



A League of Their Own

**SUNDAY
MAY 7 • 4PM**
BATTELL CHAPEL
400 COLLEGE ST
NEW HAVEN



WWW.CIVICORCHESTRAOFNEWHAVEN.ORG

History of the Orchestra

In 1939, founding conductor Harry Berman gathered a group of 30 advanced amateur musicians for a first rehearsal; they performed their first concert on April 7, 1941, at Sprague Memorial Hall on the Yale University campus under the name "Philharmonic of New Haven, Connecticut." In its early years, the orchestra's repertoire consisted primarily of light classical selections.

In the 1960s, Gordon Emerson became music director. Under his 40-year leadership, the orchestra expanded its repertoire to include local, state, and world premieres of works by composers such as Charles Ives and Leonard Bernstein. In addition, under its new moniker, the Civic Orchestra of New Haven, it began to feature instrumental soloists and local school choruses.

Christopher James Hisey became music director in the 2000s. Under his baton the orchestra expanded its repertoire, including a memorable performance of Carmina Burana in Norwalk.

In 2018 the Civic Orchestra welcomed rising star Kalena Bovell to the podium. At the time, Maestro Bovell was the only American professional conductor of African-American and Hispanic descent. Her reputation and skill soon led her to a full-time assistant conducting position with the Memphis Symphony Orchestra.

The 2019 season brought music director Matthew Scinto to the Civic Orchestra. Unfortunately, his tenure was interrupted by the Covid-19 pandemic. During the shut-down Maestro Scinto kept members engaged with on-line discussions of musical topics. In 2022 Maestro Scinto accepted a faculty position at Worcester Polytechnic Institute in Massachusetts.

The Civic Orchestra of New Haven is fortunate to play its 84th season under the direction of Maestro Robert "Bobby" Smith. Maestro Smith has brought an inspiring enthusiasm and energy to match his conducting skills.

Program

A League of Their Own

Fanny Mendelssohn
1805 – 1847

Overture in C Major

Cécile Chaminade
1857 – 1944

Callirhoë Suite, Op. 37

- I. Prélude
- II. Pas des Écharpes
- III. Scherzettino
- IV. Pas des Cymbales

Intermission

Amy Beach
1867 – 1944

Symphony in E Minor, Op. 32, "Gaelic"

- I. Allegro ma non troppo
- II. Alla siciliana
- III. Lento con molto espressione
- IV. Allegro di molto



Yale INSTITUTE OF SACRED MUSIC

A Center for
Sacred Music, Worship, and the Arts



Robert Smith, *Music Director*



Robert T. Smith, III, grew up playing viola and composing music in Spartanburg, SC. He was a member of the Spartanburg Symphony Orchestra and musical director for the city's repertory opera company. Mr. Smith studied music composition with Ladislav Kubik and viola with Dr. Pamela Ryan at Florida State University. He performed with the University Symphony Orchestra, the FSU Opera Orchestra, and the

Tallahassee Symphony, working with guest conductors Robert Shaw, Robert Spano, and Gunther Schuller.

Mr. Smith also composed and performed his original scores for film projects at the FSU film school. Upon receiving his master's degree in music education, he taught for seven years in public and private schools in Atlanta, GA, while also serving as conductor of the Atlanta Philharmonic Orchestra. He has guest conducted with the Cheshire Symphony Orchestra and has performed on viola with the Manhattan Chamber Orchestra and the New Haven Chamber Orchestra. Mr. Smith is Director of Instrumental Music at Hopkins School in New Haven, Music Director of the Yale Medical Symphony Orchestra, and the Senior Orchestra Conductor at the Southern Maine Strings Camp.

The Galvanized Jazz Band:

<http://galvanizedjazz.com>



203-932-9436
38 SAWMILL ROAD
WEST HAVEN, CT 06516

SLITHERANDSWIM@GMAIL.COM
FACEBOOK.COM/SLITHERANDSWIM

◆ AVANTI ◆
HAIR DESIGN
(203) 230-2979

Interested in advertising
in our program?

Visit:

www.civicorchestraofnewhaven.org/support-us



Civic Orchestra of New Haven

Robert Smith, *Music Director*

VIOLIN I

Tae Shik Kim,
Concertmaster
Isabelle Aboaf
Stephen Grodzinsky
Reina Maruyama
Jessica Millar
Sue Prasad
Kirsten Williams
Carole Walker ≠

VIOLIN II

Sarah Roman *
Jerry Anne Dickel
Yoshiko Maruyama
Mary Mattheis
Catherine Miller
Rina Stanghellini
Diana Satkauskas
Lawrence Zukof

VIOLA

Margaret Liddell *
Shufan Huo
Ronald Moore
Laurie Ongley
Nathan Rawling
Molly Zahn
Erica Messina ≠

CELLO

Cheryl Martin *
Meg Myers
Jill Polisson
Susan Solomon
Linnea Weiss

BASS

Andrew Martin
Sooo-z Mastropietro ≠

FLUTE

Pam Allen Hunter *
Judith Kramer Koret *
Anna Luther

OBOE

Anthony Marra *
Karen Devonshuk

CLARINET

Amanda Hetric *
Jonathan Towne

BASSOON

Thomas Heilman *
Adrienne Gallagher

HORN

Cathy Zack *
Madison Marino
Jessica Shaver
Jean Webb
Dani Heller Zero ≠

TRUMPET

Paul Defrances *
John Zack
Ben Heller ≠

TROMBONE

Isaiah Cooper *
Don Harvey
Mike Nicholson

TUBA

Art Hovey

PERCUSSION

David Liskov *
Jen Ongley

HARP

Mia Venezia

* *principal*
≠ *on leave*

Program Notes

Overture in C Major

Fanny Mendelssohn (1805–1847)

Fanny Mendelssohn's Overture in C Major is a striking work that showcases her considerable talents as a composer. Although Fanny was overshadowed during her lifetime by her more famous brother, Felix, her compositions have since been recognized as masterpieces in their own right, and this overture is no exception. The overture was originally intended as the opening piece for a series of choral songs that Fanny had written, but it soon became clear that the overture was a powerful and expressive work in its own right. In fact, Felix Mendelssohn himself recognized the brilliance of Fanny's composition, and he conducted the premiere of the overture in 1832 in Berlin. Despite its success at the time, the overture was largely forgotten for many years after Fanny's death, and it was not until the twentieth century that Fanny's music began to be rediscovered and celebrated.

The overture begins with a bold and triumphant opening theme played by the brass, which is soon joined by the rest of the orchestra. The theme is then developed and expanded upon, with Mendelssohn showcasing her skill in orchestration and

her ability to create a sense of drama and tension. As the piece progresses, Mendelssohn incorporates a variety of moods and emotions, from the lively and playful second theme to the more somber and introspective middle section. The use of contrasting themes and textures is a hallmark of the composer's style, and it is evident throughout the overture. One particularly striking aspect of the overture is Mendelssohn's use of chromaticism, which was a relatively new technique at the time of its composition. She employs chromaticism to great effect, creating moments of tension and dissonance that add to the overall sense of drama and intensity.

Callirhoë Suite, Op. 37

Cécile Chaminade (1857–1944)

Cécile Chaminade was born in Paris in 1857 and showed an early talent for music. She began composing at a young age and went on to study at the Paris Conservatoire with Benjamin Godard and Georges Mathias. She gained international recognition for her music in the late nineteenth century and was widely regarded as one of the most successful female composers of her time. Chaminade's music was known for its charm

Program Notes

and lyrical style, as well as its technical virtuosity. She composed over 400 works in her 86 years, including songs, piano music, chamber music, and orchestral works. She was the first female composer to be awarded the Legion of Honor in France and was a member of the Société des Compositeurs de Musique. She was also a mentor to many young female composers and musicians, including the pianist and composer Vally Lasker.

Chaminade's Callirhoë Suite for Orchestra was composed in 1898 and is based on the love story of the captive princess Callirhoë and her betrothed, Alcmaeon. The suite begins with the "Prélude," a slow and majestic introduction that sets the tone with a rising melody in the French horn and clarinet, followed by an enchanting oboe solo with harp accompaniment. The melody is then passed around the orchestra, building to a brisk Allegro section with great rhythmic drive and punctuated articulation.

"Pas des Écharpes," the second movement, is a lively dance in triple meter. The title translates to "Dance of the Scarves," and the music is characterized by its playful and rhythmic nature. The main theme is introduced by the strings and then taken up

by the woodwinds. Throughout the movement, Chaminade uses a variety of instrumental colors and textures to create a vibrant and colorful sound.

The third movement, titled "Scherzettino," is fast, playful, and full of energy, with a main theme that is based on a lively sixteenth-note melody. The movement is notable for its intricate orchestration, with Chaminade using an open texture and soft dynamics to transport the listener to an otherworldly place. This movement seems to always tip-toe through its development and withholds the energy contained within the rapidly spinning motives, delivering us to an almost imperceptibly quiet end.

The final movement, "Pas des Cymbales," is a much livelier dance, this time characterized by its use of percussion and off-beat. The movement is fast and rhythmic, with a driving main theme that is passed around the orchestra. Chaminade employs compositional uses of chromaticism, modulation, grand pauses, and large Romantic stylistic gestures to sweep listeners off their feet. One can hear shades of Rimsky-Korsakov's Scheherazade in this movement, a piece that was also completed in 1888.

Program Notes

Symphony in E Minor, Op. 32, "Gaelic"

Amy Beach (1867–1944)

As with both Mendelssohn and Chaminade, Amy Beach's Gaelic Symphony is a remarkable work in many ways, not least because it was composed by a woman at a time when female symphonists were a rarity. Considered the first American female composer of large-scale "art" music, Beach was a trailblazer in this regard, and her success in composing such a powerful and enduring work helped pave the way for other women to follow in her footsteps.

As a young girl, Beach showed prodigious talent as a pianist and composer. Though her family discouraged her from pursuing a career in music, she persisted in her studies and eventually went on to become one of the most important American composers of her time, joining the likes of Edward MacDowell, Horatio Parker, and John Whiting as part of the "Second New England School" of composers. Beach's compositional style contains elements of Romanticism that often evoke comparisons to Brahms and Dvorak. The Gaelic Symphony is notable for its exploration of Irish folk music, which was a novel approach at

the time of its composition in 1894. Beach's ability to weave elements of traditional Irish music into her symphonic writing was a testament to her talent and her deep appreciation for the richness and diversity of musical expression.

The first movement, "Allegro ma non troppo," is a lively celebration of Irish dance music. The opening theme, played by the woodwinds and echoed by the strings, sets the tone for the movement, which unfolds with a series of variations and modulations that showcase Beach's compositional mastery. This movement, while dense in orchestration, offers a lot for the listener to explore.

"Alla siciliana" follows, and sets itself as a poignant and contemplative movement that draws on the tradition of Irish ballads, while not quoting any specific ballads. The melody, carried by the strings and woodwinds, is achingly beautiful, conveying a sense of longing and melancholy that is characteristic of what many Romanticists were writing at the time. The middle of this movement somewhat resembles a reel, with athletic flashes of sixteenth notes running through the strings and woodwinds. This movement concludes with a recapitulation of the initial theme and a punctuation

Program Notes

of sixteenth-note flourishes.

The third movement, "Lento con molto espressione," is a deeply emotional piece that features notable solos in the violin, cello, and bass clarinet. Beach's masterful use of orchestration adds to the somber mood of the movement, which sometimes takes the form of a musical lament. As the piece progresses, the mood shifts, and a sense of hope and renewal emerges, culminating in a stirring climax.

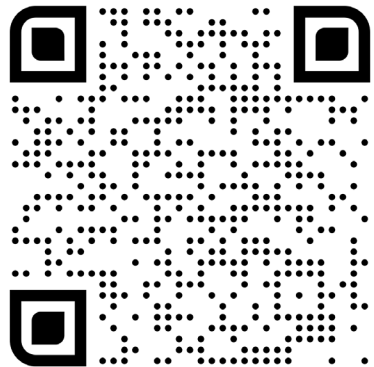
The final movement, marked "Allegro di molto," is a rousing and festive conclusion that captures a creative and celebratory blending of Irish and American music. Beach incorporates elements of traditional dance rhythms and melodies, creating a lively and infectious atmosphere that is impossible not to be swept up in. The movement ends with a triumphant fanfare, bringing the symphony to a thrilling close.

Notes by Robert Smith

COTTONTAIL'S CANVAS

mostly paintings of rabbit bums
and some funny printable signs

WWW.ETSY.COM/SHOP/COTTONTAILSCANVAS



2023 Board of Directors

PRESIDENT

Laurie Ongley

VICE PRESIDENT

Amanda Hetric

MEMBERS AT-LARGE

Isabelle Aboaf
Stephen Grodzinsky
Judith Kramer Koret
Cathy Zack
Kate Altman (*on leave*)

SECRETARY

Sarah Roman

TREASURER

Margaret Liddell

WEB & DESIGN

Dani Heller Zero

LIBRARIAN

Catherine Miller



MUSICIANS WANTED

all strings • clarinet • bassoon

The Civic Orchestra of New Haven is looking for talented musicians to join our well established group.

If you or someone you know is interested in auditioning, please email us at info@civicorchestraofnewhaven.org

Special Thanks

Staff at Whitneyville Commons

Stephen Grodzinsky and the staff at Temple Emanuel of Greater New Haven

Steve Crawford and the staff at Battell Chapel

Arts Council of Greater New Haven

Dwight H. Brown / Sadie Elizabeth Lee Music Fund

Marc and Margaret Mann Music Fund

Jane Whitmore

Program: Dani Heller Zero

Concert folders donated by Mrs. Barbara Keyes and

Rosemary Keyes Uppvall in memory of David G. Keyes.

BEST VIDEO

FILM *and* 
CULTURAL CENTER

**Video Archive
Gathering Place
Performance Space
Coffee Bar &
*so much more...***

"A quirky neighborhood gem" - random CONH horn player

**1842 Whitney Avenue
Hamden CT
203 287 9286**



Contributors

ANGEL (\$2,000+)

Goldman Sachs Charitable
Foundation
The Naomi Charitable Fund

PATRON (\$500+)

Philip Galewitz,
in memory of Mimi Galewitz
Donald A. Harvey
Catherine Miller
Nancy T. Whitney

BENEFACTOR (\$300+)

Margaret Liddell
Ron Moore
Sarah Roman

CONDUCTOR'S CIRCLE (\$100+)

Arnold & Carolyn Cary
Karen Devonshuk
Stephen Grodzinsky
Judith Hackman,
in memory of Mimi Galewitz
Thomas Charles Heilman,
in memory of Lois, Dutch,
Chris Heilman
& Sandy Malmquist
John & Suzanne Herlihy
Amanda Hetric
Deane Hetric
Pam Allen Hunter
Robert & Carole LaMotte
Catherine Liddell
David Liskov
Cheryl & Andrew Martin
Rita McCleary & Richard Davis
Meg Myers
Laurie Ongley
Tim Rahr

CONDUCTOR'S CIRCLE (CON'T)

Matt & Cara Scinto
Susan Solomon
Jean Webb
Adam Weber
Cathy Zack
Dan Zelterman
Dani & Dominick Zero, in memory
of Bwub von Boopwafel

MUSICIAN'S CIRCLE (\$50+)

Kate Altman
Mary Agnes Cary,
in memory of Mimi Galewitz
Paul Gacek
Henry J. Kaiser Foundation
Lore Lewis-Higgins,
in honor of Jonathan Higgins
Alayna Overly
Jessica Shaver

FRIEND (to \$50)

Roberta Balber,
in memory of Mimi Galewitz
Eileen Benoit
Jerome Boryca
Kalena Bovell
Kenneth Burack,
in memory of Mimi Galewitz
Don Julian
Christopher Lee,
in memory of Mimi Galewitz
Judith Levine
Lynne Maser
Jill Polisson
Nathan and Zohra Rawling
Paula Rudnick
Jean Webb,
in memory of Gordon Emerson
Wendy Williams

*"Things will come out right now. We can make it so.
Someone is on your side. No one is alone."
Stephen Sondheim*



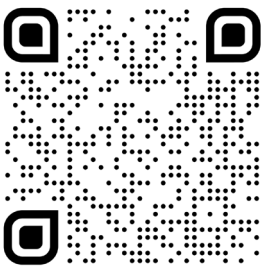
In memory of Rise Liskov

*Love,
David*



play ♡ your ♡ part:

donate
and let's make
music
♡ together



scan to donate