

INSTRUMENTALISTS

Violin I

Paul Navratil
Concertmaster
Kayla DeCaprio
Seong Joo Hong
Barbara Horn
Margalit Kaufman
Anatole Keshnail
Joseph Piresson
Sharon Whitehead

Violin II

Morgan Glassberg
Cheryl Bayline
Hannah Brule
Annie Chien
Hannah Kruger
Scott Lehmann
Kimberly Blair Rontey
Dianne Tewksbury

Viola

Dora DeCaprio
Genea Bell
Gale Eberly
Barbara Gibson
Kelley Gifford
Smriti Hamal
Don Shankweiler

Cello

Kurt Kaufman
Sondra Boyer
Claire Chang
Robert Jeffers
John Lenard
Peggy Webbe
Carol Williams

Bass

Liz Davis
Dave Hosking
Charles Seivard
Peter Tomanelli
Dorothy Zhang

Flute

Joan D' Auria
Sandra Smith Rosado

Piccolo

Joan D' Auria

Oboe

Emily Ferguson
Althea Madigan

English Horn

Althea Madigan

Clarinet

Rick Bennett
Shirley Roe

Bass Clarinet

Joe Tomanelli

Alto Saxophone

Joe Tomanelli

Bassoon

Peggy Church
Louis Lazzarini

Horn

Bethany Croxton
Virginia Eurich
Beth Pratt
Kurt Scimone

Trumpet

Sam Eurich
Sophia Pratto
Edward Pitkin

Trombone

Andrea Arel
Ross Koning
Kevin Tracy

Piano

Liz Kiebler

Percussion

Terry Cote
Brian Girasoli
Liz Kiebler

WILLIMANTIC ORCHESTRA

Scott Churette, Guest Conductor

WINTER CONCERT

3:00 P.M., Sunday, 26 February 2017

Fine Arts Instructional Center, ECSU

Willimantic

PROGRAM

Piano Concerto No. 26 in D ("Coronation") Wolfgang Mozart

I. Allegro

Anthony Pandolfe, piano

Selections from *L'Arlesienne* Georges Bizet

I. Overture

II. Minuetto

III. Carillon

IV. Pastorale

V. Farandole

INTERMISSION

Grouse Creek Symphony Gary Gackstatter

I. The Land

II. The Trees

III. The Water

IV. The Sky

V. The People

Announced programs are subject to change until actually performed, and this concert will not begin, as advertised, with the fanfare for brass that Paul Dukas wrote in 1912 to get the attention of noisy Parisian audiences before the quiet opening of his ballet *La Péri*.

PROGRAM NOTES

Piano Concerto No. 26 in D, K. 537 (“Coronation”) Wolfgang Mozart (1756–91)

This concerto, Mozart’s next-to-last for piano, was composed in February 1788, when the popularity of his music in Vienna was definitely waning. He is known to have played it twice in concert, each time to advertise his talents elsewhere: in Dresden for Elector Frederick Augustus of Saxony in April 1789, then in Frankfurt for the coronation of Holy Roman Emperor Leopold II in October 1790 (hence its nickname “Coronation”). Neither of these trips yielded the lucrative commissions or offers of employment for which Mozart had hoped. Of his visit to Frankfurt, he wrote to his wife, “It was a splendid success from the point of view of honor and glory, but a failure as far as money was concerned.”

In Mozart’s autograph score, orchestral parts are written out in detail, but the solo part lacks notes for the left hand in many measures, so what we now hear in performance is a reconstruction. Mozart, a fine pianist with a phenomenal memory, probably didn’t need more than a sketch for his own performances and may have been wary of making it too easy for others to profit from his works at a time when plagiarism was common and performance licences unknown.

Only the first movement of this concerto will be performed today. The cadenza, relatively brief and of a piece with the movement it adorns, is Mozart’s own.

Pianist **Anthony Pandolfe** is also a teacher, conductor, and arranger. He holds degrees in music from UConn and is currently Director of Bands at E. O. Smith High School in Storrs, having previously taught at Middletown High School and Portland Middle School. As pianist or organist, he has accompanied choirs and soloists in a wide range of repertoire, and has performed at the Bushnell with the Hartford Symphony, at Goodspeed Opera House, and at mass in the Vatican. An active liturgical musician, he has been music director at St. Mark’s Episcopal Chapel in Storrs, Grace Church in Stafford Springs, and Church of the Holy Family in Hebron, and now holds that position at St. Thomas Aquinas Chapel in Storrs. His arrangements have been performed by professional and school ensembles, including the New Haven Symphony and Greater Middletown Chorale. After today’s performance of Mozart, Anthony will be playing keyboard at 4:00 PM elsewhere in the Fine Arts Instructional Center for the ECSU Theatre Program’s production of a musical based on Shakespeare’s *Two Gentlemen of Verona*, for which he is music director.

Selections from *L’Arlesienne*

Georges Bizet (1838–75)

Talent at the piano got Bizet admitted at age nine to the Paris Conservatory, where he consistently took piano prizes. His interest, however, turned to composition. In 1857 he won the Conservatory’s Prix de Rome, entitling him to spend several years studying and composing in Rome. On the way, he passed through Provence, the setting of Alphonse Daudet’s play *L’Arlesienne* (The girl from Arles, 1872), for which he would later write incidental music.

Daudet’s drama, based on his short story (1869) of the same title but considerably enlarged with additional characters and events, concerns a villager’s tragic infatuation with a girl from the (relatively) big city. His engagement to her is broken off when it is revealed that she’s been someone else’s mistress for several years. He agrees to marry instead a local girl who loves him, but he cannot put the one from Arles out of his thoughts and finally kills himself in despair. The tale is somewhat similar to Prosper Mérimée’s *Carmen*, though the girl from Arles never makes an appearance in Daudet’s play, whereas Carmen is the central, riveting figure in Bizet’s 1875 opera. (In French, ‘arlesienne’ is now used to tag someone who doesn’t show up or something that doesn’t materialize.)

Bizet’s fresh music, composed for the play’s 1872 premiere, skillfully evokes the ‘feel’ of Provence and underlines the emotion of Daudet’s scenes, but all this was evidently lost on Parisian audiences. *L’Arlesienne* closed after two dozen performances to increasingly empty houses. Its revival in 1885 was a great success, but by then Bizet had been dead for ten years. Of the selections heard today, I, II, & IV are drawn from *L’Arlesienne Suite No. 1* (arranged by Bizet himself) and III & V from *Suite No. 2* (put together after his death by his friend Ernest Guiraud). I & V employ the tune of an old Provençal carol, “March of the Three Kings.”

Grouse Creek Symphony

Gary Gackstatter (b.1959)

Gary Gackstatter’s biography on the website of C. Alan Publications introduces him as “an active artist, composer, conductor, clinician, performer and teacher.” He holds a Bachelor’s degree in music education from Southwestern Oklahoma State and a Master’s degree in music performance and conducting from Wichita State University. Since 2007 he has taught at St. Louis Community College – Meramec (MO). He has published numerous compositions, mostly for band and orchestra, and written original songs for bands in which he has performed as vocalist and instrumentalist on guitar, mandolin, bass, trumpet and trombone. (You can hear some of these performances on 5 Man Trio’s album *Roam with the Buffalo*, available from iTunes or Amazon.) He is also a talented visual artist, working in pen and ink.

In a recent interview, Gackstatter recalled the impetus for composing this symphony: “I was living and working in an area of Kansas where a wealthy developer wanted to dam up the last pristine creek, Grouse Creek. They wanted to create a resort community, and all I could think about was that they wanted to deface our natural resources for profit. So I wrote the Grouse Creek Symphony. The five movements of the piece—Land, Water, Trees, Sky, and People—are about the beauty we can find in our own backyard and the value of our natural resources.” Grouse Creek is southeast of Wichita near the Oklahoma border in the southern part of the Flint Hills region. In notes for his publisher, Gackstatter also credits Mark Flickinger’s paintings of this area as inspiring his own paintings in sound. Indeed, “the symphony is designed to be performed with [Flickinger’s] artwork projected onto screens on stage,” a conception that regrettably cannot be realized at this concert.

That this music is reminiscent of Copland is probably not a coincidence: Gackstatter writes of driving back roads to Grouse Creek for the first time while listening to Copland’s *Appalachian Spring*. In early January 2017, he conducted the Saint Bernard School Concert Band of Uncasville (CT!) in a performance of “The Sky” from this symphony at the Vatican, with Pope Francis in attendance.

Guest Conductor **Scott Chaurette**

Scott Chaurette enjoys a varied musical career as conductor, bassist, and teacher. He recently ‘retired’ from directing (2006–16) the Seven Hills Symphony of Worcester (MA), where he worked with world-renowned professional soloists, coordinated performances of symphonic music with multimedia, and ran outreach programs to local schools and community organizations. He has guest-conducted youth, community, and regional honors orchestras throughout New England. Through innovative programming, he aims to lighten the sometimes off-putting formality of classical music concerts and to make orchestral music fun and accessible for everyone. Scott is an accomplished bass player, who has performed a wide variety of music with such ensembles as the Boston Philharmonic, Portland Symphony, Illinois Symphony, Infinitango, Red Hot Horns, and, locally, Hop River Chamber Music. He is currently Chair of the Fine Arts Department and Director of Orchestral Activities at E.O. Smith High School.

{Notes by S. K. Lehmann}