

# GENEVA CONCERTS

presents

## Syracuse Symphony Orchestra



Daniel Hege, Music Director

Sarah Chang, violin

Sunday, March 5, 2006

3:00 p.m.

Smith Opera House

# GENEVA CONCERTS, INC.

2005-2006 SEASON

Thursday, 29 September 2005, 8:15 p.m.

## Syracuse Symphony Orchestra

Daniel Hege, conductor

Richard Stoltzman, clarinet

Ellington, Copland, Piazzolla, and Stravinsky

Saturday, 22 October 2005, 8:15 p.m.

## Garth Fagan Dance

Sunday, 13 November 2005, 3:00 p.m.\*

## Masters of Caribbean Music

The Mighty Sparrow

Ecos de Borinquén

Ti-Coca and Wanga-Nègès

Sunday, 5 March 2006, 3:00 p.m.

## Syracuse Symphony Orchestra

Daniel Hege, conductor

Sarah Chang, violin

Higdon, Brahms, Bartók

Sunday, 9 April 2006, 8:15 p.m.

## Syracuse Symphony Orchestra

Daniel Hege, conductor

Deborah Coble, flute

All-Mozart

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY  
except \* Performed at Geneva High School, 101 Carter Road, Geneva

Thanks to the Geneva Ramada Lakefront for special consideration regarding accommodations for the Garth Fagan Outreach program.

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.

# GENEVA CONCERTS, INC.

Sunday, March 5, 2006  
3:00 p.m.

## Syracuse Symphony Orchestra

Daniel Hege, Music Director

Daniel Hege, conductor  
Sarah Chang, violin

JENNIFER HIGDON      Machine  
1962-

BÉLA BARTÓK      Concerto for Orchestra  
1881-1945      Introduzione: Andante non troppo  
                         Allegro vivace  
                         Giuoco delle coppie: Allegretto scherzando  
                         Elegia: Andante non troppo  
                         Intermezzo interrotto: Allegretto  
                         Finale: Pesante – Presto

Intermission

JOHANNES BRAHMS      Concerto in D Major for Violin  
1833-1897      and Orchestra, Op. 77  
                         Allegro non troppo  
                         Adagio  
                         Allegro giocoso, ma non troppo vivace

Ms. Chang, violin

Appearance of Sarah Chang is made possible through the generous support of  
Roger Burdick Audi.

Sarah Chang is represented by ICM Artists, Ltd.

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

# Sarah Chang



Born in Philadelphia to Korean parents, Sarah Chang began her violin studies at age four and promptly enrolled in the Juilliard School of Music, where she studied with the late Dorothy DeLay. Within a year, she had already performed with several orchestras in the Philadelphia area. Her early auditions at age 8, for Zubin Mehta and Riccardo Muti, led to engagements with the New York Philharmonic and the Philadelphia Orchestra. Now recognized the world over as one of classical music's most captivating and gifted performers, Ms. Chang has matured into a young artist whose musical insight, technical virtuosity, and emotional range continue to astonish.

Ms. Chang has worked with notable conductors Daniel Barenboim, Sir Colin Davis, Charles Dutoit, Bernard Haitink, James Levine, Lorin Maazel, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Wolfgang Sawallisch, Leonard Slatkin, Michael Tilson Thomas, and David Zinman. Recital engagements have included her Carnegie Hall debut and performances at the Kennedy Center in Washington, D.C., Orchestra Hall in Chicago, Symphony Hall in Boston, the Barbican Centre in London, the Philharmonie in Berlin, and the Concertgebouw in Amsterdam.

As a chamber musician, Ms. Chang has collaborated with such artists as Pinchas Zukerman, Wolfgang Sawallisch, Vladimir Ashkenazy, Yefim Bronfman, Martha Argerich, Leif Ove Andsnes, Stephen Kovacevich, Yo-Yo Ma, Lynn Harrell, Lars Vogt, and the late Isaac Stern.

This season Ms. Chang appears with the New York Philharmonic and the symphony orchestras of San Francisco, Nashville, Grand Rapids, Virginia, Montreal, Seattle, and Pittsburgh. Other engagements include a Midwest tour with the Pittsburgh Symphony under Hans Graf, a tour of the Canary Islands with l'Orchestre de la Suisse Romande with Marek Janowski, and with orchestras abroad including the Danish Radio Symphony. In addition, Ms. Chang will complete her latest recording of the Shostakovich and Prokofiev Violin Concertos live with the Berlin Philharmonic under Sir Simon Rattle.

Ms. Chang records exclusively for EMI Classics. Her widely lauded recordings include *Fire and Ice*, an album of popular shorter works for violin and orchestra, with Plácido Domingo conducting the Berlin Philharmonic; a disc of chamber music for strings (Dvořák's

Sextet and Tchaikovsky's *Souvenir de Florence*) with members of the Berlin Philharmonic; the Dvořák Violin Concerto with the London Symphony and Sir Colin Davis; and the Dvořák Piano Quintet (with Leif Ove Andsnes, Alex Kerr, Georg Faust, and Wolfram Christ). Her most recent recording of French sonatas by Ravel, Saint-Saëns, and Franck, in collaboration with pianist Lars Vogt, was released May 2004.

Ms. Chang has appeared on numerous television and radio programs throughout Europe, North America, and the Far East. Along with Pete Sampras and Wynton Marsalis, she is a featured artist in Movado's global advertising campaign, "The Art of Time."

In June 2004, Ms. Chang ran with the Olympic Torch in New York, and became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. She is a past recipient of the Avery Fisher Career Grant, *Gramophone's* "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award.

## Daniel Hege

Now in his seventh 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 his commitment to creative programming.

Mr. Hege was named Music Director of the Syracuse Symphony Orchestra in April 1999. In 2001, he finished a six-year tenure with the Baltimore Symphony Orchestra, where he held the titles of Assistant, Associate, and Resident Conductor. His other previous positions include Music Director of the Hadsonfield 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 1990 Mr. Hege won a national conducting competition and became Music Director of the Young Musicians Foundation (YMF)



Debut Orchestra in Los Angeles. In 1991 he was appointed Assistant Conductor of the Pacific Symphony. He was also Principal Conductor of Disney's Young Musicians' Symphony Orchestra, working with such artists as Henry Mancini, John Williams, Branford Marsalis, Doc Severinsen, and Dudley Moore, and leading concerts televised nationally by the Disney Channel to more than 50 million viewers.

Mr. Hege has guest conducted leading American orchestras including the Baltimore, Colorado, Detroit, Houston, Louisville, San Diego, and Seattle Symphonies. He has won international acclaim for his performances with the Singapore and St. Petersburg symphony orchestras; the Calgary and Auckland Philharmonia; and the Symphony Orchestra of Lima, Peru. Mr. Hege has guest conducted at the prominent Aspen and Grand Teton music festivals and in recent years broadened his musical interests to include regular conducting performances of opera and ballet.

Under Mr. Hege's artistic leadership the Syracuse Symphony Orchestra has won critical acclaim and in April 2003 performed to a sold-out audience at Carnegie Hall. Mr. Hege oversaw the release of the Syracuse Symphony's first recordings in more than 20 years: a live Classics Concert CD in 2000, and the SSO's latest recording, *Holiday Pops*. Mr. Hege's other recordings include a disc of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and the Morgan State University Choir; Violin Concertos by Black Composers of the 18th and 19th Centuries with violinist Rachel Barton and the Encore Chamber Orchestra of Chicago (Cedille), nominated for a 1998 NPR Heritage Award; and *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 Vermeil at the Aspen Music Festival.

In 2001 Mr. Hege was a Syracuse 40 Under 40 Honoree and in May of 2004 received an honorary doctorate in Humane Letters from Le Moyne College. A strong proponent for music education, he has served as guest clinician for the Junior Pro Arte Masterclasses, and has been an adjudicator for various Central New York musical competitions including the Syracuse Symphony Orchestra/Civic Morning Musicals Annual Concerto Competition.

Daniel Hege resides in Jamesville, New York, with his wife Katarina and their three daughters.

# Program Notes

## **JENNIFER HIGDON**

(b. 1962)

### **MACHINE**

*I wrote Machine as an encore tribute to composers like Mozart and Tchaikovsky, who seemed to be able to write so many notes and so much music that it seems like they were machines!*

- Jennifer Higdon

Instrumentation: 2 flutes doubling piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings.

## **JOHANNES BRAHMS**

(b. Hamburg, May 7, 1833; d. Vienna, April 3, 1897)

### **VIOLIN CONCERTO IN D MAJOR, OP. 77**

Composed in 1878.

Premiered at the Leipzig Gewandhaus, with Joseph Joachim as soloist, on January 1, 1879.

It was to Portschäch-am-Wörthersee in Carinthia that Brahms returned in the spring of 1878. This would be his third summer vacation there; like Mahler two decades later, he too enjoyed the tranquil pleasures of the hills and lakeside while composing during the summer months. The previous year he had worked on his Second Symphony there and had written to his friend Theodor Billroth: “Yes, it is most beautiful here. The lake and the forests, with the blue mountains shining white in clean snow.”

That summer of 1878 he worked on his Violin Concerto (in D major like the Second Symphony, and reflecting in some measure its lyrical idyllic mood). Before its premiere, at the Leipzig Gewandhaus on New Year’s Day of 1879, the Concerto went through a number of changes, Brahms rejecting two middle movements and replacing them with what he self-deprecatingly called “a feeble adagio.” Along the way the composer consulted closely with his friend, the great violinist Joseph Joachim, for whom the Concerto was written. He listened to Joachim but, typically perhaps, rarely followed up on the violinist’s advice, and many of the technical difficulties which Joachim had wished to exclude remained in the score to challenge future soloists.

The Violin Concerto represents Brahms at the height of his powers. In the first movement the listener is swept along by the sheer energy and strength of the music, its dramatic contrasts, its lyrical effusions; and all of this taxing the

soloist in the extreme as she collaborates with the orchestra in the unfolding of the rich thematic material.

Even before the violin makes its entry we have been introduced to many of the mood changes this movement will undergo, as the felicitous D major opening becomes empowered with enormous energy before removing us into the realm of rapt and gentle dreams. Then suddenly we are awakened from reverie by the brittle staccato rhythms of the D minor second subject which prepares the way for the solo violin's impressive first entry. Meanwhile Brahms has brought us to the brink, without yet revealing his most lyrical theme; this he reserves for the soloist later on, before allowing the orchestra to take it up—and it is well worth the wait.

Brahms, unusually for him, entrusted Joachim with the cadenza, and this is the one that is most often performed. But what is most affecting perhaps is the twilight tenderness of the movement's closing measures as the orchestra intrudes with the utmost reticence upon the violin's dreamy musings. What sweetness, what ineffable beauty there is here, with the orchestra adding its own gentle touches of color to the enchantment of the violin's song. It is a world in which we long to linger, but from which Brahms summarily detaches us with a brief, sturdily energetic conclusion.

The *Adagio*, however, returns us to the world of serenity with its simple oboe melody possessed of a rarified beauty, which passes effortlessly to the solo violin as it elaborates upon the oboe's song with the most exquisite arabesques. Here is Brahms the lyrical romantic, steeped in the tradition of the German art song.

And if the third-movement *Allegro* summarily ejects us from our preoccupations with the ethereal, it does so with the usual element of grandeur which Brahms brings to his animated and often brilliant final movements. Its main theme has the feel of popular Hungarian gypsy music about it (much beloved by Brahms!) and, after the pattern of rondo finales, this fiery melody keeps returning to bring a festive vitality to the Concerto's closing pages.

At first not fully appreciated (it won the hearts of Londoners before the Austrians and Germans caught on, even after Joachim's ardent championship of the work), it was eventually taken up by other great violinists of the day. And when Joachim's student, the 19-year old Marie Soldat, played it at a Vienna noonday concert with Hans Richter conducting, Brahms was so delighted with his "brave little soldier" as he called her, that he took her to his beloved Prater near the Danube, with its large amusement park, where they whiled away the afternoon riding the merry-go-rounds, watching the Punch-and-Judy show, and then that evening attending a performance of *Macbeth*.

- William D. West

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.



## **BÉLA BARTÓK**

(b. Nagyszentmiklós, Hungary [now Sinicicolau Mare, Romania], March 25, 1881; d. New York, Sept. 26, 1945)

### **CONCERTO FOR ORCHESTRA**

Composed in 1943; rev. Feb. 1945.

Commissioned by the Koussevitsky Foundation and premiered by Serge Koussevitsky and the Boston Symphony Orchestra on December 1, 1944.

The Concerto For Orchestra is a twentieth-century work firmly established in the international musical repertory. As László Somfai has indicated, unusually for Bartók the Concerto comprised elements composed earlier that had been intended for a ballet.

Bartók was a sick man during its composition. An exile from his native Hungary now living in the United States, he was suffering from leukemia, the first symptoms having appeared in 1942. The lectures he had been forced to give in order to sustain himself gradually wore him out, but at first the doctors did not diagnose the serious nature of his illness. The pain in his joints grew steadily worse, so that he could hardly move at all from May 1943 onwards, and during that summer the American Society for Composers, Authors, and Publishers (ASCAP) paid for him to convalesce at Saranac Lake in the Adirondack Mountains. Amid the wild and rugged scenery of Saranac Bartók's condition seemed to improve, and by the autumn of 1943 the score of his Concerto was finished.

It is a work which, though Bartókian in every sense, is not so complex or 'severe' as some of his other major compositions. The Hungarian folk tradition is still very present, as is the eerie element (Bartók's so-called 'night-music'), as well as the composer's customary intellectual strength and conciseness. But he seems to speak in this Concerto with a warmth and directness that is immediately appealing, even irresistible. Bartók himself wrote of the mood of the Concerto as representing, "apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

The central of the five movements (No. 3) is an Elegy in which the opening measures recall the slow Introduction to the first movement. The initial theme, at once sorrowful and grotesque, is powerful in the extreme, while bitterness intrudes in the death-song.

This movement is immediately framed by two lighter movements (Nos. 2 and 4). In the second—"The Playing of Couples"—the instruments (bassoons, oboes, clarinets, flutes, and muted trumpets) make their entry in pairs, each with its own material and characteristic interval, the trumpets eventually parodying the procedure.

The same inventive wit is present in the fourth movement—"Interrupted Intermezzo"—the 'interruption' of the middle section being a

naughty parody of Shostakovich's use of the descending scale from the 'War' motif in his Seventh Symphony (the *Leningrad*).

At the outer reaches of the Concerto are two movements (Nos. 1 and 5) which are quick and substantially powerful. It has been suggested that the opening of the first movement is meant to convey a tonal picture of Bartók's Hungarian landscapes. If this be so, it is not merely atmospheric in intent, since it also provides essential thematic material for the third-movement Elegy. The ensuing *Allegro* is strong and expressive, the interval of the 'Magyar fourth' being especially prominent, while the second theme, though rhythmically related to the first, also provides a gentle contrast.

Enormous physical energy is generated in the dance-like Finale *Presto*—the fifth movement—and there is no doubting the grandeur of its triumphant, life-affirming mood.

All in all, this is quite a display piece, with individual instruments and groups being used in a *concertante* or soloistic fashion. But in its symmetrical planning, tautness of structure, its wealth of musical ideas, and the clarity and rigor with which they are expressed, the work passes beyond mere technical virtuosity to become an intense and memorable expression of Bartók's formidably creative and passionate musical imagination.

- William D. West

Instrumentation: 3 flutes doubling piccolo, 3 oboes doubling English horn, 3 clarinets doubling bass clarinet, 3 bassoons doubling contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, gong, triangle, snare drum, two harps, and strings.

## History of the Syracuse Symphony Orchestra

The 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 an ensemble of national acclaim, the Symphony boasts 79 musicians and a conducting staff of international caliber, and performs 193 full-orchestra and chamber ensemble concerts throughout Central and Northern New York, reaching more than 225,000 audience members during its 39-week season.

Founded with a grant from the Gifford Foundation, the Syracuse Symphony appointed conductor Karl Kritz as its first music director. Led by Kritz, along with Benson Snyder and Carolyn Hopkins, the new Syracuse 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 Orchestra 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—a concept later adopted by many other orchestras around the country. On the strength of a Ford Foundation challenge grant, the SSO's budget grew rapidly, and concerts were recorded and broadcast on WONO-FM. Soon, Syracuse Symphony Orchestra concerts moved to Henninger High School and the SSO's commitment to regional communities in Watertown, Rome, and Cortland blossomed.

Kritz was succeeded in 1971 by Frederik Prausnitz and, in 1975, by Christopher Keene. Shortly thereafter, the Orchestra moved into its new home, the Crouse-Hinds Concert Theater in the 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 1992 to 1999. Daniel Hege became the SSO's sixth music director with the 1999-2000 season.

Now the 43<sup>rd</sup> largest orchestra in the United States, the Syracuse Symphony Orchestra performs a vast array of programs, including the Classics Series, M&T Bank Pops Series, Central New York Community Foundation Family Series, and the Bristol-Myers Squibb Stained Glass Series, as well as educational youth programs and free summer parks concerts. In addition, the SSO presents *The Nutcracker* with a visiting ballet company each December and also plays for Syracuse Opera performances. SSO concerts are broadcast twice weekly on WCNY-FM and the Orchestra proudly operates two youth ensembles—the Syracuse Symphony Youth Orchestra and Syracuse Symphony Youth String Orchestra. The artistic quality of the Orchestra is widely regarded as belying its modest \$6.3 million budget, and the entire non-profit organization is supported in part through its volunteer organization, the Syracuse Symphony Association and a 60-member board of directors.

Beyond its Syracuse-based activities, the Orchestra performs a heavy schedule of concerts in regional communities. In addition to subscription series in Watertown, Rome, and Cortland, the SSO frequently tours New York State and, in recent years, has performed in Delaware, Pennsylvania, New Hampshire, and Connecticut. The SSO collaborates on a regular basis with organizations such as Syracuse Stage, Syracuse Opera, Syracuse University Oratorio Society, Syracuse Children's Chorus, Syracuse School of Dance, Center of Ballet and Dance Arts, and Upstate NY Ballet. In recognition of these activities, the Orchestra was presented with the Governor's Arts Award in 1999.

The SSO has released its first recordings in 25 years, both conducted by Daniel Hege: a Classics CD in 2000 and *Holiday Pops*, released in the fall of 2002. On Saturday, April 5, 2003, Daniel Hege led the Syracuse Symphony Orchestra in its fifth performance at Carnegie Hall.

# Syracuse Symphony Orchestra

## **First Violin**

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  
Lucille Teufel  
Stephanie Koppeis  
Travis Newton  
Amelia Christian

## **Second Violin**

Rose MacArthur, *Principal*  
Petia Radneva-Manolova,  
*Assistant Principal*  
Fedor Saakov  
Anita Gustafson  
Janet Masur-Perry  
Julianna Methven  
Sonya Williams  
Sara Mastrangelo  
Susan Harbison  
Ni Santiago  
Leena Gilbert

## **Viola**

Eric Gustafson, *Principal*—  
*Mrs. B.G. Sulzle Chair*  
Cen Wang, *Assistant Principal*  
Kit Dodd  
Carol Sasson

Marywynn Kuwashima  
Li Li  
Judith Manley Dreher  
Amy Diefes  
Hee Cheong Boo

## **Cello**

Eduard Gulabyan, *Principal*—  
*Mrs. L.L. Witherill Chair*  
Lindsay Groves, *Assistant*  
*Principal*  
Gregory Wood, *Assistant*  
*Principal*  
Heidi Hoffman  
Walden Bass  
George Macero  
Jacqueline Wogick  
George Teufel

## **Contrabass**

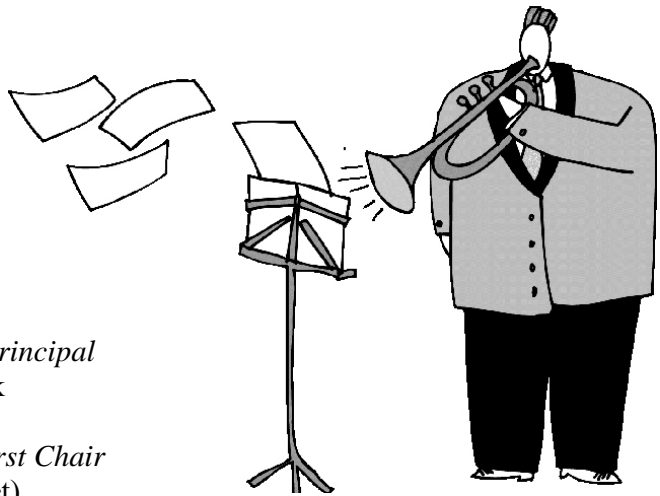
Edward Castilano, *Principal*  
Peter Dean, *Assistant Principal*  
Angel Sicam  
Darryl Pugh  
Michael Fittipaldi

## **Flute**

Deborah Coble, *Principal*  
Cynthia Decker,  
*Assistant Principal*  
Linda Greene (piccolo)

## **Oboe**

Philip MacArthur, *Principal*  
Patricia Sharpe,  
*Assistant First Chair*  
Daniel Carno (english horn)



### **Clarinet**

Allan Kolsky, *Principal*  
Victoria Bullock  
John Friedrichs,  
*Assistant First Chair*  
(bass clarinet)

### **Bassoon**

Gregory Quick, *Principal*  
David Ross (contrabassoon)  
Martha Sholl

### **Horn**

Julia Pilant, *Principal*—  
*Nancy and David Ridings Chair*  
Paul Brown  
Julie Bridge, *Associate*  
*Principal*  
Stephen Laifer  
Jon Garland

### **Trumpet**

George Coble, *Principal*—  
*Robert C. Soderberg Chair*  
Guy Piddington, II  
John Raschella,  
*Associate Principal*

### **Trombone**

William Harris, *Principal*—  
*Arthur "Sandy" West Chair*  
Douglas Courtright

### **Bass Trombone**

Jeffrey Gray

### **Tuba**

Edwin Diefes, *Principal*

### **Timpani**

Patrick Shrieves, *Principal*

### **Percussion**

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

### **Harp**

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

### **Librarian**

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