

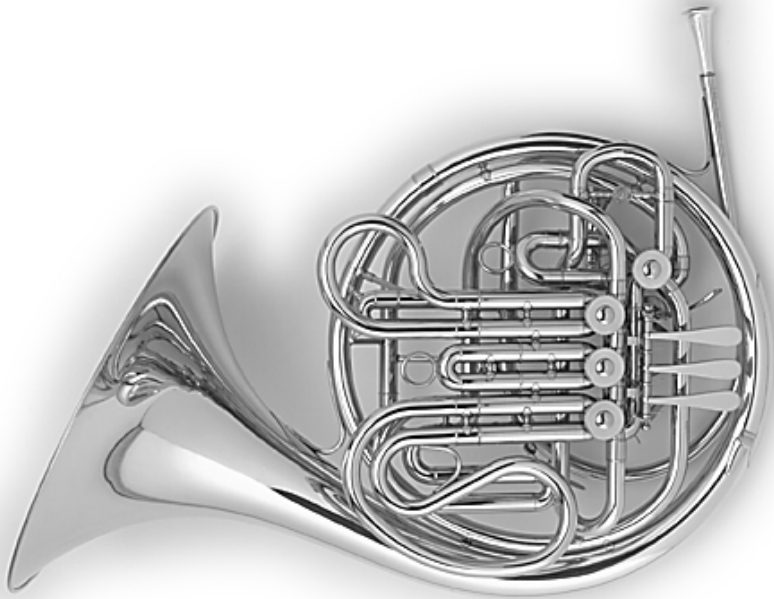
GENEVA CONCERTS

presents

Syracuse Symphony Orchestra

Daniel Hege, Music Director

Gail Williams, Horn



Thursday, February 17, 2005

8:15 p.m.

Smith Opera House

GENEVA CONCERTS, INC.

2004-2005 SEASON

Friday, 1 October 2004, 8:15 p.m.

**The David Leonhardt Jazz Group and the
Shelley Oliver Tap Dancers**

All-Gershwin Program

Friday, 19 November 2004, 8:15 p.m.

Chamber Orchestra Kremlin

“The Audience Votes” Concert

Thursday, 17 February 2005, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

Gail Williams, horn

Shawn, Strauss, Mahler

Sunday, 3 April 2005, 3:00 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

Olga Kern, Van Cliburn Gold Medalist, piano

Ives, Rachmaninoff, Tchaikovsky

Friday, 29 April 2005, 8:15 p.m.

Rochester Philharmonic Orchestra

Jorge Mester, conductor

Paavali Jumppanen, piano

Kodály, Bartók, Brahms

All Performances at the Smith Opera House,
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GENEVA CONCERTS, INC.

Thursday, February 17
8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, Music Director

Gail Williams, Horn

“The Titan”

Allen Shawn *Elixir for String Orchestra*
b. 1948

Richard Strauss Concerto No. 1 in E-flat Major for Horn
1864-1949 and Orchestra, Op. 11
Allegro
Andante
Allegro

Gail Williams, horn

Intermission

Gustav Mahler Symphony No. 1 in D Major, “Titan”
1860-1911 *Langsam schleppend*
Kräftig bewegt
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

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

I wanted you to hear this program because . . .

Allen Shawn's Elixir is a wonderful, jazzy work for string orchestra that at times is high intensity energy and at other times is reflective. His writing style is fresh and fascinating, and I think you will find it's a great way to start this concert.

Richard Strauss and Gustav Mahler were contemporaries who corresponded regularly. They were both virtuoso conductors and composers and voracious readers of literature. Strauss's father played French horn in the orchestra, so young Richard was familiar at an early age with the possibilities of the horn, and was able to write this very lyrical and expressive concerto that we will hear tonight as played by one of the premier players in the U.S., Gail Williams.

Gustav Mahler's Symphony No. 1 is subtitled "Titan," a name which says it all. The orchestra is greatly expanded for this Symphony, especially in the brass and woodwinds. One of the reasons I think this work is great is because Mahler seems to draw inspiration from the realm of nature itself. The work begins as though he is recreating the genesis of the earth. From quiet mysticism, the earth begins to waken; and gradually, instruments are added and the work progresses into a simple folk-like melody. You'll experience a great journey to the final movement, which is like the heavens splitting open, and the symphony ends in victory. Mahler believed, like Beethoven, that a symphony must "embrace the world," and this surely does. You'll see!

~Daniel Hege

Daniel Hege

Now in his sixth season as Music Director of the Syracuse Symphony Orchestra, Daniel Hege is widely recognized as one of America's finest young conductors, earning critical acclaim for his fresh interpretations of the standard repertoire and for his commitment to creative programming.

Mr. Hege was named Music Director of the Syracuse Symphony Orchestra in April 1999. In June 2001 he finished a six-year tenure with the Baltimore Symphony Orchestra, where he held the titles of Assistant, Associate, and Resident Conductor. His previous positions also include Music Director of the Newton Mid-Kansas Symphony Orchestra, Music Director of the Haddonfield Symphony (New Jersey), Associate Conductor of the Kansas City Symphony, Music Director of the Encore Chamber Orchestra in Chicago and Music Director of the Chicago Youth Symphony Orchestra, where he was twice honored by the American Symphony Orchestra League for innovative programming.

In the spring of 1990 Mr. Hege began making headlines when he won a national conducting competition and became Music Director of the Young Musicians Foundation (YMF) Debut Orchestra in Los Angeles. He was later appointed Assistant Conductor of the Pacific Symphony. A strong advocate for arts education, Mr. Hege served as Director of Instrumental Music for the Orange County High School of the Arts for two years, beginning in 1991. He also served as Principal Conductor of Disney's Young Musicians Symphony Orchestra, where he worked with such artists as Henry Mancini, John Williams, Branford Marsalis, Doc Severinsen, and Dudley Moore, leading concerts televised nationally by the Disney Channel to more than 50 million viewers.

Mr. Hege's guest conducting engagements include the Annapolis, Baltimore, Charlotte, Colorado, Colorado Springs, Detroit, Eugene (OR), Houston, Indianapolis, Kalamazoo, Kansas City, North Carolina, Oregon, Phoenix, San Antonio, San Diego, Seat-



tle, Singapore, St. Petersburg (Russia), and Wichita symphony orchestras; the Calgary, Dayton, Naples (FL), and Rochester philharmonic orchestras; the Civic Orchestra of Chicago; the Auckland (New Zealand) Philharmonia; the Symphony Orchestra of Lima, Peru; and the Aspen and Grand Teton music festivals, and Syracuse Opera.

Under the artistic leadership of Mr. Hege, the Syracuse Symphony Orchestra performed in Carnegie Hall in April 2003, and also released its first recordings in over 20 years: a live Classics Concert CD of works by Verdi, Barber, Debussy, Respighi, and James Johnson, released in 2000, and the SSO's latest release, *Holiday Pops*. Mr. Hege has several other recordings to his credit, including a disc of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and the Morgan State University Choir, and a CD on the Cedille label which was nominated for a 1998 NPR Heritage Award, *Violin Concertos by Black Composers of the 18th and 19th Centuries*, with the Encore Chamber Orchestra of Chicago. He also recorded *The Gift*, a collection of Christmas arrangements on Woodland Records, with oboist Brad Smith.

Mr. Hege studied with noted conductor and teacher Daniel Lewis of the University of Southern California, and was a conducting student of Paul Vermel at the Aspen Music Festival. In May 2004, he received an honorary doctorate in Humane Letters from Le Moyne College. Daniel Hege resides in Jamesville, New York, with his wife Katarina and their two daughters.

Gail Williams

Gail Williams joined the Chicago Symphony Orchestra in December 1978 and served as Associate Principal Horn from 1984 until her retirement from the Orchestra in 1998. She has been a member of the Chicago Lyric Opera Orchestra and is principal horn of the Grand Teton Music Festival Orchestra.



As a chamber artist, Ms. Williams has performed with the Vermeer Quartet, the Chamber Music Society of Lincoln Center in New York City, the Skaneateles Music Festival, and the Olympic Peninsula Chamber Festival, and was featured artist on a chamber music series in Ottawa with the National Arts Orchestra of Canada. Ms. Williams is a founding member of the critically acclaimed Chicago Chamber Musicians. She is also an original member of the Summit Brass, an ensemble with whom she has made ten recordings.

Ms. Williams' solo recordings, *20th Century Settings* and *Deep Remembering*, are available on Summit Records, and *Goddess Trilogy* has been released by Northwestern University. Ms. Williams has also premiered and recorded a work by Richard Wilson for horn and string quartet.

In 1995 Ms. Williams premiered *Deep Remembering* by Dana Wilson and Anthony Plog's *Postcards* at the International Horn Society Workshop in Yamagata, Japan. In 1997 she premiered Dana Wilson's *Horn Concerto* with the Syracuse Symphony Orchestra. She premiered another horn and piano composition by Mr. Wilson, *Musing*, in 2003. Ms. Williams performed the Knussen *Horn Concerto* with the Chicago Symphony Orchestra and helped commission Yehudi Wyner's *Horn Trio*.

Ms. Williams has given master classes and recitals around the world. In 1998 she was invited to be on the faculty of Swiss Brass Week in Leukerbad, Switzerland where she returned in 1999 and 2000. Ms. Williams conducted brass classes and performed a recital in Malmo, Sweden in 1999. Since 1980 she has been a featured recitalist and lecturer at the International Horn

Society Workshops in the United States, Canada, Japan, and Germany.

Gail Williams is a horn professor at Northwestern University where she has been on the faculty since 1989. A former student of John Covert at Ithaca College, she received a master's degree from Northwestern University. Her awards included Ithaca College's Young Distinguished Alumni Award and an honorary doctorate of music, also from Ithaca College.

Program Notes

ALLEN SHAWN

b. 1948

ELIXIR FOR STRING ORCHESTRA

The short course...

- Composed in 1996, this work was commissioned and premiered by the Vermont Symphony Orchestra.
- *Elixir* presents two contrasting moods stemming from the same melodic idea.
- This is the SSO's first performance of *Elixir*.

Elixir for String Orchestra was commissioned by the Vermont Symphony Orchestra for its Fall 1996 Vermont tour. It was composed in the Spring of 1996, and lasts approximately 12 minutes.

In writing the work, I was probably influenced by a comment Kate Tarmarkin, the Symphony's conductor, made to me in proposing the project: she described my music as having two distinct strains—the dynamic and the introspective—and implied that she hoped that somehow both strains would work their way into this piece. The work does, in fact, present two contrasting moods in

alternation. It begins with brooding, lyrical music that gradually picks up strength and intensity, bursting out into fast tempo music with an athletic character. Near the end of the piece, echos of the brooding opening return, in fragmentary, attenuated form. This is followed by a still more aggressive version of the energetic music. While these two types of music seem to represent a dichotomy, they both stem from the same melodic idea.

The title Elixir needn't be taken literally, since the music was composed before the work was named. The listener is free to interpret the title as suggesting a love potion, or the idea of a cure, or to simply experience it.

- Allen Shawn

Instrumentation: strings.

Meanwhile...

In 1996, the first mammal to be cloned from an adult cell, Dolly the sheep, was born; and the Hubble Space Telescope photographed the first surface photos of Pluto.

Allen Shawn grew up in New York City and began composing at age ten. He studied piano with Francis Dillon and Emilie Harris; received his B.A. from Harvard University, where he studied with Leon Kirchner and Earl Kim; spent two years in Paris studying composition with Nadia Boulanger; and received his M.A. in Music from Columbia University, where he studied with Dennis Riley and Jack Beeson. Since 1985 Mr. Shawn has lived in Vermont, teaching composition at Bennington College.

Mr. Shawn has composed a large catalogue of chamber and piano music; ten orchestral works; song cycles and choral works; two chamber operas to libretti by his brother, playwright Wallace Shawn; a one-act children's chamber opera to a libretto by Penny Orloff; music for ballet; incidental music for theater (including six scores for the New York Shakespeare Festival, and music for the La Jolla Playhouse and Lincoln Center Theater), and music

for the film *My Dinner With Andre*. Recordings include his Piano Concerto with pianist Ursula Oppens and the Albany Symphony, and four CD's devoted entirely to his work.

Mr. Shawn performs frequently as a pianist, has written a number of articles on music, and is the author of *Arnold Schoenberg's Journey* (Farrar, Straus and Giroux, February 2002), which received the Deems Taylor Award from ASCAP in 2003. In 2001 he received an Academy Award in Music from the American Academy of Arts and Letters. He received a Goddard Lieberon Fellowship from the American Academy in 1995.

RICHARD STRAUSS

b. Munich, June 11, 1864

d. Garmisch-Partenkirchen, Bavaria, September 8, 1949

CONCERTO NO. 1 IN E-FLAT MAJOR FOR HORN AND ORCHESTRA, OP. 11

The short course...

- Composed 1882-1883, this work was premiered by the dedicatee, Oscar Franz, in March 1885, with Hans von Bülow directing the Meiningen Court Orchestra.
- Strauss drew influence from Mozart and Mendelssohn in this richly melodic work.
- The concerto was last performed by the SSO in March 1984 with Bruce Haggren as soloist and Sixten Ehrling conducting.

The spirit of both Mozart and Mendelssohn permeate this entrancing Horn Concerto, with its memorable melodies and sensitive orchestration. Strauss was only 18, but had already become familiar with the French horn through his father, Franz, who was renowned as one of the world's greatest horn players. Franz Strauss was also a man of strong opinions, so much so that even the formidable Richard Wagner referred to him as "an unbearable fellow," but then had to admit that "when he plays the horn it is

impossible to be angry with him.” Franz’s son had already composed a song for voice, piano and waldhorn; an Introduction, Theme and Variations for horn and piano; and a Serenade for 13 Wind Instruments, before he gave the world this delightful Concerto.

If Strauss’s love for Mozart shines through this youthful work, so does the spirit of Mendelssohn’s sunny ‘Italian’ Symphony in its outer movements, while the richly romantic horn solo at the center of Strauss’s slow movement suggests the haunting beauty of Mendelssohn’s Nocturne from his music for *A Midsummer Night’s Dream*.

The Concerto’s three movements are played without a break. The horn’s opening flourish and the first movement’s subsequent high spirits reflect the confidence and energetic temperament of a young composer whose head was filled with musical ideas. After the slow-movement *Andante*, Strauss converts that exciting horn call heard at the start into the lively *Rondo* theme that dominates the final movement.

One hundred years after Mozart and 50 years after Mendelssohn, Strauss—soon to become the *enfant terrible* of the musical establishment—displays his indebtedness to a rich musical legacy. And when he comes to compose his Second Horn Concerto (also in E-flat major) 60 years later, the elderly Strauss will have reverted to that same pure melodic style (this time reflecting the autumnal nostalgia of his later years) which characterizes this First Concerto.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

Meanwhile...

In 1883, the Michigan Central Railway international cantilever bridge opened in Niagara Falls, and the Chicago El became the first commercial electric railway line to operate in the U.S.

GUSTAV MAHLER

b. Kalischt, Bohemia, July 7, 1860

d. Vienna, May 18, 1911

SYMPHONY NO. 1 IN D MAJOR, *TITAN*

The short course...

- Completed in 1888; revised 1893-1896. This work was premiered in Budapest, November 20, 1889.
- Mahler wrote a program to go with this work, but eventually opted to have the music speak for itself.
- Last performed in October 1997 with Fabio Mechetti conducting.

“My work is finished!...people are likely to be surprised by many things! It grew to overwhelming—flowing out of me like a mountain torrent...All the floodgates within me were thrown open at one sweep!” So wrote the young Mahler about his First Symphony in March 1888. Born out of the romantic torments and disillusion of two torrid love affairs, it rises above its emotional origins to become a taut symphonic odyssey, the confession of a wounded spirit, sublimated, as Bruno Walter put it, into genuine music. At 28 Mahler was already establishing a reputation for himself as an operatic conductor in Europe. Highly sensitive and intelligent, he was susceptible to those periods of deep introspection that could leave his soul quite devastated.

His cycle of four songs, *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*), completed just as the composer embarked on his First Symphony, became inextricably linked with the later work. The first movement is filled with the nature moods of these earlier songs. After an ethereal pastoral opening, the Wayfarer Song, “*Ging heut’ morgens über Feld,*” takes control and our youthful hero seems well on the road to recovery. Cuckoo calls, romantic horn phrases, and distant trumpet fanfares bring a measure of solace; but pastoral reflection and childhood memories are

also interrupted by tense march rhythms, reaching a frightening climax that is transformed at its peak by trumpet fanfares into a reassuring D major.

In the second-movement *Scherzo*, a vigorous peasant *ländler* tune (using another of the Wayfarer Songs, “*Hans und Grete*”), conjures up further images of country life, and is contrasted with a floating, gentle waltz theme in the middle *Trio* section.

What took early audiences by surprise and still fascinates, is the third movement Funeral March in which Mahler utilizes the French nursery song “*Frère Jacques*,” an innocent children's ditty clothed “in the somber garb of mourning” (Egon Gartenberg's words). The grotesque quality of this spectral chant, in canon form, is accentuated by the inclusion of a parodistic marching-band tune.

Of the movement Mahler declared: “...The only important thing is the mood which should be expressed and from which the fourth movement then springs forth, like lightning from a dark cloud. This is simply the cry of a deeply wounded heart, preceded by the ghostly, brooding oppressiveness of the funeral march.”

The Finale's dissonant scream on woodwind and brass is the composer's response to the bitterness felt in the previous movement. The battle is now on, with the F minor march and the ultimately triumphant chorale theme, both clearly derived from the first movement, struggling for supremacy. Interspersed are more brass fanfares and consolatory moments of romantic reflection (lovely songlike interludes). With great contrapuntal skill Mahler brings his Symphony to an exultant conclusion, combining his themes on full brass.

This extended *Finale* provides a powerful conclusion to a remarkable Symphony as the first movement's mysterious opening sounds are jubilantly transformed. The human spirit once more conquers personal loss and despair—the epitome of the more optimistic side of the Romantic vision.

Although Mahler drew up a program for his First Symphony, derived from his reading of Jean Paul Richter's novel, *The Titan*,

it was the composer's wish that both program and title should be dropped. His urge to provide a program may have resulted from anxiety following the early performances of the work in Budapest, Hamburg and Weimar, when it was greeted with bewilderment and indignation. Mahler's notes make interesting reading, but with his star so much in the ascendant, these days, such aids are dispensable and may even inhibit our involvement in this score.

Instrumentation: 4 flutes doubling piccolo, 4 oboes doubling English horn, 4 clarinets doubling bass clarinet and e-flat clarinet, 3 bassoons doubling contrabassoon, 7 horns, 5 trumpets, 4 trombones, tuba, 2 timpani, bass drum, cymbals, gong, triangle, harp, and strings

Meanwhile...

In 1888, the Washington Monument was first opened to the public, and Theophilus Van Kannel of Philadelphia patented the revolving door.



Notes:



Syracuse Symphony Orchestra

First Violin

Andrew Zaplatynsky,

Concertmaster

Jeremy Mastrangelo,

Associate Concertmaster

Vladimir Pritsker

Cristina Buciu

Michael Bosetti

Fred Klemperer

Susan Jacobs

Daniel Kim

Heather Fais-Zampino

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Jeremy Blanden

Jo Nardolillo

Second Violin

Rose MacArthur, *Principal*

Petia Radneva-Manolova,

Assistant Principal

Fedor Saakov

Anita Gustafson

Janet Masur-Perry

Sonya Williams

Julianna Methven

Susan Harbison

Heidi Brodwin

Ni Santiago

Nicholas Ross

Viola

Eric Gustafson, *Principal*—

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Cen Wang,

Assistant Principal

Kit Dodd

Carol Sasson

Marywynn Kuwashima

Heather Gardener

Li Li

Amy Diefes

Judith Manley Dreher

Cello

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Assistant Principal

Gregory Wood,

Assistant Principal

Heidi Hoffman

Walden Bass

George Macero

Hakan Hromek

George Teufel

Contrabass

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Peter Dean, *Assistant Principal*

Darryl Pugh

Michael Fittipaldi

Josh Kerr

Flute

Deborah Coble, *Principal*

Cynthia Decker,

Assistant Principal

Karin Ursin

Jeanne Pizzuto-Sauve

Piccolo

Karin Ursin

Oboe

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Patricia Sharpe,

Assistant First Chair

Daniel Carno

Lynn Hamister

English Horn

Daniel Carno

ClarinetAllan Kolsky, *Principal*

Victoria Bullock

John Friedrichs,

Assistant First Chair

John Hunter

Bass Clarinet

John Friedrichs

BassoonGregory Quick, *Principal*

David Ross

Lynn Hileman

Contrabassoon

David Ross

HornJulia Pilant, *Principal—Nancy
and David Ridings Chair*

Paul Brown

Julie Bridge, *Associate Principal*

Kelly Daniels

Jon Garland

Deborah Sherrill

Alex Shuhan

Stephen Laifer

TrumpetGeorge Coble, *Principal—
Robert C. Soderberg Chair*

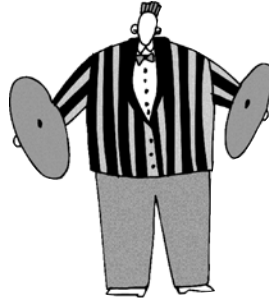
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John Raschella,

Associate Principal

Richard Schaffer

Jarod Bushee

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Douglas Courtright

Bass Trombone

Jeffrey Gray

TubaEdwin Diefes, *Principal***Harp**

Ursula Kwasnicka,

*Principal—Flora Mather
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