Music for All Ages

Melody and Magic

With Guest Conductor
Christopher McCormack

Sunday, March 22nd, 2020

Jonathan Yates, Music Director & Conductor
With members of the Norwalk Youth Symphony
Plus Concerto Competition Winner Avery Duer, Pianist

Dukas, *The Sorcerer’s Apprentice*
Beethoven, *Egmont Overture*
Beethoven, *Symphony No. 1*
Rachmaninoff, *Concerto No. 2, op. 18*
Rosin Up Your Floss, Brush in Time, ... and Smile on Key!

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**2019–2020 Concerts at Norwalk Concert Hall:**
Sunday, November 24, 2019 at 3:00 p.m.
Sunday, March 1, 2020 at 3:00 p.m.
Saturday, May 9, 2020 at 7:00 p.m.

Fairfield County’s preeminent youth orchestra serving Norwalk and neighboring communities for more than 60 years

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Congratulations to the Norwalk Symphony Orchestra on their 80th consecutive year! For eight decades, the Symphony has delighted audiences of all ages with the joyous wonder of live orchestral music.

During this milestone 2019-2020 season, the Symphony has another fantastic lineup of concerts planned. These shows feature some of the top musicians in the area that will undoubtedly entertain and inspire. We are thrilled the Norwalk Symphony will once again perform in the magnificent Norwalk Concert Hall as they celebrate 80 years of beautiful music.

The Symphony is more than just beautiful music—they are also an integral community partner with a long-standing commitment to providing educational opportunities for people of all ages. Members of the Norwalk Symphony Orchestra share their gifts and talents through various community programming. The free and expanded (Not) Just for Kids program is an interactive and educational program that engages young people with the joys of listening to and creating music. A new pilot program this year aimed at middle and high school students will further expand the love of orchestral music into the lives of young people.

We are so grateful for the beautiful music, brilliant performances, and enlightening discussions the Symphony brings the City of Norwalk and southwestern Connecticut every year. The Symphony is indeed an incredible asset to our community. Their strong relationship with the region is apparent through their programming and partnerships with a wide variety of other arts organizations. I urge the community to come out and enjoy the Symphony’s milestone 2019-2020 season. On their behalf, I thank the Board of Directors, Music Director and Conductor Jonathan Yates, the Norwalk Symphony musicians and the staff for their ongoing commitment to musical excellence.

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Mayor
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The Norwalk Hour

Don’t miss our final concert of the season featuring baroque music by GCTYO’s finest musicians in an intimate and peaceful setting.
Join us for a pre-concert reception.
Tickets at gctyo.tix.com

Chamber Orchestra Concert
Sunday, May 31, 2020
6pm Reception, 7pm Concert
The Unitarian Church in Westport
10 Lyons Plain Rd., Westport, CT
25 Van Zant Street, Suite 14-3, Norwalk, CT 06855
Telephone: 203.956.6771  Fax: 203.956.6774
www.norwalksymphony.org
Email: info@norwalksymphony.org

2019-2020
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Fridays at: Norwalk City Hall – 4:45pm
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New Canaan Public Library – 1pm
Wilton Library – 3pm

September 20 & 21, 2019 * November 1 & 2, 2019
December 6 & 7, 2019 * January 31 & February 1, 2020
March 13 & 14, 2020 * May 8 & 9, 2020

A HOLIDAY TAPESTRY
Works by Handel, Stephen Mager, Nathaniel Adams,
Elgar and Rutter, plus traditional anthems and carols
Saturday, December 7, 2019 at 4:00 pm
Sunday, December 8, 2019 at 2:30 and 5:00 pm
Christ Church, Greenwich

BEETHOVEN, 2020!
With Greenwich High School choruses
Highlights of Beethoven’s choral, operatic and
instrumental masterpieces
Saturday, March 14, 2020 at 4:00 pm
Performing Arts Center, Greenwich High School

ELECTRIFYING!
Bobbi Fisher’s Missa Latinam
Special performance of Latin American folk music
with the Alturas Duo
Saturday, April 25, 2020 at 4:00 pm
Norwalk Concert Hall
The Mission of the Norwalk Symphony Orchestra is to share the beauty and power of orchestral music with audiences of all ages through live performances and music education programs. Since 1939, the Norwalk Symphony Orchestra has enhanced the quality of life in Southwestern Connecticut. The symphony is a significant cultural organization that showcases talented musicians from the community as it enriches its audiences’ cultural experience through live performances, pre-concert discussions and educational activities for all ages.

In addition to six major concerts this season the Norwalk Symphony is committed to education and community outreach. (Not) Just for Kids is presented in after-school and library settings prior to each concert. The program features ensembles of our symphony musicians and gives children and adults alike a chance to experience music-making first hand. A new pilot program with middle and high school students is underway this season. In December, the Norwalk Symphony Orchestra will accompany the New England Dance Theatre in their production of The Nutcracker the only regional live-music production outside of New York City. The 8th Annual Young Artists Concerto Competition in January provides an opportunity for the winner of the Concerto Competition to play their solo with the orchestra in our March concert. The symphony continues to strengthen and build lasting ties in our community, and we look forward to an exciting 2019-2020 season!

ARE YOU LOOKING FOR LIVE MUSIC?

Nothing compares to the impact and impression of live music when it comes to enhancing a special occasion! The next time you host a celebration, whether large or small, consider hiring Norwalk Symphony Orchestra musicians to make your event extra special. We’ll bring the best in entertainment to your family, corporate or private functions at reasonable rates.

Choose from a variety of instrumental ensembles to suit your event needs, including duos, trios, quartets and more. Add that finishing touch to your special occasion and make it truly memorable with live music. Contact the symphony office at 203.956.6771 or by email at info@norwalksymphony.org.
The Mendelssohn Choir of Connecticut
Carole Ann Maxwell, DSM — Founding Artistic Director & Conductor

2019 – 2020 Concert Season

Christmas Crescendo
A tug on the heart strings! Excitement in the air! A season that is replete with joy from the traditional music of Handel to the innovative genius of such contemporary artists as Geela, Rinaldi and Forrest. NoC music has it all!

Baroque to Pops
An early evening Holiday concert for the entire family. The program starts with the familiar strains of Handel’s Messiah (Christmas portion plus the Hallelujah Chorus) featuring the Mendelssohn Choir of Connecticut.

3 Generations of Song V
MCC welcomes a special celebration of choral music with performances by the Fairfield County Children’s Choir and Fairfield University Glee Club.

35th Anniversary Concert
MCC celebrates some of our favorite music performed throughout the years, including works by Vivaldi, Bass & some special Broadway surprises.

Sunday, Dec. 8, 2019 3:00 pm
St. Thomas Aquinas Church
Fairfield, CT

Saturday, Dec. 14, 2019 5:00 pm
Norwalk Concert Hall
Norwalk, CT

Saturday, Feb. 29, 2020 7:00 pm
Roger Ludlowe Middle School
Fairfield, CT

Saturday, May 16, 2020 8:00 pm
St. Luke Church
Westport, CT

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www.mendelssohnchoirct.org
NORWALK SYMPHONY ORCHESTRA CELEBRATES ITS 80th Season!

SEASON OPENER – Symphonic Journeys
September 28, 2019 – 7:30pm
Glière: Russian Sailor’s Dance; Bartok: Hungarian Pictures;
Brahms: Symphony No. 1;
Ravel: Tzigane – Introducing our new Concertmaster!

AMERICAN CONNECTIONS
November 16, 2019 – 7:30pm
Gershwin: Rhapsody in Blue – Andy Armstrong, Piano soloist;
Wagner: Siegfried Idyll with New England Academy of Dance;
Songs of Ives and Ravel

JOYS OF THE SEASON: BAROQUE TO POPs
December 14, 2019 – 5:00pm
Handel: Messiah, Part 1 & Hallelujah Chorus; Holiday Favorites;
Tchaikovsky: Nutcracker selections with New England Academy of Dance

BROADWAY – SOUTH PACIFIC!
February 8, 2020 – 7:30pm

MUSIC FOR ALL AGES: MELODY AND MAGIC
March 22, 2020 – 3:00pm
Dukas: The Sorcerer’s Apprentice; Beethoven: Symphony No. 1
2020 Young Artists Festival Concerto Competition winner

SEASON FINALE – The Magic Flute
May 16, 2020 – 7:30pm
Mozart: The Magic Flute
The Norwalk Symphony Orchestra is pleased to support the Norwalk Community College Food Pantry to end student food insecurity. Thank you for your donations!

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Jonathan Yates is the seventh Music Director of the Norwalk Symphony Orchestra since its inception in 1939. He has been a driving force in reinvigorating the relationship between the symphony and its community, having inaugurated the NSO Free Chamber Concert Series, revived the orchestra’s popular (Not) Just for Kids Educational Outreach programs, and started collaborations with numerous local cultural, religious and civic organizations. He made his professional orchestral conducting debut at 23, leading the National Symphony Orchestra in a Millennium Stages Concert. The following year he made his Carnegie Hall debut as a pianist in the Isaac Stern Chamber Music Workshop. As Music Director of the Norwalk Youth Symphony, he has led that ensemble on successful tours to Spain, Germany, Carnegie Hall, and Tanglewood.

Jonathan recently completed his first season as Musical Director of Music Mountain, a preeminent chamber music festival in the Litchfield Hills of Connecticut. The New Yorker praised his first year, saying, “The longtime festival’s programming has been given a welcome jolt with the arrival of a new director, the pianist and conductor Jonathan Yates.” He has collaborated as a pianist and conductor with many of the country’s most respected musicians, including Midori, Kim Kashkashian, David Finckel, Charles Neidich, Ida Kavafian, Colin Carr, Gilbert Kalish, Paul Neubauer, Joseph Lin, and William Purvis; and the Avalon, Daedalus and Pacifica Quartets. He has been heard as a chamber musician at the 92nd Street Y, Miller Theater, Bargemusic and Merkin Hall, as well as at the Caramoor Festival and on the Ravinia Festival Rising Stars Series. As an ardent devotee of the music of our time, he has conducted new music concerts with the Argento Chamber Ensemble and the Knights, was the recipient of an ASCAP award for adventurous programming, and has given local and regional premieres of pre-eminent composers including Augusta Read Thomas, Huang Ruo, Zhou Long, Chester Biscardi, and Chen Yi.

Jonathan received his Graduate Diploma in conducting from the Juilliard School, where he studied with James DePreist and Otto-Werner Mueller, and was the holder of the Bruno Walter Memorial Scholarship. He received his Master of Music from State University of New York, where he worked with Gilbert Kalish, and his Bachelor of Arts from Harvard University, where he studied with Robert Levin. He serves as Music Director Emeritus of Camerata Notturna, a chamber orchestra in New York City, and has also served on the faculty of Sarah Lawrence College. He descends from a family that has been on the forefront of the battles for the cultural and humanistic life of our country. His grandfather, U.S. Representative Sidney R. Yates, was the principal defender of the National Endowment for the Arts in his 48 years in Congress, and his father, the Honorable Stephen R. Yates, was the first judge in Illinois to approve same-sex adoption.
The Norwalk Symphony Orchestra recognizes and thanks all who are so generous to help keep music vibrant and accessible in our community.

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2020-2021 Our 81st Concert Season

SEASON OPENER – AMERICAN TRAILBLAZERS - Sat., Sept. 26, 2020 - 7:30 pm
Walker: A Time to Vote; Gershwin: American in Paris; Price: Suite of Dances;
Copland: Appalachian Spring Ballet

MOSTLY MOZART – Sat., Nov. 14, 2020 - 7:30 pm
Schnittke: Mozart a la Haydn; Mozart: Eine Kleine Nachtmusik;
Mozart: Violin Concerto; Mozart: Symphony No. 40

JOYS OF THE SEASON – Bach to POPS - Sat., Dec. 12, 2020 – 3:00 pm
Menotti: Amahl & the Night Visitors; Holiday Pops & Carol Sing

JAZZ & FILM with the Brubecks! - Sat., Feb. 6, 2021 - 7:30 pm
Works by Brubeck; Bernstein: On the Waterfront Suite; Williams: Star Wars Suite

MUSIC FOR ALL AGES – CARNIVAL OF MELODY - Sun., March 21, 2021 – 3:00pm
 Mussorgsky: Night on Bald Mountain; Saint Saens: Carnival of the Animals;
2021 Concerto Competition Winner;

SEASON FINALE – VERDI REQUIEM - Sat., May 22, 2021 – 7:30PM

BUY YOUR SIX-CONCERT SUBSCRIPTION BEFORE JULY 1st & SAVE 25%

Please use this form to purchase your tickets for Norwalk Symphony's 2020-2021 Concert Season.
You can also order directly through the Buy Tickets link on our website: www.norwalksymphony.org.
To buy your tickets by phone, or for more information, please call: 203.956.6771.

Saturday Evening Concerts Start at 7:30 pm!

We would also like to invite you to become a donor to the Norwalk Symphony Orchestra. Donors play a crucial role in sustaining the Orchestra’s tradition of artistic excellence and community service. Ticket revenue covers only about 28% of the cost of presenting orchestral programs. Your donations will also help support and sponsor our widely-recognized community efforts. Building a great orchestra requires more than the work of the musicians and a great conductor. It is successful only with the help of the entire community, and we thank you for your support!

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# Norwalk Symphony Orchestra

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### 2020-2021

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### Dates and Programs Subject to Change

- Saturday, May 22, 2021 - 7:30pm
- Sunday, March 21, 2021 - 3:00pm
- Saturday, February 6, 2021 - 7:30pm
- Saturday, December 12, 2020 - 3:00pm
- Saturday, November 14, 2020 - 7:30pm
- Saturday, September 26, 2020 - 7:30pm

### The Season - All 6 Concerts - Save 25%
MUSIC FOR ALL AGES
MELODY & MAGIC

Sunday, March 22, 2020 – 3:00 pm

Overture from *Egmont*, Op. 84 ...................................................... Ludwig van Beethoven

Christopher McCormack, Guest Conductor

Symphony No. 1, Op. 21 .......................................................... Ludwig van Beethoven

Adagio molto – Allegro con brio
Andante cantabile con moto
Allegro molto e vivace
Adagio – Allegro molto e vivace

*Intermission*

Symphony in D major, B.124, 1st movement...............................Ignaz Pleyel

arr. By Robert McCashin

Performed by Philharmonia Strings
Lead by Jessica McNamara

Piano Concerto No. 2, 1st movement.................................Sergei Rachmaninoff

8th Annual Young Artists Festival
Avery Duer, Concerto Competition Winner

*The Sorcerer’s Apprentice* ................................................................. Paul Dukas

Thank you to Stepping Stones Museum for Children for adding the ‘magic’ at today’s program!
ORCHESTRA ROSTER

Jonathan Yates
Music Director & Conductor

1st Violin
Krzysztof Kuznik, Concertmaster
David Marks, Ass’t. Concertmaster
Marina Kitaychik –
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Claudia Tondi
Leo Ficks
Stephanie Liu – Lewis Wilker Chair

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Corinne Metter, Ass’t. Principal
Chie Yoshinaka
Fiona Lloyd – Aikman

Viola
Suzanne Corey-Sahlin, Principal –
    Dr. Louis G. Simon Chair
Sarah Smale, Ass’t. Principal
Christopher McCormack
Cathy Dillon

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Justin Elkins, Ass’t. Principal
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Rachel Stein

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David Uhl, Principal
Ross Wightman, Ass’t. Principal

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Lilian Gittines

Violin 2
Nicole Razhanskiy, Ass’t. Principal
Amelia Orwick
Finnbar Kiely
Eliza Eaton
Thomas Czick
Jubair Huq

Viola
Cella Kove, Principal
Johanna O’Brien

Cello
Noah Dorfsman, Ass’t. Principal
Samuel Thomas
William McCormack
Alexander Drienik

Bass
Calvin Carson, Ass’t. Principal

Flute 2
Sophia Lauterbach, Principal
Dania Anabtawi (piccolo)

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Dean Kaduboski, Ass’t. Principal

Clarinet
Woongki Hong, Clarinet 1
Margality Patry-Martin, Bass Clarinet

Trombone
Johan Bendiksen, Trombone 1

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Sena Bozkurt
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*Unless noted differently

2019-2020 – Our 17th Season

Saturday, October 26, 2019*  
Norwalk Concert Hall!  
Mussorgsky – Night on Bald Mountain  
Rachmaninoff – Piano Cto #2 with Will Duchon  
Mendelssohn – Symphony No. 5-Reformation

11th Concerto Competition  
February 22 & 23, 2020

Saturday, March 7, 2020  
Beethoven – Leonore Overture #3  
Elgar – Cello Concerto with Gjergj Kroqi  
Cadwallader – Symphony No. 5

Saturday, June 6, 2020  
Rossini – Barber of Seville  
Winners of the Concerto Competition  
Watch for details!
Overture to *Egmont*, Op. 84  
– Ludwig van Beethoven

Born December 16, 1770, in Bonn, Germany  
Died March 26, 1827, in Vienna, Austria

This work was first performed on June 15, 1810,  
at the Hoftheater in Vienna with Beethoven  
conducting. It is scored for woodwinds in pairs  
with added piccolo, four horns, two trumpets,  
timpani, and strings.

Despite the common belief that Ludwig van  
Beethoven was a leading proponent of the  
Classical idiom of balance and symmetry,  
quite early in his career his music began to  
display the full-fledged Romantic tumult and  
storminess that would spark the creativity  
of more than a century of composers.  
Beethoven’s style of orchestration, with its  
use of string tremolos, shocking dynamic  
contrasts, and solo lines for wind instruments,  
displays the revolutionary spark he gained,  
as a teenager, from hearing music of French  
political refugees passing through his  
hometown of Bonn. Nowhere is this more  
evident than in his music for the stage.

Beethoven’s overtures were mostly for use  
in theatrical productions, with four of them  
—*Fidelio* and *Leonore* No. 1-3—composed  
at various times for different productions of  
his opera *Fidelio*. Most of the other overtures  
were from stage plays—*Coriolanus*, *Ruins  
of Athens*, and *Egmont*. These miniature  
masterpieces are filled with intense drama in  
their brief duration of ten to fifteen minutes.  
Nearly all of this music was associated with  
a single performance of its associated play.

Beethoven’s incidental music to Johann  
Wolfgang von Goethe’s play *Egmont* dates  
from the winter and spring of 1809-10 for a  
production of the play on May 24. The most  
popular of the several pieces in the score, the  
overture, was written in June—too late for its  
tended performance.]

*Egmont* is set in sixteenth-century Holland  
and deals with the Spain’s annexation of  
that country. The Spanish Duke of Alba has  
imprisoned the Dutch hero, Egmont, and  
plans to kill him to prevent the independence  
of Holland. As Egmont marches off to his  
execution, he remembers a dream in which  
his love, Clärchen, appeared to him revealing  
his fate; that his death would be the catalyst  
of Dutch rebellion and freedom. This nationalist triumph  
through personal defeat strangely foreshadows  
the Wagnerian ideal of redemption through  
personal sacrifice. In this scene, Goethe calls  
for a “symphony of victory.”

In the overture, Beethoven summarizes the  
entire action of the play in microcosm, from its  
measured and heavy minor-key introduction  
representing the malevolent Duke, through  
the tumultuous and churning Allegro of the  
exposition showing Egmont’s tribulations, to  
the triumphant and victorious ending.

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*Symphony No. 1 in C Major*,  
Op. 21  
– Ludwig van Beethoven

Born December 16, 1770, in Bonn, Germany  
Died March 26, 1827, in Vienna, Austria

This work was given its premiere on April 2,  
1800, at the Hofburgtheater in Vienna with the  
composer conducting. It is scored for pairs  
of woodwinds, horns, and trumpets, with added  
timpani and strings.

We have all heard the familiar stories of  
Ludwig van Beethoven intentionally rejecting  
the system of composers serving patrons  
as servants and opting instead to earn a  
living by composing works for hire. Perhaps  
this is just a convenient way for teachers to  
present Beethoven’s revolutionary spirit, but  
history does not concur. Beethoven moved  
from Bonn to Vienna in 1792 for the sole  
purpose of advancing his musical studies  
with Joseph Haydn. Because of Beethoven’s  
disagreement with Haydn’s teaching style and  
the elder master leaving for his second trip  
to England, the partnership ended in short  
order. Beethoven took up studies in vocal  
text setting with operatic master Antonio  
Salieri. All the while, he would have welcomed  
a court position. However, as Beethoven  
pushed the boundaries of the Classical style,  
he was not the best candidate for any such  
station. His unkempt appearance and volatile  
temper did not help his cause. Instead,
he struck up friendships with aristocratic music lovers, including Austrian Prince Karl Lobkowitz and Russian ambassador Count Andreas Rasumovsky. Just when Beethoven was becoming established as a composer of consequence, he noticed his impending deafness, effectively precluding him from court duties, even if he had been able to secure them. In later years, it was largely this tragic illness and the resulting seclusion that would inspire Beethoven’s most profound music.

Beethoven’s reputation as a world-class composer was far from solidly established in the first few years of the 19th century. He had yet to compose sufficient numbers of memorable works to be recognized as a reputable composer. Commissions did not come easily. Always the innovator, Beethoven decided to stage a magnificent act of self-promotion—a benefit concert for himself. This grand event, six months in preparation, featured the young composer’s most impressive works to date in hopes that commissions for new works would result. It was his formal introduction to the concertgoers of Vienna. Advertisements appeared in the Wiener Zeitung (Vienna Times) and the Allgemeine Musikalische Zeitung (General Musical Times), quoted in Alexander Wheelock Thayer’s Life of Beethoven as follows:

“Today, Wednesday, April 2nd, 1800, Herr Ludwig van Beethoven will have the honor to give a grand concert for his benefit in the Royal Imperial Court Theatre beside the Burg. The pieces which will be performed are the following:

1. A grand symphony by the late Kapellmeister Mozart.
3. A grand Concerto for the pianoforte, played and composed by Herr Ludwig van Beethoven.
4. A Septet, most humbly and obediently dedicated to Her Majesty the Empress, and composed by Herr Ludwig van Beethoven for four stringed and three wind instruments, played by Herren Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek and Dietzel.
5. A Duet from Haydn’s ‘Creation,’ sung by Herr and Mlle. Saal.
6. Herr Ludwig van Beethoven will improvise on the pianoforte.
7. A new grand symphony with complete orchestra, composed by Herr Ludwig van Beethoven.”

Everything considered—intermission, stage changes, applause, and curtain calls—the event would have lasted for nearly four hours. Although it is not clear whether the concerto was his first or second, the symphony on this program was his first. Apparently, because it was the final work on such a lengthy program, the orchestra was tired and played without the precision the work requires. Subsequent performances redeemed the work, which soon became the most frequently performed of all Beethoven symphonies during the first decade of the nineteenth century.

Beethoven’s First Symphony opens with a slow introduction (Adagio molto) modeled after those in Haydn’s late symphonies. However, this work takes the unprecedented step of beginning on a dominant seventh chord instead of the tonic. Feeling as if the work is searching for its key, the introduction finds a point of repose in G major that seems like the tonic key. Beethoven throws in yet another surprise when that key is revealed as the true dominant of C major, which is unveiled at the beginning of the allegro con brio. This movement unfolds in traditional sonata form.

The second movement (Andante cantabile con moto) is slightly quicker than most classical slow movements. Beethoven gives the listener a fair share of storminess with careful attention to texture and counterpoint. Marked Menuetto, the third movement moves at a much brisker tempo than a traditional minuet and is filled with sforzando accents. Beethoven’s central trio is unusual in its short snippets of melody in the strings played against sustained chords in the woodwinds and horns. Texture is all-important here as Beethoven anticipates practices that became commonplace a few decades hence.
Beginning with an adagio introduction, unusual for a concluding movement, the finale starts with a struggle to complete a scale. Adding one note at a time until the scale lacks only the final pitch, the tension builds, finally erupting as a brilliant sweep into the vigorous allegro. Beethoven’s humor infuses this brilliant movement, brusque and earthy, but always refined.

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First Movement from Concerto No. 2 for Piano and Orchestra, Op.18 – Sergei Rachmaninoff
Born April 1, 1873, in Oneg, Russia
Died March 28, 1943, in Beverly Hills, California

This work was first performed on October 27, 1901, by the Philharmonic Society of Moscow with Alexander Siloti conducting and the composer as soloist. It is scored for solo piano, woodwinds in pairs, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

Sergei Rachmaninoff once told his editor that he did not know which was his “true calling—that of a composer, pianist, or conductor . . . I am constantly troubled by the misgiving that, in venturing into too many fields, I may have failed to make the best use of my life.” He composed in nearly every musical genre, but it is primarily because of his works for piano that audiences know him today. Rachmaninoff developed a personal idiom of keyboard writing, patterned somewhat after Chopin and Liszt but strongly individual and drawn from his own tendencies as a pianist. One particularly effective aspect of his music is his infallible ability to create surging and poignant melodies along with captivating orchestral textures.

Of Rachmaninoff’s four concertos for piano and orchestra, the second has become the most popular. This beloved work is characterized by its rich beauty—as well as great technical brilliance and difficulty. However, it was a particularly difficult work for Rachmaninoff, who suffered from writer’s block. His Symphony No.1 (1897) was a complete failure. Despite his great potential as the most promising leader of a new generation of Russian composers, the harsh reception could not have been more brutal. Cesar Cui declared that the work sounded like the product of “a conservatory in Hell.” The depression that ensued caused an unusually dry period in Rachmaninoff’s compositional output. After three years, friends convinced the composer to seek help from Dr. Nicolai Dahl, who had used alternative therapies with his patients. The composer received considerable relief after four months of hypnosis and was so grateful to Dr. Dahl that he dedicated the Second Piano Concerto to him.

The opening moderato begins with soft chords played by the piano even before the main theme enters in the strings. Supporting the sweeping melody, the soloist begins a pattern of wide arpeggios. The broad melody continues for some time, growing in passion and giving way to an unaccompanied section for the soloist. A yearning second theme is introduced by the soloist while the orchestra interjects an occasional fragment of supporting material. Rachmaninoff’s sultry development section begins with a major-key proclamation of the first theme, finally giving way to a new march-like melody, growing in intensity until the recapitulation.

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L’apprenti sorcier (The Sorcerer’s Apprentice) – Paul Dukas
Born October 1, 1865, in Paris, France
Died May 17, 1935, in Paris, France

This work was premiered on May 18, 1897, at the Nouveau Théâtre de la rue Blanche in Paris, conducted by the composer. It is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, two trumpets, two cornets, three trombones, timpani, percussion, harp, and strings.

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Paul Dukas is often described as a ‘one-hit wonder’ among composers. While it is true that he is known to modern audiences almost exclusively for The Sorcerer’s Apprentice, Dukas was recognized in his day as an esteemed composer and teacher. He was a close friend of Claude Debussy and reflected many Impressionistic traits in his own work. Dukas was a perfectionist who destroyed most of his music before it could be performed, but a small number of his works still exist. Among them are the lively Symphony in C, several chamber pieces and piano works, and an opera entitled Ariadne and Bluebeard that is a rarely-performed gem. Such was his perfectionism that, in the last twenty-three years of his life, Dukas only completed four works. Despite his small output, Dukas’s prowess as a teacher was considerable, as his pupils included Maurice Duruflé, Joaquín Rodrigo, and Olivier Messiaen.

Dukas’s inspiration for The Sorcerer’s Apprentice came from a 1798 fourteen-stanza poem by Johann Wolfgang von Goethe entitled Die Zauberlehrling. However, the story goes back to at least the second century in Greek literature. In Goethe’s version, a sorcerer leaves his apprentice in the workshop, but gives him the task of bringing many buckets of water from the well. After he grows tired of this menial task, the young apprentice puts a spell on a broom to do the work for him. Since he has not yet mastered the use of magic, he does not know how to stop the broom and water begins to flood the workshop. He tries to destroy the broom, but the shards each become new brooms and all of them start fetching water. Of course, just in time, the sorcerer returns to save the day and rebuke the apprentice.

At the time when Dukas wrote this symphonic poem (a term that is used to describe a one-movement orchestral piece that conveys a story), he had experienced almost no success as a composer. His friends at the Paris Conservatoire, including Camille Saint-Saëns, believed in his abilities and continued to encourage him. With the extremely successful premiere of The Sorcerer’s Apprentice in 1897, his fate changed forever. Of course, Walt Disney’s film Fantasia in 1940 permanently gave everyone the image of Mickey Mouse as the apprentice and brought Dukas’s music to several new generations of listeners.

The opening section reveals Dukas’s interest in Impressionism with its fluid chords evocative of both the apprentice’s boredom and the magical atmosphere of the workshop. After he casts the spell, represented by the brass section, we hear the broom, portrayed by the bassoon, as it gradually comes to life. After the apprentice destroys the broom, the awakening of the many shards builds into a frantic swirl of masterful orchestration. We hear desperate incantations, but the bassoon theme overtakes the full orchestra. After the sorcerer returns and saves the day, the tension subsides as the water recedes—complete with the sounds of dripping water near the end. The work ends with a short, but stern, admonishment from the sorcerer.

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Chris’s leadership positions include the Chair of the Environmental Section of the Connecticut Bar Associations. He has also served as member and Membership Secretary of ASTM Committee E50 on Environmental Assessment and Risk Management, chairing the ASTM Task Group that revised ASTM Standard E1903-11 on Phase II Environmental Site Assessments, and participating in revision of the industry-standard practice for Phase I site assessments. He has written and lectured extensively on environmental site assessment issues.

Before joining Pullman & Comley, Chris was a partner at Tyler, Cooper & Alcorn, LLP, and chair of its Environmental Practice Group.
AVERY DUER

Avery Duer, 17, is a Senior at Greens Farms Academy in Westport, CT and has been studying piano with Steinway Artist, Yoshie Akimoto for four years.

In January, Avery was the Winner of the Norwalk Symphony Orchestra Concerto Competition and on March 22, she will perform the first movement of the Rachmaninoff Piano Concerto No. 2 with the orchestra.


In 2018 Avery won First Place in the Connecticut Bach Festival which featured all instruments and all ages up to the College Level. In the same year, she also received First Place in the Senior Bach Award and Second Place in the Senior Chopin Award at the Schubert Club Competition of Fairfield County. She also received Second Place at the Chappaqua Orchestra Concerto Competition.

In February 2017, Avery won First Prize and “Most Outstanding Performance” award at the 32nd Annual CSMTA Deborah Kahan Competition. She also received First Prize in the French Award at the Schubert Club Competition. In the summer of 2017, she performed in solo and chamber music concerts at Vianden International Festival in Luxembourg.

Every June, Avery takes great pride and joy in participating in the Young Talent Chamber Music (ytcminc.org) Workshop and concerts in Connecticut and Steinway Hall in New York City. She thoroughly enjoys collaborating with other young instrumentalists and professional artists, including renowned cellist Allison Eldredge and significant others.

Avery’s passion is music. When she is not on the piano, she enjoys playing all percussion instruments, especially for musical theater productions for her school and the community. Avery will attend Vassar College in the Fall of 2020.
Jessica McNamara began her tenure with Norwalk Youth Symphony in 2007 as a sectional coach for violins and was appointed conductor of Philharmonia String Orchestra in 2009. She attended Providence College on a full scholarship and graduated Summa Cum Laude. She also holds a Masters Degree in Music Education from the Hartt School of Music.

Jessica taught middle-school orchestra in the Westport schools for 11 years and later went on to found the Ridgefield Suzuki School. Jessica and her colleagues at Ridgefield Suzuki School enjoy inspiring children as young as 3 years old to begin playing violin, viola, cello, or piano, and continue to make music an important part of their lives as they grow into adults. Jessica also conducts with the Fairfield County Summer String Orchestra and Band, a summer program she and her husband founded in 2009. Beginning with just one level and 50 students, the program has developed to a four-tiered organization for students in 3rd to 12th grades, with over 200 students participating.

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SEASON OPENER – AMERICAN TRAILBLAZERS
September 26, 2020 – 7:30pm
Gwyneth Walker: A Time to Vote; George Gershwin: American in Paris;
Florence Price: Suite of Dances; Aaron Copland: Appalachian Spring Ballet

MOSTLY MOZART
November 14, 2020 – 7:30pm
Schnittke: Moz-art a la Haydn; Mozart: Eine Kleine Nachtmusik;
Mozart Violin Concerto; Mozart: Symphony No. 40

JOYS OF THE SEASON: HOLIDAY BACH TO POPS
December 12, 2020 – 3:00pm
Gian Carlo Menotti: Amahl & the Night Visitors
Holiday Pops & Carol Sing

JAZZ & FILM WITH THE BRUBECKS
February 6, 2021 – 7:30pm
Works by Brubeck; Leonard Bernstein: On the Waterfront Suite
John Williams: Star Wars Suite

MUSIC FOR ALL AGES: SIDE BY SIDE
March 21, 2021 – 3:00pm
Modest Mussorgsky: Night on Bald Mountain;
Camille Saint-Saens: Carnival of the Animals
2021 Young Artists Festival Concerto Competition winner

SEASON FINALE–
May 22, 2021 – 7:30pm
Giuseppe Verdi: Requiem

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