

# WILLIMANTIC ORCHESTRA

Scott Chaurette, Conductor

## FALL CONCERT

3:00 P.M., Sunday, 05 November 2017  
Fine Arts Instructional Center, ECSU  
Willimantic

### PROGRAM

*Concerto for Oboe & Violin*

J. S. Bach

Allegro – Adagio – Allegro

Emily Ferguson, oboe; Barbara Vaughan, violin

*Carnival Overture*

Antonín Dvořák

### INTERMISSION

*Symphony No. 5 in c*

Ludwig van Beethoven

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro – Presto

When we were in London (or shortly before), the National Gallery had enriched its collections with the purchase at great cost of a Madonna by Raphael. Dvořák knew the Gallery from his earlier visits, but we went in again together. Before the Madonna, which he had not seen as yet, Dvořák stood long in silence. At last he began: “You see, that is Mozart. It is so beautifully composed. The landscape behind the throne, you do not know why it is there, but it is lovely and must be like that. In Brussels they have pictures by Breughel, tremendous pictures, they positively overpower you and you realize how small you are.— And that is Beethoven.”

Josef Zubaty, “With Dvořák in London” (1885)

## PROGRAM NOTES

*Concerto in c for Oboe & Violin*, BWV1060R J. S. Bach (1685–1750)

Johann Sebastian Bach's surviving concerti for solo instrument(s) and orchestra do not include this one: they are all for violin or harpsichord.

The violin concerti—two for solo violin (BVW 1041 in a, BWV 1042 in E), one for two violins (BWV 1043 in d)—are comparatively early works, probably written for Prince Leopold at the court of Anhalt-Cöthen (a small city northwest of Leipzig), for whom Bach served as Kapellmeister from late 1717 to spring 1723. The prince, an accomplished violinist who maintained a fine chamber orchestra, adhered to Calvinist strictures against music in church, so Bach spent his time there directing the orchestra and turning out many of his now celebrated secular works: the Brandenburg concerti, sonatas and partitas for unaccompanied violin, first book of *The Well-Tempered Clavier*, et al.

The harpsichord concerti—seven for solo harpsichord, plus three for two and two for three harpsichords—are generally later works, perhaps written for family performance by Bach and his numerous children. Three of them are transcriptions of the violin concerti, and most of the others are thought to be similar re-workings of concerti from the Cöthen period, now lost, for violin or other instruments. Close study of Bach's transcriptions of his own works and those of others (such as a concerto for four harpsichords from Antonio Vivaldi's *Concerto in b for Four Violins*, RV 580) has encouraged efforts to resurrect these lost concerti by 'reverse engineering' the harpsichord concerti. The concerto heard today is such a reconstruction, based on *Concerto in c for Two Harpsichords*, BWV 1060.

A native of Brooklyn (NY), oboist **Emily Ferguson** holds B.Mus. and M.Mus. degrees the Juilliard School. During her years in California, she performed in the Sacramento Symphony, toured with the Western Opera Theater, and taught oboe at UC Davis, where she was a member of the faculty woodwind quintet. She earned her M.D. degree from the University of South Dakota School of Medicine in 1995, spent three years in Lewiston (ME) as a resident in Family Medicine, and is now a family physician in Putnam, CT, practicing more medicine than music most days of the week. Dr. Ferguson and her family members are in their 4th season performing with the Willimantic Orchestra.

Violinist **Barbara Vaughan** received her B.Mus. degree from the Manhattan School of Music and her M.Mus. from UConn. She has performed with numerous orchestras throughout the eastern United States—including the Augusta Symphony, the Florida Festival Orchestra, and the American Philharmonic Orchestra of New York City—and was a regular member of the UConn Chamber Players from 1984 to 1991. Currently, she teaches Suzuki violin for the Mansfield Schools, plays regularly with the Hartford Symphony Orchestra and the Hop River Chamber Players, and teaches violin and viola at ECSU.

*Carnival Overture*, Op.92 Antonín Dvořák (1841–1904)

In 1891, perhaps inspired by the tone poems of Franz Liszt, Dvořák composed three orchestral pieces, linked by a pastoral musical motif that appears in one form or another in each of them and intended for performance together



*sia*, but one can also hear echoes of his *Symphony No. 5* in its shift from minor to triumphant major (d to D in the 9th, c to C in the 5th), rapid triplet passages, and scoring for trombones.

Notes by S. K. Lehmann

## INSTRUMENTALISTS

### **Violin I**

Paul Navratil  
Concertmaster  
Neha Ali  
Adeline Bray  
Cathy Chang  
Kayla DeCaprio  
Nana Hansen  
Barbara Horn  
Margalit Kaufman  
Joseph Piresson II  
Amelia Strimble  
Sharon Whitehead  
Jan Zacharski

### **Violin II**

Morgan Glasberg  
Yasmin Andalib  
Cheryl Bayline  
Kimia Dai  
Michael Geigert  
Molly Haynes  
Hannah Kruger  
Hyunmin Lee  
Scott Lehmann  
Dianne Tewksbury

### **Viola**

Lindsey Clark  
Dora DeCaprio  
Gale Eberly  
Barbara Gibson  
Barbara Glenister  
Smriti Hamal  
Don Shankweiler

### **Cello**

Kurt Kaufman  
Sondra Boyer  
Joanna Chaurette  
Emily Green  
John Lenard  
David Vaughan  
Peggy Webbe

### **Bass**

Liz Davis  
Dave Hosking  
Charles Seivard  
Peter Tomanelli

### **Flute**

Joan D'Auria  
Sue Burgess  
Sandra Smith Rosado

### **Piccolo**

Sue Burgess  
Sandra Smith Rosado

### **Oboe**

Emily Ferguson  
Althea Madigan

### **English Horn**

Althea Madigan

### **Clarinet**

Rick Bennett  
Shirley Roe

### **Bassoon**

Peggy Church  
Holly Valentine

### **Horn**

Grant Abelson  
Megan Kirwin  
Peter Morse  
Peter Palmer

### **Trumpet**

Meagan Ferreira  
Sophia Pratto

### **Trombone**

Andrea Arel  
Ross Koning  
Kevin Tracy

### **Harp**

Lindsey Haukom

### **Percussion**

Terry Cote  
Brian Girasoli  
David Vaughan