

# GENEVA CONCERTS

presents

*Syracuse*

*Symphony Orchestra*

*Ron Spigelman, conductor*

*Allen Vizzutti, trumpet*



Saturday, April 21, 2007 • 8:15 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

2006-2007 SEASON

Friday, 29 September 2006, 8:15 p.m.

State Street Ballet of Santa Barbara

*Carmen*

A passionate story of lust, treachery and fate, based on the fabled temptress of Seville, told in ballet and set to the music of Georges Bizet.

Thursday, 2 November 2006, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

“Shakespeare in Music”

Walton, Mendelssohn, Sibelius, Strauss

Saturday, 20 January 2007, 8:15 p.m.

**Cantus**

One of America’s finest professional male vocal ensembles, Cantus’ repertoire spans many periods and genres including Gregorian chant, Renaissance motets, contemporary works, art songs, folk music, spirituals, and pop.

Friday, 9 March 2007, 8:15 p.m.

Rochester Philharmonic Orchestra

Pinchas Zukerman, conductor and violin

Ariana Ghez, oboe

Bach, Stravinsky, Elgar

Friday, 30 March 2007, 8:15 p.m.

**Hesperus**

“The Buxtehude Project”

Saturday, 21 April 2007, 8:15 p.m.

Syracuse Symphony Orchestra

Ron Spigelman, conductor

Allen Vizzutti, trumpet

de Falla, Vizzutti, Bernstein, Copland

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY

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.

Saturday, April 21, 2007 • 8:15 p.m.

## *Syracuse Symphony Orchestra*

Daniel Hege, Music Director

**Ron Spigelman, conductor**

**Allen Vizzutti, trumpet**

MANUEL DE FALLA  
1876-1946

*Three-Cornered Hat* Suite No. 2

The Neighbors  
Miller's Dance  
Final Dance

ARR. & ORCH. BY  
ALLEN VIZZUTTI  
b. 1952

*Concierto Mexicano*

Zapateado (by Pablo de Sarasate)  
Malagueña Salerosa (by Elpidio Ramirez)  
Luciernaga (by Allen Vizzutti)  
Trumpetista Celestial (by Allen Vizzutti)  
Fandango (by Rafael Mendez)

### **Intermission**

LEONARD BERNSTEIN  
1918-1990  
ARR. MASON

*West Side Story* Medley

ALLEN VIZZUTTI

*Aventura Espagnola*

AARON COPLAND  
1900-1990

Suite from *Billy the Kid* (1938)

The Open Prairie  
Street in a Frontier Town  
Mexican Dance and Finale  
Prairie Night (Card Game)  
Gun Battle  
Celebration (After Billy's Capture)  
Billy's Death  
The Open Prairie Again

**ALLEN VIZZUTTI IS A YAMAHA PERFORMING ARTIST**

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

## Ron Spigelman

Australian native Ron Spigelman, an honors graduate of the Royal Academy of Music in London, is Music Director of both the Texas Chamber Orchestra and the Springfield Symphony, and recently completed his tenure as Associate Conductor of the Buffalo Philharmonic Orchestra.



Spigelman was appointed as the associate conductor of the Fort Worth Symphony after his American debut with that orchestra in 1994. He has since made numerous guest appearances with the symphonies of Greensboro, Dallas, Austin, Virginia, and Oklahoma, among many others.

Since his first professional appointment in 1992, Spigelman has conducted more than 800 performances and has a repertoire of over 400 works, including several full-length ballets. Equally at home with symphonic pops, he is known for his creative programming and audience involvement. The education program Spigelman helped implement for the Fort Worth Symphony has been the recipient of numerous NEA and local grants and has gained a statewide and nationwide reputation for its groundbreaking ideas and educational value.

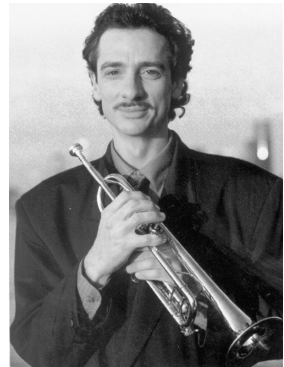
## Allen Vizzutti

“Beautiful...lyrical...stunning...  
stupifying.”

“Trumpet player supreme.”

~ *Syracuse Post Standard*

“Finely tuned wind, easy control, poly-  
harmonic wit, orchestral penmanship,  
punctuated spiritual warmth...rarely do so  
many qualities find themselves in one  
musician.” ~ *Chick Corea*



Equally at home in a multitude of musical idioms, Allen Vizzutti has visited 40 countries and every state in the union to perform with a rainbow of artists and ensembles including Chick Corea, “Doc” Severinsen, the NBC Tonight Show Band, the Airmen of Note, the Army Blues and Army Symphony Orchestra, Chuck Mangione, Woody Herman, Japan’s NHK Orchestra and the New Tokyo Philharmonic, the Budapest Radio Orchestra, the Saint Paul Chamber Orchestra, the Leipzig Wind Symphony, and the Kosie Wind Orchestra. Performing as a classical and a jazz artist, often in the same evening, he has appeared as guest soloist with symphony orchestras in Tokyo, Germany, St. Louis, Seattle, Rochester (NY), Syracuse, Milwaukee, Buffalo, Phoenix, Edmonton, Vancouver, and Winnipeg to name a few. Music lovers in Germany, Poland, England, Sweden, Brazil, Canada, Japan, Australia, and the United States have heard his brilliant sound over the airwaves of national television. Vizzutti’s status as an artist has led to solo performances at the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, Banff Center for the Performing Arts, Montreaux Jazz Festival, the Teton, Vail, Aspen, and Breckenridge Music Festivals, the Charles Ives Center, and Lincoln Center in New York City.

From his home in Seattle, Washington, Vizzutti’s current career activities embody an impressive schedule of recitals, concerts, recording, and composing. His continued commitment to music education and the value of music in everyday life results in an extensive schedule of guest appearances at universities throughout North America, Europe, Japan, and Australia.

Vizzutti’s solo jazz recordings include CDs such as *Trumpet Summit* and *Skyrocket* from Summit Records. Classical CDs currently available from DeHaske Music Publishing Recordings are *The Emerald Concerto and Other Gems*, with the Budapest Radio Orchestra, *Vizzutti Plays Vizzutti* and *Vizzutti and Soli On Tour*. His *High Class Brass* (also DeHaske Recordings) is a wonderfully unique classical and jazz blend co-produced, co-written, and performed with fellow trumpet artist, composer, and conductor, Jeff Tyzik, along with a 90 piece studio orchestra. Also of interest are *Baroque and Beyond* (Sony), *The Carnival of Venus* (Summit Records), and *A Trumpeter’s Dream* (Ludwig Music Publishing).

As Artist in Residence, Vizzutti has taught at the Eastman School of Music, the Banff Center for the Performing Arts, Kan-

sas State University, Ohio State University, West Texas State University, the Skidmore Jazz Institute, and the Trompeten Akademie of Bremen, Germany. He is professor of trumpet at the University of Washington. His extensive treatise, *The Allen Vizzutti Trumpet Method*, and his *New Concepts for Trumpet* (Alfred Music Publishing), have become standard works for trumpet study world wide. Many more of Vizzutti's jazz and classical books, play-along recordings, and student and recital compositions are published by DeHaske/Hal Leonard, Southern Music, and Ars Nova. His writing includes solo pieces for flute, clarinet, saxophone, trombone, tuba, and harp, and works for chamber groups, wind ensemble, jazz ensemble, and symphony orchestra.

Vizzutti's love of expression through composition has led to premier performances by the Los Angeles Philharmonic, Budapest Radio Orchestra, the Royal Philharmonic of London, the Nuremberg Symphony, Rochester Philharmonic, Syracuse Symphony, London Symphony, the renowned Summit Brass, and others. After the world premier of his *Emerald Concerto* with the Syracuse Symphony, Vizzutti's writing was described in review: "The *Emerald Concerto* sparkles! . . . a vivacious treatment which speaks well for both his dramatic instinct and technical prowess as a composer."

While growing up in Montana, Vizzutti was taught by his father, a self-taught musician and trumpet player, until he left home to attend the Eastman School of Music on full scholarship. There he earned the Bachelor of Music and Master of Music degrees, a Performer's Certificate, a chair in the Eastman Brass Quintet faculty ensemble, and the only Artist's Diploma ever awarded a wind player in Eastman's 85 year history.

While living in Los Angeles during the 80's, Vizzutti performed on over 100 motion picture sound tracks (such as *Back To The Future* and *Star Trek*) as well as countless TV shows, commercials, and recordings with such artists as Frank Sinatra, Barbra Streisand, Neil Diamond, Chick Corea, the Commodores, and Prince. His soaring sounds can be heard on recent projects including the movies *40 Days and 40 Nights*, *Unfaithfully Yours*, *Grid-iron Gang*, *Scary Movie Four*, and the "Medal of Honor" and "Halo II" video games.

**ALLEN VIZZUTTI IS A YAMAHA PERFORMING ARTIST**

# Program Notes

MANUEL DE FALLA

b. Cádiz, Spain, November 23, 1876

d. Alta Gracia, Argentina, November 14, 1946

## *The Three-Cornered Hat: Suite No. 2*

Manuel de Falla's music derives its romantic spirit from a love for Spanish folk music. In 1914, he worked with Spanish author Martínez Sierra on a pantomime based on Pedro Antonio de Alarcón's 19th-century novelette, *El sombrero de tres picos* (*The Three-Cornered Hat*), which the German composer, Hugo Wolf, had already made into an opera called *Der Corregidor* in 1896. When the famous Russian impresario Diaghilev brought the Ballets Russes to Madrid and heard Falla's score, he was enthused enough to suggest it be turned into a ballet, with choreography by Léonide Massine. *The Three-Cornered Hat* had its premiere at the Alhambra Theatre in London on July 22, 1919, with scenery and costumes by Pablo Picasso. Ernest Ansermet conducted the Ballets Russes Orchestra, Massine danced the role of the Miller, while Tamara Karsavina danced the Millers' Wife, as she did with the Ballets Russes de Monte Carlo, the company that first brought the ballet to the United States in 1934.

The three dances from Suite No. 2 come from the second part of the ballet:

- 1) "The Neighbors' Dance" is a *seguidillas*, drawing its material from a gypsy wedding tune and the world of the *zarzuela* or Spanish operetta.
- 2) "The Miller's Dance" is a *farruca* or flamenco-style dance, which gradually gathers momentum, the miller being urged on by his neighbors as they clap and shout.
- 3) "The Final Dance" (a *Jota*, often associated with the region of Aragon in northeastern Spain) is characterized by seemingly end-

less melodic invention, thrilling rhythms and surprising harmonic twists.

~ *William D. West*

**ALLEN VIZZUTTI**

b. Montana, 1952

### ***Concierto Mexicano***

- 1) Zapateado (by Pablo de Sarasate)
- 2) Malagueña Salerosa (by Elpidio Ramirez)
- 3) Luciernaga (by Allen Vizzutti)
- 4) Trumpetista Celestial (by Allen Vizzutti)
- 5) Fandango by (Rafael Mendez)

*Concierto Mexicano was born from an idea and an opportunity. I had been mulling over the concept of a multi-movement concerto type work with a Mexican theme for some time when I received the invitation to appear once again with the Greater Bridgeport Symphony Orchestra. Coincidentally, the concert was to have a Latin theme, so I jumped at the chance to write a new piece based on my bubbling ideas. I promised the concerto, gave it a name, and committed to the performance before having written one note.*

*Mexican culture is steeped in tradition and is as rich as any culture on earth. It was my desire in Concierto Mexicano to capture elements of Mexican folk melody and harmony as well as present a piece with some exciting 'Vizzutti' flair. As a result I found, altered, and orchestrated three existing pieces, (for trumpet and piano), by Mexican composers and wrote two completely original pieces to complete the set of five movements. My artistic choice of five movements resulted from a desire to create a substantial work of about 20 minutes filled with variety, interest, and fun.*

*"Zapateado" is defined as "a Spanish flamenco dance in which the performer stamps and taps rhythmically with the heels."*



*While this instrumental version does not literally involve stamping of the heels it is easy to imagine this lilting 6/8 melody accompanying flamenco dancers. I took the liberty of adding some technical fun in the solo trumpet part in lieu of attempting to click my heels!*

*“Malagueña Salerosa” – Malagueña, (from Malaga Spain) is a core branch of the songs from the southeast of Spain originating in the mines and expressing deep suffering. Urban variations, whose origins lie in the old Malaga fandangos, tend to refer to love and life. Malagueña became a flamenco style in the first half of the 19<sup>th</sup> century. It is not a style of song suitable for dancing, and is very rich from the melodic point of view. Salerosa is translated as lively and graceful. The beginning of this movement is comprised of a rich orchestral setting I composed based on a theme by Elpidio Ramirez. The first half of the piece is performed on flugel horn, not a common instrument in Latin music, but used here for its warm and mellow sound.*

*“Luciernaga” is Spanish for firefly. This movement is flashy and light in character. The blazing nature of the solo trumpet part should leave you glowing. I hate to illuminate the obvious but this trumpet part is difficult, so wish me luck!*

*“Trumpetista Celestial” is dedicated to the late legendary Mexican trumpet artist, Rafael Mendez. It was Rafael Mendez who was responsible for introducing much of the world to the charm and beauty of Mexican music in a classical setting. It was Rafael Mendez who shattered the accepted limits of trumpet technique by performing as if playing a violin and phrasing as if singing opera. This movement, whose title is translated “Heavenly Trumpeter,” is entirely original and based on melodies from my heart.*

*“Fandango” is an animated Spanish dance in triple time. The charming and decidedly Mexican melodies composed by Rafael Mendez, the great Mexican trumpeter mentioned previously, provided the musical material from which I constructed this final movement. Mendez lived and performed in southern California for much of his career, passing on in 1981. The harmonies and*

*melodies of his “Fandango” reflect the influences of Mendez’s musical life in Hollywood. I reworked the form, some of the harmony, and added several difficult solo trumpet passages to the piece taking care to maintain the delightful Mexican character of the original.*

## **AARON COPLAND**

b. Brooklyn, New York, November 14, 1900

d. Westchester, December 2, 1990

### **Suite from *Billy the Kid* (1938)**

#### **The short course...**

- Composed in 1938; seven-movement suite extracted from the ballet premiered in New York on November 9, 1940, with William Steinberg conducting.
- Characteristic of many Copland compositions, this work uses folk music from the Old West to convey a musical mood that is uniquely American.

Aaron Copland’s broad intervallic leaps, angular syncopated rhythms, and melodic breadth open our minds to images of spacious landscapes, the rugged pioneer and questing American spirit. Growing up in the jazz era, he experienced the inherent vitality of ragtime, blues, jazz, and popular dance music—ingredients that would bring a lively infusion to the romanticism of America’s cultivated tradition.

Copland’s ballet scores, *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, and his Symphony No. 3, struck a responsive chord with American audiences. The animated jazzy syncopations, combined with openhearted romanticism, sparing use of the grand gesture, and skillful injection of folk melody and dance rhythms, contributed to the continuing success of Copland’s music of the 1930s and 1940s.

In his score, *Billy the Kid*, composed for the Ballet Caravan to choreography by Eugene Loring, Copland uses some of the Old

West folk tunes, such as “The Old Chisholm Trail” and “Git Along Little Dogie.” He has, however, given these tunes a flavor of his own.

The ballet recalls Billy the Kid as romanticized in legend rather than the reality of the murderer who terrorized the southwest in the 1800s. Copland felt relieved he didn't know the facts about William H. Bonney, alias Billy the Kid, when he wrote his score. “If I had, I would never have touched it, as I wouldn't have considered it a proper musical subject,” he later reflected. “I thought of Billy the Kid as a legendary character, a young innocent who went wrong, part of the picturesque folklore of the far West.”

~ *William D. West*

Instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, xylophone, guiro, orchestra bells, sleigh bells, slapstick, tin whistle, wood block, harp, piano and strings.

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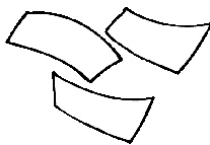
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