

## INSTRUMENTALISTS

### Violin I

Barbara Vaughan,  
Concertmistress  
Gillian Bienvenu  
Kayla DeCaprio  
Barbara Horn  
Margo Kaufman  
Justyna Poznanski  
Laurel Thurman  
Angelica Vasquez  
Sharon Whitehead

### Violin II

Paul Navratil  
Cheryl Bayline  
Susan Cutlip  
Amber Gaffney  
Michael Geigert  
Hyunmin Lee  
Scott Lehmann  
Kimberly Blair Rontey  
Dianne Tewksbury

### Viola

Dora DeCaprio  
Genea Bell  
Lindsay Clark  
Barbara Gibson  
Barbara Glenister  
Mioara Pfeffer  
Don Shankweiler

### Cello

Kurt Kaufman  
Sondra Boyer  
Johanna Chaurette  
Joel Glenister  
Robert Jeffers  
Jean Lenard  
John Lenard

### Bass

Liz Davis  
Scott Chaurette  
Charles Seivard

### Flute

Joan D' Auria  
Elisa DeCaprio  
Sandra Smith Rosado

### Oboe

Emily Ferguson  
Althea Madigan

### Clarinet

Rick Bennett  
Shirley Roe

### Bassoon

Peggy Church  
Bill Clark

### Saxophone

Michael Breen  
Michael Anthony Robertino  
Joe Tomanelli

### Horn

Bethany Croxton  
Virginia Eurich  
Alex Gertner  
Kurt Scimone

### Trumpet

Sam Eurich  
Bob Lemons

### Trombone

Kyle Gagne  
Ross Koning  
Kevin Tracy

### Percussion

Brian Girasoli  
John Consiglio  
Liz Kiebler

# WILLIMANTIC ORCHESTRA

David H. Vaughan, Conductor

## FALL CONCERT

3:00 P.M., Sunday, 01 November 2015  
Shafer Auditorium, ECSU, Willimantic

## PROGRAM

Gioacchino Rossini *Overture to L'Italiana in Algeri*  
Edvard Grieg *Peer Gynt Suite No. 1*  
I. Morning mood: Allegretto pastorale  
II. Åsa's death: Andante doloroso  
III. Anitra's dance: Tempo di Mazurka  
IV. In the hall of the mountain king:  
Alla marcia e molto marcato  
Leroy Anderson *Belle of the Ball*

## INTERMISSION

Antonín Dvořák *Violin Concerto in a*  
Solomiya Ivakhiv, violin  
I. Allegro ma non troppo  
II. Adagio ma non troppo  
III. Allegro giocoso, ma non troppo

"Although the work proves that you know the violin well, certain details make it clear that you have not played it yourself for some time."  
Joseph Joachim to Antonín Dvořák, regarding his *Violin Concerto in a*, according to Phillip Huscher in notes for the Chicago Symphony.

## PROGRAM NOTES

Overture to *L'Italiana in Algeri* Gioacchino Rossini (1792–1868)

Rossini's career as an opera composer began in 1810, with a commission from a Venetian opera house for a one-act opera, which he composed in three days. Its reception and the money he received for it encouraged Rossini to write more of them. Three hugely successful works—*La Pietra del paragone* (1812), *Tancredi* (1813), and *L'Italiana in Algeri* (1813)—made him, at age 22, the most famous composer of opera in Italy.

Written in four weeks, *L'Italiana in Algeri* (The Italian woman in Algiers) is a comic opera with the usual goofy plot. The Bey Mustafá of Algiers has tired of his wife Elvira and instructs his corsairs to bring him a more interesting European woman. Isabella, searching for her lover Lindoro, who has gone missing, is duly captured by the corsairs and brought to the Bey. He is smitten by her and proposes to rid himself of Elvira by getting Lindoro, whom he has also—of course!—captured, to marry her in exchange for his freedom. Isabella and Lindoro manage to thwart this scheme and to escape, by devising an unbelievable subterfuge, which the love-struck Bey nevertheless falls for.

The opera's overture consists of a slow introduction, in which the oboe sings an exotic melody over pizzicato strings, followed by a sparkling allegro, in which the 'Rossini crescendo'—his trademark device of beginning softly and repeating the same material ever more loudly—is prominent.

*Peer Gynt Suite No. 1, Op. 46* Edvard Grieg (1843–1907)

Early in 1874, Henrik Ibsen asked Grieg to compose incidental music for a staged performance of his dramatic poem *Peer Gynt*, which Ibsen did not think would fly with audiences without some musical embellishment. It recounts the misadventures of Peer Gynt, an impulsive and self-absorbed rustic, who leaves Solveig, a girl who has unaccountably fallen for him, to seek his fortune in the wider world, eventually returning to Norway, old and disillusioned, to find that Solveig still loves him. Grieg was flattered to be asked and agreed, though it wasn't long before he regretted it. In August he wrote to a friend: "*Peer Gynt* progresses very slowly, and there is no possibility of having it finished by autumn. It is a terribly unmanageable subject, except in a few places, as where Solveig sings; I have in fact finished that already. I've also done something about the Hall of the Old Man of the Dovre, and I literally can't bear to listen to it, it is so full of cow turds, Norse-Norsehood, and Be-to-thyself-enoughness!"

The production, with 23 musical numbers by Grieg, finally premiered in Oslo (then Christiania) early in 1876. This suite—consisting in order of numbers 13, 12, 16, and 7—was published in 1888. "In the hall of the mountain king" (7), originally for chorus and orchestra, introduces the scene (II.6) that Grieg found so wearisome. Peer, seeking the hand of a Troll princess, is not welcomed by the court of her father ("May I slash his finger? May I tear his hair? Hei! Hoo, let me bite his rear! Shouldn't we boil him down for gruel? Turn him on a spit, or brown him for stew?"). But Peer escapes. His mother Åse dies ("Åse's death", 12) at the end of Act 3, and Peer leaves Norway. "Morning mood" (13) is the prelude to Act 4; Grieg intended it to evoke morning in the Sahara desert ("I imagine the sun breaking through the clouds at the first *forte*"). Among the pleasures the now middle-aged Peer pursues there is Anitra, a Bedouin chief's daughter. Watching her dance ("Anitra's dance", 16), Peer observes: "Her legs go like drumsticks; faster still. Ai! She's a succulent dish, that quail."

*Belle of the Ball*

Leroy Anderson (1908–76)

Arrangements Anderson made for the Harvard University Band, which he directed while a graduate student at Harvard, brought him to the attention of Arthur Fiedler, director of the Boston Pops. *Harvard Fantasy* (1936), an arrangement of Harvard songs he put together for the Pops led Fiedler to suggest that he compose an original piece for use as a Pops encore. The resulting *Jazz Pizzicato* (1938)—followed by *Jazz Legato* (1939) to fill out a 45 rpm recording—initiated Anderson's highly successful career as a composer of orchestral miniatures. *Belle of the Ball*, described at leroyanderson.com as "a brilliant fast waltz that recreates the atmosphere of the Viennese grand ballroom," was composed in 1951. In 1953, Mitchell Parish devised lyrics to fit the music, creating a popular song of the same title ("Dancing so lightly and smiling so brightly, tonight you're the Belle of the Ball...").

*Violin Concerto in a, Op. 53*

Antonín Dvořák (1841–1904)

Born in a Bohemian village, Dvořák was drawn to music as a child, learning violin from his father, an innkeeper who played in the village band. A sympathetic uncle provided funds for Dvořák to begin studies at Prague's Organ School in 1857 against the wishes of his father, for whom music was a fine pastime, but definitely not a respectable (or financially sound) occupation. Dvořák himself must occasionally have had misgivings: the living he made playing viola in the National Opera Orchestra (1862–73) was very modest, as was progress in gaining recognition as a composer. But in 1873 a patriotic hymn *The Heirs of the White Mountain* made him famous in Bohemia, and winning the Austrian State Music Prize for his *Symphony in E<sup>b</sup>* the following year brought him wider notice—most significantly from Johannes Brahms, who served on the award committee and subsequently encouraged conductors, performers, and music publishers to take an interest in Dvořák's works.

Through Brahms, Dvořák met famed violinist Joseph Joachim, who suggested that he write a violin concerto for him, which Dvořák did in the summer of 1879. As was his wont in dealing with composers, however, Joachim asked for substantial revisions, and, after Dvořák complied, yet more revisions. Late in 1882 Dvořák finally heard Joachim play through it with an orchestra at the Berlin Hochschule. But Joachim never publically performed the concerto Dvořák had dedicated to him; its 1883 premiere was given by František Ondříček.

The concerto is unusual for its time in joining the second movement to the first without a break and in replacing traditional cadenzas with brief solo passages here and there. (The violin part is so technically demanding that few soloists will regret losing the chance to display additional virtuosity in a cadenza.)

Violinist **Solomiya Ivakhiv** was born in Ukraine and made her debut there at age 12. A graduate of the Curtis Institute, she received her M.Mus. degree from M. Lusenko Music Academy in Lviv and her D.M.A. degree from SUNY Stony Brook. Ms. Ivakhiv has performed widely in the U.S., Europe, and Ukraine as a recitalist, orchestral soloist, and chamber musician, and has conducted master classes and coached chamber music at institutions ranging from Yale University to Hunan Conservatory in China. Her first CD, *Ukraine: Journey to Freedom*, featuring Ukrainian music for violin and piano recorded with pianist Angelina Gadeliya, will be released by NAXOS in 2016. Ms. Ivakhiv is currently Assistant Professor of Violin and Viola and Head of Strings at UConn and Professor of Violin at Bard College's Longy School of Music.

{Notes by S. K. Lehmann}