

Sunday, July 27th, 2025
Masuk High School
3:00 PM



Humble Beginnings: A Monroe Mixtape

Featuring

Thiago Sousa, *flute*

Alexandra Dima, *soprano*

and dedicated to the memory of Peter Greenberg

This concert was sponsored by Ravi & Sudha Veeraraghav.

<https://monroeorchestra.wixsite.com/monroeorchestra>

Avinash Veeraraghav
Co-Chairman

Anthony Granata
Music Director

Anand Veeraraghav
Co-Chairman

Welcome!



Hello! We're so glad that you could join us today for the Monroe Summer Orchestra's inaugural concert. We are Avinash (Avi) and Anand Veeraraghav - the Co-Chairmen and Co-Founders of this organization. You can probably guess this from our picture, but yes, we are identical twins. We've been playing the violin and viola respectively since October 2005. Our family moved to Monroe from Hamden in December of 1996 (we were one year-olds), and apart from leaving for higher education, the town has been our home ever since. That dog you see in the picture is Nemo, our family's pet.

Just before graduating Masuk in 2014, we first spoke with Lisa Homann - Masuk's orchestra teacher - about the possibility of starting an alumni orchestra in Monroe. This was the first time we considered this idea. She cautioned us that most students stop playing after high school, so we had to re-work the concept. Subsequently, though we joined the UConn Symphony and Chamber Orchestras, the idea became dormant. It was when the Greater Bridgeport Youth Orchestras (GBYO, today the GCTYO) performed Carl Orff's *Carmina Burana* in 2019 that we seriously revisited this idea, with our father suggesting to us that we consider starting an orchestra here. Thus, we made some inquiries later that year.

The subsequent COVID-19 pandemic forced this idea onto the shelves, and after that, Avi moved out to Ohio in 2021 to start medical school, compelling him and Anand to further hold off. Despite that experience not going as planned, Avi did something crucial - joining the Parma Symphony Orchestra. The PSO's music director, Dr. Randolph P. Laycock, has given advice on running this orchestra.

In September 2023, we joined the Hamden Symphony Orchestra, and we continued thinking about starting such a group in Monroe. Soon enough, we reached out to some contacts who helped us to get in touch with Anthony, and we also spoke with HSO music director Vesna Mehinovic about this idea. She gave it her full endorsement, and within time, we started advertising it. With two other great community orchestras inspiring us, we learned to run one of our own; many of our policies derive from Hamden and Parma.

And now, you know the 'lore' behind the MSO and how it came to be, as we're giving our first concert! Please sit back and enjoy, and thanks again for coming!

Monroe Summer Orchestra
Anthony Granata, Music Director

~Concert Program~

Carmen Suite No. 1
VI. Les Toréadors (The Bullfighters)

Georges Bizet
(1838 - 1875)

arr. Ernest Guiraud

Flute Concerto No. 1 in G, K. 313
I. Allegro Maestoso

Wolfgang Amadeus Mozart
(1756 - 1791)

Thiago Sousa, flute

Music from Wicked

Stephen Schwartz
(1948 -)

arr. Ted Ricketts

Suite Pastorale (Pastoral Suite)
II. Danse Villageoise (Village Dance)

Emmanuel Chabrier
(1841 - 1894)

Les Nuits d'été, Op. 7 (Summer Nights)
I. Villanelle
VI. L'Île inconnue (The Unknown Island)

Hector Berlioz
(1803 - 1869)

Alexandra Dima, soprano

~Intermission~

Symphony No. 8 in B Minor, D. 759, 'Unfinished'
I. Allegro Moderato
II. Andante con moto

Franz Schubert
(1797 - 1829)

Dedicated to Peter Greenberg

Radetzky March, Op. 228

Johann Strauss I
(1804 - 1849)

*The Radetzky March is an encore performance -
audience participation is encouraged!*

Orchestra Personnel

Anthony Granata, Music Director

Violin I

Christian Rodriguez,
Concertmaster
Kevin Tran
Timothy Shizume
Kyle Berkoski
Kara Traggianese
Amritha Chivukula

Violin II

Avinash Veeraraghav
Sarah St. Pierre
Veronika Rodriguez
Cherri-Anne Tull
Anna Hesketh
Audrey Chang

Viola

Anand Veeraraghav
Anika Veeraraghav
Catherine McCaffrey
Lisa Homann

Cello

Anya Rescsanski
Tracy Bosley
Ian Villaflor
Emma Dunham
Abigail Krebs
Ava O'Leary

Double Bass

Robert O'Brien

Flute

Linda Latimer^
Elina Stelman
Lisa Pinney
Sarah Block
Sienna Jones

Oboe

Oliver Homann

Clarinet

Kristen Lauria
Robin Rockwell
Martine Shanchuk

Bass Clarinet

Emma Troesser

Saxophone

Lauren Pavia Cacace*

French Horn

Alyson O'Grady
Bryan Kupferman
Laney Stillway

Trombone

Emily Barnhart

Percussion

Braeden Shizume

Piano

Thomas Clark

^also plays Piccolo parts

*plays Clarinet II parts

Meet our Music Director!



Anthony Granata is an orchestra teacher living in Fairfield County, Connecticut. After graduating from Western Connecticut State University, he began teaching and has taught at the high school, elementary, and middle school levels, including beginning band, chorus, elementary music and orchestra. As a published composer for Alfred Music, Anthony also enjoys writing music to help teach challenging concepts to younger string players.

An advocate for public school music programs, Anthony Granata received his entire preliminary string education during his years in the Norwalk Public School's music program, and currently teaches elementary and middle school orchestra in Fairfield, Connecticut. He is an accomplished violist and still performs regularly, and he holds advanced degrees in Special Education from Fairfield University and School Administration from Sacred Heart University. A Monroe resident, Anthony Granata is excited to be a part of the Monroe Summer Orchestra and give back to his home community.



Maestro Granata leads the orchestra through rehearsal.

Our Soloists

Brazilian flutist **Thiago Sousa** started his music studies in 1997 at age 12. In 2007, he graduated with honors from the Federal University of Goiás, where he studied under the guidance of Sérgio Barrenechea. Mr. Sousa has garnered numerous accolades throughout his career, including the



prestigious Dorothy & Morris Grosser Award in Woodwind Performance and The Discimus ut Serviamus Award, both bestowed by The Aaron Copland School of Music. He was also winner in the Bahia State Symphony Orchestra Young Artists Competition performing the Jacques Ibert Flute Concerto, first-place winner at the Federal University of Goias Young Soloists Competition performing the Antonio Vivaldi Piccolo Concerto, and winner at the Eleazar de Carvalho Young Artists Competition performing the Mozart Flute Concerto in G major.

Mr. Sousa continued his education in New York earning his Master's in Music from The Aaron Copland School of Music in New York, under the tutelage of Keith Underwood. Additionally, he earned his Graduate Professional Diploma from the Hartt School of Music, where he studied under the guidance of Janet Arms. Presently, Mr. Sousa serves as a band director at Roger Ludlowe Middle School in Fairfield, CT. He resides in North Haven, CT, with his wife, Leah, their two children, Noah and Olivia, and an English Springer Spaniel named Teddy.

Alexandra Dima is a classically trained soprano and the Sales and Marketing Manager at the Creative Music Center in Monroe, where she is dedicated to supporting and empowering the next generation of young musicians. She studied voice at Western Connecticut State University under Mark Silva and furthered her training with Marian Somesan of Targu Mures, Romania. Alexandra has performed with local organizations including the Connecticut Chamber Choir, Saugatuck Congregational Church (Song Leader), Bijou Theater Company, and Center Stage Theatre. She is honored to join the Monroe Summer Orchestra for this performance and to contribute to the musical life of the local community.





Save the Date

Friday, November 21st - 7:30 PM

Fall Concert (Details to follow...)

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Program Notes

Georges Bizet was born in Paris, France on October 25th, 1838. He quickly developed a keen ear for music, prompting his parents to enroll him in the Conservatoire de Paris at the age of 9. While at the school, Bizet became friends with a young Camille Saint-Saëns and thoroughly impressed one of his teachers, Charles Gounod. It was during his years as a student that Bizet wrote his first works, two wordless songs for soprano, in 1850. He would also write his only symphony at the age of 17, although this work was not premiered during his lifetime. After graduating, he relocated to the Italian Peninsula in 1857, and managed to win the prestigious Prix de Rome and an opera-writing competition hosted by Jacques Offenbach; the latter allowed him to meet Gioachino Rossini, profoundly affecting him.

The young composer would return to Paris in 1860, where a preference for musical veterans meant his early works did not immediately succeed. Still, Bizet earned respect for arranging the works of other composers. After serving in the Franco-Prussian War of 1870 - 1871, he finally attained major success by writing incidental music to Alphonse Daudet's *L'Arlesienne*, giving Bizet a sort of big break that would help to support his family, consisting of himself, his wife, Geneviève Halévy, and their son, Jacques.

In 1875, *Carmen* was the last major work that Bizet wrote, and its production was controversial. Rumors of Bizet having an affair with mezzo-soprano Célestine Galli-Marié, difficulties in performing the score by the orchestra and the chorus, and attempts by the sponsoring Opéra-Comique to modify parts of the seemingly salacious work plagued it throughout. Although composers Jules Massenet and the aforementioned Saint-Saëns praised the work on its maiden night, Gounod was less impressed and accused his former student of plagiarism. Several critics panned the work as well, thus convincing Bizet that the work was a failure.

Bizet had several health ailments throughout his life, and would suffer a heart attack not long after *Carmen's* premiere. Although the composer believed that his works would be scarcely remembered, the earliest sign of this not being so was that more than 4,000 people attended his funeral. Even Gounod was incredibly distraught, and the previously critical Opéra-Comique would declare *Carmen* a masterpiece during its next showing.

The *Carmen Suites* were arranged by composer Ernest Guiraud in 1882 and 1887, featuring some of the most famous numbers from the opera. These include *Les Toréadors* in *Suite No. 1* and the *Habanera* in *Suite No. 2*. *Les Toréadors* depicts the prelude to act I and the procession of the bullfighters from act IV. Along with the opera, *Carmen* remains one of Bizet's most popular and enduring works, and one of the most famous operas of all. It has certainly come a long way from that panned first performance.

Program Notes

How does one begin to summarize the life and work of history's greatest musical genius? Quite simply—you can't. **Wolfgang Amadeus Mozart** is one of the few figures in Western art who seems to exist outside of time. Though firmly rooted in the Classical era, his influence extends far beyond it, and today he occupies a curious space somewhere between history, legend, and myth. Born on January 27, 1756, in Salzburg to Leopold and Anna Maria Mozart, Wolfgang was the youngest of seven children, only two of whom survived infancy. From a young age, he demonstrated remarkable musical gifts. By five, he was already playing the violin and keyboard with stunning proficiency, and even composing. His earliest efforts—like the *Minuet in G Major, K. 1/1e*—are charming, if simple, but they offer glimpses of the extraordinary artistry to come.

Encouraged (and relentlessly promoted) by his father, Mozart spent much of his childhood performing across Europe with his equally gifted sister, Maria Anna (“Nannerl”). Audiences were dazzled not only by his youth and technical skill but also by the expressive depth he brought to his playing.

Unlike many composers who specialize in a particular genre, Mozart excelled at them all. His catalog includes symphonies, operas, choral works, chamber music, and concertos—over 800 compositions in total, despite his tragically short life. Among them is the *Flute Concerto No. 1 in G Major, K. 313*, a cornerstone of the flute repertoire. This concerto was commissioned in 1777 by the wealthy Dutch amateur flutist Ferdinand Dejean, who requested three concertos and four quartets. Mozart delivered only two concertos—the second of which was a transcription of his *Oboe Concerto in C Major, K. 314*—and three quartets. A popular myth claims that Mozart disliked the flute, largely based on a letter he wrote to his father: “...you know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear.” Yet his flute compositions tell another story. Even beyond these concertos, the flute appears prominently in his symphonic, operatic, and chamber works—hardly the output of a composer indifferent to the instrument.

The *Concerto in G Major* is scored for solo flute, strings, two oboes, and two horns. The opening movement, *Allegro maestoso*, follows classical sonata form and begins with a stately orchestral introduction. As in many of Mozart's concertos, the soloist enters after the main theme is firmly established. From there, the flute engages in an elegant dialogue with the orchestra—sometimes leading, sometimes responding, and sometimes melting into the texture as accompaniment. Throughout the work, Mozart explores the flute's full expressive range. The solo line moves from playful, lyrical melodies to dazzling passages of virtuosity, occasionally dipping into the instrument's lower register to surprising effect.

Program Notes

This concerto is not only a masterpiece of the flute repertoire but also a testament to Mozart's deep understanding of instrumental color and form. Whether or not he truly disliked the flute, his music suggests otherwise—offering beauty, clarity, and character in every bar.

As for the man himself—child prodigy, brilliant composer, and subject of endless speculation—Mozart remains a figure suspended between worlds. His letters reveal a mischievous, sometimes crude sense of humor; his music reveals divine inspiration. Nearly three centuries later, his work still astonishes, still humbles, and still defines, for many, the very idea of musical perfection.

Stephen Schwartz, born March 6, 1948, is a celebrated American composer and lyricist whose career spans over five decades. Best known for his work on Broadway hits such as *Godspell*, *Pippin*, and *Wicked*, Schwartz has also left a lasting mark on animated film music, penning lyrics for Disney classics like *Pocahontas* and *The Hunchback of Notre Dame*, as well as *The Prince of Egypt*. He studied piano and composition at Juilliard's preparatory division before earning his BFA in drama from Carnegie Mellon University. His early love of musical theatre—fueled by regular trips to Broadway—led to a lifelong dedication to storytelling through song.

Premiering in 2003, *Wicked* remains one of Broadway's most beloved and successful musicals. Based on Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch of the West*, the show reimagines the world of Oz through the eyes of Glinda the Good Witch and Elphaba, the so-called Wicked Witch. By exploring their friendship, rivalry, and individual struggles, *Wicked* turns a familiar story on its head and asks a central question: is evil born—or made? Schwartz served as both composer and lyricist, creating a powerful score that combines modern pop and folk influences with the grandeur of classic musical theatre. Songs such as *Defying Gravity*, *No One Mourns the Wicked*, *Dancing Through Life*, and *For Good* are both emotionally resonant and narratively essential—an approach that distinguishes *Wicked* from older musicals, where songs often functioned as decorative interludes rather than dramatic drivers.

Over the years, Broadway musicals have evolved significantly. Early shows, such as those by Rodgers and Hammerstein, often resembled operettas with full orchestras and classically influenced scores. By contrast, contemporary pit orchestras are now smaller, frequently using keyboards and synthesizers to replicate larger sections. Musicians are expected to double on multiple instruments, and technological advances now allow for the integration of digital sounds and effects alongside traditional instruments.

Program Notes

Yet, despite these changes, *Wicked* pays homage to its musical theatre roots. Schwartz weaves recurring themes and motifs throughout the show, creating a unified sonic world that supports the emotional and narrative arc. His ballads and ensemble numbers are shaped by musical theater tradition, yet updated with harmonic language and instrumentation that resonate with modern audiences.

For the musically attuned, *Wicked* also contains subtle references to *The Wizard of Oz*, particularly the iconic song *Over the Rainbow*. In *Defying Gravity*, Elphaba's climactic line "It's me!" echoes Dorothy's famous octave leap from "Somewhere... over the rainbow," creating a brief but poignant musical connection between the two works. These allusions are not direct quotations but rather respectful nods—musical Easter eggs for attentive listeners.

This arrangement by Ted Ricketts offers a symphonic tour through *Wicked*, presenting key selections in a cohesive and theatrical medley for string orchestra, piano, and percussion. Ricketts, longtime Music Director and Producer for Walt Disney World, is known for his imaginative orchestrations and stage show contributions worldwide. His treatment of *Wicked* brings Schwartz's score to life in a new light, moving seamlessly between moments of grandeur, intimacy, and joy. While listening, take a moment to appreciate not only the power of Schwartz's music, but the extraordinary journey of musical theatre—from Mozart's operatic comedies to the sweeping tragedies of Verdi, from Sondheim's complexity to Schwartz's lyricism. One can only wonder what the Broadway soundscape will be like another century from now—but *Wicked* will surely be remembered as one of its defining milestones and, quite literally, for defying gravity.

Alexis-Emanuel Chabrier was born in Ambert, France, in 1841. Coming from a wealthy family, he developed a great fondness for music and art, even composing at eight years old. However, parental disapproval led to him studying law and becoming a civil servant – a field in which he was well-reputed. In 1873, Chabrier married Marie Alice Dejean, and the couple would have three children together. Chabrier died at age 53 in 1894, after suffering from declining health for a year. He is interred at the Montparnasse Cemetery, where many other French historic figures and nobility are buried.

Despite his career as a lawyer, Chabrier continued composing in his spare time, and became a full-time composer in 1879. Because Chabrier was not a composer by profession, he employed a much more free-flowing style than his contemporaries used.

Program Notes

The *Suite Pastorale* (Pastoral Suite) is a work he derived from his 10-part piano piece, *Pièces Pittoresques* (Picturesque Pieces). Chabrier wrote the work in 1880, and premiered it in 1881. Fellow composer César Franck, who attended the premiere, called the work “exceptional.” Chabrier subsequently orchestrated the last four movements into his *Suite Pastorale*. The second movement, the *Danse Villageoise* (Village Dance) brings out the rustic nature of Chabrier’s holiday (when he originally wrote the piece), in a three-part piece where the orchestra passes a melody around. The *Suite Pastorale* is occasionally performed today, with a notable recording being from 1996, with John Elliot Gardiner conducting the Vienna Philharmonic.

Louis-Hector Berlioz was born in La Côte-Saint-André, France, in 1803. Berlioz’s father, Louis, educated him and provided him with his first music lessons. The younger Berlioz set out for medical school in 1821, but as his passion for music grew, he switched and took classes at the famed Paris Conservatory. Berlioz succeeded there – to the relief of his family – and finished his most well-known score, the *Symphonie Fantastique* (Fantastical Symphony) in 1830. Concurrently, he won the coveted Prix de Rome, given to France’s top artistic students, which required him to spend three years in Rome.

Upon returning to France, Berlioz married Harriet Smithson, an Anglo-Irish actress. Berlioz had pursued Smithson rather aggressively for seven years, and she had been the one whom Berlioz based his fantasy on for the *Symphonie Fantastique*. Unfortunately, despite a happy start to the marriage, as well as the birth of their son Louis-Clément-Thomas, the Berlioz-Smithson union took a downturn. Smithson could not adjust to France, and she saw her career struggle while Berlioz continued his musical successes in France and abroad. The two separated (but did not divorce) in 1843, and she died in 1854. Berlioz remarried later that year to Marie Recio; she died in 1862, and Louis in 1867. These losses left Berlioz rather saddened as his own health declined; he died in 1869 and is interred at the Montmartre Cemetery – the third-largest in Paris.

Berlioz completed *Les Nuits d’Été* (the Summer Nights) 1841. It features six songs in a cycle, showing the progression of love from innocence to eternity. The work is based on poems by his friend, Théophile Gautier, and uses those poems as its lyrics. Originally written for piano and a soloist, Berlioz orchestrated it through 1856. The original version was compatible with a mezzo-soprano or tenor; after orchestration, Berlioz specified different voices for each song. Still, it is most commonly performed by a mezzo-soprano or a soprano.

The first movement, *Villanelle*, describes a youthful, romantic outing in the woods. The last movement, *L’Île inconnue* (The Unknown Island), describes a land of eternal love. The piece continues to be a staple of choral repertoire, being more popular with orchestras than the original form with piano. One of the most well-known recordings of the piece features Victoria de los Ángeles with Charles Munch and the Boston Symphony Orchestra from 1955.

Program Notes

Vienna-native **Franz Schubert** wrote over 1,500 works in his lifetime. Schubert was talented from a young age; he was enrolled in the prestigious Stadtkonvikt school at the age of 11 where he began to build a reputation through modernizing compositions of earlier composers as well as writing his own works. It was not long before Schubert dedicated most of his time at the school to writing music, finishing his first symphony in 1813 at the age of 16.

Schubert began teaching at his father's school upon leaving the Stadtkonvikt, although he furthered his own education by studying under the famous Antonio Salieri. In 1814, Schubert met the soprano Therese Grob and dedicated several works to her, even featuring her as the soloist in his *Mass No. 1*. Schubert declared his intention to marry Grob, but this was not feasible as consent laws left him unable to prove that he could provide for a family. The following year was one where Schubert composed more than 20,000 bars of music, and although his compositions and teachings allowed him to make a modest income, he was by no means wealthy as he continued to live with his widower father. Modern musicologists and historians generally agree that Schubert started to show symptoms of clinical depression, which would routinely appear for the rest of his life.

The years 1817 – 1821 showed a steady improvement in Schubert's fortunes. The young composer began to gain opportunities to compose for noblemen around the Austrian Empire. In 1821, Schubert's career finally got a major boost: the Gesellschaft der Musikfreunde accepted him as a staff member after a previous rejection, significantly increasing the number of performances of his works. He got a chance to meet Carl Maria von Weber and Beethoven in 1822; Beethoven was impressed to the point that he praised the younger man while on his deathbed. Throughout the decade, Schubert's masterworks came to life, including *Rosamunde*, the *Mass in A-flat Major*, and his *Symphony No. 9 in C* – the *Great C Major Symphony*. His health was deteriorating throughout this period, and he died in November of 1828. Several symptoms that he displayed corresponded to long-term mercury poisoning; mercury was used to treat syphilis at the time, which was a recurrent disease in Schubert's life. His official cause of death was listed as typhoid, although many believe that he was also experiencing syphilis and depression.

Schubert died before his *Symphony No. 8 in b* could be published, and thus the symphony has since been christened as the *Unfinished Symphony*. The symphony is an oddity as the two surviving completed movements are both kept in a meter of 3 beats per measure, which is highly unusual among symphonies during, before, and after Schubert's time. Even the third movement – rarely performed as it only survives as a piano sketch that is not orchestrated – remains in that same meter. Many musicologists consider the work to be the first true Romantic symphony, given its emphasis on lyrical impulse of the dramatic structure demonstrated in the Classical sonata form.

Program Notes

A reason behind why Schubert did not finish the symphony is unknown; it is often attributed to how he was writing it around when he had his first outbreak of syphilis or because he put more attention towards the simultaneously-written *Wanderer Fantasy* - or perhaps both, or even neither. It was finally premiered in 1865, and endures as a staple of classical repertoire. Note that it has sometimes been labeled as the seventh symphony, since Schubert's official *Symphony No. 7* was also incomplete (albeit more complete than his eighth).

The patriarch of a famous composing family, **Johann Strauss I** was known for writing waltzes, polkas, and other light works which would later allow his sons Johann II, Eduard, and Josef to cement the family's legacy. A native of the Austrian imperial capital, Strauss began violin and viola lessons while completing an apprenticeship. He joined a local orchestra in 1822 and started a string quartet in 1824. Later in the year, he became assistant conductor of the orchestra; his success allowed him to become the music director of another orchestra and start a band in the following year which he used as an output to write music. This would allow for Strauss to become one of the best-known composers of dance music in Vienna.

In time, Strauss was able to take his band to Prussia, the Netherlands (then consisting of the Netherlands and Belgium), and Great Britain. It was on a trip to France in 1837 where Strauss's popularity won him the opportunity to perform his music for Queen Victoria's coronation. Strauss also took themes from prominent compositions and wrote them into new works, bringing them to wider audiences, such as a waltz based on the French national anthem, *La Marseillaise*.

Strauss married Maria Anna Streim in 1801, and although the marriage produced six children including the aforementioned three composers, it was unhappy. This was largely due to Strauss's frequent absences in order to perform outside Vienna. He took Emilie Trampusch as a mistress by 1834 and had eight children with her; this led to his divorce with Maria Anna. Because of the divorce, Johann II, Eduard, and Josef were able to pursue careers in music that their father had forbidden them from. In spite of Johann II's admiration for his father, the two had a strained relationship as the younger Strauss became more and more prominent. The elder Strauss died of scarlet fever at the age of 45.

One of the last works that Johann Strauss I wrote was the *Radetzky March*, composed in 1848 to commemorate the victory of the Austrian Empire over various Italian forces during the First Italian War of Independence. Led by the Bohemian (Czech) nobleman Count Josef Radetzky von Radetz, the Battle of Custoza concluded in an Austrian victory on July 27th, 1848 - exactly 177 years before this concert.

Program Notes

Unusual for a military march is that the piece is more celebratory than martial. Taking some inspiration from Haydn's *Symphony No. 100*, when the piece was first played before officers of the Imperial Austrian Army, they spontaneously clapped and stomped to it. This clapping and stomping is usually observed in the orchestral version of the piece as prepared by Leopold Weninger; appropriation of that arrangement by the Third Reich compelled a new arrangement to be introduced by the Vienna Philharmonic in 2020. Since it was added to the annual New Year's Concert given by the Vienna Philharmonic by Joseph Kripps in 1946, the piece has always concluded those concerts in a rapturous encore with audience participation. As a result, the march remains as Johann Strauss I's most famous work.

Program notes are by Avinash Veeraraghav, Anand Veeraraghav, and Anthony Granata.

The Wiener Musikverein (Viennese Music Association): the home of the Vienna Philharmonic since 1870.



It is where the annual Vienna New Year's Concert is performed, and was previously the home of the Gesellschaft der Musikfreunde, where Franz Schubert was employed.

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Where else do our musicians play?

As we only operate during a specific time of year, musicians of the Monroe Summer Orchestra are also members of many other orchestras and ensembles. These orchestras run during the year, and make our musicians who they are.

Hamden Symphony Orchestra	Hamden, CT
Sacred Heart University Orchestra	Fairfield, CT
Jockey Hollow Middle School Orchestra	Monroe, CT
Cheshire Symphony Orchestra	Cheshire, CT
Colchester Choir and Orchestra	Colchester, CT
West Hartford Symphony Orchestra	West Hartford, CT
Masuk High School Band	Monroe, CT
Masuk High School Orchestra	Monroe, CT
Connecticut Symphonic Winds	Fairfield, CT
Nu Haven Kapelye	New Haven, CT
Greater Connecticut Youth Orchestras	Fairfield/Bridgeport, CT
Guilford Town Band	Guilford, CT
Greater Waterbury Children's Theatre Pit Orchestra	Waterbury, CT
Musicals at Richter	Danbury, CT
University of Hartford Pit Orchestra	Hartford, CT
Music Theatre of Connecticut	Norwalk, CT
Marist University Symphonic Orchestra	Poughkeepsie, NY
Marist University Chamber Strings Ensemble	Poughkeepsie, NY
University of Massachusetts All University Orchestra	Amherst, MA
Parma Symphony Orchestra	Parma, OH

Les Nuits d'été: Lyrics

Alexandra Dima, soprano

I. Villanelle

French (original, by
Théophile Gautier)

English (performed, translated
by Francis Huffer)

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler!

Le printemps est venu, ma belle;
C'est le mois des amants béni,
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.
Oh! viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis, chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons rapportant des fraises
Des bois!

When the time of happy spring is nearest,
When the frost and the snow are gone,
We will go to the greenwood, dearest,
Gathering bluebells we two alone;
As you go your light footstep crushes,
Glitt'ring pearls of morning dew.
A voice calls out from bush to bushes,
Cuckoo!

May is come, with it's sunny weather;
'Tis the month by lovers blest;
See the bird spread his shiniest feather,
To lure his loved one to his nest.
Oh come, sweet! Where the seat of your choice is;
We will rest and our realm survey,
And whisper low with mingled voices:
For aye

Further still, straying further ever,
We will watch the hare in the wood,
And the hart by the quiet river
As he looks at himself in the flood.
Hand in hand in the cool of even,
Slowly forth from the wood we come.
To find another brighter heaven,
At home

Les Nuits d'été: Lyrics

Alexandra Dima, soprano

VI. L'Île inconnue

French (original, by
Théophile Gautier)

Dites, la jeune belle,
Où voulez-vous aller?
La voile ouvre son aile,
La brise va souffler!

L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle,
Où voulez-vous aller?
La voile ouvre son aile,
La brise va souffler!

Est-ce dans la Baltique
Dans la mer Pacifique,
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige
Ou la fleur d'Angsoka?

Dites, la jeune belle,
Où voulez-vous aller?

Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours.
– Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

Où voulez-vous aller?
La brise va souffler.

English (performed, translated by
Francis Huffer)

Say, fairest maiden,
Wither you fain would go?
My bark is ready laden,
The gentle breezes blow

My mast of ivory made is,
My flag of silken thread is,
The rudder of pure gold;
My sail in windy weather,
An angel's flying feather,
An elf my boatswain bold.

Say fairest maiden,
Wither you fain would go?
My bark is ready laden,
The gentle breezes blow

Shall we float on the ocean?
And with gentle motion,
To distant Java sail?
Or drift to Norway rather,
Snow flowers there to gather,
In some calm lonely vale?

Say fairest maiden,
Wither you fain would go?

Carry me, cries the maiden
To that distant aiden,
Where true love never dies,
That fair land to discover,
Fain is many a lover,
But who knows where it lies?

Meet the MSO: Kara

For its inaugural concert, the Monroe Summer Orchestra is proud to introduce two of its members: violinist Kara Traggianese and clarinetist Robin Rockwell!



1. What got you interested in playing with the MSO?

What got me interested in playing with the MSO was the exciting opportunity to bring the community together through music. I love the idea of collaborating not only with musicians from my own town but also from the surrounding area. It's a great chance to be part of something new, and to grow as a musician.

2. What other orchestra(s) do you play with?

I play with Marist University Symphonic Orchestra and Chamber Strings Ensemble.

3. How long have you been playing your instrument?

I have been playing violin for eleven years now.

4. Where do you go to school, and what do you study?

I go to Marist University. At Marist, I study Fashion Merchandising with a Product Development concentration and a minor in Music.

5. Do you have a favorite composition, and do you have a favorite recording of that piece?

My favorite composition is Dvořák's *Symphony No. 9, 'From the New World'*. My favorite recording is from Frankfurt Radio Symphony.

6. Do you have a favorite composer or multiple favorite composers?

I have multiple favorite composers as it would be too hard to choose one although, Dvořák and Tchaikovsky are at the top of my list.

7. What other types of music do you listen to?

I have a love for all genres of music; I am definitely an old soul when it comes to music and particularly love Classic 80's Rock.

8. Is there any music you'd love to play in a concert – classical or not?

I have always wanted to play the main theme from *Interstellar*, due to the beautiful and powerful emotions fueled behind the piece.

9. Anything else you'd like to share?

I have loved my experience with the MSO this summer. I am thankful for the opportunity to be part of this wonderful orchestra and play with such skilled musicians.

Meet the MSO: Robin

1) What got you interested in playing with the MSO?

Summer is when I usually have more free time to play in community ensembles. I grew up in Newtown, the next town over, and frequent Monroe to work and see my boyfriend. I saw a post on Indeed looking for volunteer musicians in Monroe and jumped at the opportunity!

2) What other orchestra(s) do you play with?

I play with the Guilford Town Band in January and July annually.

3) How long have you been playing your instrument?

It's been 16 years I started clarinet in 5th grade. Then I added bass clarinet in 9th grade, contralto clarinet in 10th grade, alto saxophone in 12th grade, tenor and soprano saxophones in freshman year of college, bassoon in sophomore year of college, and recently just started oboe and flute this past June.

4) What do you do for work?

I'm the Business and Operations Manager at the Norwalk Symphony Orchestra. I'm also a Board Operator, Production Engineer, and Pledge Drive Assistant at WMNR Fine Arts Radio. I play for various musical theater productions throughout the year in the Connecticut area. I'll be at Musicals at Richter in Danbury this summer for 3 weekends of *The Little Mermaid*.

5) Do you have a favorite composition, and do you have a favorite recording of that piece?

My favorite composition has to be *American Elegy* by Frank Ticheli, composed for Columbine. I was a freshman in high school when the Sandy Hook tragedy happened. This composition helped my community heal, it is extremely meaningful to me. No recording compares to the rawness of performing it with my community.

6) Do you have a favorite composer or multiple favorite composers?

Every clarinet player loves the Mozart *Clarinet Concerto*! I also love the *Carnival of the Animals* by Saint-Saëns.

7) What other types of music do you listen to?

I love funk, jam bands, and indie rock. My favorite band is Sammy Rae and the Friends, Sammy is from Derby!

8) Is there any music you'd love to play in a concert - classical or not?

My clarinet professor, Dr. Andrew Greci, was the bass clarinet player with the Coast Guard band for over 20 years. He commissioned a piece called *Concerto in Rock for Bass Clarinet*. It can be played with just a rock band or you can add an orchestra or wind ensemble. It's a dream of mine to be able to perform it one day.

9) Anything else you'd like to share?

"The best and most beautiful things in the world cannot be seen or even touched, but rather felt with the heart" - Helen Keller



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&
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How to Support Us

As a volunteer-based community orchestra, we are always looking for ways to grow. We are an orchestra composed **of** the community, done **by** the community, and **for** the community. We also are an orchestra that works **with** the community. As we hope to extend our reach and expand our capabilities, there are plenty of ways that you, the community members, can help.

First, please continue to support us by coming to our concerts and spreading the word about this ensemble. The most basic thing that can help is increased name recognition. This will allow us to recruit more musicians, complete our instrumentation, and reach new heights.

Other ways you can help include the following:

- **Purchasing an ad** in our concert programs.
- **Donating** to the orchestra.
- **Sponsoring** a concert.
- Participating in our **chair endowment** campaign.
- Donating items to be **auctioned** at our concerts.
- **Volunteering** at our concerts.

Your support will make a difference. Monetary donations will be tax-deductible; at the moment, we are waiting for full documentation from the IRS and will notify all donors when it is complete. Information can be found on our website.

Finally, there is one more thing: remember to support music programs and music education in your towns and cities. To paraphrase the former Director of Orchestral Studies at the University of Connecticut, maestro Harvey Felder III, “a good arts program is a strong indicator of a town that takes care of its people.” Musicians are not created in a vacuum. All of us here today stand on the shoulders of those who have supported or continue to support our music education. For many of us, it took years and years of training to become as skilled as we are. For others, it will continue to take years and years of training to become even more skilled and be able to give the community shows like this.

THANK YOU!

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- Anand Veeraraghav
- Avinash Veeraraghav



Thank you all for attending our inaugural concert!

Do you play an instrument? Do you want to play in a classical music concert in the summer?

Details for our 2026 season will be posted on our website in the spring of next year!

Looking ahead...Sunday, July 26th, 2026...

JOIN US!

