

INSTRUMENTALISTS

Violin I

Barbara Vaughan,
Concertmistress
Barbara Horn
Margo Kaufman
Scott Lehmann
Justyna Poznanski
Kimberly Blair Rontey
Saeko Russell
Dianne Tewksbury

Violin II

Paul Navratil
Jennifer Arel
Cheryl Bayline
Gillian Bienvenu
Bryan Frankovitch
Amber Gaffney
Hyunmin Lee
Sharon Whitehead

Viola

Genea Bell
Lindsay Clark
Matthew George
Barbara Gibson
Barbara Glenister
Mioara Pfeffer
Don Shankweiler

Cello

Kurt Kaufman
Sondra Boyer
Joel Glenister
John Lenard

Bass

Liz Davis
Scott Chaurrette
Charles Seivard
Peter Tomanelli

Flute

Joan D' Auria
Jessica Fraleigh
Sandra Smith Rosado

Oboe

Emily Ferguson
Althea Madigan

Clarinet

Rick Bennett
Shannon Copeland

Bassoon

Peggy Church
Bill Clark

Saxophone

Michael Breen
Doug Lang
Stephan Lambert
Joe Tomanelli

Horn

Margaret Breen
Bethany Croxton
Alex Gertner
Kurt Scimone

Trumpet

John Bova
Nelson Cyr
Jeff Kelleher

Trombone

Kyle Gagne
Ross Koning
Kevin Tracy

Percussion

Brian Girasoli
John Consiglio
Liz Kiebler

{Suzuki student performers are listed separately on the insert.}

Shin'ichi Suzuki

Teaching music is not my main purpose. I want to make good citizens, noble human beings. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart.

WILLIMANTIC ORCHESTRA

David H. Vaughan, Conductor

HOLIDAY CONCERT

7:00 P.M., Saturday, 12 December 2015
Shafer Auditorium, ECSU, Willimantic

PROGRAM

Suzuki Pieces { *Twinkle Variations*, Book 1.01
Song of the Wind, Book 1.03
Go Tell Aunt Rhody, Book 1.04
Allegro, Book 1.08
Hunters' Chorus, Book 2.03
Gavotte in g, Book 3.03
Concerto in d for Two Violins, Mvt. 1, Book 4.07

Ralph Vaughan Williams

Concerto Grosso

- I. Intrada
- II. Burlesca Ostinata
- III. Sarabande
- IV. Scherzo
- V. March and Reprise

INTERMISSION

Englebert Humperdinck

Selections from *Hänsel und Gretel*

Lied des Sandmännchens – Abendsegen – Traum-Pantomime

Irving Berlin

“White Christmas”

Leroy Anderson

Sleigh Ride

PROGRAM NOTES

The Suzuki Pieces, performed with string orchestra today, are mostly arrangements made by Japanese violinist Shin'ichi Suzuki (1898–1998) for use in teaching children to play stringed instruments. Suzuki, who had struggled as an adult to learn German while studying violin in Germany in the 1920s, noticed that young children had no difficulty picking up even the most difficult languages (like Japanese!) from their linguistic environment. It occurred to him that children might develop musical skills in roughly the same way: from a very early age, immersion in music at home through recordings and family music-making, supplemented by carefully graded instruction in playing by ear on appropriately sized instruments. In the late 1940s, Suzuki developed these ideas into the so-called “Suzuki method,” now widely employed in music education.

Twinkle Variations derives from a French folk melody first published in 1761. It first appears with lyrics as “La confidence naïve” in a collection of songs published in 1774. The title of Mozart’s piano variations on the melody—*Variations on “Ah! vous dirai-je, maman”*, K. 300e—quotes the first line of this song, which concerns seduction (“Oh, mother, shall I tell you what’s tormenting me . . .”). The more familiar lyrics of Jane Taylor’s 1806 poem about twinkling stars were attached to the melody in 1838. The tune of *Song of the Wind* derives from a slightly different folk melody, to which Ernst Anschütz added words in 1824. His German lyrics (“Fuchs, du hast die Gans gestohlen, gib sie wieder her, gib sie wieder her . . .”) don’t fit the tune when translated into English (“Fox, you have stolen the goose, give it back, give it back . . .”), so new ones were devised (“Listen to the wind, it’s blowing, Listen to it blow, Listen to it blow . . .”), but I’ve not discovered when or by whom. *Go Tell Aunt Rhody* has an unlikely origin in Jean-Jacques Rousseau’s opera *Le devin du village* (The village soothsayer, 1752), where the melody opens a dream sequence. In slightly modified form, it was popularized by Beethoven’s friend Johann Cramer, who used it as the theme for his (piano) *Variations on “Rousseau’s Dream”* (1812). Various lyrics, including those familiar to us (“Go tell Aunt Rhody {×3} the old gray goose is dead . . .”), were later fitted to it. *Allegro* was composed by Suzuki himself in about 1948.

Hunters’ Chorus is taken from Act 3 of Carl Maria von Weber’s opera *Der Freischütz*, where a chorus of hunters sings of the pleasures of the chase: “Was gleich wohl af Erden dem Jägervergnügen . . .” (What on earth truly equals the joys of the hunter . . .). *Gavotte in g* is an arrangement of a portion of the *Gavotte en Rondeau* from J. S. Bach’s *Suite in g* for keyboard, BWV 822, now thought to date from 1708 or before. The last piece in Suzuki Book 4 is the challenging solo violin II part for the first movement (Vivace) of Bach’s *Concerto in d for Two Violins*, BWV 1047. This work was probably written when Bach served as Music Director for Prince Leopold of Cöthen, a man who loved music but observed Calvinist strictures against music in church. Bach accordingly applied himself to creating and performing instrumental works. Many of his great secular compositions, including the six Brandenburg concertos and the six sonatas and partitas for solo violin, date from this time.

Concerto Grosso Ralph Vaughan Williams (1872–1958)

Vaughan Williams gained notice through collecting English folk music and utilizing some of it in compositions like the *Norfolk Rhapsody No. 1* (1905–06), *English Folk Song Suite* (1923), and *Fantasia on Greensleeves* (1934). This

work, dating from 1949, is not of this sort, though it does contain some vaguely folk-like tunes. Of it Michael Kennedy writes in *The Works of Ralph Vaughan Williams*: “For the twenty-first anniversary of the Rural Music Schools Association, he composed a concerto grosso for strings, thoughtfully written for three classes of performers, the skilled, the semi-skilled, and the beginners ‘who prefer to use only open strings’. At the first performance [conducted by Adrian Boult] in the Royal Albert Hall on 18 November 1950, over 400 players took part, the majority in the third class. The Queen . . . was present but the composer excused himself the honor of a place in the Royal Box and sat among the second violins ‘just to see how they are getting on’.” The *concerto grosso* is a Baroque form in which a small group of instruments (the *concertino*) plays against a larger one (the *concerto grosso*). Vaughan Williams’ *concertino* is a string octet, consisting in today’s performance of the first-stand players in each section, the remaining string-players comprising the *concerto grosso*. (For better or worse, the open-string parts for beginners will not be heard today.)

Selections from *Hänsel und Gretel* Englebert Humperdinck (1854–1921)

If you were born “Arnold George Dorsey” and aspired to fame as a pop singer, you might want a stage-name with a bit more class, something like “Engelbert Humperdinck.” The original E. H. turned to music after briefly studying architecture to please his parents. He assisted Richard Wagner in preparing the first performance (1882) of *Parsifal* and served as a private music tutor for his son Siegfried after Wagner’s death. Humperdinck’s best-known work, the opera *Hänsel und Gretel* (1893), clearly shows the influence of Wagner: it is essentially a Wagnerian music drama based on Grimm’s fairy tale. The opera was an immediate success (Richard Strauß conducted its premiere) and within a year had been produced in over fifty theaters. This excerpt, performed today without the vocal parts, consists of the Sandman’s Song, Evening Prayer, and Dream Pantomime that conclude Act II (91 to 105 in the score). Hänsel and Gretel, having been sent into the forest to pick strawberries, tarry too long there. At nightfall, a small man appears to put them to sleep by sprinkling sand on their eyelids after bedtime prayers, and fourteen angels gather to watch over them.

“White Christmas” Irving Berlin (1889–1989)

This song was written in 1941 for the film *Holiday Inn*, starring Bing Crosby as an entertainer who retires from the New York stage to run a country inn open only for holidays. The film was no more than a vehicle for Berlin’s thirteen songs, one for each holiday. He was especially proud of “White Christmas,” modestly describing it as “not only the best song I ever wrote, [but] the best song anybody ever wrote.” It was inspired by a recollection of being in Los Angeles—which can’t put on a proper winter—over the holidays, wishing he were back in New York. The orchestration is by Robert Russell Bennett.

Sleigh Ride Leroy Anderson (1908–76)

Many of the orchestral gems for which Anderson is justly famed, including this one, were composed as encore pieces for the Boston Pops, for which Anderson served as *de facto* arranger and composer in the decade after WWII. *Sleigh Ride* (1948) was written during sweltering July weather in Woodbury (CT), where Anderson would later make his home. With his permission, Mitchell Parish set lyrics to it in 1950 (“Just hear those sleigh bells jingling, ring, ting, tinging too. Come on, it’s lovely weather for a sleigh ride together with you . . .”).

{Notes by S. K. Lehmann}

Suzuki Students

CELLO

Remy Chaurrette
Jaiden Hathaway
Aaron Kaufold
Alice Mirko
Calvin Mirko
Marika Solomon-Marcy
Wilson Ouimet
Eoin Somerset
Anna Tulman
Claire Tulman
Nicolas Verardi
Artemis Willis

VIOLIN

Natalia Anagnostou
Ellie Baker
Athavan Balakumar
Zephyr Bulera
Danielle Byun
Yeseong Choi
Yewon Choi
Jasper Cote
Emma Daggett
Livia Daggett
Celya Dahmani
Yixuan Ding
Tori Forrest
Ken Forrest (parent)
Hope Fu
Albert Gan
Ella Gan
Alice Han
Akosua Hanson
Ava Hartman
Gideon Hartman (parent)
Mateu Healy-Parrera

VIOLIN (CONT'D)

Brian Hu
Cathrine Hu
Cara Jia
Kaela Jia
Aaron Kaufold
Brendon Kaufold
Melia Kaufold
Yaffee Khan
Kayla Lin
Andera Lin
Katie Lynch
Mary Lynch
Jack Mattingly
Lara Misovich
Brooke Navratil
Zoe Navratil
Angela Pan
Anthony Pan
Soojin Park
Taejin Park
Sam Pauley-DeLapp
Addison Rocha
Ko Rutkauskas
Mapu Rutkauskas
Amelia Salazar
Amanda Schweitzer
Leonard Schweitzer
Arrington Scigliano
Ellie Soares
Fiona Somerset (parent)
Teagan Somerset
Simonne Thibeault
Amy Wang
Nina Wang
Shawn Wang

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Ava Hartman
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Mateu Healy-Parrera

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