

WILLIMANTIC ORCHESTRA

Violin I

Barbara Vaughan,
Concertmistress
Jennifer Arel
Sue Cutlip
Barbara Horn
Paul Navratil
Saeko Russell

Violin II

Scott Lehmann
Cheryl Bayline
Kay Berris
Michael Geigert
Molly Haynes
Kathy Hund
Jennie Macione
Jesse Mulder
Dianne Tewksbury
Johanna Wolfe

Viola

Alison Palm
Barbara Gibson
Barbara Glenister
Michelle Kenny
Louise Price
Don Shankweiler

Cello

Sondra Boyer
Charles Colwell
Robert Jeffers
John Lenard
Samantha Person
Alex Renner

Bass

Liz Davis-Porter
Charles Seivard
Fred Wengrzynek

Flute

Stephanie Bancroft
Sandra Smith Brooks
Joan D' Auria

Oboe

Joan Aldridge
Nicole Nonnweiler

Clarinet

Rick Bennett
Shannon Copeland

Bassoon

Peggy Church
Kristin Deming
Andrew Nonnweiler

Horn

Beth Pratt
David Hiscox
Virginia Eurich
Kurt Scimone

Trumpet

Sam Eurich
Bob Lemons

Trombone

Meg Clough
Joshua Lucenti
Kevin Tracy

Tuba

Peter Lillpopp

Harp

Alicia Saunders

Percussion

Mallory Bagwell
Jeff Calissi
Addius Femc
Joel Glenister
Roger Wolfe

Rufus Blanshard

At this concert we remember Rufus Blanshard, a longtime member of the first violin section and former Concertmaster, who died in March 2007. We also gratefully acknowledge the many friends of Rufus who made contributions to the Orchestra in his memory. Purchase of music for the Mendelssohn, Schubert, and Beethoven works performed this season was underwritten by the Blanshard Memorial Fund.

WILLIMANTIC ORCHESTRA

David H. Vaughan, Conductor

ECSU CONCERT CHORALE

David Belles, Director

SPRING CONCERT

3:00 P.M., Sunday, 26 April 2009
Shafer Auditorium, ECSU, Willimantic

PROGRAM

- Ludwig van Beethoven *King Stephan Overture*
- Wolfgang Mozart *Concerto for Flute and Orchestra in G*
Lidiya Selikhov, Flute
I. Allegro Maestoso
- Nikolai Rimsky-Korsakov *Capriccio espagnol*
I. Alborada: Vivo strepitoso
II. Variazioni: Andante con moto
III. Alborada: Vivo e strepitoso
IV. Scena e Canto gitano: Allegretto
V. Fandango asturiano
Coda: Vivace assai – Presto

INTERMISSION

- Ralph Vaughan-Williams *Five Mystical Songs*
Paul Laurence Fletcher, Baritone
I. Easter
II. I got me flowers
III. Love bade me welcome
IV. The call
V. Antiphon

PROGRAM NOTES

King Stephan Overture, Op. 117 Ludwig van Beethoven (1770–1827)

Its opus number suggests that this is a late work by Beethoven, but it was actually written in 1811, just before *Symphony No. 7* (Op. 92). Invited to contribute incidental music for two one-act plays on historical themes, *King Stephan* and *The Ruins of Athens*, commissioned from the celebrated Austrian playwright August von Kotzebue for the gala opening of the New Theatre in Pest (half of present day Budapest), Beethoven dashed off the assignment while taking the waters at Teplitz to relieve intestinal troubles. (He subsequently tried, unsuccessfully, to interest Kotzebue in supplying a libretto for an opera.) Stephan I (St. Stephan, 975-1038), who united and Christianized Hungary under his rule, is generally regarded as the father of his country.

Flute Concerto in G, K. 313 Wolfgang Mozart (1756–91)

Mozart's career divides roughly into three periods: touring Europe with his father Leopold as musical *Wunderkind*; composing and performing in Salzburg in the service of its Archbishop; and free-lancing in Vienna. It did not take long for Mozart to decide that Salzburg was Hicksville and that working for the Archbishop was beneath him. As he would later write to Leopold from Vienna (1781): "in Salzburg... there is no stimulus for my talent. When I play or when any of my compositions is performed, it is just as if the audience were all tables and chairs." In 1777 he quit the Archbishop's service to seek a better position, travelling to Mannheim and Paris, before returning empty-handed to Salzburg a year later to accept a lowly position as court organist for the Archbishop.

This concerto, written in Mannheim in 1778, was among a number of works for flute commissioned by a wealthy amateur flautist. Mozart did not complete the commission (thereby forgoing full payment), and a letter to his exasperated father offering excuses is the source of the lore that he hated the flute: "... you know that I am quite powerless whenever I am obliged to write for an instrument which I cannot bear." You would not guess as much from this concerto!

Flautist **Lidiya Selikhov** appears today as the Grand Prize winner in the Music Division of the Windham Regional Arts Council's 2008 Young Artist Competition. A junior at E. O. Smith High School, where she plays in the concert band and sings in the chorus, Ms. Selikhov studies flute with Greig Shearer at the Hartt School of Music, where she is enrolled in the Performer's Certificate Program and plays with the Connecticut Youth Symphony and Honors Woodwind Quintet. This past summer, Ms. Selikhov attended Interlochen Arts Camp, lending her talent to the Flying Fingers Flute Quartet and the World Youth Wind Symphony.

Capriccio espagnol, Op. 34 Nikolai Rimsky-Korsakov (1844–1908)

Until beguiled by music, Rimsky-Korsakov was headed for a career in the Russian navy. While studying at the Naval College in St. Petersburg, he was drawn into the musical circle around Mily Balakirev, who generously offered to tutor him in composition. Instead of exercises in harmony and counterpoint, Balakirev assigned him the task of writing a symphony on the theory that he would learn by doing! The result of this collaboration was successfully premiered in 1865. More compositions followed, and R-K was soon numbered among 'The Mighty Handful' of composers (the others: Balakirev, Cesar Cui, Modest Musorgsky,

and Alexander Borodin) seeking to develop a distinctively Russian musical style. On the strength of his compositions, he was offered a professorship at the St. Petersburg Conservatory, which he accepted in 1871, despite the fact that, as he later confessed, "I was a dilettante and I knew nothing." Disciplined self-study quickly made up the deficit, and he taught at the Conservatory until his death; his students included Igor Stravinsky, who revered him, and Sergei Prokofiev, who did not. In addition to composing—among numerous other works, he wrote some 15 operas—he edited works by Musorgsky and others.

This piece, written in 1887, has always been popular with musicians and audiences; R-K recalls that "at the first rehearsal the first movement... had hardly been finished when the whole orchestra began to applaud." He himself regarded it as fluff, albeit well-crafted fluff: "The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece*, is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very *essence* of the composition and not its garb or orchestration. . . . All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that." (quotations from R-K, *My musical life*)

Five mystical songs Ralph Vaughan-Williams (1872–1958)

Born in Gloucestershire, Vaughan-Williams studied composition at the Royal College of Music, where he did not impress his teachers. A fellow student, Gustav Holst, provided the encouragement they withheld; the two shared an interest in English folk music and sought in their own compositions to reconnect with English musical tradition.

This work, composed for the 1911 Worcester Festival, dates from about the same time as the composer's better-known *Fantasia on a theme by Thomas Tallis* (1910). His earlier *On Wenlock Edge* (1908–09) is a spare setting of poems by A. E. Housman (1859–1936); here Vaughan-Williams provides a more opulent treatment of texts by the earlier English 'mystical' poet (and Anglican priest), George Herbert (1593-1633). They are from a manuscript Herbert sent before his death to a friend—with a note that "he shall find in it a picture of the many spiritual conflicts that have passed betwixt God and my soul. . . ." It was published posthumously as *The Temple* (1633). According to a contemporary, Herbert "had a very good hand on the lute and . . . sett his own lyrics or sacred poems"—including perhaps those Vaughan-Williams chose for his own setting.

Baritone **Paul Laurence Fletcher** has performed throughout Connecticut and neighboring states as soloist with such ensembles as Orchestra New England, Eastern Connecticut Symphony, and Pro Arte Singers. An honors graduate of Abilene Christian University, he earned his M.Mus. in Voice at Hartt, where he took top prizes in operatic and art song performance. Mr. Fletcher belongs to Actors' Equity Association and has performed leading and supporting roles in musical theatre at such venues as Lamb's Theatre in Times Square, Hartford Stage, and Ivoryton Playhouse. He currently sings in the critically acclaimed Hartford-based ensemble Voce, serves as Principal Vocal Coach for the Greater Middletown Chorale, and is on the voice faculty at The Community Music School in Centerbrook.

Notes by S. K. Lehmann

Five Mystical Songs

from *The Temple* (1633) by George Herbert

I. Easter

RISE, heart: thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him mayst rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more just.
Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
Oh let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

II. I got me flowers (Part 2 of "Easter")

I got me flowers to straw thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.
The Sunne arising in the East,
Though he give light, and th' East perfume;
If they should offer to contest
With thy arising, they presume.
Can there be any day but this,
Though many sunnes to shine endeavor?
We count three hundred, but we misse:
There is but one, and that one ever.

III. Love bade me welcome ("Love")

Love bade me welcome: yet my soul drew back,
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I, the unkind, ungratefull? Ah my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And I know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

IV. The call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.
Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.

V. Antiphon

Let all the world in ev'ry corner sing,
My God and King.
The heavens are not too high,
His praise may thither flie:
The earth is not too low,
His praises there may grow.
Let all the world in every corner sing,
My God and King.
The Church with Psalms must shout,
No doore can keep them out:
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King.

ECSU CONCERT CHORALE

David Belles

Soprano

April Blymiller
Erin Cooney
Sheila Coperine
Janet Desmarais
Heather Desmond
Veronica Dicso
Shannon Ellis
Christina Fairbanks
Barb Giardina
Doretta Gladysz
Laureen Gosselin
Ann Higginbotham
Vicki Leal-Bushey
Elizabeth McDermott
Jennifer Miner
Meghan Mizak
Linda Ouellette
Susan Smith
Ginger Swanson
Michelle Thakur
Crystal Lynn Vaccaella

Alto

Anastasia Askitis
Pat Banach
Ajua Bobo
Carolyn Carter
Brittany Castle
Maidie Cohen
Shauna Guglielmo

Alto, Cont'd

Loretta Haeger
Gretchen Hall
Jo Kearney
Marisa Mazzo
Maureen McDonnell
Darcy Richards
Lily Rogers

Tenor

Lance Cargill
Ben Friedman
Chris Lemos
Mark Makipuro
Trevor May
Nick Parenteau
Jeremy Paro
Nick Perry
Kevin Ring

Bass

Brennan Collins
Kevin Jamieson
Ross Koning
Andrew Powaleny
Shane Pryor
Sam Shelburne
Tyler Sprague
Tim Swanson

Accompanist

Eric Ouellette

David Belles joined the faculty at Eastern Connecticut State University as Director of Vocal Studies in 2002. He conducts the ECSU Concert Chorale and Chamber Ensemble and oversees all artistic and administrative aspects of vocal music at the University. In addition, he serves as conductor and artistic director of the Concert Choir of Northeastern Connecticut.

Dr. Belles earned his bachelor's degree in voice from SUNY Oswego, his master's in choral conducting from the University of Cincinnati, and his doctorate in choral conducting and pedagogy from the University of Iowa. His major teachers include Timothy Stalter, Elmer Thomas, Earl Rivers, and William Hatcher, and he has participated in master classes with Chanticleer, The King's Singers, Dale Warland, Richard Westinberg, and Stephen Cleobury.

Choirs singing under Dr. Belles' direction have performed at Carnegie Hall; Christ Church, Dublin (where Handel's *Messiah* was first performed in 1742); the Pentagon in Washington, DC; and other notable venues. In March 2006, the ECSU Concert Chorale sang by invitation at the Bösendorfer International Music Festival in Vienna, in celebration of the 250th anniversary of Mozart's birth.

Dr. Belles has prepared the requiems of Verdi and Brahms, as well as opera and pops choruses, for the Brevard Music Center in North Carolina. Active as a clinician, guest conductor, and singer, he is also a reviewer of choral music for *Choral Journal*, the official publication of the American Choral Directors Association (ACDA), and is president of the Connecticut ACDA Chapter.

From Isaac Walton, *The life of Mr. George Herbert* (1670):

The Sunday before his death, he rose suddenly from his bed or couch, called for use of one of his instruments, took it into his hand and said,

My God, my God,
My music shall find thee,
And every string
Shall have his attribute to sing.

And having tuned it, he played and sung:

The Sundays of man's life,
Threaded together on time's string,
Make bracelets to adorn the wife
Of the eternal glorious King:
On Sundays Heaven's door stands ope,
Blessings are plentiful and rife,
More plentiful than hope.

Thus he sung on earth such hymns and anthems as the angels, and he . . . , now sing in heaven.