

# WANDERLUST



## FRENCH VACATION

LITHA

SYMPHONY  
ORCHESTRA



*proudly presents:*

# FRENCH VACATION

June 26, 2021  
Church of the Holy Apostles  
Eric Hayslett, conductor

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CAMILLE SAINT-SAËNS (arr. Mouton) *March militaire française  
from Suite algérienne, Op. 60*

WOLFGANG A. MOZART *Symphony No. 31,  
K. 297/300a 'Paris'*

WILLIAM HOFELDT *Lullaby*

JOSEPH BOLOGNE *Symphonies Nos. 1 & 2, Op. 11*  
*Veronica Jackson, guest conductor*  
*sponsored by Eugene Chen*

CLAUDE DEBUSSY (arr. Büsser) *Petite Suite*  
I. *En bateau*  
II. *Cortège*  
III. *Menuet*  
IV. *Ballet*

# LITHA SYMPHONY ORCHESTRA

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## Flute

Kelly Cuevas •  
JT Tindall

## Oboe

Heather Donnelly •  
Dorothy Darlington

## Clarinet

Louis Stenerson •  
Gary Shur

## Bassoon

Tylor Thomas •  
Fran Piccone

## Horn

Hannah Lee •  
Lynn Caron

## Trumpet

Eric Mahl •  
Joe De Rocco

## Trombone

Billy Freeman

## Percussion

Allan Randall  
Alex Jung  
Angelo Antinori

## Harp

Elena Caramihai

## Violin I

Chris Joyal ‡  
Nina Liu  
Murray Mackinnon  
Andy Holland  
Elaine Tai  
Audrey Lynn Epstein  
France Rovelli

## Violin II

Michael Mandrin •  
Eugene Chen  
Jocelyn Rosado  
Ben Puca  
Jessica Li  
Alva Bostic

## Viola

Marvin Li •  
Heather Wallace  
Mary Eileen McNamee  
Thomas Lai  
Bennett Mahler

## Cello

J Grace Mudd •  
Sara Bobo  
Brittany Taylor  
Richard Epstein  
Carl Courant

## Bass

Jim Scanlan  
Kathryn O'Neill

• principal    ‡ concertmaster

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# CONCERTMASTER

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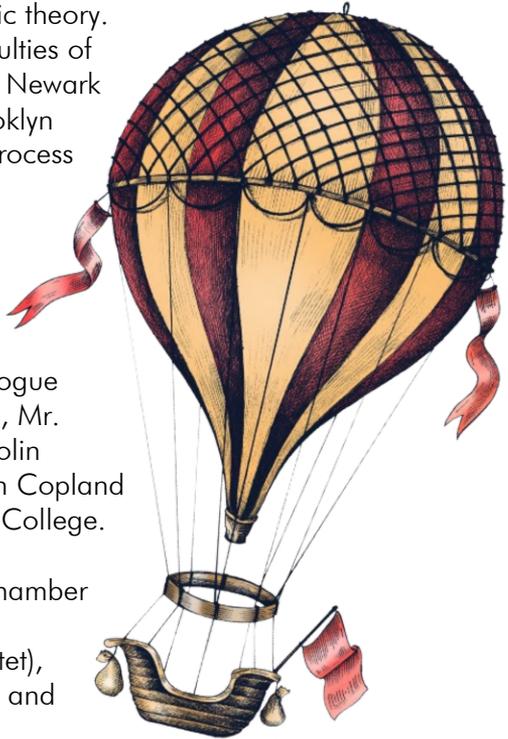


## Chris Joyal

A native of Wisconsin, violinist Christopher Joyal serves as concertmaster and orchestra contractor for the Regina and Martha Cardona opera companies, and is a founding member of the Arya Quartet. Having performed at such venues as Carnegie Hall, Lincoln Center, Merkin Hall, and the DiMenna Center, he draws on a wealth of performing experience to inform his teaching.

As a dedicated teaching artist, Mr. Joyal's students have received top scores at NYSSMA Solo and Ensemble, been accepted at various performing arts high schools in Brooklyn, and have taken auditions for music schools at the collegiate level. He has taught both private and group classes, coached chamber groups and orchestra, and teaches music theory. Currently serving on the faculties of Larchmont Music Academy, Newark School of the Arts, and Brooklyn Music School, he is in the process of acquiring NYS Teacher Certification, with plans to pursue a master's degree in music education.

Studying with Burton Kaplan, a renowned pedagogue and pupil of Ivan Galamian, Mr. Joyal received his B.A. in Violin Performance from the Aaron Copland School of Music at Queens College. While there, he studied and collaborated with leading chamber musicians Charles Neidich, Daniel Phillips (Orion Quartet), Morey Ritt, Gerald Robbins, and Marcy Rosen.



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**Eric Hayslett**, Artistic Director  
and Conductor

Originally from Virginia, maestro Hayslett moved to the New York City metro area in 2011 and has since become actively involved in the metropolitan area's community music scene. He regularly performed with the Brooklyn Symphony Orchestra, the Queer Urban Orchestra, the Richmond County Orchestra, and the New York Opera Exchange. He is also a

former member of the pit orchestra for the Broadway show *Addams Family*. Having studied at James Madison University for undergraduate studies in music education, Eric graduated in 2012 with a master's degree in music education from Boston University.

His prominent conducting tutor is Dr. Robert McCashin, who recently retired as Director of Orchestras at James Madison University. Eric is a founding member and former Music Director of the Richmond Chamber Winds Society and former conductor of the European Wind Ensemble, both based in Richmond, Virginia. In the winter of 2017 Eric led the Vocal Productions Opera Company Chorus in collaboration with the United Nations Orchestra in their production of Mozart's *Requiem*. In the fall of 2018 the maestro again led Vocal Productions Opera Company in their production of Rossini's *Il Barbiere di Siviglia*. Maestro Hayslett is currently the Director of Choirs at Irvington High School in Irvington, New Jersey and is the principal conductor for the New York Festival Singers chorus, which regularly collaborates with the Litha Symphony Orchestra. In his spare time, Eric is an active composer and arranger for youth orchestra and wind ensemble literature.

## GUEST ARTISTS

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**Veronica Jackson**, Conductor  
*Bologne, Op. 11*

Ms. Jackson began teaching orchestra in Wake County Schools Raleigh, North Carolina. Ms. Jackson moved to Richmond in 1994 and began teaching in Henrico County, where she worked for seventeen years at several schools. In August 2012, Ms. Jackson accepted the position of Orchestra Director at Francis Hammond Middle School in Alexandria City Public Schools (ACPS). She continues to serve with her energetic style of teaching. The number of students participating in strings at Hammond has more than doubled since she has been there. The Hammond Middle School orchestra students have received superior and excellent ratings at District Orchestra Assessments. March 2015, Hammond Middle School was the only school in the area to have four ensembles in the District X Orchestra Assessment – three received straight superior ratings and the fourth ensemble received an excellent rating.

Ms. Jackson has coordinated innovative and collaborative programming in the ACPS Strings Program that has made a direct impact on the increase the overall numbers in the District as a whole. Some of these programs are the 7th and 8th Grade Honors Orchestra Event, 5th Grade Fiddle Fest, Electrify Your Strings featuring Mark Wood, ACPS Summer Band and Orchestra Camp, and LOWER STRINGS BOOST! also known as VIOLA, CELLO, BASS DAY. Ms. Jackson is proud to have been named Teacher of The Year 2017 for Francis C. Hammond Middle School, making her a finalist for teacher of the Year for Alexandria City Public Schools.

Ms. Jackson is highly sought after to serve as guest conductor and clinician for all county, district, and regional orchestra events throughout Virginia, North Carolina, and Maryland. She was recently appointed director of Arlington Concert Orchestra, an orchestra for adults who have returned to playing their instruments.

It is a program that is part of Arlington County Public Schools Community Learning program. She is now serving as the director of the McLean Youth Orchestra Repertory Ensemble. She has also served as Advanced Orchestra director for the Rappahannock Summer Music Camp for five years. Ms. Jackson will serve as High School Orchestra conductor for the Ovations Summer Music Camp at George Mason University in June 2017.

As an active musician, Ms. Jackson enjoys performing in several ensembles including Prince George's Philharmonic Orchestra, Capital City Symphony, and Takoma String Ensemble.

Ms. Jackson is lovingly supported by her awesome husband Charles Dawkins, her two gems, Camille and Phillip, and her adorable grandson, Caden.

## PROGRAM NOTES

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### **Joseph Bologne, Chevalier de St. George**

(Dec. 25, 1745 – June 12, 1799)

**B**orn in the French West Indies to a married French planter and Senegalese slave, when he was seven years old, Joseph Bologne was taken to France by his father to receive an education. His mother would soon come to live with the young Joseph in an apartment

furnished by his father.

Nothing is known of Joseph Bologne's start as a violinist, but he quickly established himself as a virtuoso. Whom he may have studied under is the subject of great speculation. He would later take on the role of concertmaster and conductor for the orchestra of composer François Gossec; Le Concert des Amateurs—later becoming the director until it disbanded in 1781. Later, Bologne would go on to help establish and conduct the orchestra Le Concert Olympique. As a conductor, Bologne led the orchestra for the premieres of Haydn's 'Paris' symphonies commissioned by the orchestra. Often performing for packed audiences at the Palais Royal in Paris, occasionally the audience would host none other

than Queen Marie Antoinette. Bologne often frequented Versailles to perform for—and with—the Queen herself along with a private audience of her inner circle.

In addition to being a renowned violin virtuoso, Joseph Bologne was even more well known as a champion fencer, and later a Revolutionary. His father enrolled him in the Royal Polytechnique Academy—a school for fencing and horsemanship—when he was only 13, and he quickly surpassed even the best swordsmen (and women) in Paris and London. Because of his achievements in fencing, he was awarded his father’s title of “Chevalier de Saint-George” (Knight of Saint-George). Later in life, Bologne would go on to serve as a colonel of the Légion St.-Georges—the first all-Black regiment in Europe—fighting against the monarchy.

Often compared to Mozart, Joseph Bologne’s virtuosic violin concertos far surpass those of Mozart. Of his surviving works, he wrote 14 violin concertos as well as eight symphonies concertantes and two symphonies. In addition, he wrote many sonatas, string quartets, six operas, and numerous songs. Even during battle, Bologne was piecing together orchestras until his death in 1799.



*Fencing Match between St.-Georges & 'La chevalière d'Éon' on April 9, 1787, by Abbé Alexandre-Auguste Robineau*



Symphony No. 31, K.297/300a 'Paris'  
**Wolfgang Amadeus Mozart**  
(Jan. 27, 1756 – Dec. 5, 1791)

**W**hile traveling with his mother in search of a well-paying job suited to his talents and gifts, Mozart was commissioned by the director of the newly created *Concert Spirituel*, Joseph LeGros. Seeing as his search for employment in Paris was less than fruitful, he accepted—much to his chagrin.

Bending to the *'mode de la française'*, Mozart employed a massive (at the time) orchestra. It has been said that 57 musicians participated, including a pair of clarinets—a first for one of Mozart's symphonies. He also nixed the first-movement repeats and simplified the harmonic scheme in order to pander to his Parisian audience, even writing "I hope that even these idiots will find something in it to like."

Right off the bat, the first movement explodes in a *premier coup d'archet* (a sudden *forte* entrance—"first stroke of the bow"—by the entire orchestra), followed by a Mannheim Rocket up the D major scale. Then, a light and delicate falling melody to offset the bold entrance. The first movement explores Mozart's ability to spin melodic material by introducing a plethora of themes.

The original second movement—an Andante in 3/4—was, according to LeGros, "too long and modulatory" and "failed to please". So Mozart wrote another; an Andantino in 6/8, noting that "each is right in its own way, for they have different characters."

For the finale, Mozart really wanted to tease his French audience. Opening this movement, he begins very soft, then all of a sudden the entire orchestra bursts into a loud *forte* passage. He later wrote to his father "The audience (as I had anticipated) cried 'Hush!' at the *piano*, but directly the *forte* began, they took to clapping."

His audience raved about the premiere and this symphony went on to be programmed by LeGros several times after. The excitement of the *'Paris'* symphony remains today as one of Mozart's most famous of his symphonies.

## Petite Suite

### Claude Debussy

(Aug. 22, 1862 – March 25, 1918)

### Henri Büsser

(Jan. 16, 1872 – Dec. 30, 1973)

**P**etite Suite is a four-movement suite originally published in 1889 for piano four-hands, and later transcribed for solo violin

and piano. Debussy began writing *Petite Suite* in 1886 while studying at the Villa Medici—a residence as part of the Prix de Rome prize he won in 1884. Being one of his earlier works, before he developed his signature compositional style, this piece was overshadowed by Debussy's later works and never really gained notoriety. That is until 1907 when Paul Henri Büsser approached Debussy asking “wouldn't you be so good as to give me the right, the permission to orchestrate your *Petite Suite*? I have the orchestration already in my head!”

Debussy had worked with Büsser before, having asked him personally to conduct several performances of his opera *Pelléas et Mélisande*. The two had even more in common as they were both students of the Paris Conservatoire (Büsser ten years after Debussy), and they both won the coveted Prix de Rome (Debussy in 1884, and Büsser in 1893). Debussy, of course, was thrilled to have

Büsser orchestrate his work. He was so fond of the resulting orchestration that he even programmed it himself when he toured as a conductor.

The first two movements, *En bateau* and *Cortège*, both seem to be products inspired by the poems of the same names written by a favorite of Debussy—Paul Verlaine (Debussy would later set six of Verlaine's poems to music in *Fêtes galantes*—titled after Verlaine's collection of the same name).



Claude Debussy



Henri Büsser

Verlaine's *En bateau* depicts a rather risqué scene taking place on a floating skiff in the moonlight. In Büsser's orchestration, the fluid-like sixteenth notes in the harp emulate the flowing water as the long, flowing melody—first introduced by solo flute—seems to drift above effortlessly.



Paul Verlaine

In *Cortège*, Debussy seems to embody Verlaine's tale of the well-to-do lady and her entourage made up of a well-dressed monkey and a young boy holding her train. Büsser takes the playfulness of Debussy's writing to another level by scoring this movement with the woodwinds seeming to dance around the harp and strings. The emphasis on the pomp and glamour of such a situation is well encapsulated in the orchestration.

The third and fourth movements appear to drift away from Verlaine's writing as inspiration, though they keep with the atmosphere already built in the first two movements. The third movement, *Menuet*, weaves a haunting melody set straight out of a medieval painting emphasized by the English horn, while the *Ballet* seems to dance and leap right off the page in a flashy show of pageantry.

Overall, Henri Büsser's orchestration was pivotal in the popularity of Debussy's work resulting in *Petite Suite* becoming a standard in orchestral repertoire. Büsser, living to the ripe old age of 101, even recorded himself conducting his orchestration twice. Once in 1931 with the Orchestre Straram, and again in 1952 with the Orchestre National de la Radiodiffusion Française.

—all program notes written by Nick Johnson for Litha Symphony



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## SPECIAL THANKS

Church of the Holy Apostles & Michael Ottley,  
George Brunner

## IN MEMORIAM

It is with a heavy heart that we say goodbye to two of our own. We are forever grateful to have had them share their love of music with us. Both of these passionate musicians were always a joy to perform with, and they will be terribly missed.



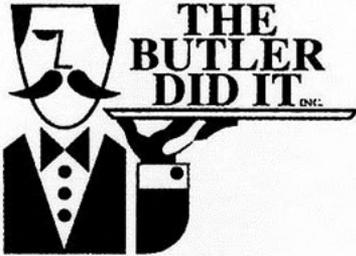
**Antoine Hodges**  
Bass Voice  
1982 – 2021



**Marguerite Iskenderian**  
Cello  
1944 – 2021



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Litha Symphony presents our 2021 season:

# WANDERLUST

## ~~FRENCH VACATION~~

Saturday, June 26th at 8pm

Online Only Performance

## BOHEMIAN NIGHTS

Saturday, July 31st at 8pm

Online Only Performance

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Saturday, August 28th at 8pm

Online & Limited Live Audience



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