

Orchestra

TOSHIYUKI SHIMADA
Music Director & Conductor

OF THE SOUTHERN FINGER LAKES

Saturday, October 9, 2021 at 7:30 PM
The Park Church, Elmira, NY

A Tribute Concert

Program

- Remo Giazotto (1910-1998)
Adagio for Strings and Organ in G Minor [10']
- Giovanni Bottesini (1821-1889)
Elegy No. 1 in D Major [5']
Patrick Dugan, double bass
- George Walker (1922-2018)
Lyric for Strings [6']
- Charles Gounod (1818-1893)
Little Symphony for Winds [20']
I. Adagio—Allegro
II. Andante cantabile (quasi adagio) attacca
III. Scherzo. Allegro moderato
IV. Allegretto

Intermission

- Ludwig van Beethoven (1770-1827)
Symphony No. 4 in B flat, Op. 16 [35']
I. Adagio—Allegro vivace
II. Adagio
III. Allegro vivace—Trio: un poco meno allegro
IV. Allegro ma non troppo

Orchestra of the Southern Finger Lakes

Toshiyuki Shimada, Music Director and Conductor

Violin I

Debrah Devine, concertmaster
Craig Evans, assistant concertmaster
Lisa Lantz
Jessica Anthony
Sarah Hamm
Henry Scott Smith

Violin II

Margaret Matthews, principal
Don Webster
Gary Chollet
Tracey Ingerick
Rachel Allen

Viola

Max Buckholtz, principal
John Paul Tobin
Mark Lewis
Ashley Tobin

Cello

Shade Zajac, principal
Eric Johnson
Gilbert Antoine

Bass

Patrick Dugan, principal
Kathleen Horvath

Flute

Jeanne Sperber, principal

Oboe

Susan Laib, principal
Anita Pawlak

Clarinet

Tim Perry, principal
John Greenly

Bassoon

David Resig, principal
Heather Cole

Horn

Rebecca Dodson-Webster principal
Terry Martens

Trumpet

Jeff Stempien, principal
Scott Kelley

Timpani

Emily Ickes, principal

Organ

David Peckham



Patrick Dugan is currently a graduate student at the Eastman School of Music, where he studies with James Van Demark and teaches at the Eastman Community Music School. He previously studied at the Jacobs School of Music, where he worked with Bruce Bransby, Jeff Turner, and Lawrence Hurst. He is interested in music, both ancient and modern, and has performed with ensembles dedicated to new music and historically informed performance. He joined the OSFL in autumn of 2019.



In addition to serving as Music Director and Conductor of the Orchestra of the Southern Finger Lakes, **Toshiyuki Shimada** is Music Director and Conductor of the Eastern Connecticut Symphony Orchestra in New London, and Music Director and Conductor of the New Britain Symphony Orchestra. He was Music Director of the Yale Symphony Orchestra of Yale University from 2005 until 2019. He is also Music Director Laureate of the Portland Symphony in Portland, Maine, for which he served from 1986 to 2006. Prior to his Portland engagement he was Associate Conductor of the Houston Symphony for six years.

Since 1998, he has also served as Principal Conductor of the Vienna Modern Masters record label in Austria. He has been known for promoting world peace through classical music.

Maestro Shimada has had the good fortune to study with many distinguished conductors of the past and present, including Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarowsky, and Michael Tilson Thomas. He was a finalist in the 1979 Herbert von Karajan conducting competition in Berlin, and a Fellow Conductor in the Los Angeles Philharmonic Institute in 1983.

Currently, Maestro Shimada holds a teaching position at Connecticut College, as Director of Orchestral Studies. Recently, he held a teaching position at Yale University, as Associate Professor of Conducting with the Yale School of Music and Department of Music. He has been a faculty member of Rice University, Houston, TX; the University of Southern Maine; and served as Artist Faculty at the Houston Institute of Aesthetic Study. He has conducted All State Honor and Regional Honor Orchestra for Connecticut, New York, California, Maine, and Massachusetts. He was one of the distinguished speakers at the Chopin Symposium in 2010 at Hacettepe University in Ankara, Turkey. Maestro Shimada has been teaching at the New York Conducting Workshop, guiding young talented conductors with his wide experience. He is also a board member of the Conductor's Guild in the United States.

Notes on the Program
Joy S. Perry

Adagio for Strings and Organ in G Minor

**Remo Giazotto
(1910-1998)**

Remo Giazotto was an Italian musicologist, music critic, and composer, known for his systematic catalogue of the works of Tomaso Albinoni. He wrote biographies of Albinoni and other composers, including Vivaldi.

Giazotto was a music critic and editor of the *Rivista musicale italiana* and was appointed co-editor of the *Nuova rivista musicale italiana* in 1967. He was a distinguished professor of music history at the University of Florence (1957-1969) and in 1962 was nominated for the Accademia Nazionale di S. Cecilia. In 1949, Giazotto became the director of the chamber music programs for Italian state broadcaster, RAI, and in 1966 was appointed director of its international operations. He was also the president of RAI's auditioning committee and editor of its series of biographies on composers.

In 1958, Giazotto published a work called *Adagio in G Minor*, which he claimed to have transcribed from a manuscript fragment of an Albinoni sonata that he had found in the Saxon State Library in Dresden shortly after World War II. This work, now available in many modern recordings, is thought by some to be a musical hoax composed by Giazotto. However, a discovery by musicologist Muska Mangano, Giazotto's last assistant before his death, cast doubt on this belief. Among Giazotto's papers, Mangano discovered a modern but independent transcription of the figured bass portion and six fragmentary bars of the first violin, "bearing in the top right-hand corner a stamp stating unequivocally the Dresden provenance of the original from which it was taken." This seems to support Giazotto's original claim that his composition was based on an earlier source, Albinoni's trio sonata. Over the years, the *Adagio* has been used in countless movies, television shows, advertisements, recordings, and books.

The main theme of the work is well recognized and after it is repeated once, the solo violin takes over with a series of arpeggios. When the full string complement returns, the theme is reworked with the organ in various capitulations and dynamics. Ultimately, the theme returns and the work ends with a solo arpeggio fading into stillness.

Elegy No. 1 in D Major

**Giovanni Bottesini
(1821-1889)**

Bottesini, known as the Paganini of the double bass, was born in Crema, Lombardi and initially studied violin. When his father wanted him to attend the Milan Conservatory, Bottesini needed a scholarship; however, he had to either play double bass or bassoon. He learned the bass in weeks and studied, played, and composed for that instrument throughout his life.

When he left Milan, he spent time in America and in Havana, Cuba where he was the director of the Italian opera. He composed and produced his

first opera in 1847. In 1849, he performed in England for the first time, playing double bass solos at one of the concerts. His command of the instrument afforded him great popularity in London and the surrounding areas.

In addition to his acclaim as a performer, Bottesini was a conductor of high repute, especially for operas. He would often bring his double bass on stage during the intermission to play fantasies on the opera being performed. As his reputation grew, his operas were performed throughout Europe. Interestingly, Verdi chose him to conduct the premiere of *Aida* in Cairo in 1871.

Bottesini also wrote an oratorio, string quartets, and many compositions for the double bass. His works remain standard repertoire for accomplished double bassists to this day.

This *Elegy* was written by Bottesini for his own use a year before he conducted *Aida*. Today's version was arranged for string orchestra by Carlos Verenzuela. The work is in *bel canto* style and portrays an expressive balance of lyricism and virtuosity. This exquisite and poignant piece certainly speaks to our deep emotions today.

Lyric for Strings

**George Walker
(1922-2018)**

George Walker was an American composer, pianist, and organist, who was the first African American to have won the Pulitzer Prize for Music (in 1996 for *Lilacs*).

Walker began piano lessons at age five, was admitted to the Oberlin Conservatory at 14, and later to the Curtis Institute to study piano, chamber music, and composition. He received his doctorate from the Eastman School and taught at Rutgers University for many years.

Walker's first major orchestra work was the *Address for Orchestra* but his *Lyric for Strings* is his most performed orchestral work. His other works included five sonatas for piano, a mass, cantata, many songs, choral and organ works, sonatas for cello and piano, violin and piano, and viola and piano, and brass and woodwind quintets. He received commissions from major orchestras and was awarded six honorary doctoral degrees. Throughout his career, he received countless awards, along with recognition by the American Academy of Arts and Letters and the American Classical Hall of Fame.

Walker's music was influenced by jazz, folk songs, spirituals, and church hymns, as well as classical music. He used his diverse knowledge of previous music to create something that was his own.

The *Lyric for Strings* is exactly that...lyrical and beautiful. Let this gorgeous piece flow into your mind with peace and comfort.

Little Symphony for Winds

**Charles Gounod
(1822-1911)**

Charles Gounod was exposed to music at an early age. His mother, a pianist, was his first teacher. In his youth, she arranged for him to receive lessons

in composition and later he studied at the Paris Conservatory, where he won a Grand Prix in 1839 for his cantata *Fernand*.

Gounod is best known for his operas *Faust* and *Romeo et Juliette* and for his *Ave Maria* based on the first Prelude of Bach's *Well-Tempered Clavier*. Except for concertos, he composed music in the major genres, but with varying success in the instrumental realm. He particularly excelled in the areas of opera and sacred music. He is considered a major figure in 19th century French music. Stylistically, he was a conservative and his works and tuneful, his vocal writing imaginative, and orchestra scoring masterly.

During his time studying in Rome, he focused on church music. He considered the priesthood but rejected the idea through he remained religious through his life and composed many sacred works, including masses. He lived in England from 1870 to 1875 to escape the Franco-Prussian War, but returned to France where he remained until his death in 1893.

Gounod had composed two symphonies for full orchestra in the 1850s but thereafter he concentrated on opera, songs, and religious music. At the request of a Parisian wind ensemble and a famous flautist, his more compelling and imaginative work was this nonet for flute and pairs of oboes, clarinets, horns, and bassoons. The work was premiered in 1885, though the score was not published until 1904. This work follows the classical, four-movement pattern.

Gounod returns to the sparkling style of his early orchestra symphonies, He follows the play of a Haydn-style Classical symphony, with a resolute prologue introducing a vibrant opening Allegretto; a spacious Andante cantabile or Andante (quasi Adagio), as the composer adds in the score, an opera aria for flute; a bustling Scherzo with a lilting, folk-like trio section in the middle; and closing with a punchy Finale.

Symphony No. 4 in B flat Major, Op. 60 Ludwig van Beethoven (1770-1827)

This symphony was composed during a busy and fertile year for Beethoven when he finished the Fourth Piano Concerto, the Violin Concerto, and three quartets. The political situation in occupied Vienna in 1806 began with the withdrawal of Napoleon's troops. Beethoven's patrons returned to their town palaces even through Napoleon's influence remained as the Holy Roman Empire was disintegrating. Added to this was the anguish of revising his beloved opera *Fidelio*. Yet, all of this led to a burst of outstanding creativity. His "Appassionata" sonata, three string quartets, the piano and violin concertos, and the fourth and fifth symphonies were created, though the fourth symphony had been sketched out and was begun later but finished earlier than the fifth.

The work departs from the huge nature of the previous symphony, the "Eroica," which had a tepid response from the public. Perhaps he was trying to keep the dimensions within modest proportions of the more traditional symphonic movements. It is irresistible, sunny, and convivial. Even the size of the orchestra required is the smallest of any Beethoven symphony. Yet, it is a delightful respite

from the overpowering third and fifth symphonies.

I. *Adagio—Allegro vivace*. The work opens in hushed darkness, with a held B flat on woodwinds and somber theme in descending thirds for strings. The quietness continues with a repeat of the opening until suddenly the fortissimo asserts itself and the allegro vivace portion begins with a vigorous main theme. The main and secondary themes sport new harmonics but a drum roll pulls the music back into the home key of B flat. The short coda, with its long plunging line for cellos and basses, leads to a confident resolution in the home key.

II. *Adagio*. The adagio opens with an edgy, march-like figure in the second violins and then a singing melodic line for first violins. The march becomes fortissimo and the woodwinds take up the melody. Several melodic lines pervade the music but Beethoven surprises us with sharp retorts from the trumpets and drums. The melodies bounce from the woodwinds to horns and timpani and finally a solo flute passage. The march-like figure clinches the movement with soft timpani and a loud final cadence.

III. *Allegro vivace—Trio: un poco meno allegro*. The movement opens with whisperings among strings and woodwinds alternating with loud bursts of orchestral laughter. The Trio section is relaxed but the strings remind us of the darker, minor-key harmonies. The Scherzo is repeated and the Trio appears again. The music moves from light to shadow and back again. A condensed version of the Scherzo leads to a short fanfare coda for horns cut short by a single fortissimo by the full orchestra.

IV. *Allegro ma non troppo*. This final movement is in the Classical comic style as it opens with perpetual motion in the violins, not necessarily a clear-cut theme. The second theme, with clarinet accompaniment, seems to be more genial but driving rhythms and dissonances reappear. The recapitulation begins with the bassoon playing the first theme and passing it off to the cellos and basses. The strings and the bassoon play with the theme's first phrase in slow motion before the bass instruments plunge into a swirling conclusion. The movement is considered one of Beethoven's merriest endings.

“When I began writing program notes in 1993, I never envisioned this volunteer effort would extend for 28 wonderful years. It has truly been an honor and a labor of love that embraced my deep regard for the OSFL, YOSFL & JSE, and Chorus. I have gained incredible knowledge about the music and composers and have always been extremely grateful for your kind comments on my writings. However, because of extenuating circumstances and a dramatic change in my life, this will be my final set of program notes. With great appreciation to everyone—staff, musicians, and audiences—I am officially retiring with this concert.”

—Joy Perry

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