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Photo by Jim Calarese

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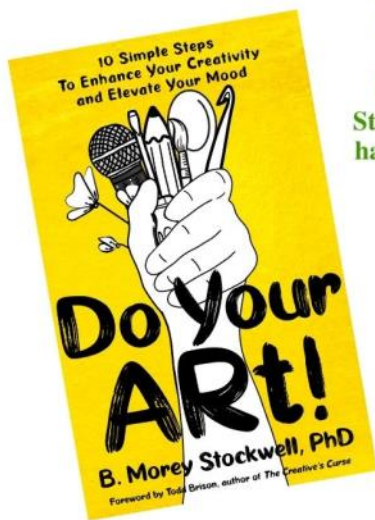
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You may know Bernadette for her work as Claflin Hill's Director of Development, but did you know that she's also an author? Stop by the membership table at the back of the hall tonight to pick up a copy of her debut book on the creative process.

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Similar to karate's belt rankings, Do Your ART! guides the creative through 10 progressive levels.

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Praise for Do Your ART!

I just finished reading Do Your ART! and I am definitely inspired! I feel like everyone will have their own personal takeaways. For me, the parts that resonated the most are the foundations.

~ Chris Loring, Writer & CEO and Co-Owner, Dirigible Brewing Co.

If you want to get something finished, this book will get you there! Follow Stockwell's concrete steps to travel from idea to manifestation.

~LA Bourgeois, Creativity Coach & Freelance Writer

The processes Stockwell has outlined in Do Your ART! 10 Simple Steps to Enhance Creativity & Elevate Mood illustrate the methods and disciplines that will benefit any creative/performing artist. All who seek to be creative face the same obstacles – self-doubt, ennui, laziness, procrastination, lack of discipline, and fear of failure. Dr. Stockwell's outline helps one overcome self-imposed obstacles. The book provides a daily regimen and routine that, upon examination, has always been evident in the lives of most of the most outstanding creatives in human history.

~Paul Surapine, Founding Executive & Artistic Director, Claflin Hill Symphony Orchestra



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The Claflin Hill Symphony Orchestra
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"The Raymond T. Surapine Memorial Baton"

Presents
"Season 2023-24 – Our Twenty Fourth Season"

"Goulash Delight!"

Saturday, February 3, 2024 7:30 PM
Milford Town Hall

PROGRAM

Hungarian Rhapsody No. 2 **Franz Liszt**
Arranged for large orchestra by Karl Muller-Berghaus

Dances Thraces **Petro Stainov**
II. Danse D'ours
IV. Ratchenitsa

Concerto for Trumpet and Orchestra **Alexander Arutiunian**
Erich Ledebuhr, CHSO Principal Trumpet

INTERMISSION

Romanian Rhapsody No. 1 in A Major **Georges Enesco, Op. 11**

Les Preludes **Liszt**

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Claflin Hill Symphony Orchestra Notes
February 3, 2024
“Goulash Delight”

Tonight’s concert features composers having roots in Eastern Europe.

Hungarian-born Franz Liszt (1811-1886) is often overlooked as a great composer by twenty-first century musicologists, even though he was an innovator in at least three areas: (1) establishing the solo piano recital, (2) performing concertos with the piano turned sideways, some say to enhance the audience members’ appreciation of his profile, and (3) established a new orchestral genre, the one-movement programmatic Symphonic Poem (later labeled “Tone Poem” by Richard Strauss and others). Among his significant musical output are nineteen Hungarian Rhapsodies and thirteen Symphonic Poems. The three-volume *Années de pèlerinage (Years of Pilgrimage)* is considered by many to be his greatest solo piano work.

Through his flamboyant showmanship Liszt became Europe’s first matinee idol, the “Elvis” of his day. His charisma, good looks, and virtuosity at the keyboard created a sensation everywhere he went. Some say that he was the greatest pianist that ever lived. Though he was born in Hungary, Liszt spent most of his life in other locales—Vienna, Paris, and Geneva among them. He was truly international, speaking the French and German languages better than his native Hungarian. His life was one of contrasts—an affair-laden lifestyle in his early and middle years coupled with his taking minor orders as a monk toward the end of his life. Throughout his life he exercised a great deal of charity toward others, helping other composers and refusing of any monetary compensation for his teaching.

In the mid-twentieth century Liszt’s reputation was damaged by Hollywood’s overreach for the caricature, whether it was Bugs Bunny playing the *Hungarian Rhapsody No. 2* or the landing of Flash Gordon’s spaceship to the heroic theme in Liszt’s symphonic poem masterpiece *Les Préludes*. An analysis of either of these two works shows that there was a careful plan to each of them.

Hungarian Rhapsody No. 2 begins with the famous declaratory introduction followed by a faster section of leap-frogging skips punctuated by grace notes and ends with a chase.

Les Preludes (The Beginnings) (1854) is based upon four poems by the French author Joseph Autran: “La Terre” (the Earth), “Les Aquilons” (the Winds), “Les Flots” (the Waves), and “Les Astres” (the Stars). Liszt’s work is essentially in a rondo form featuring an understated introduction, a heroic theme (the Stars), a love theme (the Earth), a storm (the Winds and the Waves), and then further developments of these themes into pastoral and triumphant settings. Of the Liszt symphonic poems, it is the one performed the most often.

Romania is represented on this concert by George Enescu (1881-1955). Born in the village of Liveni to Costachi Enescu, a landowner, and Maria Enescu (nee Copsmovici), the daughter of an orthodox priest, he showed early signs of being a musical prodigy and, at the age of seven, became the youngest person ever to be admitted to the Vienna Conservatory. He studied there with Joseph Hellmesberger, Robert Fuchs, and Sigismund Bachrich and graduated at the age of twelve. By the time he was fourteen, he was studying at the Paris Conservatoire. A violinist par excellence, he attracted many students, among them Yehudi Menuhin. Enescu performed and conducted often in the United States, especially in 1937-8, when he conducted the New York Philharmonic.

Enescu wrote only thirty-three works bearing opus numbers, but his compositional output was substantial. He wrote three mature symphonies, an opera (*Oedipus Rex*), a chamber symphony, and two Romanian Rhapsodies. He could be considered as having been a Romanian nationalist; throughout his adult life he fought for the recognition for younger Romanian composers. Many of his works, including *Romanian Rhapsody No. 1 in A*, Op. 11 (1901), heard tonight, with its stirring finale, contain Romanian folk elements. It is no wonder that today Enescu is revered in his native land. His home town of Liveni has been renamed “George Enescu,” as has Romania’s national Philharmonic Orchestra.

Bulgaria, the poorest country in Europe, was a part of the Ottoman

Empire from 1396 to 1878. As a result, the development and practice of the Bulgarians' own musical culture was squelched for five centuries. This author has conducted several times in Bulgaria and personally knows this to be a fact. Blind from the age of eleven, Petko Stainov (or Staynov) (1896-1977) was one of Bulgaria's greatest composers and *the* one that left his mark on the reemergence (or, more correctly, the emergence) of Bulgarian classical music culture. After graduating from the Institute for the Blind in Sofia, he studied at the Dresden Conservatory, graduating from there in 1923. He returned to Bulgaria in 1925 and from 1927 taught at piano at his *alma mater*. Later, he served as Chair of the Bulgarian Singing Union, Chair of the Contemporary Music Association of Bulgarian Composers (1933–44), Director of the National Opera (1941–44) in Sofia and, from 1948, Director of the Institute for Music (1948).

Most of Stainov's musical compositions are choral or symphonic. The folk element is very much in evidence. The three-movement suite *Thracian Dances* (*Dances Thraces*) dates from 1925-6 and was his first major work. Its rhythm component of mixed duple and triple meters is typical of Bulgarian folk dance music.

Alexander Grigori Arutunian (1920-2012) was born in Yerevan, capital of what was then the First Soviet Republic of Armenia. His father was in the military and, as expected, Alexander followed suit during World War II. After the war ended he studied at the House of Armenian Culture in Moscow. He soon returned to Yerevan, first teaching at the Conservatory there before becoming Artistic Director of the Armenian State Philharmonic in 1954. As in the case of Shostakovitch, much of what he composed had to meet with approval of the Communist Party. Putting that aside, many of his notable works do contain Armenian folk elements and a number of them featured brass instruments in a soloistic capacity.

Arutunian's *Trumpet Concerto* dates from 1949-50. This concerto is the composer's best-known work; it is a one-movement concerto that is comprised of seven sections. The positive declamatory theme stated in the second section (*Allegro energico*) has become a trademark for professional trumpet players everywhere.

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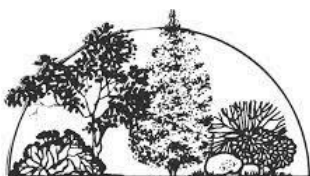
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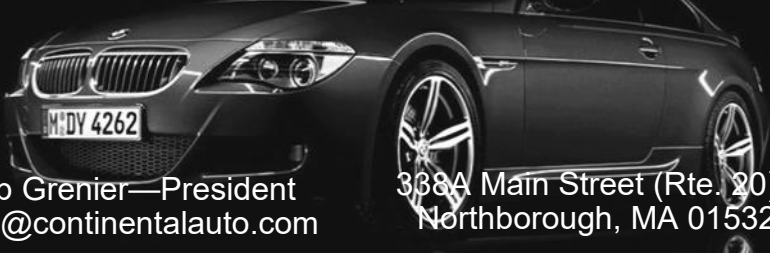
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