

GENEVA CONCERTS

presents

Syracuse Symphony
Orchestra



Daniel Hege, conductor
Olga Kern, Van Cliburn Gold Medalist, piano

Sunday, April 3, 2005
3:00 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.

Sunday, April 3
3:00 p.m.

Syracuse Symphony Orchestra

Daniel Hege, Music Director

Olga Kern, Piano

"The Great Romantics"

CHARLES IVES
1874-1954

The Unanswered Question

S. RACHMANINOFF
1873-1943

Concerto No. 2 in C Minor for Piano and
Orchestra, Op. 18

Moderato

Adagio sostenuto

Allegro scherzando

Intermission

P.I. TCHAIKOVSKY
1840-1893

Symphony No. 6 in B Minor, Op. 74,
"Pathetique"

Adagio - Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: Adagio lamentoso

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

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, Seattle, 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.

Olga Kern

Olga Kern was a Gold Medalist in the 2001 Van Cliburn International Piano Competition, the first woman to achieve this distinction in more than 30 years. Last May, she made her New York City debut in Carnegie's Zankel Hall. Eleven days later, she returned to New York to play at Carnegie again, this time on the stage of the Isaac Stern Auditorium at the invitation of Carnegie Hall.



Ms. Kern's 2004-2005 season includes a 23-city tour of the U. S. with the Warsaw Philharmonic.

Since her triumph at the Van Cliburn Competition, Ms. Kern's critically acclaimed orchestral engagements have included the Chicago Symphony with Christoph Eschenbach, the Boston Pops and the Utah Symphony with Keith Lockhart; the Kirov Orchestra with Valery Gergiev; as well as the Syracuse Symphony Orchestra in March 2003 with Daniel Hege conducting. Her recital appearances include the Kennedy Center Honors with Renee Fleming, and she undertook an extensive tour of South Africa in 2002 and returns this year.

Born into a family of musicians (her great-great-grandmother was a friend of Tchaikovsky, and her great-grandmother sang with Rachmaninoff), Ms. Kern began studying piano at age five. She studied with 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 Accademia Pianistica Incontri col Maestro in Imola, Italy. She won the first Rachmaninoff International Piano Competition at 17, and is a laureate of 11 international competitions. She also received an honorary scholarship from the President of Russia and is a member of Russia's International Academy of Arts.

Ms. Kern was featured in *Playing on the Edge*, a documentary about the 11th Van Cliburn Competition, which has aired on PBS stations across the country; and her final round Cliburn Competition performances with the Fort Worth Symphony Orchestra and Conductor James Conlon were showcased in the PBS series *Concerto*.

Ms. Kern recorded the Tchaikovsky Piano Concerto No. 1 with the Rochester Philharmonic Orchestra and Christopher Seaman on the *Harmonia Mundi* label, for which she now records exclusively. Her next disc will consist of solo Liszt/Rachmaninoff transcriptions.

She lives in Moscow and devotes her free time to her young son, Vladislav.

Program Notes

CHARLES IVES

b. Danbury, Connecticut, October 20, 1874

d. New York, May 19, 1954

The Unanswered Question

The short course...

- Composed in 1906, *The Unanswered Question* is an outgrowth of the composer's admiration for the transcendentalists.
- The work, only 5 or 6 minutes in length, is begun by an offstage string contingent meant to represent the silence of the druids. A debate then ensues between flutes and a single trumpet, before fading into a "cosmic silence."
- This work was last performed by the SSO in April 1970 with Richard Dufallo conducting.

This piece was composed when Ives, about to set up his own insurance firm in New York, was also contemplating marriage. He would have to wait many years to receive recognition for his music; but because of his success in business and because his wife was continually supportive, Ives was able to pursue his own musical path with no compromise and no real financial concerns.

In *The Unanswered Question*, Ives proposes the kind of profound metaphysical question that occurs in works such as the Fourth Symphony, the Second Orchestral Suite, and the unfinished "Universe" Symphony. He referred to *The Unanswered Question* as "A Contemplation of a Serious Matter," giving it the subtitle, "A Cosmic Landscape." Ives also coupled it in his mind with another chamber work composed at the same time, *Central Park in the Dark* in "*The Good Old Summer Time*," which he described with his customary humor as "A Contemplation of Nothing Serious."

The Unanswered Question is one of many examples of the composer's use of counterpoint in conjunction with spatial acoustics. Audiences are often taken by surprise, since the music begins with no one visible on stage. Ives calls for his strings to play off-

stage. They move slowly, yet firmly from one diatonic chord to the next in chorale-like fashion. Ives, in his commentary, refers to them as representing “the silence of the druids.” Out of this silence emerges the stark sound of the trumpet (often placed at the back of the audience) with its five-note motif. Disregarding the tonality of the strings completely, it asks “the perennial question of existence.” By now four flutists—Ives’ “Fighting Answers”—have appeared onstage in an attempt to respond to “the perennial question,” but to no avail. Their dissonant responses have become increasingly agitated and rowdy, the debate eventually breaking up in disarray after the sixth trumpet call. The stage is bare again as we hear the trumpet’s seventh and final call. This time, there is no reply, just the soft sound of strings sustaining their consonant hum from a distance before gradually fading into Ives’ ‘cosmic silence.’

- *William D. West*

Instrumentation: 4 flutes, 1 trumpet, and strings.

SERGEI RACHMANINOFF

b. Semyonovo, April 1, 1873

d. Beverly Hills, March 28, 1943

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18

The short course...

- Composed 1900-01, this work was premiered in St. Petersburg in November 1901 with Rachmaninoff as soloist.
- Recovering from a bout with depression, Rachmaninoff dedicated this work to his therapist. It contains one of the most recognizable and romantic melodies of the symphonic repertoire.
- Concerto No. 2 was last performed by the SSO in February 2002 with Lilya Zilberstein as soloist and Grant Cooper conducting.

Unsympathetic toward contemporary trends in 20th-century music, Rachmaninoff wrote of himself on one occasion: “I am not a composer who produces works to the formulas of preconceived theories. Music, I have always felt, should be the expression of a

composer's complex personality. His music should express the country of his birth, his love affairs, his religion, the books that have influenced him, the pictures he loves. It should be the sum total of a composer's experiences."

As a young man Rachmaninoff idolized Tchaikovsky; but after Tchaikovsky's death in 1893 and the success of his own Prelude in C-Sharp minor, the composer experienced a strange lassitude. The failure of his First Symphony further damaged his confidence. The Second Piano Concerto is dedicated to the man who restored Rachmaninoff to health—Dr. Dahl.

At the work's first performance in 1900, only the second and third movements were played. Encouraged by their success, Rachmaninoff supplied the first movement the following year. It is introduced by eight ponderous chords on the piano, increasing in volume and moving from F minor into the Concerto's basic key of C minor.

The first main theme strides confidently in the strings and clarinets, accompanied by broad arpeggio passages from the piano. A few runs from the soloist, a short viola phrase, and the second theme is introduced by the piano. After the strong first theme has been developed, the broad melody returns on the horns, languid and restrained.

The *Adagio* consists of one theme, a prolonged melody first heard on the flute and clarinet with the piano playing a triplet figure beneath. The piano repeats the melody, passing it on to the strings before working through some variations of its own.

There is a brief introduction to the last movement which acts as a harmonic bridge from the E major of the *Adagio* to the C minor of the opening theme. The sprightliness of this theme contrasts the emotional warmth of the famous melody that follows, one of the big romantic tunes of the symphonic repertory. The sprightly theme returns, and after a cadenza-like passage from the soloist, Rachmaninoff concludes the Concerto with a majestic re-statement of this melody.

- *William D. West*

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, and strings.

PETER ILYICH TCHAIKOVSKY

b. Kamsko-Votkinsk, Vyatka province, May 7, 1840

d. St. Petersburg, November 6, 1893

Symphony No. 6 in B Minor, Op. 74, “Pathétique”

The short course...

- Composed and premiered in 1893.
- Tchaikovsky died only nine days after the premiere of this work. While fraught with emotion, Symphony No. 6 is also one of Tchaikovsky’s most skillfully structured compositions.
- This work was last performed by the SSO in October 2000 with Grant Cooper conducting.

“I’m very proud of the symphony...I love it as I’ve never loved a single of my other musical progeny,” wrote Tchaikovsky about his Sixth Symphony. Yet, by his own admission, it was also “permeated with the mood of a Requiem.” It was the composer’s last will and testament (though not necessarily by design), and although Tchaikovsky wears his heart on his sleeve in this symphony, it is superbly structured.

Tchaikovsky showed signs of nervous trouble in early boyhood, but usually a visit to the countryside and the companionship of close relatives helped renew his enthusiasm for composition. Outside his family, he found it difficult to form satisfying relationships. This temperament found release and expression in some of the most passionate music composed in the 19th century. The Sixth Symphony especially plumbs the depths of the composer’s soul. Tchaikovsky’s death, coming only nine days after the work’s premiere, lent a mystical aura to subsequent performances, and the symphony achieved popularity in part because premonitions of the composer’s end were read into the work.

Whether it is the opening lugubrious motif of the first movement’s Introduction and the potential for violence inherent in that motif as it becomes the main theme of the ensuing *Allegro ma non troppo*, the contrast provided by one of the most ravishing melodies in symphonic literature (the second subject *Andante*), or the vicious jolt that plunges the listener into a development sec-

tion filled with despair, Tchaikovsky never becomes indulgent. The second movement is really a graceful waltz, in contrast to a middle section suggesting gloom. The third movement assumes an extroverted character; yet there is still the suggestion of earlier shadows. Although the march tune is solid and sturdy, there may be a hint of frenzy in its swagger. The march, in any case, marks the prelude to the true climax of the symphony—its *Finale*. Anguish, melancholy, and resignation mingle with outbursts of heartfelt grief, all concluding in desolation.

- *William D. West*

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

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
Debra Trudeau
Lucille Teufel
Sara Mastrangelo
Jeremy Blanden

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
Yibin Li

Viola

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

Marywynn Kuwashima
HeeCheong Boo
Li Li
Amy Diefes
Judy Dreher

Cello

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

Contrabass

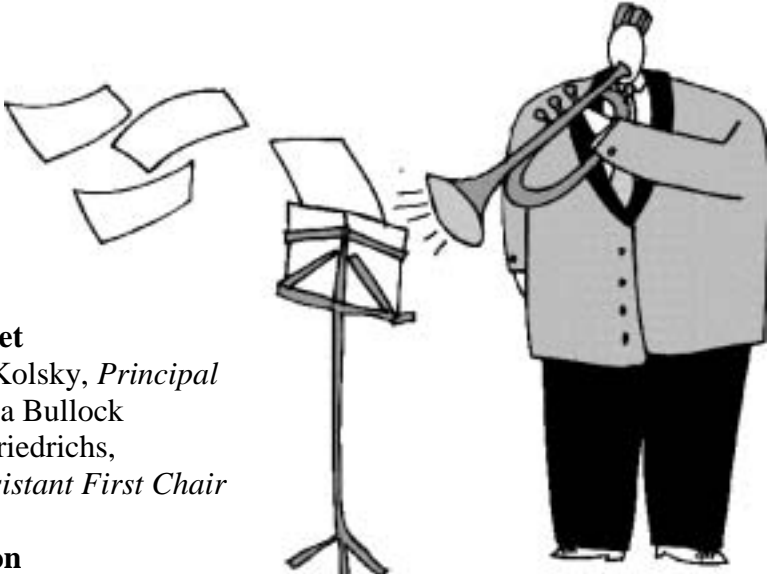
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Angel Sicam
Darryl Pugh
Michael Fittipaldi

Flute

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

Oboe

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



Clarinet

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

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David Ross

Horn

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

Trumpet

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Associate Principal

Trombone

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Tuba

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