdi

Pietro Mascagni

Max Bruch

Violist **Sofia Gilchenok** appears today as winner of the Grand Prize in the Music Division of the Windham Regional Arts Council's Young Artist Competition in December 2016. A student of Hsin-Yun Huang, Molly Carr, and Yi-Fang Huang, she has attended Juilliard's Pre-college Program since 2013. In 2016, Sofia won the American Viola Society's Solo Competition, Junior Division, and appeared as soloist with the Ocala Symphony Orchestra after winning the Junior Division of its Young Artist Competition; in 2015, she received the Wendell Irish Viola Award from the National Federation of Music Clubs, Northeastern Division. She enjoys playing orchestral music and serves as principal viola in the Juilliard Pre-college Symphony. She is passionate about chamber music and counts participation in Music@Menlo and Pinchas Zukerman's Young Artists Program among her favorite musical experiences. Her former teachers include Heidi Castleman, Steve Larson, Melinda Daetsch, and Kathy Almquist.

PROGRAM NOTES

Overture to *Nabucco*

Giuseppe Verdi (1813–1901)
Born in a village near Busseto (itself a town of modest size near Cremona), Verdi received such instruction as he had in music from Busseto's cathedral organist. His application for subsequent study at the Milan Conservatory was rejected on several grounds, including "privo di talento musicale" (lack of musical talent). He labored in complete obscurity until Milan's La Scala produced his first opera, *Oberto*, in 1839. Its modest success led to a commission for three more operas. The failure of the first of them, written in a terrible year for Verdi during which both his son and his wife died, nearly led him to give up composition. Fortunately, La Scala's director encouraged him to try again, with a fanciful libretto based loosely on the biblical account of the siege and sack of Jerusalem in 587–86 BCE by the Babylonian king Nebuchadnezzar. The stunning success of *Nabucco* (1842) made Verdi famous, opening the way for the brilliant career he was to enjoy as Italy's foremost composer of opera.

Nabucco owed its popular success to Verdi's fine and tuneful music but also to its political subtext. The plight of the ancient Hebrews, rebelling against powerful Babylonian overlords, resonated with Italians, who then lived under the thumb of various foreign powers—Austria, in the case of the Milanese. In the overture, note the crescendo that builds over 24 bars twice in its main *allegro* section, a device Verdi borrows from Gioacchino Rossini.

Intermezzo from *Cavalleria Rusticana*

Pietro Mascagni (1863–1945)
Born in Livorno on the Tuscan coast, Mascagni had more formal music education than Verdi but, like him, rose from obscurity to fame with an early opera that made a big splash. After studies in his native city, he entered the Milan Conservatory in 1882 but dropped out in 1885, working first as a conductor for a traveling opera company and then as a piano teacher. His first opera, the one-act *Cavalleria Rusticana* (1889), was written for a contest sponsored by a music publisher and took the prize. Its sensational 1890 premiere in Rome was Mascagni's ticket to financial security and a career composing and conducting opera. Unlike Verdi, however, he was never to write another opera as popular as the one that brought him to prominence. (Also unlike Verdi, Mascagni would not die a national hero; he tarnished his reputation by his support of fascism and service to Mussolini.)

The libretto for *Cavalleria Rusticana* is based on a short story of the same title ("Rustic chivalry") by the Sicilian writer Giovanni Verga, published in 1880. The action takes place in a Sicilian village on Easter Sunday. The orchestral intermezzo on today's program stands between what happens before and after mass on that day. Turiddu, returning from military service to find his sweetheart Lola married to Alfio, has taken up with Santuzza but is now also carrying on an affair with Lola. Santuzza discovers this and confronts him. Turiddu denies the affair but, deaf to her entreaties, leaves to walk with Lola to mass. Santuzza retaliates by informing Alfio. After mass he challenges Turiddu to a fight with knives and kills him.

Romanze in F for Viola & Orchestra, Op. 85

Max Bruch (1838–1920)
Born in Cologne, Bruch was introduced to music by his mother, a singer. His parents arranged for instruction with pianist Ferdinand Hiller and composer Carl Reinecke, and encouraged his interest in composition. His long career as a composer, conductor and teacher included directing the Liverpool Philharmonic Society (1880–83) and teaching at Berlin's Academy of the Arts (1890–1910). Of the 200 or so works he composed, many of them for voice in one form or another, few appear on concert programs nowadays. Asked in 1907 to look ahead fifty years, he commented presciently: "Brahms

has been dead ten years, but he still has many detractors, even among the best musicians and critics. I predict, however, that as time goes by he will be more appreciated, while most of my works will be more and more neglected. Fifty years hence he will loom up as one of the supremely great composers of all time, while I will be remembered chiefly for having written my G minor violin concerto [Op. 26, 1867]." Bruch's romantic-era music was out of fashion by the time he died. It didn't help that the Nazis banned performances of it in Germany, imagining that his *Kol Nidre: Adagio on Hebrew melodies for violoncello & orchestra* (1881) indicated Jewish ancestry (maybe admixed with Scots, in virtue of his *Scottish fantasy for violin and orchestra* (1880)).

Romanze for viola & orchestra (1911) is dedicated to French violist Maurice Vieux. It is among several works featuring viola that Bruch composed late in his career, the others being *Eight pieces for clarinet, viola & piano* (1910) and *Concerto for clarinet, viola & orchestra* (1911).

Symphony No. 8 in b ("Unfinished"), D. 759

Franz Schubert (1797–1828)
Schubert lived most of his brief life in the shadow of Beethoven, but his musical 'voice' was quite distinct. He was by far the greatest composer of songs, creating over 600 of them, and songlike melodies imbue this symphony. It is the fourth in a series of symphonies that Schubert began but failed to complete after the "The Little" C-major Symphony No. 6 (1818). He laid it aside in 1822, having completed two movements and partially orchestrated his sketch of a third. (He would find his symphonic footing again in 1828 with "The Great" C-major Symphony No. 9.) The "Unfinished Symphony" remained forgotten until its discovery in 1865, when it influenced Bruckner, Brahms, and Mahler with its romantic melodies and harmonies—a story that is one of the most fascinating in music history. Its moods are unique to Schubert—dark and ominous, contrasted with bright and singing. Always with Schubert there is the bitersweet shift from major to minor, and (what is even more heart-wrenching) back to major again—as if the sun is covered by a cloud and then shines forth again through the rain.

{Note by Bruce Bellingham, for a performance on 5 May 2002}
Curiosity and a desire to learn everything she can about music—history, theory, performance practices—has motivated **Hilarie Clark Moore** to approach music from all angles. She received her B.Mus. degree in French horn performance from UConn in 1985 and her Ph.D. in music theory from Yale in 1991. She directs the SUNY Orange Community Orchestra and the SUNY Orange Chamber Ensemble in Middletown (NY), as well as the Cheshire Symphony Orchestra and Chamber Music by the River in Chester (CT). She has served as assistant conductor of the Hudson Opera Theatre, conducted *Sweeney Todd* for SummerStar Theatre, and guest-conducted the Cortlandt Chamber Orchestra. Under her direction, the SUNY Orange Community Orchestra was honored as the 2012 Arts Organization of the Year by the Orange County Arts Council.

Hilarie has been Principal Horn with the Hudson Opera Theatre, the Opera of the Highlands, the Delaware Valley Opera Company, and the Classic Choral Society Orchestra. She has performed with the Greater Newburgh Symphony Orchestra, the Honolulu Symphony, the Symphonische Orchester Zürich, Yale Philharmonia, Wallingford Symphony Orchestra, and the Eastern Connecticut Symphony. At Yale and SUNY Orange she has taught a variety of music classes, specializing in music theory, ear training, music history, piano classes and private instruction. In her Cheshire music studio, she teaches French horn, piano, music theory, ear training, and conducting for musicians of all ages and abilities. As guest conductor for today's concert, she is delighted to return to the Willimantic Orchestra, in which she played violin and horn many years ago under the direction of Toby Tolokan.