



**in partnership with Shakespeare on the Sound**

**MARCH 17, 2024 • 3:00PM**

**Jonathan Yates, Music Director**

NORWALK  
SYMPHONY  
  
ORCHESTRA



# UPCOMING EVENTS

## EASTER EGGVENTURE March 23 @ 11:30 AM | Mill Hill

At the Easter Eggventure at Mill Hill Historic Park, families can delight in a day of free festivities, including an egg hunt starting at 12 (ages 0-10), crafts, and springtime fun. The Easter Bunny will be making a special appearance for pictures!



Washington Street | April 13 @ 3 PM  
April 14 @ 12 PM

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## EARTH DAY FESTIVAL April 27 @ 12 PM | The Norwalk Green

Join us for the Earth Day Festival at Norwalk Green, a celebration embracing the elements of fire, air, earth, water, wind, and spirit. Enjoy live music, performances, and delectable food offerings. Engage with educational speakers and join the city-wide cleanup in the morning. Walk, bike, or bus to join us in honoring our planet!



For more happenings in Norwalk:



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## MISSION

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.

## VISION

The Vision of the Norwalk Symphony Orchestra is to be a leading artistic institution in Southwest Connecticut. We strive to:

- Inspire, enlighten, educate and uplift the human spirit
- Perform artistically excellent symphonic and POPS concerts, whether they be full orchestra or chamber music compositions
- Value the cultural and educational importance of music
- Provide music educational opportunities for students and adults
- Connect and collaborate with community organizations
- Foster impactful appreciation of the Norwalk Symphony Orchestra, and
- Embrace diversity and promote inclusion for our staff, board, musicians and audiences.

We will sustain this vision by building financial relationships to ensure long term stability.



## WELCOME TO OUR 84<sup>TH</sup> SEASON!



The Norwalk Symphony Orchestra has enhanced the quality of life in Southwestern Connecticut since 1939, and as a significant cultural organization we are proud to showcase talented musicians from our regional community.

We open our season with American Masterpieces from the mid-twentieth century that explore the varied and vibrant music of the time. November brings the sounds of Vienna with enchanting waltz melodies and music of unparalleled richness. The Holiday Pops concert will have old and new favorites to set the tone for the festive celebrations we all enjoy. We start the second half of our season in February with a performance of *The Music Man: Concert Version*, co-produced with our friends at New Paradigm Theatre and with Fairfield University Glee Club. In March we partner with Shakespeare on the Sound to bring his plays to life through music. "R&J4evr" will transport us to the music of Shakespeare's plays, along with talented members of the

Norwalk Youth Symphony performing side-by-side with their Symphony mentors. We close the year with Mahler's Symphony No. 3, featuring the Fairfield County Children's Choir and other friends.

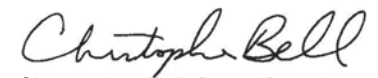
Small ensembles from the orchestra continue to present performances in community venues and private functions, working with many of our Community Partners. Learn more about where we can be found by subscribing to our email list! Our music education programs continue to place Symphony musicians in the community and provide opportunities for all ages through the (Not) Just for Kids Program, Young Artists Concerto Competition, and a Master Class Program for underserved middle and high school students.

We are honored by your steadfast support and look forward to many more performances together. To all of you—our audience, sponsors, advertisers, subscribers, donors — *our friends* — THANK YOU!

Sincerely,



Sandra J. Miklave, Executive Director



Christopher Bell, Board President

# MEET THE MUSIC DIRECTOR



## **Jonathan Yates, Music Director/Conductor**

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 Norwalk symphony and its community, revived the orchestra's popular (Not) Just for Kids educational outreach program, 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 completed several seasons 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.

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## PERFORMANCES AT

Norwalk Concert Hall - Norwalk City Hall  
125 East Avenue  
Norwalk, CT 06851

# EDUCATION & YOUTH PROGRAMS



**(Not) Just for Kids** is a core music education program which uses themes from upcoming performances incorporated with STEAM concepts to teach students of all ages about the various instrument families of the orchestra, as well as conducting and other related topics.

Presented at after-school programs and local libraries, each ends with a "Petting Zoo" enabling attendees to try their hand at playing the instruments presented.

The annual **Concerto Competition** is an opportunity for students to test their musicianship with peers from the Fairfield County region. The environment is encouraging, with judges providing constructive feedback to help young musicians improve their skills. Learning to perform and compete are important elements of the performing arts, and this event helps to develop skills for young students to become great performers. The winner performs their solo piece with the full orchestra at our annual Music for All Ages concert in March.



The **Master Class Program** focuses on middle and high school students, and this marks our second year of developing this new grant-funded program. Working with our local high schools and two other nonprofit music education programs, Symphony musicians

and the conductor have presented specialized workshops to assist these young musicians in their playing and performing skills. Development of the format and expansion of this program is ongoing and we look forward to growing this new opportunity to work with young musicians.

Information on these presentations can be found on our website at [norwalksymphony.org](http://norwalksymphony.org).

## 85th Anniversary Soirée

May 3, 2024



Tickets



Info



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#Updated through March 1, 2024

# GreenwichChoralSociety

## Truth, Light & Serenity

Saturday, December 9, 2023, 2:00 & 5:00 PM  
Christ Episcopal Church, Greenwich

Sunday, December 10, 2023 4:00 PM  
First Congregational Church, Greenwich

## Illuminare: Darkness to Light

Saturday, February 24, 2024, 4:00 PM  
Performing Arts Center, Greenwich High School

## Transcendence & Triumph

Saturday April 20, 2024, 4:00 pm  
Performing Arts Center, Greenwich High School

[www.gcs-ct.org](http://www.gcs-ct.org)

For more information or to purchase tickets, [www.gcs-ct.org](http://www.gcs-ct.org) or call 203-622-5136



Christine Howlett  
music director

## Fairfield County Symphony Society

Conductor, Gunnar Sahlén

We welcome enthusiastic string musicians with a variety of musical interests and skill levels to experience the joy of making music together in a community orchestra. No auditions.

Come play with us Tuesday Evenings!

Contact us at [www.fcsmusic.org](http://www.fcsmusic.org).

Wishing the Norwalk Symphony Society a great Season!!

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NORWALK  
SYMPHONY  
ORCHESTRA

# MUSIC FOR ALL AGES

Sunday, March 17, 2024 • 3:00PM

Jonathan Yates, Music Director

**Procession of the Nobles** ..... **Nikolai Rimsky-Korsakov**  
**from Mlada, Op. 34** ..... **(1844—1908)**

**Board President Christopher Bell, guest conductor**

**Concerto in D Major for Violin** ..... **Erich Wolfgang Korngold**  
**and Orchestra, Op. 35** ..... **(1897—1957)**

I. Moderato nobile

**Gia Lin, violin**

**Winner of the 2024 Norwalk Symphony Orchestra  
Young Artists Festival Concerto Competition**

**Romeo and Juliet Suite No. 2, Op. 64ter** ..... **Sergei Prokofiev**  
..... **(1891—1953)**

I. The Montagues and Capulets

IV. Danse

V. Romeo and Juliet Before Parting

**Romeo and Juliet—Fantasy Overture** ..... **Piotr Ilyich Tchaikovsky**  
..... **(1840—1893)**

**With members of Shakespeare on the Sound**  
**Associate Artistic Director – Nicholas Urda**  
**James Nash as Romeo**  
**Sophia Drapeau as Juliet**

Stage Manager – Jacqueline Massé  
Assistant Stage Manager – James Bell  
Videographer – Anthony M. Santora, III  
Videographer – Jamie DeStefano

# ORCHESTRA PERSONNEL

## VIOLIN I

Emanoil Manolov,  
*Concertmaster*  
Shan Jiang,  
*Assistant Concertmaster*  
Marina Kitaychik  
Sarah-Anne Fried  
Nicholas Trevits  
Nicolas Mirabile  
Phoebe Liu

## VIOLIN II

Jecoliah Wang, *Principal*  
Michael Chien,  
*Assistant Principal*  
Ludmila Gufeld  
Fiona Lloyd-Aikman  
Tae-Shik Kim

## VIOLA

Suzanne Corey-Sahlin,  
*Principal*  
Sarah Smale,  
*Assistant Principal*  
Andrew Knebel  
Joseph Dermody  
Jules Lai

## CELLO

Lucas Button, *Principal*  
Sara Bennett Wolfe,  
*Assistant Principal*  
Jane Lawson

## BASS

Alexander Svensen,  
*Principal*  
Hector Ponce,  
*Assistant Principal*  
Samuel Bobinski

## FLUTE/PICCOLO

Caitrin-Ann Massoud,  
*Principal*  
Joanne Hiscocks  
Sulina Baek

## OBOE/ENGLISH HORN

Oliver Holmann, *Principal*  
Libby van Cleve  
Alan Morris

## CLARINET

Saerom Kim, *Principal*  
Janet Atherton  
Patrick Lombardo

## BASSOON

Dillon Meacham, *Principal*  
Richard Epstein

## HORN

Bryan Meyer, *Principal*  
Daniel Shapiro  
Katherine Mason  
Matthew Jaimes

## TRUMPET

Charles Johnson, *Principal*  
Robert Patrick  
Joseph Sabia

## TROMBONE

Jennifer Griggs, *Principal*  
Nicholas Martin  
James Marbury

## TUBA

Samantha Lake, *Principal*

## TIMPANI

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## PERCUSSION

Alexander Casimiro, *Principal*  
Patrick Litterst

## HARP

Wendy Kerner, *Principal*

## KEYBOARDS

Benjamin McCormack,  
*Principal*



# NORWALK YOUTH SYMPHONY

Jonathan Yates, Music Director

## VIOLIN 1

Momo Kobayashi  
Emily Soralez  
Ian Shum

## VIOLIN 2

Sabrina Arastu  
Adam Famous  
Ryan Zou

## VIOLA

Alex Hansen  
Cyndi Chen  
Summer Bosch

## CELLO

Janya Chelluboina  
Luke Constance  
Aaron Wang  
Autumn Avery  
Hancheng Peng  
Sarah Wick  
Chloe Henske  
Jacqueline Mulle

## BASS

Ayush Rudra

## FLUTE

Nila Thirumalai

## OBOE

Hannon Stern,  
*Principal Second*

## CLARINET

Xindi Lu

## TRUMPET

Gregory Kapteina

The purpose of the Norwalk Youth Symphony is to enrich the lives of young people within a musical community. The Norwalk Youth Symphony provides the finest possible training, practice, and performance opportunities, enabling students to learn, share, and enjoy the power of music.

# PROGRAM NOTES

2024 Orpheus Music Prose & Craig Doolin  
www.orpheusnotes.com

## Procession of the Nobles from *Mlada*, Op. 34

### Nikolai Rimsky-Korsakov (1844—1908)

*The work was premiered on November 1, 1889, in St. Petersburg with Eduard Nápravník conducting. It is scored for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, percussion, three harps, and strings.*

European musical fashion was slow in its eastward exodus into Russian culture. After Napoleon's failure to conquer the Russian lands in 1812, the arts in the Motherland focused on folk culture. It was not until Mikhail Glinka's works combined Russian themes and Germanic musical forms in the mid 19th century that European musical fashion took hold in Russia.

Perhaps it was this delayed acceptance that explains why nearly all of Glinka's most noted disciples came from non-musical professions. Called *moguchaya kuchka* (the "Mighty Handful"), this group of talented arm-chair composers was comprised of Alexander Borodin (a chemist), Cesar Cui (an engineer), Modest Mussorgsky (a government clerk), Mily Balakirev (the leader and only professional musician), and Nikolai Rimsky-Korsakov (a naval officer). This Nationalist group, sometimes collaborating on projects, emphasized Russian subjects in their

music, often incorporating folk melodies or stylized melodies meant to conjure Russian imagery.

Upon Balakirev's urging in 1861, the untrained Rimsky-Korsakov taught himself composition and orchestration and produced some of the most advanced orchestrations of his day—*Capriccio espagnol*, *Russian Easter Overture*, and *Scheherazade*. The most successful of the "Mighty Handful," Rimsky-Korsakov mastered every aspect of the musical arts so completely that he was awarded a position as Professor of Composition at the St. Petersburg Conservatory just ten years after he began composing. Strangely, he also began formal study for the first time, attending classes at the Conservatory while teaching a studio of young composers, including Piotr Ilyich Tchaikovsky. By the time of Rimsky-Korsakov's death in 1908, he had mentored many important composers, among them Alexander Glazunov, Sergei Prokofiev, and Igor Stravinsky.

Rimsky-Korsakov's opera-ballet *Mlada* is equal parts of each of the two genres. In 1870 composer Alexander Serov proposed a ballet on the subject with Marius Pepita, who would work on Tchaikovsky's *Nutcracker* over two decades later. The piece never materialized, but interest remained so high that Cesar Cui, Modest Mussorgsky, Rimsky-Korsakov, and Alexander Borodin (four of the Russian Five) tried to revive the project. Again, it failed to come

together. However, in 1889, inspired by exotic folk music he heard at the Paris World Exposition earlier that year, Rimsky-Korsakov decided to write the work himself and finished it, but the resultant opera-ballet never gained a following.

Today orchestras perform only the Procession of the Nobles from the beginning of the Act II festival of artisans. As expected with Rimsky's orchestration, this is music of great musical color, propulsive energy, and stately fanfares.

## **Concerto in D Major for Violin and Orchestra, Op. 35**

### **Erich Wolfgang Korngold (1897—1957)**

*This work was first performed on February 15, 1947, by the Saint Louis Symphony Orchestra conducted by Vladimir Golschmann with Jascha Heifetz as soloist. It is scored for solo violin, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, one trombone, timpani, percussion, celesta, harp, and strings.*

Erich Wolfgang Korngold's story is remarkable. Born during the final years of the Austrian Empire, he was one of the greatest prodigies of his time. At age nine he composed a cantata that drew praise from Mahler. His rise was rapid, with numerous piano works, a few orchestra pieces, a ballet, several

chamber works, and two operas to his credit before he reached twenty years of age. Among his admirers were Sibelius, Puccini, and Richard Strauss. Before long he found himself in college at the Vienna Staatsakademie—not as a student, but as a professor appointed by the Austrian president.

In 1934 the film director Max Reinhardt invited Korngold to Hollywood to help with the adaptation of music for the famous Warner Brothers version of *A Midsummer Night's Dream* starring Mickey Rooney. Korngold accepted and found himself immersed in the Hollywood studio system in which films were produced from start to finish in sprawling studio complexes, relying on in-house departments for every aspect of the production. Hollywood music departments employed studio orchestras to record the music written by staff composers and arrangers. Korngold found the studio system to be lucrative and satisfying and, for a few years, divided time between Vienna and Hollywood. However, the rise of the Nazi Party in Germany and their annexation of Austria in 1938 led Korngold to settle permanently in the United States. He became a citizen shortly thereafter.

Korngold composed the music for 17 films for Warner Brothers, winning Academy Awards for the 1936 *Fredric March* and *Olivia de Havilland* feature *Anthony Adverse* and Errol Flynn's 1938 film *The Adventures of Robin Hood*.

Although most of his efforts went to the studio, Korngold still managed to compose music for the concert hall, including his 1939 opera *Die Kathrin*, and his masterful 1946 *Violin Concerto*.

Composed in the late-Romantic style, Korngold's *Violin Concerto* was dedicated to Alma Mahler, the widow of the composer who had championed the young composer's music in 1906 when Korngold was only nine years of age. The work was written at the request of violinist Bronislaw Huberman for the legendary Jascha Heifetz, who gave the premiere performance. It is interesting that the thematic material in the work is derived from Korngold's film scores. In a sense, using themes from his American career along with Romantic European compositional techniques results in a summary of Korngold's musical experiences. The *Violin Concerto* is a uniquely American work cut from brilliant Viennese fabric.

Korngold's *Violin Concerto* opens straightaway with the soloist playing a passionately soaring theme drawn from the 1937 film *Another Dawn*. Treated tenderly at first, this melody will become the emotional core of the movement. After an animated episode, a surpassingly lyrical theme is presented, this time by the orchestra with a solo violin obbligato. Korngold drew this melody from his 1939 score to a Bette Davis vehicle entitled *Juarez*. After a brilliant cadenza, all

of the themes return in a decidedly cinematic orchestration.

The second movement (*Romance*) begins with a poignant theme in the upper register of the solo violin accompanied by a dreamy blend of harp and strings. Korngold borrowed this theme from his Oscar-winning score to *Anthony Adverse*. A second section introduces a tinge of storminess before the movement ends quietly with harp and strings. As with most concerti for virtuoso soloists, the finale is a brilliant technical showpiece. Based on his music from *The Prince and the Pauper*, a 1937 Errol Flynn and Claude Rains film, this movement is a rondo that includes elements of variation form.

## **Romeo and Juliet Suite No. 2, Op. 64ter**

### **Sergei Prokofiev (1891—1953)**

*The complete ballet was first performed on December 30, 1938, in Brno, Czechoslovakia, with Quirino Arnoldi conducting. Suites Nos. 1 & 2 date from 1936, while Suite No. 3 is from the following year. This work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, tenor saxophone, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta, and strings.*

Prokofiev's ballet *Romeo and Juliet* dates from 1936, a period of growing

popularity for his music, especially in Russia. Having resided abroad since 1918, mostly in Paris, the composer would return to his homeland the same year – just after finishing this score, but before its premiere. The origin of the ballet is interesting. The Kirov Ballet and stage director Sergei Radlov had approached the composer, suggesting that he compose a new work based on Shakespeare's *Romeo and Juliet* for the company. By doing so, the Kirov initiated Prokofiev into an illustrious group of composers who had written music based on the classic tale of love vs. hate and life vs. death. By the 1930s there had been many operas, overtures, and other concert works based on the play, but this score would be the first ballet of consequence.

Despite the commission, Prokofiev envisioned his ballet as being premiered in Leningrad, but the volatile political climate there made him change his plans to a Moscow premiere with the famed Bolshoi Ballet. Although Prokofiev was never satisfied with the Kirov Company, he was eventually forced to rely upon them when the Bolshoi claimed that his music was undanceable. It seemed that a St. Petersburg premiere with the Kirov would happen after all, until politics once again stood in the way. Instead of a Russian premiere, the work was first heard in Brno, Czechoslovakia, in late December of 1938 – two years after the score was completed.

As a further complication, Prokofiev had to tread gently with the government. Soviet Russia's artistic censorship was legendary, especially during the Stalin regime. Artists chose their subject matter carefully, as the simple act of deciding on a story line for a ballet or opera was often viewed as a political statement. Soviet authorities could easily have seen Shakespeare's story as subversive. For example, Friar Laurence could be understood to represent an authority higher than Stalin's, while Juliet's independence could have been a dangerous example for Soviet women. Prokofiev and Radlov anticipated such objections, so they did the unthinkable and allowed Soviet censors to give the play a happy ending (because, in the words of the authorities, "dead people cannot dance"). The academic outcry proved to be more powerful than Stalin, forcing the creative team to restore the Bard's tragic conclusion.

During the two-year delay between the ballet's completion and premiere, Prokofiev felt that it was important for his music to be heard. He was still trying to re-establish himself as a Soviet composer after returning to Russia and a project of this size could not be allowed to depend on the whims of politicians. The obvious solution was to assemble some music from the ballet into a concert suite, which resulted in such a success in November of 1936 that Prokofiev compiled two additional suites from *Romeo and Juliet* within a year. Before

the 1938 premiere of the complete ballet, nearly all its music had been heard in concert as part of the three suites.

### **Romeo and Juliet—Fantasy Overture Piotr Ilyich Tchaikovsky (1840—93)**

*The original version of this work was premiered on March 16, 1870 in Moscow under the baton of Nikolai Rubinstein. After revision, it was re-premiered in February of 1872. After further reworking, the now-standard version was first heard on September 10, 1880. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings.*

Concert life in Imperial Russia during Tchaikovsky's youth was inextricably linked to the court. When the Russian Musical Society was formed in 1859 to bring concert music to the public, young composers discovered new opportunities. Entertainment and art, formerly confined to aristocratic salons, were now accessible to the public. Music classes and learning institutions including several Imperial conservatories that gradually arose in Russia's major cities offered instruction to students of all skill levels. One of the most notable schools was the St. Petersburg Conservatory, which opened in 1862 with Piotr Ilyich Tchaikovsky as one of its first students. Although his associ-

ation with the Imperial court was never formal, some of his most celebrated scores resulted from his coincidental association with Imperial organizations.

Mily Balakirev, most memorable as a member of the composer's collective called the "Russian Five," became a close friend of Tchaikovsky and conducted the failed premiere of the orchestra work *Fatum* (Fate). He suggested the subject of Shakespeare's fated lovers as a possible choice for another work for the same forces. Balakirev's idea was perfect, as Tchaikovsky's early and immature works were far from seamless and often rambled with no discernible direction. Balakirev's suggestion would allow the young composer to write a musical representation of a familiar story, thereby forcing him to compose within a nearly inflexible narrative framework.

Another reason for Tchaikovsky's attraction to this story stemmed from his recent infatuation with Desirée Artôt, a Belgian soprano who jilted the composer. With the sudden loss of a female companion, he was forced to face a renewed struggle to accept his own homosexuality – a monstrous taboo in Imperial Russian society, and a pernicious liability for a popular composer. He was secretly terrified that, without visible evidence to the contrary, his sexual orientation would be revealed, in effect destroying any chance of public success. This no doubt made the sub-

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ject of a love doomed by fate even more relevant to him.

The first draft of the overture was completed in 1869 and was first heard in March of 1870 at a Moscow concert conducted by Nikolai Rubinstein. Despite the premiere's failure, Tchaikovsky felt compelled to rework the score, replacing the original opening measures with the 'Friar Laurence' theme that gives this section its dark and foreboding aura. After a re-premiere two years later, the piece satisfied the composer, but he was still insecure about the tumultuous ending. In 1880 he revised the final portion of Romeo and Juliet, polishing the finer points of his first major success as a composer.

Traditional sonata form was the perfect package to enfold Shakespeare's tragedy and Tchaikovsky used it to remarkable advantage. A slow introduction represents the matchmaker Friar Laurence with somber woodwind chords. As the allegro giusto exposition

begins, we hear the heavily accented martial theme depicting the feuding Montague and Capulet families. After the tension builds, the low woodwinds (the same voices that embodied the well-meaning Friar Laurence) begin a clever transition to the famous second theme that depicts the two lovers. Quietly, almost secretively, the English horn and viola unfurl Tchaikovsky's sensuous melody over a soft cushion of horn chords. Tumultuous and aggressive, the development section shows the violence between the families, while the anxious Friar Laurence gives voice to nervous entreaties for a truce. In the recapitulation section, we hear the love theme in its glorious and most familiar dressing with passionate and breathless sighs in the horn. As the coda begins, Tchaikovsky returns to the mood of the development, but funereal drums interrupt the battle to focus on the tragic deaths of the two lovers. As life fades away, the woodwind chords are heard once again, but are transported to the symbolic higher register.

## ABOUT THE SOLOIST

### Gia Lin, *violin*

Gia Lin is currently a senior at Greenwich High School. She studies violin with Ms. Patinka Kopec at the Precollege Division of Manhattan School of Music, and is coached in chamber music by Ms. Asya Meshberg.



Gia has previously performed as soloist in the following concerts: Mozart's Violin Concerto in A Major, K.219 with Maestro Barry Hoffman and the Symphony of Westchester in February 2023; Beethoven Romance No. 2 in F major, Op. 50 with Maestro Felipe Tristan and the Manhattan School of Music Precollege Repertory Orchestra in December 2021; Haydn's Violin Concerto in C Major with Maestro Barry Hoffman and the Symphony of Westchester in February 2019; Mozart's Concerto in G Major No. 3 with Maestro Paul Lindsay and the Tidewater Intergenerational Orchestra in June 2017; and "Spring Concerto" from Vivaldi's Four Seasons with Maestro Russell Ger and the Greater Newburgh Symphony Orchestra in January 2017.

Gia was the first place winner of the 2019 Repertory Strings Concerto Competition sponsored by Manhattan School of Music, the second place winner of the 2022 Marianne Liberatore Instrumental Competition sponsored by Music For Youth, and the second place winner of the 2022 Young Artists Competition sponsored by the Symphony of Westchester. She has had master classes with Lucie Robert, John Gilbert and Christine Lim.

From 2013-2018, Gia was a member of the Norwalk Youth Symphony. She served as Concertmaster of the Prelude and Philharmonia String Orchestras and Principal Second Violin of the Concert Orchestra. Gia really enjoys mentoring younger students in their development as musicians and has been volunteering in a program called Musical Mondays run by a nonprofit in Connecticut called Music For Youth.

An avid chamber musician, Gia was a member of the Con Fuoco String Quartet at Chamber Music Institute for Young Musicians and has performed over 25 string quartets as first violin. Gia has also attended a number of summer music programs, including the Heifetz International Music Institute in 2018, 2019 and 2023 and the Castleman Quartet Program in 2022. In addition to violin, Gia loves cooking/baking, opera and traveling to new places.

Gia plays on an 1844 Nicolas Vuillaume, which has been generously loaned to her by the Chi Mei Foundation in Taiwan.



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# ABOUT THE ARTISTS

## James Nash—Romeo

James Nash is a New York City based actor and voice over actor and is so excited to return as Romeo with Shakespeare on the Sound! Originally from Chicago, James has been living and performing in New York City for the past three years. He is a graduate of Trinity College in Hartford, CT where he received a BA in theater and business. He can be seen performing sketch comedy at the Players Theater with his sketch group "Sponsored By:" and his recent theater credits include: Sir William (u/s Sir Kent) with Frog and Peach Shakespeare Company and Measure for Measure (Angelo). He can also be seen in the new web series Yellow Lines (Jake) and as Greed in the web series 7 Deadly Sins. Find James on Instagram @jamesgillnash or at his website [www.jamesgillnash.com](http://www.jamesgillnash.com)



## Sophia Drapeau—Juliet



Sophia Drapeau is over the moon to be here! Originally from Phoenix, she's now a Brooklyn-based actor. She holds a BFA in Drama from NYU where she trained at The Stella Adler Studio of Acting and Stonestreet Studios. Previous credits include Shakespeare on the Sound's 2023 educational tour of R+J 4evr, Because The Grass Started To Breathe (Garden Level Theater Co.), (!) (Pridefest at The Tank), Romeo and Juliet (Stella Adler/NYU), Blood Wedding, and How To Make Friends... (Playwrights Downtown/NYU). Thank you to Claire, Nick, teachers, family, and friends.

## Nicholas Urda—Associate Artistic Director and Director of Education

Nick Urda has been with Shakespeare on the Sound since 2012 as an actor, teaching artist and director. He has been leading our education department since 2019. He is beyond excited to be stepping into the role of Associate Artistic Director. With SOS, Nick has been seen on stage as Valentine in The Two Gentlemen of Verona and as Macduff in 2017's production of Macbeth as well as all five productions of A Christmas Carol. He and his family now live in Trumbull, CT after spending many many years in NYC, where Nick worked as an actor, director and teaching artist. As a director, Nick has directed everything from new works to Shakespeare, including our most recent production of A Christmas Carol. As a performer, Nick has been acting professionally on stage and on screen for the past 19 years. Nick's credits include Federico García Lorca in Olives and Blood (CT Rep) and The Off-BWay premiere of The Preacher and The Shrink, as well as working with such companies as Northern Stage, Two River Theatre, Shakespeare Theatre Co, DC and The Royal Shakespeare Company. He holds a BFA from Marymount Manhattan College as well as completing the fellowship with The Shakespeare Theatre Co, DC. He can be seen on film in Strawberry Flavored Plastic, Audition, and White Irish Drinkers, as well as many television commercials.



## Philip Callen—Mr. Shakespeare

Philip Callen is a performer, host, emcee, and auctioneer based in Norwalk, and is thrilled to bring Shakespeare to life for the Norwalk Symphony Orchestra's Music for All Ages concert.



Philip has appeared on many stages around the country, including New York, Connecticut, and Minneapolis. He recently appeared in "Rocky Horror Picture Show" and "Sunset Boulevard" at Music Theatre of CT in Norwalk. For 16 straight years, he has starred as George Bailey in "It's A Wonderful Life: A Live Radio Play" at the historic Saint Paul Hotel in St. Paul, Minnesota. He has played Ben Franklin in "1776", Bill Wilson in "Bill W. and Dr. Bob", and more than 23 roles in an original play about the life of the beloved late Minnesota Senator Paul Wellstone. In New York, he was last seen off-Broadway in the New York Times Critic's Pick "Honky" at Urban Stages.

Philip also has a long career as a host, emcee, and auctioneer for non-profit organizations, and has headlined gala events for social service agencies, schools, theatres, and many more. He has a long background in fundraising and special events in the nonprofit world, and a strong commitment to connect the mission of critical non-profits to their audiences and supporters, helping them achieve fundraising success.

Philip lives in Norwalk with his wife Laurie and their two children, Alice and Abraham.

[www.philipcallen.com](http://www.philipcallen.com)

(651) 248-8870

callpc66@gmail.com



## Christopher Bell—Guest Conductor

Chris began his music adventures at age five, singing at St. Paul's Episcopal Church Boy's and Men's Choirs in Norfolk, Virginia—and he has been singing ever since. These days, whether performing Gilbert & Sullivan operettas with the Blue Hill Troupe in NYC, oratorios with Fairfield County Chorale and Mendelssohn Choir of CT, or Sunday services at St. Mark's New Canaan, he continues one of his favorite passions. Also at an early age, Chris began playing instruments in the school band, settling finally on playing the French Horn which got him scholarships through college. Today, although the horn case is open in his home office, he rarely plays because he's busy with a full time job and his involvement with various charities. Chris joined the board of the Norwalk Symphony in 2013 and has been board President for the last decade. In addition to founding the Paris Choral Society in 1993 with Ned Tipton, whom he continues to sing with at St. Mark's, his work with the NSO has been some the most rewarding among all his nonprofit work. Chris lives in East Norwalk with his wife Terri and is regularly seen coaching baseball with his son John or singing with his son James.

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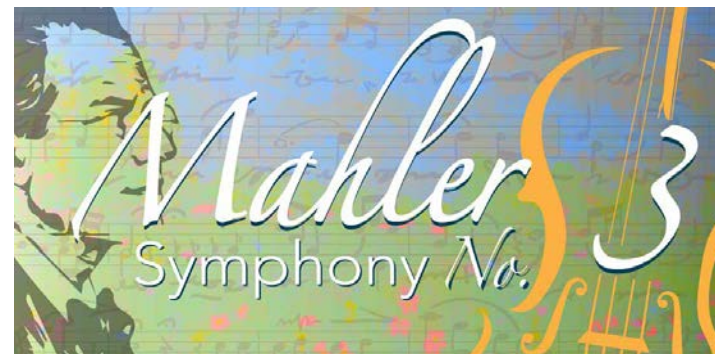
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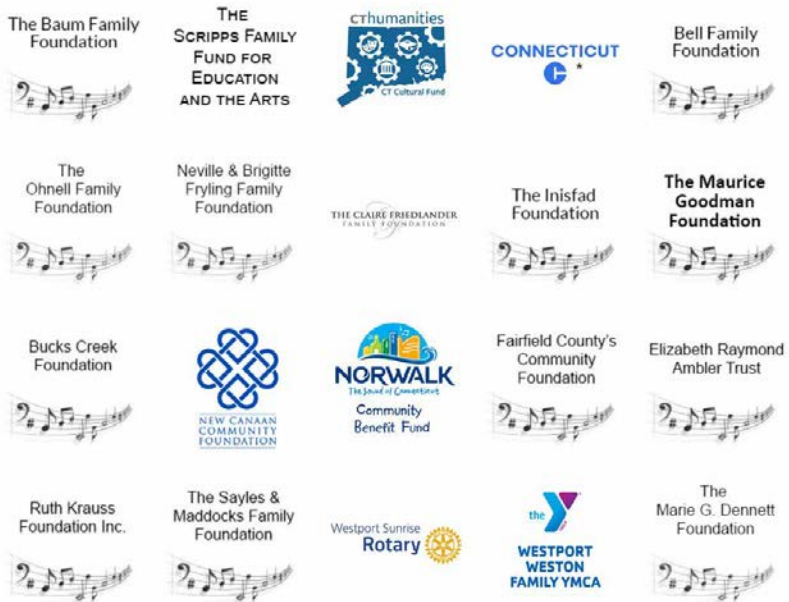
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