

# GENEVA CONCERTS

presents

## Syracuse Symphony Orchestra



**Daniel Hege,**  
*Conductor*  
**Olga Kern,**  
*Piano*

*2001 Van Cliburn Gold Medalist*

**March 23, 2003**  
**3:00 p.m.**





**GENEVA CONCERTS, INC.**  
**2002-2003 SEASON**

**The Dukes of Dixieland**

Saturday, September 21, 2002

*Blowing Traditional Jazz into the 21st Century*

**Syracuse Symphony Orchestra**

**Daniel Hege, Conductor**

**Eliot Fisk, Guitar**

Thursday, October 17, 2002

*Daugherty, Rodrigo, Beethoven*

**Orquesta La Moderna Tradición**

Friday, November 22, 2002

*Performing Classical Cuban Dance Music*

**Syracuse Symphony Orchestra**

**Daniel Hege, Conductor**

**Olga Kern, Piano**

Sunday, March 23, 2003

*Featuring the 2001 Van Cliburn Gold Medalist*

**Rochester Philharmonic Orchestra**

**Jeff Tyzik, Conductor**

**Mark Kellogg, Trombone**

Friday, April 11, 2003

*Kernis, de Falla, Tyzik, Bernstein, Stravinsky*

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All Performances at Smith Opera House  
82 Seneca Street, Geneva, NY

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These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a state agency, and by a continuing subscription from Hobart and William Smith Colleges.

## PROGRAM

### SYRACUSE SYMPHONY ORCHESTRA

**DANIEL HEGE**, *Conductor*

**OLGA KERN**, *Piano*

*2001 Van Cliburn Gold Medalist*

ELLEN TAAFFE ZWILICH

*Celebration for Orchestra*

BÉLA BARTÓK

*The Miraculous Mandarin Suite, Opus 19*

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## INTERMISSION

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SERGEI RACHMANINOFF

*Piano Concerto No. 3 in D Minor, Op. 30*

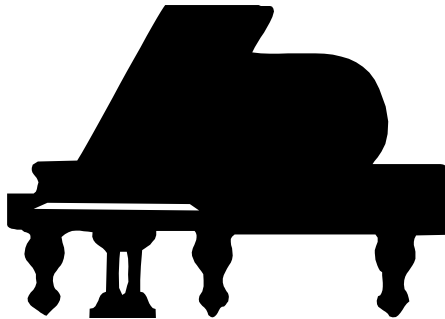
*Allegro ma non tanto*

*Intermezzo*

*Finale*

**Ms. Olga Kern**

*Piano*



**DANIEL HEGE**  
*Music Director*



**D**aniel Hege is widely recognized as one of America's finest young conductors, earning critical acclaim for his fresh interpretations of standard repertoire and his commitment to creative programming.

Named music director of the Syracuse Symphony Orchestra in April 1999, Mr. Hege is also music director of the Newton Mid-Kansas Symphony Orchestra. In June 2001, he finished a six-year tenure with the Baltimore Symphony Orchestra, where he was assistant, associate, and resident conductor.

Mr. Hege made headlines in 1990, when he won a national conducting competition and became music director of the Young Musicians Foundation (YMF) Debut Orchestra in Los Angeles. He also served as principal conductor of Disney's Young Musicians Symphony Orchestra, where he worked with Henry Mancini, John Williams, Branford Marsalis, Doc Severinsen, and Dudley Moore.

Mr. Hege's guest conducting includes the Baltimore, Charlotte, Colorado, Detroit, Houston, Kalamazoo, North Carolina, Oregon, Phoenix, San Antonio, San Diego, Seattle and Wichita symphony orchestras; the Calgary, Dayton, Naples (FL) and Rochester philharmonic orchestras; the Civic Orchestra of Chicago; and the Aspen and Grand Teton music festivals. He will lead the SSO in Carnegie Hall on April 5, 2003.

Under Mr. Hege's leadership, the SSO has released its first recordings in over 20 years: a Classics concert CD issued in 2000, and the Orchestra's latest disc, *Holiday Pops*. His other recordings include a disc of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and the Morgan State University Choir, and *Violin Concertos by Black Composers of the 18<sup>th</sup> and 19<sup>th</sup> Centuries* (Cedille), with the Encore Orchestra of Chicago.

Mr. Hege studied with noted conductor and teacher Daniel Lewis at the University of Southern California, and was a conducting student of Paul Vermel at the Aspen Music Festival. He resides in Jamesville with his wife Katarina and their two daughters.

## OLGA KERN

*Piano*



In June 2001, 26-year-old Olga Kern was awarded the Nancy Lee and Perry R. Bass Gold Medal at the Eleventh Van Cliburn International Piano Competition – the first woman to have achieved this distinction in more than 30 years. Captivating fans and critics alike with her passionately confident musicianship and vivid stage presence, she was awarded two years of international concert engagements and career management, as well as a compact disc recording

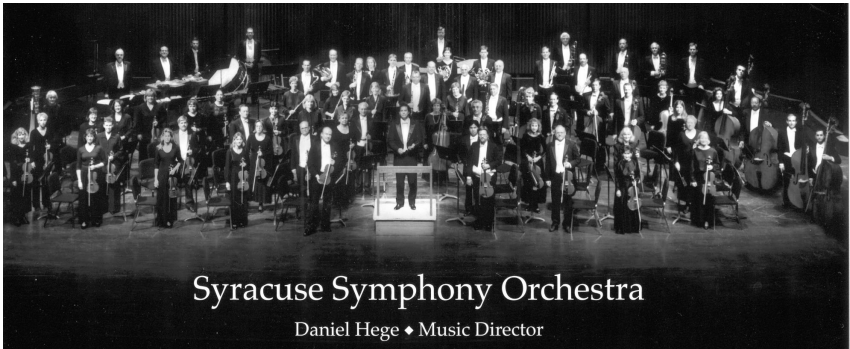
of her award-winning Cliburn competition performances.

Ms. Kern was born into a family of musicians (her great-great-grandmother was a friend of Tchaikovsky, and her great-grandmother sang with Rachmaninoff) and began studying piano at the age of five.

She has performed in many of the world's most important venues, including the Great Hall of the Moscow Conservatory, Symphony Hall in Osaka, La Scala in Milan, and the Salle Cortot in Paris; and has appeared as soloist with the Bolshoi Theater, Moscow Philharmonic, St. Petersburg Symphony, Russian National, China Symphony, Belgrade Philharmonic, La Scala Philharmonic, Torino Symphony, and Cape Town Symphony Orchestras.

As a result of her success at the Cliburn Competition, Ms. Kern made her Boston Pops debut during the summer of 2001 and performed at the Kennedy Center with noted soprano Renée Fleming in tribute to Van Cliburn in December 2001. Tours in the United States during the 2001-2002 season were highlighted by performances with the El Paso Symphony, Eugene Symphony, Moscow Chamber, Naples Philharmonic, and San Antonio Symphony Orchestras, as well as recitals in Atlanta, Boulder, Chicago (Ravinia), Los Angeles, New Orleans, Portland (OR), and San Juan (PR). Internationally, Ms. Kern performed in France, Germany, Italy, Mexico, Portugal, and Russia, in addition to an extensive tour of South Africa in June of 2002.

She began her formal training with acclaimed teacher Evgeny Timakin at the Moscow Central School and continued with Sergei Dorensky at the Moscow Tchaikovsky Conservatory, where she was also a postgraduate student. She also studied with Boris Petrushansky at the acclaimed Accademia Pianistica Incontri col Maestro in Imola, Italy. Ms. Kern currently lives in Moscow and devotes her free time to her four-year-old son, Vladislav.



## Syracuse Symphony Orchestra

Daniel Hege ♦ Music Director

**T**he Syracuse Symphony Orchestra quickly evolved from its beginning in 1961 as a community orchestra into a fully-professional resident orchestra serving the entire central and northern New York State region. Today a performing ensemble of national acclaim, the Symphony boasts 76 musicians, a conducting staff of international caliber and over 100 full-orchestra concerts reaching more than 215,000 audience members during its 38-week season.

Founded with a \$50,000 grant from the Gifford Foundation, conductor Karl Kritz was named the Symphony's first music director. Led by Kritz, along with Benson Snyder and Carolyn Hopkins, the new Symphony performed four subscription concerts at Lincoln High School and eight young people's concerts during its inaugural 1961-62 season—all to sold-out houses—plus one pops concert. The artistic core of the Symphony strengthened quickly with key musicians assuming guaranteed annual positions and by the end of the third season, permanent chamber groups had formed within the Symphony—initially a string quartet, woodwind quintet, brass quintet, and percussion ensemble—an idea which was later copied by most other orchestras around the country.

Kritz was succeeded in 1971 by Frederik Prausnitz and, in 1975, Christopher Keene. Shortly thereafter, the Symphony moved into its new home, the Crouse-Hinds Concert Theater at the John H. Mulroy Civic Center, where it continues to perform to this day. Kazuyoshi Akiyama became music director in 1985, a post he held for eight years before becoming conductor emeritus. Fabio Mechetti served as music director from 1993 to 1999. Daniel Hege became the SSO's sixth music director with the 1999-2000 season.

Now the 45th largest orchestra in the United States the SSO performs a vast array of programs, including classics, pops, family, chamber orchestra, educational youth programs, and free summer parks concerts.

## CELEBRATION FOR ORCHESTRA

*Ellen Taaffe Zwilich*

(1939—)



Now one of America's leading composers, Zwilich first attracted wide critical attention in the mid 1970s with chamber works like her *String Quartet 1974*. She has composed in virtually every genre but opera, and has written works for many of the world's leading orchestras, music festivals, and chamber groups. Among her many awards and honors is the 1983 Pulitzer Prize in Music.

Zwilich composed *Celebration for Orchestra* for the Indianapolis Symphony Orchestra in 1984, for their inaugural performance in a new concert hall, the Circle Theatre, and the score is dedicated to its conductor, John Nelson. She provides the following comments:

“In writing this work, I was motivated by three complimentary goals. First, I wanted to celebrate a joyous and historical occasion with all its inspiring symbolism of beginning and renewal. The celebratory image that persistently came to me was the ringing of bells, so I allowed the work to issue from this image. Sometimes there is a very clear musical image of ringing bells, as in the beginning in the trumpets, strings, and percussion. Often, however, the association is more abstract, as in the theme, which first appears in the cellos, violas, and bassoon, which seems to issue from the striking of great, low-sounding bells and rises to conclude with a high, bell-like figure. The bell image persists in other ways as well, from the harmonies that build from simple to complex through the overlapping of sonorities, to phrases and instrumentation that approximate the amorphous ending of a bell sound.

“My second goal was to write a kind of ‘toccata’ or test-piece for the Circle Theatre. Like an 18th-century organ toccata, *Celebration for Orchestra* offers a wide variety of sounds, in this case from very soft to very loud (and many shades in between), and from very low to very high, and from legato to staccato. I thought of *Celebration for Orchestra* as an introduction of the hall to the orchestra, and vice versa!

“Finally, I wanted to celebrate the orchestra itself, which is after all the centerpiece of the occasion. Thus *Celebration for Orchestra* is like a mini-concerto for orchestra.”

## THE MIRACULOUS MANDARIN SUITE, OPUS 19

*Béla Bartók*

(1881-1945)



**B**artók composed his “A czoldalotos mandarin” (“The Miraculous Mandarin” sometimes also translated “The Wonderful Mandarin”), a one-act pantomime, in 1918-1919, but it had to wait until November 26, 1926, in Cologne for its first performance. In the meantime he had extracted an orchestral suite from the music in 1924; this was revised in 1927. The Suite was premiered in its first version under the baton of Bartók's pupil Fritz Reiner, in Cincinnati, on April 1, 1927. The first performance of the definitive version of the Suite was in Budapest with Ernst van Dohnányi conducting on October 15, 1928. Due to what some considered a lurid story, *The Miraculous Mandarin* was never a success on the stage, and the single Cologne performance was the only one mounted during the composer's lifetime. The stage version of the score was not seen in Budapest until 1945 after the composer's death.

Like his two earlier stage works, the opera *Bluebeard's Castle* and the ballet *The Wooden Prince*, *The Miraculous Mandarin* is taken from a story set in a modern city. The story was devised by Menyert Lengyel, and published in a literary journal in 1917. The opening music sets the scene as a busy metropolis; when the curtain rises there are three ruffians who force a girl to go to the window and lure men from the street in order to rob them. There are three attempts at seduction—the first two, a rake and an old man, are sent away by the ruffians since they have no money. The third is a Chinese mandarin oddly out of place in this city. The girl begins to dance for him, and, just as the mandarin starts to embrace her, she becomes frightened. A frantic chase begins. The ruffians come out of hiding and try three times to kill the mandarin: by suffocation with a pillow, by stabbing him, and then by hanging him on the light hook. His body begins to glow from the electricity, but he does not die until released by a kiss from the girl.

Even in this slightly abbreviated form, its power is undeniable. The three seduction scenes are dominated by the clarinets, and there is a great deal of difficult writing for the trombones, often muted and with much use of glissandi. In fact, the score makes great demands on every player of the orchestra and the conductor.



## PIANO CONCERTO NO. 3 IN D MINOR, OPUS 30

*Sergei Rachmaninoff*

(1873-1943)



The ink on the manuscript for the Third Concerto was hardly dry when it premiered in New York with the composer at the piano. Written expressly for Rachmaninoff's first American tour in 1909, it was an immediate success and has been a concert favorite ever since. While it has been declared the finest of his four concertos, his Second seemed the more popular until recently when the "Rach Three" was featured in the movie "Shine" and attracted a host of new fans. It was always the composer's own favorite, and the most difficult; in his last years he refused to play it because he felt that other pianists did more for the work than he could himself.

The Third Concerto has been considered the ultimate in Romantic piano concertos, combining lyricism and excitement with astonishing virtuosity. Following its Moscow premiere, Russian critic Grigory Prokofiev wrote, "The new concerto mirrored the best sides of [Rachmaninoff's] creative power--sincerity, simplicity and clarity of musical thought. It has a freshness of inspiration, a sharp and concise form as well as simple and brilliant orchestration, qualities that will secure both outer success and enduring love by musicians and public alike."

Rachmaninoff returned to Russia after his successful tour in the United States and the acclaim he received for the Third concert. He was in Russia at the October Revolution. However, he was not to stay there long.

Soon after the October Revolution he left Russia with his family for Scandinavia; in 1918 they arrived in New York, where he mainly lived thereafter, though he spent periods in Paris (where he founded a publishing firm), Dresden and Switzerland. There was a period of creative silence until 1926 when he wrote the Piano Concerto no. 4, followed by only a handful of works over the next 15 years, even though all are on a large scale. During this period, however, he was active as a pianist on both sides of the Atlantic (though never again in Russia). As a pianist he was famous for his precision, rhythmic drive, legato and clarity of texture and for the broad design of his performances.

# SYRACUSE SYMPHONY ORCHESTRA

## 2002-2003 SEASON

Daniel Hege, *Music Director*

Olga Kern, *Piano*

### FIRST VIOLINS

Andrew Zaplatynsky,  
*Concertmaster*  
Jeremy Mastrangelo,  
*Associate Concertmaster*  
Vladimir Pritsker  
Cristina Buciu  
Michael Bosetti  
Fred Klemperer  
Susan Jacobs  
D.J. Igelsrud  
Heather Fais-Zampino  
Daniel Kim  
Debra Trudeau  
Lucille Teufel  
Margaret Cooper

### SECOND VIOLINS

Rose MacArthur, *Principal*  
Petia Radneva-Manolova,  
*Assistant Principal*  
Fedor Saakov  
Anita Gustafson  
Janet Masur-Perry  
Susan Harbison  
Sonya Williams  
Amelia Christian  
Katie Worley  
Sara Mastrangelo

### VIOLA

Eric Gustafson, *Principal*  
- *Mrs. B.G. Sulzle Chair*  
Cen Wang, *Assistant Principal*  
Kit Dodd  
Carol Sasson  
Marywynn Kuwashima  
Judith Manley Dreher  
Li Li  
William McClain

### CELLO

Eduard Gulabyan, *Principal*  
- *Mrs. L.L. Witherill Chair*  
Lindsay Groves, *Assistant Principal*  
Gregory Wood, *Assistant Principal*  
Heidi Hoffman  
Walden Bass

George Macero  
Petia Kassarova  
George Teufel

### BASS

Edward Castilano, *Principal*  
Peter Dean, *Assistant Principal*  
Angel Sicam  
Darryl Pugh  
Michael Fittipaldi

### FLUTE

Deborah Coble, *Principal*  
Cynthia Decker, *Assistant Principal*  
Linda Greene

### PICCOLO

Linda Greene

### OBOE

Philip MacArthur, *Principal*  
Patricia Sharpe, *Assistant First Chair*  
Daniel Carno

### ENGLISH HORN

Daniel Carno

### CLARINET

Allan Kolsky, *Principal*  
Victoria Bullock  
John Friedrichs, *Assistant First Chair*

### BASS CLARINET

John Friedrichs

### BASSOON

Gregory Quick, *Principal*  
David Ross  
Martha Sholl

### CONTRABASSOON

David Ross

### HORN

Julia Pilant, *Principal*  
Paul Brown  
Julie Bridge, *Associate Principal*

Stephen Lawlis  
Jon Garland

### TRUMPET

George Coble, *Principal*  
- *Robert C. Soderberg Chair*  
Daniel Sapochetti, *Assistant First Chair*  
John Raschella, *Associate Principal*

### TROMBONE

William Harris, *Principal*  
Douglas Courtright

### BASS TROMBONE

Jeffrey Gray

### TUBA

Edwin Diefes, *Principal*

### TIMPANI

Douglas Igelsrud, *Principal*

### PERCUSSION

Herbert Flower, *Principal*  
Ernest Muzquiz  
Michael Bull  
Laurance Luttinger

### HARP

Ursula Kwasnicka, *Principal*  
- *Flora Mather Hosmer Chair*

### LIBRARIANS

Douglas Courtright  
Kit Dodd, *Assistant*

### PERSONNEL MANAGER

Gregory Quick  
Cynthia Decker, *Assistant*

### STAGE MANAGER

Wayne Milks, Sr.

### ON LEAVE OF ABSENCE

Frederick Boyd  
Catherine Bush

Coming Event



Jeff Tyzik, *Principal Pops Conductor*

# Rochester Philharmonic Orchestra

Friday, April 11, 2003  
8:15 p.m.

**Kernis, de Falla, Tyzik, Bernstein, Stravinsky**



Mark Kellogg, *Trombone Soloist*  
World Premiere of Trombone Concerto by Jeff Tyzik

