

Orchestra

TOSHIYUKI SHIMADA
Music Director & Conductor

OF THE SOUTHERN FINGER LAKES

Saturday, December 11, 2021 at 4:00 PM

The Clemens Center, Elmira, NY

Holiday Concert With a Twist

Program

Nikolai Rimsky-Korsakov (1844-1908)

Polonaise from *Christmas Eve Suite* [4']

Polina Nazaykinskaya (b. 1987)

The Tales of Sorrow (*World Premiere*) [6']

Antonio Vivaldi (1678-1741)

"Winter" from Concerto No. 4 in F Minor, RV 297, Op. 8 [7']

I. Allegro non molto

III. Allegro

Janice Martin, violin

Robert Wendel (b. 1951)

Fantasia on Yeroushalaim Shel Zahav "Jerusalem of Gold" [6']

Pablo de Sarasate (1844-1908)

Carmen Fantasy, Op. 25 [12']

Janice Martin, violin

Intermission

Pyotr Ilyich Tchaikovsky (1840-1893)

Polonaise from *Eugene Onegin*, Op. 24 [5']

Tchaikovsky, arr. Martin

Nutcracker Suite for Electric Aerial Violin [6']

Janice Martin, violin

Arr. Harris

Holiday Medley [8']
Good King Wenceslas, Silent Night, Joy to the World, First Noel,
Deck the Halls, What Child Is This, We Wish You a Merry Christmas

Arr. Butler, Holmes, Martin

Christmas Violin Medley [7']
Angels We Have Heard on High
God Rest Ye Merry Gentlemen
Hallelujah Chorus
Janice Martin, violin

Arr. Harris

Adeste Fidelis [3']

Leroy Anderson (1908-1975)

Sleigh Ride [3']



Janice Martin



Polina Nazaykinskaya

Janice Martin is a multi-talent on violin, piano, voice, and most uniquely, a Unique Aerial Acrobatic Violinist. Martin has performed in some of the most celebrated concert halls in the world such as New York City's Carnegie Hall, Alice Tully Hall, Tokyo's Suntory Hall, and Prague's Rudolfinum and as soloist with orchestras such as the Philadelphia Orchestra, the San Francisco Symphony, the Boston Pops, the Baltimore Symphony, the Minnesota Orchestra, the Seattle Symphony, Houston Symphony, National Symphony, and Atlanta Symphony. She has won top prizes in such competitions as the Washington International Competition and Lena Na International Competition, as well as career grants from the National Endowment for the Arts. She was also awarded use of the Golden Period 1720 Bagshawe-Burstein Stradivarius Violin as a recipient of the Stradivarius Society of Chicago.

Her unusual combination of abilities, along with her passion for all genres of music, led her to create aerial and musical crossover concerts that pull from both standard Classical and Popular music—with her unique twist of comedy, entertainment, and artistry. She wowed millions of viewers on NBC's *America's Got Talent*, the CW's *The Big Stage* and other television shows. Martin has toured the world over as featured guest soloist with orchestras, with her 5-piece band, and with the internationally acclaimed troupe, Cirque de la Symphonie. She was in residence with her own show for 4 years in Branson, MO, performing *A Janice Martin Cirque Show*, for which she won numerous awards, both as performer and creator/producer. Martin has recorded several albums and written a children's book, *How I Learned to Fly*, all available through her website: www.janicemartin.com.

Martin is a graduate of the Juilliard School of Music and Indiana University in Bloomington, IN.

The music of an award-winning composer, **Polina Nazaykinskaya**, a native of Togliatti, Russia, has become a staple of orchestral, chamber, and solo repertory in the United States, Russia, and Europe. Her first symphonic poem *Winter Bells* is in high demand every season by orchestras such as The Minnesota Orchestra and The Russian National Orchestra, among others. Her latest symphonic poem *Fenix*, commissioned by The Albany Symphony, is programmed for multiple performances in the 2021-22 concert season. This season, Polina's music will be performed by The Eastern Connecticut Symphony Orchestra, The Salina Symphony, The Florida Orchestra, Orchestra of the Southern Finger Lakes, and The Portland Youth Symphony.

With her larger chamber music works, Polina frequently turns to the tragedy of humanity's collective history, in particular the Holocaust. Her work *Haim* is performed annually around the world and has become an important ensemble composition of the second decade of the 21st century.

Polina's unique musical language embodies the diversity of multi-cultural education. She graduated from the Tchaikovsky Conservatory College in Moscow as a composition/violin double major, studying with Konstantin

Batashov and Vladimir Ivanov, respectively. Polina earned her Master's and Artist Diploma in composition at the Yale School of Music with Christopher Theofanidis and Ezra Laderman. Currently, she is a Doctoral Candidate at The Graduate Center CUNY, under the mentorship of Tania León. Polina's many honors and awards include the Charles Ives Scholarship from The American Academy of Arts and Letters and the Paul & Daisy Soros Fellowship for New Americans.

Polina is an Adjunct Lecturer of Composition at Brooklyn College Conservatory and a Teaching Artist at the Educational Center for the Arts in New Haven, CT. Additionally, she was recently named the Philharmonic Conductor of the Greater Connecticut Youth Orchestra.

Polina visited the Elmira High School Orchestra and the Horseheads Middle School Band on Friday, December 10, to give a presentation and work with the students. This activity is made possible by the QuickARTS grant program administered by The ARTS Council of the Southern Finger Lakes and funded by the Community Foundation of Elmira-Corning and the Finger Lakes, Inc.



Orchestra of the Southern Finger Lakes

Toshiyuki Shimada, Music Director and Conductor

Violin I

Augusto Diemecke, concertmaster
Debrah Devine, assistant concertmaster
Craig Evans
Yixuan Song
Meghan O'Keefe
Rei-Chi Liao
Chet Chang
Jenny Choi

Violin II

Denise Nosewicz, principal
Margaret Matthews
Gary Chollet
Don Webster
Tracey Ingerick
Michael Hahn
Mateo Garza

Viola

Joanne Lowe, principal
Mark Lewis
James Marshall
Bill Makin
Wednesday Hsu

Cello

Christine Lowe-Diemecke, principal
Shade Zajac
Gilbert Antoine
Eric Johnson
Rintaro Wada
Zac Fung

Bass

Patrick Dugan, principal
Camilla Carvalho
Andrew O'Connor

Flute

Jeanne Sperber, principal
Laura Campbell
Melissa Moore

Oboe

Lesley McClelland, principal
Raelene Ford

Clarinet

Emily Dobmeier, principal
Diana Groll
John Greenly

Bassoon

Heather Cole, principal
David Resig

Horn

Claire Tuxhill-McKenney, principal
Terry Martens
Paula Kinev
Linda Bergstrom

Trumpet

Jeff Stempien, principal
Scott Kelley
Bill Armts
Abby Sams

Trombone

Norm Wilcox, principal
Duane Smith
Craig Harrigan

Tuba

Dave Unland, principal

Timpani

Emily Ickes, principal

Percussion

Simon Bjarning, principal
Will Hope
Ethan Cowburn

Harp

Catherine Oldfield, principal

Piano/Keyboard

David Peckham

Notes on the Program

By Patrick Dugan

Polonaise from Christmas Eve Suite

**Nikolai Rimsky-Korsakov
(1844-1908)**

Polonaise from Eugene Onegin

**Pyotr Ilyich Tchaikovsky
(1840-1893)**

The Polonaise is a dance of moderate tempo which has its roots in rural 16th century Poland. It was developed by peasants in various locales and danced at weddings and celebratory functions. It is still danced in Poland today—Polish teenagers all learn it for their school dances. By the 18th century the Polish nobility had adopted it and, with some refinements and variations, it was soon exported to other European courts. It quickly became akin to other such national dances—the Allemande or Sarabande, for example—which grew so popular that they became established genres for composers centuries hence.

The two Polonaises the OSFL is presenting tonight are taken from 19th century Russian operas. The first is from Rimsky-Korsakov's *Christmas Eve*, the instrumental music of which was made into a suite which is widely performed today while the opera itself has fallen into relative obscurity. In the opera it is played as a large group of Cossacks are petitioning Tsarina and singing her praises—all while the devil himself lurks in the fireplace.

Tchaikovsky's *Eugene Onegin* is still routinely heard in today's opera houses. It is a setting of Puskin's novel of the same name, written entirely in verse, which was considered a classic Russian text even in Tchaikovsky's time. The Polonaise occurs in Act 3, when Onegin is attending a lavish ball and encounters Tatyana, an old flame, for the first time in five years. Both pieces are sprightly and decadent, redolent of the old Russian aristocracy's unabashed extravagance.

The Tales of Sorrow

**Polina Nazaykinskaya
(b. 1987)**

The Tales of Sorrow is my reflection on our collective emotional experience across borders, cultures, and generations. We, each of us, arrive into this world alone and, whether we like it or not, we depart from it likewise. In essence, we are transit passengers, traversing the globe in search of a place where we belong, where we can put down roots, even if just for a short while.

A poet once said: without sorrow, we can't know true happiness. While every human being strives to be happy, we all carry our tale of sorrow with us. Somewhere, deep inside we cherish it for it helps us comprehend the state of bliss. The inevitable chiaroscuro of the human soul. In the year 2020 we, the people of Earth, have begun a new tale of sorrow—from a blank page, handed to us by circumstance far beyond anyone's control. In a world separated by a multitude of inequities, opposing traditions, and cultural differences, we were given one common denominator—a sorrow of isolation. A sorrow of witnessing

something truly harrowing on a global scale. Loss. Confusion. Anger. And, finally, gratitude for being able to draw a breath, smell the sea air, or take a stroll in the park. In this moment of history, we all have become the same: just humans staying alive. In Moscow, in New Delhi, in a rural village or a tropical island—we have experienced the same kind of sorrow together. And it has bound us forever. All of us without exception.

Tales of Sorrow begins at a proverbial train station. Protagonist: we, the people. We are at an intersection of past and future, in motion, carried forward by time. The opening section is like an epigraph: the multiplicity of voices and counterpoint create a living, breathing texture that places us instantly in various locations around the globe.

The pre-recorded tape of Moscow's train station, interspersed with yodeling utterances off-stage, in a seemingly misfitted duet with the first violin imbues the narrative with dimension. Out of the sea of sounds of the opening, the A-section commences with violins zooming in on an individual voice; its tale of its sorrow. The sweeping, achingly somber melody unravels slowly, without end, as though saying: in this one line—there is a lifetime. Supported by cellos it grows, searching for a place of rest, unable to find it yet. The movement in the bassline replaces sustained notes, lending the narrative inner urgency. Finally, the primo violin breaks out from the rest of the strings with newfound desperation to reach for that elusive place of peaceful respite. With leaps, rhythmic hemiolas, and suspensions the protagonist musters every ounce of force to finally reach the pinnacle. The register expands, covering 5 octaves. Just as we think we got there, Section B plunges us into a new world of the enigmatic C# major. Are we at peace, at last? Something sinister oozes from the warmth of the strings sustaining the basses, with pulsating 3rd scale degree grinding the 'major' sonority into every fiber of our being. And then we hear it: the bell and the chorale. A chilling metaphor for the rush of our lives—where what we strive for is the inevitable end. The eerie calm of this requiem is punctuated by a tolling bell on a C#, played by the first violinist (our protagonist) as they slowly leave the stage. Like so many have left this world since the start of the pandemic.

—Polina Nazaykinskaya

Note: This work was commissioned by the OSFL for the occasion of our 25th anniversary and the 10th anniversary with Maestro Toshiyuki Shimada as Music Director and Conductor

Winter from The Four Seasons

**Antonio Vivaldi
(1678-1741)**

Vivaldi was 40 in 1718 when he started writing *The Four Seasons* and arguably at the height of his career. Though he was living in Mantua, where he held a position at the Hapsburg court and composed operas for the city's Carnival seasons, he still had obligations in his native Venice. These mostly related to a position he maintained at Pio Ospedale della Pietà, an orphanage which trained its charges in music. He was contracted to write two concertos a month for this

institution, whether he happened to be in Venice or not. Besides this he also traveled several times to Rome for more opera engagements—while there he was invited to perform for the Pope on two occasions. Though these prestigious engagements speak to Vivaldi’s immense fame and musical excellence they also imply many long, hazardous journeys by carriage between the various cities. It is easy to imagine the famously vain Vivaldi composing his now famous concertos during those bumpy carriage rides while being absolutely exhausted.

The Four Seasons originally appeared as part of a larger set of Vivaldi’s concertos, *Il cimento dell’armonia e dell’inventione* (The Contest Between Harmony and Invention), which was published in 1725 by Michel-Charles Le Cène in Amsterdam. Vivaldi set the seasons apart from the other eight concertos in this volume by including four corresponding sonnets alongside them, presumably written by Vivaldi himself. Vivaldi took great care to depict the words in music, a skill he honed while working on his operas. This technique is called “text painting” and is a phenomenon closely associated with Italian music; Vivaldi’s artistic forerunners spent much time considering how best to amplify text via purely musical means. The sonnet which accompanies *Winter* is reproduced below and is divided in the same manner as the concerto itself, which was Vivaldi’s intention. Note the ways the music reflects Vivaldi’s verse, and how the orchestra and the soloist take different roles in Vivaldi’s short drama.

Allegro non molto

Agghiacciato tremar trà nevi argenti
 Al Severo Spirar d’ orrido Vento,
 Correr battendo i piedi ogni momento;
 E pel Soverchio gel batter i denti;

Allegro non molto

To tremble from cold in the icy snow,
 In the harsh breath of a horrid wind;
 To run, stamping one’s feet every moment,
 Our teeth chattering in the extreme cold.

Largo

Passar al foco i di quieti e contenti
 Mentre la pioggia fuor bagna ben cento

Largo

Before the fire to pass peaceful,
 Contented days while the rain outside pours
 down.

Allegro

Caminar Sopra il ghiaccio, e à passo lento
 Per timor di cader girsene intenti;
 Gir forte Sdruzziolar, cader à terra
 Di nuove ir Sopra ‘l ghiaccio e corer forte
 Sin ch’ il ghiaccio si rompe, e si disserra;
 Sentir uscir dale ferrate porte
 Sirocco, Borea, e tutti i Venti in Guerra
 Quest’ é ‘l verno, mà tal, che goja apporte.

Allegro

We tread the icy path slowly and cautiously,
 For fear of tripping and falling.
 Then turn abruptly, slip, crash on the ground
 and,
 Rising, hasten on across the ice lest it cracks
 up.
 We feel the chill north winds course through
 the home despite the locked and bolted
 doors...
 This is winter, which nonetheless
 Brings its own delights.

Translation by Armand D’Angour

Notes from the soloist: Vivaldi's *Winter* is a musical depiction of the beauty and misery of winter back in Venice, Italy from 1720. Vivaldi wrote the poems first and then captured their poetry in the music itself.

People ask why I chose to create aerial artistry for these works. Actually, it started as a practical consideration...I wanted to find a classical solo written for violin that had long enough breaks in between the music of the violin solo so I could do choreography in between playing. The solos from all the *Four Seasons* worked perfectly. Also, I have always loved the music and danced to it for my own pleasure since being a young girl. As I continued to develop my artistry, the work has continued to grow in meaning for me. In a way, this performance is a celebration of artistic freedom—the freedom we all have as artists to dream up things we find beautiful—and then recreate our dreams into existence!

Carmen Fantasy

**Pablo de Sarasate
(1844-1908)**

The *Carmen Fantasy* is among the most widely played virtuoso pieces for the violin—it is considered to be one of the most technically difficult works in the instrument's repertoire. It was first published in 1882 and was written by Pablo de Sarasate, a violinist and conductor of the late 19th century and the composer of *Zigeunerweisen*, another widely played violin showpiece. At this time it was commonplace to virtuosi like Sarasate to adapt music by contemporaneous composers and use it to perform feats of technical brilliance. Audiences of the time were especially enamored of virtuosi and would attend concerts not merely to hear music but to witness hitherto unimaginable displays of musical prowess.

The piece does not disappoint in this regard. Each movement features famous melodies from the opera with fantastic virtuosic interpolations. Carmen's "Habanera" is embellished by bright chords and quick pizzicati while the opening "Aragonaise" is festooned with artificial harmonics. Demanding and delicate, fiery and gentle, ecstatic and pensive, it provides the listener with delightful variations on familiar tunes, and the performer with a formidable challenge.

Notes from the soloist: *Carmen Fantasy* is an extraordinary and technically demanding piece for violin and orchestra that Sarasate wrote to show off his technique and the beautiful music of Bizet's opera *Carmen*. It's an incredible piece and a tour de force for the violin.

Nutcracker Suite

**Pyotr Ilyich Tchaikovsky
(1840-1893)**

Notes from the soloist: Tchaikovsky's *Nutcracker Suite* from 1892 almost needs no explanation because at Christmastime, this music has become synonymous with "dance." For this aerial dancer, why not bring Tchaikovsky to the skies? Aerial silks are my favorite aerial way to fly and I hope you enjoy this expression of music interwoven with aerial dance.

Christmas Violin Medley

Butler, Holmes, Martin

Notes from the soloist: My Christmas Medley for violin and orchestra combines my love for the sound of the solo violin all the way to the sound of a full orchestra. From Bach's solo violin *Partita in E Major* combined with the carol *Angels We Have Heard on High*, then an Irish reel combined with my all-time favorite Christmas carol *God Rest Ye Merry Gentlemen*, to finish with Handel's awe-inspiring and famous *Messiah*, it is my desire to take the audience on a journey of emotions—ending in the joyous celebration of such glorious music.

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Sunday, May 1 at 4:00 PM
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