

INSTRUMENTALISTS

Violin I

Barbara Vaughan,
Concertmistress
Jennifer Arel
Barbara Horn
Margo Kaufman
Paul Navratil
Elizabeth Neyssen
Justyna Poznanski
Sharon Whitehead

Violin II

Kayla DeCaprio
Cheryl Bayline
Bryan Frankovitch
Michael Geigert
Hyunmin Lee
Scott Lehmann
Kimberly Blair Rontey
Dianne Tewksbury

Viola

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

Cello

Kurt Kaufman
Sondra Boyer
Joel Glenister
Emily Green
Robert Jeffers
Aaron Kaufold
John Lenard
Mary Neyssen
Emily Rayfield

Bass

Liz Davis
Charles Seivard

Flute

Joan D' Auria
Sandra Smith Rosado

Oboe

Emily Ferguson
Althea Madigan

Clarinet

Rick Bennett
Shirley Roe

Bassoon

Peggy Church
Bill Clark

Horn

Margaret Breen
Virginia Eurich
Alex Gertner
David W. Vaughan

Trumpet

Sam Eurich
Robert Lemons
Edward Pitkin

Trombone

Kyle Gagne
Ross Koning
Kevin Tracy

Percussion

Terry Cote
Brian Girasoli
Liz Kiebler

WILLIMANTIC ORCHESTRA

David H. Vaughan, Conductor

WINTER CONCERT

7:30 P.M., Saturday, 27 February 2016

Fine Arts Instructional Center, ECSU

Willimantic

PROGRAM

Overture to *Der Freischütz* Carl Maria von Weber

Songs and Arias: Emily Riggs, Soprano

“Hello, Young Lovers” Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
Orchestrated by Robert Russell Bennett

“My Funny Valentine” Music by Richard Rodgers
Lyrics by Lorenz Hart
Arranged & Orchestrated by John Green

“Qui la voce ... Vien, diletto” from *I Puritani* Vincenzo Bellini

INTERMISSION

English Folk Song Suite Ralph Vaughan Williams

- I. March – “Seventeen Come Sunday”
- II. Intermezzo – “My Bonny Boy”
- III. March – Folk Songs from Somerset

An der schönen blauen Donau Johann Strauß, Jr.

PROGRAM NOTES

Overture to *Der Freischütz* **Carl Maria von Weber** (1786–1826)

Der Freischütz (“The free shooter” or, perhaps better, “The uncanny marksman,” 1817–20) was acclaimed at its 1821 Berlin premiere and greatly influenced subsequent development of German opera. A storyline drawn from folk sources, vivid tone painting (particularly in the Wolf’s Glen scene of Act II), and a terrific overture constructed from themes in the opera—all were innovations that inspired Richard Wagner. The libretto is loosely based on a tale of the same title in Johann Apel’s 1811 collection of German ghost stories. To wed Agathe, daughter of the Prince’s chief forester, his assistant Max must, by tradition, prove himself by hitting with a single shot whatever target the Prince selects. Unfortunately, Max’s skill as a marksman has deserted him, due to spells cast by Kaspar, another forester, who, to get even after Agathe turned him down, has sold his soul to the Black Huntsman. Kaspar lures Max to the Wolf’s Glen at midnight to cast seven ‘free’ (magic) bullets. Six will hit whatever the shooter aims at, as confirmed when Max and Kaspar each fire three of them the next day. The seventh is the one Max gets for the trial shot; it goes where the devil wills, and Kaspar has suggested that evil will best be served by directing it to Agathe. Fortunately, stronger magic intervenes and both Agathe and Max are spared.

Songs and Arias

Composer **Richard Rodgers** (1902–79) and lyricists **Lorenz Hart** (1895–1943) and **Oscar Hammerstein II** (1895–1960) were all born and educated in New York City. Rodgers began collaborating with Hart in 1919, but recognition was slow in coming. In 1925, when Rodgers was about to quit writing music and move on to selling children’s underwear, they were hired to write the songs for *The Garrick Gaieties*, a Theatre Guild benefit show. A surprise hit, it proved to be their ticket to artistic and financial success. The pair continued to work together, composing songs and musicals for Broadway and Hollywood, until shortly before Hart’s death. *Babes in Arms* (1937) follows the trials and triumphs of a group of rural Long Island teens, who create and stage a revue to avoid being sent to a work farm while their parents are away on the summer vaudeville circuit. Sung by Billie in Act I, “**My Funny Valentine**” is a tribute to Valentine (Val), the boy who’s crazy about her.

With *Oklahoma!* (1943) Rodgers began a storied collaboration with Hammerstein, turning out musicals—such as *Carousel* (1945), *South Pacific* (1949), & *The Sound of Music* (1959)—that set the standard for musical theatre in the golden age of Broadway. *The King and I* (1951) is based loosely on Margaret Landon’s *Anna and the King of Siam* (1944), a novel inspired by the memoirs of Anna Leonowens, who served as governess (1861–67) for the children of Monkut, who ruled Siam from 1850 to 1868. In “**Hello, Young Lovers**,” sung to the king’s wives in Act I, Anna recalls her late husband Tom.

Born in Sicily, **Vincenzo Bellini** (1801–35) studied opera at the Naples Conservatory. The success of his opera *Il Pirata* (The Pirate, 1827) at Milan’s La Scala launched his brilliant but sadly brief career as a master of *bel*

canto style. *I Puritani* (1835), composed in Paris to teach the French something about writing melodically for voice, is his last work. Set in the English civil war, it is a Romeo-&-Juliet tale with a happier resolution. Elvira, daughter of a prominent Roundhead, loves Arturo, a Royalist. Her father consents to their marriage, but things go awry when Arturo helps the recently widowed wife of Charles I to escape. Thinking he’s run off with another woman, Elvira becomes mentally unhinged; she sings of her plight in “**Qui la voce . . . Vien, diletto**” from Act II. But ultimately “all losses are restored and sorrows end”—the Roundheads are victorious but pardon their Royalist prisoners, including Arturo, with whom Elvira, having recovered her reason, is reunited.

English Folk Song Suite **Ralph Vaughan Williams** (1872–1958)

This suite is an orchestration (1924) by his student Gordon Jacob of Vaughan Williams’ *Folk Song Suite* (1923) for military band. Its melodies are taken from traditional English songs, but the suite is far from being just a medley of them, so skillfully does Vaughan Williams build upon and seamlessly join this material. “Seventeen Come Sunday” is the first of three traditional tunes used in the first movement, the others being “Pretty Caroline” (clarinet solo) and “Dives and Lazarus” (in 2/4, underneath the triplets of a 6/8 jig). The intermezzo draws on “My Bonny Boy” and “Green Bushes,” and the final movement is constructed from four folk tunes: “Blow Away the Morning Dew,” “High Germany,” “Whistle, Daughter, Whistle,” and “John Barleycorn.” Most of these songs concern love (or lust), as these stanzas (from the title songs) suggest:

“How old are you, my pretty, fair maid, How old are you, my honey?” She answered me right cheerfully, “I’m seventeen come Sunday.”	I sat myself down on a green mossy bank Where the sun it shone wonderful warm; And who did I spy but my own bonny boy Fast locked in some other girl’s arms.
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An der schönen blauen Donau, Op. 314 **Johann Strauß, Jr.** (1825–99)

The title of this famous set of waltzes quotes a line from a poem by Karl Beck about his birthplace (not Vienna but a town south of Budapest): “An der Donau, der schönen blauen Donau” (By the Danube, the beautiful blue Danube). Composed for the Vienna Men’s Choral Society, it was first performed during the pre-Lenten Carnival of 1867, burdened with satirical lyrics alluding to hardships resulting from Austria’s humiliating loss of the Austro-Prussian War in 1866 (“Honor the law of the Carnival! However bad the finances, Let us dance!”). Strauß was annoyed by its lukewarm reception (“The devil take the waltz, my only regret is for the coda—I wish *that* had been a success!”), but fortunately he did not give up on it. Later in 1867 he presented a purely orchestral version to wildly enthusiastic audiences at the Paris International Exposition, and it quickly attained the status of a signature work. In a charming tribute to his friend, Brahms complied with a request for his autograph from Strauß’ step-daughter Alice by writing out a few bars of its opening theme followed by “Leider nicht von Johannes Brahms” (Unfortunately not by Johannes Brahms).
{Notes by S. K. Lehmann}

“Qui la voce . . . Vien, diletto”
Elvira’s aria, Act II of *I Puritani*
(Translation by Manuel A. Gutiérrez)

Qui la voce sua soave mi chiamava . . . e poi sparì. Qui giurava esser fedele, qui il giurava, E poi crudele, mi fuggì! Ah, mai più qui assorti insieme nella gioia dei sospir. Ah, rendetemi la speme, o lasciate, lasciatemi morir.	Here his soft voice called me . . . and then vanished. Here he swore to be faithful, this he was vowing, and then cruelly fled from me! Oh! No longer to be joined together in the joy of sighing. Oh, return my hope or let me die.
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Vien, diletto, è in ciel la luna! Tutto tace intorno intorno; finchè spunti in cielo il giorno, vien, ti posa sul mio cor! Deh!, t’affretta, o Arturo mio, riedi, o caro, alla tua Elvira: essa piange e ti sospira, vien, o caro, all’amore.	Come, beloved, the moon is in the sky! everything is quiet around us; until day breaks in the sky, come and alight upon my heart! Hurry up, oh, my Arturo, return, my dear, to your Elvira: she cries and sighs for you, come, my dear, to love.
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Regretably, our contract with Rodgers and Hammerstein Concert Library does not permit including lyrics for “Hello, Young Lovers” and “My Funny Valentine” in the program.

Emily Riggs, soprano, is Assistant Professor of Performing Arts at ECSU. She earned her DMA in Voice Performance from the University of Maryland, her MM in Vocal Performance and Pedagogy from Westminster Choir College (NJ), and her BA in Music and Art History from the University of Richmond (VA). Her current research and performance focuses on 20th & 21st century Latin American art song; she has recorded and translated over fifty songs by South American composers and appears regularly with pianist David Ballena in performances of this repertoire in the Mid-Atlantic states. Active as a soloist and recitalist, Dr. Riggs recently collaborated with the celebrated new music ensemble Eighth Blackbird in a performance of Schönberg’s chamber music works at the University of Richmond. She is one of the “talented, hard-working singers” (*The New York Times*, 01/15/12) who performed Charles Ives’ *114 Songs* in a 4-hour marathon concert presented by the Brooklyn Art Song Society.

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