

WILLIMANTIC ORCHESTRA

INSTRUMENTALISTS

David H. Vaughan, Conductor

WINTER CONCERT

3:00 P.M., Sunday, 27 February 2011
Shafer Auditorium, ECSU, Willimantic

PROGRAM

Emile Waldteufel	<i>The Skaters' Waltz</i>
A Connecticut Connection: E. B. LeJeune (arr. Fulton)	<i>The Thames March</i>
Thomas Rollinson	<i>Golden Trumpets</i>
James Europe (arr. von der Mehden)	<i>The Castle Doggie-Fox Trot</i>
Rudy Vallee (arr. Polla)	"I'm just a vagabond lover"
Jerry Bock (arr. Hearshen)	<i>Symphonic Dances from Fiddler on the Roof</i>
Tradition – Bottle Dance – Perchik & Hodel Dance Chava Sequence – To Life	

INTERMISSION

F. W. Meacham	<i>American Patrol</i>
George Gershwin	<i>Rhapsody in Blue</i>

Annette Shapiro, piano

Violin I

Barbara Vaughan,
Concertmistress
Jennifer Arel
Gillian Arnott
Barbara Horn
Paul Navratil

Violin II

Scott Lehmann
Cheryl Bayline
Elena Drummond
Amanda Fish
Dorreta Gladysz
Jennie Macione
Dianne Tewksbury

Viola

Don Shankweiler
Barbara Gibson
Saeko Russell

Cello

Sondra Boyer
Carol Abramson
John Lenard
Alex Renner
Aramis Ruiz

Bass

Fred Wengrzynek
Charles Seivard

Flute

Joan D' Auria
Sandra Smith Rosado

Piccolo

Sandra Smith Rosado

Oboe

Althea Madigan

Clarinet

Rick Bennett
Shannon Copeland

Bass Clarinet

Tom Labadorf

Bassoon

Peggy Church
Mark Boudreau

Alto Saxophone

Bill Rood
Carol Sweet

Tenor Saxophone

Joe Tomanelli

Horn

Virginia Eurich
David Hiscox
Beth Pratt
Kurt Scimone

Trumpet

John Bova
Sam Eurich
Ed Pitkin

Trombone

Steve Ortiz
Andrew Secker
Kevin Tracy

Tuba

Jim Lendvay

Percussion

Mallory Bagwell
Jeff Polak
Alexis Smith

Without our traditions, our lives would be as shaky as—as a
fiddler on the roof!

Tevye in *Fiddler on the Roof*

PROGRAM NOTES

Les Patineurs Charles-Emile Waldteufel (1837–1915)

Born in Strasbourg to a musical family, Waldteufel studied piano at the Paris Conservatory. Under Napoleon III, he served as court pianist and conductor at state balls, for which he composed music. His waltz *Manolo* (1873) brought international recognition and invitations to conduct abroad. In his day, he was considered second only to Johann Strauß, Jr. as a composer of dance music. *Les Patineurs*—The Skaters—(1882) is now the best-known of his 300 or so works.

Connecticut Connection

Regrettably, no biographical information about E. B. LeJeune is available—save perhaps that an Edith B. LeJeune was paid \$125 in 1904-05 for teaching singing in Norwich schools. The arranger of *The Thames March* is probably composer James M. Fulton (1873–1940), who directed the (Fulton) American Band in Waterbury around 1900.

Thomas Rolliston (1844–1928) is close to being a native son: born in Ware (MA), he came to Willimantic as a child with his family in 1853. A graduate (1865) of the Providence Conservatory, he became a prolific composer and arranger, producing some 400 original works (including *Golden Trumpets*) and 1,500 arrangements. Before moving away to Waltham (MA) in about 1882, he served for ten years as conductor of the Willimantic Brass Band (which he founded) and may have had a music shop on Main Street.

Born in Alabama, James Reese Europe (1880–1919) rose to prominence as a pioneering black composer and conductor in NYC. He put on a “Symphony of Negro Music” concert at Carnegie Hall in 1912 in the first appearance there by black musicians, and in 1913 won the first major-label recording contract for a black ensemble. With dancers Vernon & Irene Castle, he developed the fox trot. Europe’s career ended tragically on a concert tour, when he was fatally stabbed by a deranged band member. The Connecticut connection here is composer J. Louis von der Mehden, Jr. (1873–1954), who arranged *The Castle Doggie-Fox Trot* for the Italian publisher Ricordi in about 1915: he lived in Old Saybrook from 1926 onward. His papers and compositions were bequeathed to UConn, along with \$500K for the fine recital hall that bears his name.

Rudy Vallee (1901–86) was born in Vermont, grew up in Maine, and studied philosophy at Yale before forming his first band, The Connecticut Yankees, in 1928. In the 30s and 40s, he enjoyed enormous popularity as a crooner and bandleader. He also appeared in many films (including *Vagabond Lover* (1929), for which “I’m just a vagabond lover” was written with Leon Zimmerman) and musicals (including *How to Succeed in Business Without Really Trying* (1961)).

Symphonic Dances from Fiddler on the Roof Jerry Bock (b.1928)

Born in New Haven but raised in Queens, Bock studied music at the U. of Wisconsin, leaving one semester short of graduation when he thought he’d learned enough. From 1958 to 1970, he collaborated with lyricist Sheldon Harnick in seven musicals, including *Fiorello!* (1959), based on the colorful life of NYC’s Mayor LaGuardia, which won the Pulitzer Prize for Drama, and the phenomenally successful *Fiddler on the Roof* (1964), based on Sholem Aleichem’s stories of Jewish life in a Russian village in 1905, which enjoyed a record run of over 3,000 performances on Broadway.

Fiddler is about the “dissolution of a way of life”, as Harnick put it. Against the backdrop of a pogrom which shatters the community, forcing the exodus of its members, three daughters of Tevye the Milkman defy tradition, asking his blessing for marriages that he finds less and less palatable (Tzeitel to a poor tailor, Hodel to a revolutionary, Chava to a Gentile). Bock claimed that the music he wrote for this musical was inspired and informed by the Yiddish and Russian songs he heard his grandmother sing.

American Patrol F. W. Meacham (1850–1896)

Born in Buffalo, Meacham spent most of his life in NYC as a composer and arranger for popular music publishers in ‘Tin Pan Alley’ (the area around Broadway and 28th). *American Patrol* was written for piano in 1885 and later arranged for band and orchestra. According to Wikipedia, “the ‘patrol’ format was popular in the second half of the 19th century. . . . [I]ntended to represent a military band approaching, passing, and fading into the distance, [i]t usually involved an introduction played *p* or *pp*, imitating bugle calls or drums, then a theme played a little louder, then another very loud theme, then a return to the first theme gradually dying away and finishing *pp*, *ppp*, or even *pppp*.” The original piano version of *American Patrol* follows this scheme exactly.” This arrangement does not; the quotations from *Dixie* and *Yankee Doodle* do not appear in the original.

Rhapsody in Blue George Gershwin (1898–1937)

Gershwin rose from humble birth in NYC to become, at his untimely death from a brain tumor, the most popular and best-paid composer in America. There was no music in the home until 1910, when his Russian-emigré parents purchased a piano for his older brother Ira (later George’s lyricist), which George quickly learned to play. He quit school in 1914 to work as a salesman for Tin Pan Alley publishers, moving on to Broadway in 1917 to work his way up from rehearsal pianist to composer of hit songs (such as “Sewanee” (1920)) and musicals (such as *Lady Be Good*, with Ira (1924)).

Rhapsody in Blue (1924) was written for a concert in NYC by Paul Whiteman and his orchestra, advertised as an “Experiment in Modern Music.” Whiteman’s aim (aside from promoting his band) was to elevate the status of jazz by showing that it had something to contribute to more ‘serious’ music. The *Rhapsody* (with Gershwin as soloist) was the only memorable piece on the program, and its successful premiere led to many subsequent performances (and more than \$250K in royalties for its composer). The work’s title, suggested by Ira, was inspired by the fanciful titles Whistler gave to some of his paintings (e.g., *Nocturne in Blue and Silver*, which you can see in the new American Wing of the Boston Museum of Fine Arts). Gershwin scored the piece for two pianos; its orchestration is by Ferde Grofé.

Pianist Annette Shapiro received her Master of Music from the University of Connecticut, where she studied with Joseph Villa and Neal Larrabee. She has been a member of the Hop River Chamber Players since 1981 and freelances as an accompanist and chamber music performer at UConn and elsewhere in eastern Connecticut and the Hartford area. She has taught piano at UConn, the Community School of the Arts, and the Hartford Conservatory of Music and Dance. Annette, her husband Paul, and son Sam reside in Storrs.

{Notes by S. K. Lehmann}