

# GENEVA CONCERTS

presents

SYRACUSE SYMPHONY ORCHESTRA

Grant Cooper, Conductor  
Corey Cerovsek, Violin



Thursday, January 29, 2004

8:15 PM

Smith Opera House

# GENEVA CONCERTS, INC.

2003-2004 SEASON

## SYRACUSE SYMPHONY ORCHESTRA

Daniel Hege, Conductor

Peter Serkin, Piano

Barber, Beethoven, Brahms

Thursday, October 2, 2003

## BALLET JÖRGEN

*Coppélia*

Saturday, November 8, 2003

## SYRACUSE SYMPHONY ORCHESTRA

Grant Cooper, Conductor

Corey Cerovsek, Violin

Copland, Corigliano, Ravel, Tchaikovsky

Thursday, January 29, 2004

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# GENEVA CONCERTS, INC.

Thursday, January 29, 2004  
8:15 p.m.

## SYRACUSE SYMPHONY ORCHESTRA

Daniel Hege, *Music Director*

Grant Cooper, *Conductor*

Corey Cerovsek, *Violin*

AARON COPLAND  
(1900-1990)

The Tender land: Suite  
Introduction and Love Music  
Party Scene  
Finale: The Promise of Living

JOHN CORIGLIANO  
(1938- )

Chaconne from The Red Violin

MAURICE RAVEL  
(1875-1937)

Tzigane

*Mr. Cerovsek*

### INTERMISSION

PIOTR ILYICH TCHAIKOVSKY  
(1840-1893)

Symphony No. 4 in F minor, Op. 36  
Andante sostenuto  
Andantino in modo di canzona  
Scherzo: Pizzicato ostinato  
Finale: Allegro con fuoco

Patrons are requested to silence signal watches, pagers and cell phones. The use of cameras and recording equipment is prohibited by law.

# GRANT COOPER

Resident Conductor Grant Cooper is currently in his seventh season with the Syracuse Symphony Orchestra. He leads Classics, Pops and Family concerts, as well as educational, regional and summer park performances, and the annual production of *The Nutcracker*.



In addition to his work with the SSO, Mr. Cooper is Artistic Director and Conductor of the West Virginia Symphony Orchestra. He is also Artistic Director of the Anchorage Festival of Music in Alaska and the Fredonia Bach and Beyond Festival.

A native of New Zealand, Mr. Cooper holds a degree in pure mathematics from the University of Auckland and a master of music degree from the University of Tulsa. He held a Tanglewood Fellowship and received several awards from the Queen Elizabeth II Arts Council of New Zealand. Mr. Cooper has served as music director of the Fredonia Chamber Players, the Penfield Symphony Orchestra, and the Empire State Ballet. Recent appearances as guest conductor have included the orchestras of Buffalo, Erie, Kansas City, Rochester, Spokane, and Stamford. His conducting credits also include Skaneateles Festival, Syracuse Opera, and the chamber orchestra, Thirteen Strings, in Ottawa, Canada.

A commissioned composer, Mr. Cooper has written several orchestral works involving audience participation: *Rumpelstilzkin*, *Boyz in the Wood*, *Song of the Wolf*, and *Goldilocks and the Three Bears*. These works reflect his philosophy that orchestral music should be a living and vital part of the lives of everyone in the community. Long devoted to education of audiences of all ages and backgrounds, he has recently completed more than 21 years as professor of music and director of orchestras at the university level in the United States.

# COREY CEROVSEK

Born in Vancouver, Canada in 1972, Corey Cerovsek began his violin studies at the age of five. He graduated at age 12 from the University of Toronto's Royal Conservatory of Music with a gold medal for the highest marks in strings. That same year, he was accepted by Josef Gingold as a student and enrolled at Indiana University, where he received bachelor's degrees in mathematics and music at age 15, masters in both at 16, and completed his doctoral course work in mathematics and music at age 18.



Corey Cerovsek has performed with major orchestras throughout the United States, as well as with the Israel Philharmonic, Iceland Symphony, Prague Symphony, National Symphony Orchestra (Ireland), Hong Kong Philharmonic, Residentie Orkest of the Hague, Berlin Symphony, Sydney and Melbourne Symphonies (Australia), Montreal, Vancouver and Toronto Symphonies (Canada), Bournemouth Symphony, Sjaellands Symfoniorkester (Denmark), Vienna Chamber Orchestra, Montpellier Festival Orchestra (France), and National Arts Centre Orchestra (Canada), among others.

Mr. Cerovsek appears regularly in recital at the Kennedy Center in Washington, D.C., the Isabella Stewart Gardner Museum in Boston, and Italy's Spoleto Festival. Other recital credits include Lincoln Center's Walter Reade Theatre and the Frick Collection in New York, the Place des Artes in Montreal, the San Francisco Symphony Orchestra Debut Series, Wigmore Hall in London, the Cemal Resit Rey Concert Hall in Istanbul, the Kuhmo Festival in Finland, and the Spoleto Festival in Charleston.

This season, Mr. Cerovsek performs the complete Beethoven Sonatas over three concerts at the Isabella Gardner Museum with pianist Paavali Jumppanen. He also returns to the

orchestras of Edmonton, Vancouver, Calgary, Quebec, Denver, Indianapolis, and Des Moines.

Mr. Cerovsek has been featured twice on NBC's *Tonight Show* with Johnny Carson and Jay Leno, the *David Frost Show* in England, the PBS special *Musical Encounters*, and CBS's *Sunday Morning*. His recording *Corey Cerovsek Plays Wieniawski*, made with pianist Katja Cerovsek for the Delos label, received critical acclaim. Additional releases on the Delos label include *Mozart Adagios* and *Russian Soul*, both with the Moscow Chamber Orchestra.

Corey Cerovsek last performed in the Syracuse Symphony Orchestra's Classics Series in November 1998.

## PROGRAM NOTES

### AARON COPLAND

(b. Brooklyn, NY, November 14 1900;  
d. Westchester, NY, December 2, 1990)

### ***THE TENDER LAND: SUITE***

Copland's *The Tender Land* is a pastoral opera set in the mid-west during the Depression. The composer thought of it as being related to the mood of *Appalachian Spring*. Both the ballet and the opera take place in rural America—one in the southern Appalachians and the other in midwest farm country. Both make use of folk materials to evoke a particular landscape.

The story centers around a farm family, the Mosses—a mother, a daughter (Laurie) about to graduate from high school, her ten-year-old sister Beth, and the grandfather. Two drifters enter into the picture and Laurie falls in love with one of them. Naturally, complications arise, and at the conclusion of the opera, the mother looks to her younger daughter as the continuation of the family cycle.

Copland's music is indeed very approachable, often very affecting, and entirely suited to the pastoral nature of the opera. Perhaps it is the lack of truly serious conflict in the opera's dramatic

structure which has prevented it from becoming popular. Nevertheless, the Suite does contain some of the opera's most touching, energizing, and inspiring moments; though, as Copland points out, "it does not represent a digest of the dramatic action of the opera, but proceeds from the second act to the first in a three-movement sequence:"

- I) *Introduction and Love Music*: Laurie and Martin declare their love for one another.
- II) *Party Scene*: Laurie's graduation party.
- III) *Finale: The Promise of Living*. Copland here works with two melodies, one his own and the other a folk song called "Zion's Walls." The two tunes interweave to beautiful effect, with the music gradually building in power until it becomes the grandest of Thanksgiving hymns.

*The instrumentation consists of two flutes and piccolo, oboe and English horn, clarinet and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and two percussionists, harp, optional piano/celeste, and strings.*

*Last performed in September of 1975 with Christopher Keene conducting.*

## **JOHN CORIGLIANO**

*(b. New York, February 16, 1938)*

### ***THE RED VIOLIN:***

### ***CHACONNE FOR VIOLIN AND ORCHESTRA***

#### **The Film:**

#### ***The Red Violin and its Music***

Quite a number of Syracusans saw the film *The Red Violin* when it came to the Manlius Cinema a few years ago, and many of us were intrigued by a story that originates with a 17th-century violin maker from Cremona, Italy, his wife Anna, and the priceless violin he crafts. The film takes us—and the violin—on a centuries-long journey from Cremona to Vienna, Oxford, Shanghai, and finally Montreal, where at last the mysterious connection between the violin and the soul of the violin maker's wife is revealed.

Film director François Girard knew from the start that the creation of music for his film was going to be a long and complicated process. He asked the famous American composer John Corigliano to write what was to be his most ambitious film score yet. The brilliant young American violinist, Joshua Bell, was called upon to be soloist.

### **The *Red Violin Chaconne*:**

The Chaconne, designed for concert performance, was written by Corigliano while in the process of composing the film score. Here, in Corigliano's own words, is how it originated:

“I welcomed [Girard's] offer to separately create a violin and orchestra concert piece, to be freely based upon motives from the film. I'd assumed that, as usual in film, I wouldn't be required to write the score until the film was completed, except for a number of on-camera 'cues,' or occasions in which the film characters themselves perform. So I then composed a singable theme, hummed by the violin master's wife Anna, which mutates into a solo violin melody. Underpinning this is an inexorable seven-chord chaconne, evoking the Tarot and the fate it signals...”

A *chaconne* was originally a dance in slow triple time composed on a ground bass (a repeated musical figure). From the 17th century onward it came to be used as a repeated motif above which the composer would create a series of ongoing variations.

Much virtuosic work is given to the solo violinist in this 17-minute work, whose main theme can be heard at the outset of the film with the wordless voice singing Anna's theme. After the transition from the quietly tragic music accompanying the Death of Anna to the Birth of the Red Violin, we hear Anna's Theme again, this time on the violin. There is a haunting quality to Corigliano's theme, which stays with the listener long after the movie ends.

*The instrumentation consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and three percussionists, piano, and strings.*

*First performance with the SSO.*



## MAURICE RAVEL

(b. Ciboure, Basses Pyrénées, March 7, 1875;

d. Paris, December 28, 1937)

### **TZIGANE**

Ravel wrote this rhapsody in the Hungarian gypsy idiom for the Hungarian violinist, Jelly d'Aranyi, in 1924, and she played it on April 26 of that year at a London concert devoted to Ravel's works. He set as his standard the 24 Caprices of Paganini. Legend has it that Ravel wanted to hear all of Paganini's difficult passages, and then top them.

The original solo was with piano, and Ravel's subsequent instrumentation was for woodwinds, horns, trumpets, triangle, glockenspiel, cymbal, harp, and strings.

One may liken *Tzigane* to the composer's *La Valse*, in the sense that, while it is a tribute to the Magyar-Gypsy music of Miss d'Aranyi's country, it also has the elements of parody, in the best sense of that word. For we also feel in this music Ravel's warmly felt homage to the Magyar-inspired music of his Romantic predecessors, Liszt and Brahms. And while Ravel taxes the violinist's powers with quadruple stops, rapid harmonics, pizzicati and the rest—all the time capturing the gypsy flavor—he also brings his own inimitable stamp to bear on the music.

After the long unaccompanied solo introduction (*lento, quasi cadenza*) there is a wonderfully atmospheric transition so typical of Ravel, featuring harp and mysterious strings, leading to the main part of the work. As in those of his works inspired by Vienna, Spain and Greece, here again we witness Ravel's remarkable sensitivity and aptitude for realizing the atmosphere of a country other than his own. Agreed, *Tzigane* has little to do with the regional Hungarian folk music being unearthed by Bartók and Kodály during those years, but that does not detract from its validity as an authentically popular style of Hungarian music.

*The instrumentation consists of flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and three percussionists, and strings.*

*Last performed in October of 1996 with Fabio Mechetti conducting.*

## **PIOTR ILYICH TCHAIKOVSKY**

*(b. Kamsko-Votkinsk, Vyatka province, May 7, 1840;*

*d. St. Petersburg, November 6, 1893)*

### ***SYMPHONY NO. 4 IN F MINOR, OP. 36***

Begun during a period of great personal turmoil in 1877, Tchaikovsky's Fourth Symphony has become one of the recognized masterpieces of 19th-century music.

The personal turmoil resulted from the composer's disastrous marriage to one of his former music students, whom he married against his better judgement. Distancing himself from marital disaster, Tchaikovsky found help from Nadezhda von Meck while completing the Symphony. A wealthy widow, Mme. von Meck had begun corresponding with Tchaikovsky late in 1876. Although the two never met, their correspondence lasted almost until the composer's death in 1893.

The Fourth Symphony was dedicated to his "best friend," Mme. von Meck, yet Tchaikovsky never indicated that the score was influenced by any program during its composition. However, the music does convey certain moods (mostly pessimistic), and the Fate theme, heard at the outset, intrudes ominously in both the first and last movements.

The opening fanfare theme (sounded on horns, then trumpets) sets the prevailing mood with woodwinds to the fore and with a lovely countermelody for the cellos. The Fate motif twice drives an imperious wedge into the proceedings, bringing to a close the exposition and presaging the final outbursts of the dramatic coda.

The development is essentially concerned with the first thematic group and its interaction with the Fate motif. The mood of restless despondency eventually leads with passionate momentum to the edge of hysteria until, with Fate ringing out on the very brink, the grief-laden music plunges downward into the abyss in a brief, highly condensed recapitulation of the first subject. The coda, beginning calmly enough, gathers momentum and emphasizes the feeling of inconsolable grief, with malignant Fate triumphant.

After so much emotional excitement, the second and third movements provide a measure of relief. The second movement's melodies suggest a spirit of melancholic resignation, while the third movement *Scherzo* is a wonderful exhibition of grace and lightness.

The *Finale* bursts on the scene almost immediately and in a whirlwind of sound. This soon gives way to a second theme, Tchaikovsky's version of the Russian folk tune, "In the fields there stood a birch tree." The folk tune also plays its part in the mounting excitement, building with ever-increasing strength toward the reappearance of the Fate motif. In the energetic coda, the whirlwind theme sounds more forceful than ever, and a contrived optimism reigns.

*The instrumentation consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and three percussionists, and strings.*

*Last performance by the SSO was in February of 2000 with Fabio Mechetti conducting.*



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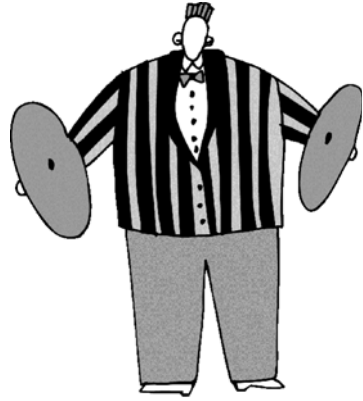
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