

GENEVA CONCERTS

presents

Syracuse Symphony Orchestra



Daniel Hege, conductor
Richard Stoltzman, clarinet

Thursday, September 29, 2005

8:15 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

These concerts are made possible, in part, with public funds from the
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GENEVA CONCERTS, INC.

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

Syracuse Symphony Orchestra

Daniel Hege, music director

Richard Stoltzman, clarinet

EDWARD KENNEDY "DUKE"

ELLINGTON

1899-1974

ORCH. ADAPTATION BY JEFF TYZIK

Black, Brown, & Beige

Work Song

Come Sunday

Light

AARON COPLAND

1900-1990

Concerto for Clarinet and Orchestra

Slowly and expressively –

Cadenza – Rather Fast

ASTOR PIAZZOLLA

1921-1992

Contemplación y danza

ASTOR PIAZZOLLA

Milonga en re

Richard Stoltzman, clarinet

INTERMISSION

IGOR STRAVINSKY

1882-1971

Pétrouchka (1947 Revision)

The Shrovetide Fair

Pétrouchka's Cell

The Moor's Cell

The Fair (towards evening)

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

Richard Stoltzman

has defied categorization, performing as an orchestral soloist, recitalist, chamber ensemble member, and jazz innovator.

A graduate of Ohio State University with a double major in music and mathematics, Mr. Stoltzman earned his Master of Music degree at Yale University, studying with Keith Wilson, and pursued doctoral studies with Kalmen Opperman at Columbia University. He participated in the Marlboro Music Festival for ten years and became a founding member of the ensemble TASHI.



Photo by J. Pearson

Mr. Stoltzman performed the first clarinet recitals in the histories of the Hollywood Bowl and Carnegie Hall. In 1986, he was the first wind player to win the Avery Fisher Prize. As a jazz artist, he has performed or recorded with Gary Burton, Judy Collins, Keith Jarrett, Wayne Shorter, Mel Tormé, and others. He has premiered works by Stephen Hartke and Einojuhani Rautavaara (the latter was premiered in 2002 with the National Symphony Orchestra at the Kennedy Center and Carnegie Hall).

He has more than 50 releases on BMG/RCA, SONY Classical, MMC, BIS, Albany, Ondine, and other labels, including two Grammy winners: *Brahms Sonatas* with Richard Goode, and *Trios of Beethoven, Brahms, and Mozart* with Emanuel Ax and Yo-Yo Ma. He released a recording of the Rautavaara Concerto in 2005.

Recitals and chamber music performances include appearances with violinist/wife Lucy Stoltzman and pianist/son Peter John Stoltzman. In 2003 the Stoltzman family, called “New England’s First Family of Classical Music” by WGBH radio in Boston, appeared at Kennedy Center in a program of jazz and classics.

Richard Stoltzman is also a Cordon Bleu-trained pastry chef.

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 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 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 1990 Mr. Hege 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, he served as Director of Instrumental Music for the Orange County High School of the Arts for two years, beginning in 1991. 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'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 orches-



tras; 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 released its first recordings in over 20 years: a live *Classics Concert* CD released in 2000, and the SSO's latest release, *Holiday Pops*. Mr. Hege recorded a disc of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and the Morgan State University Choir; 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; 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 Vermet at the Aspen Music Festival. In May 2004 he received an honorary doctorate in Humane Letters from LeMoyne College. Daniel Hege resides in Jamesville, New York, with his wife Katarina and their two daughters.

Program Notes

EDWARD KENNEDY “DUKE” ELLINGTON

b. Washington, D.C., April 29, 1899

d. New York, NY, May 24, 1974

Black, Brown, and Beige

The short course...

- Composed in 1943, *Black, Brown, and Beige* premiered at Carnegie Hall on January 23, 1943 to mixed reviews. Critics didn't take the work seriously until 1958, when Ellington recorded a version featuring gospel vocalist Mahalia Jackson.
- This is the SSO's first performance of *Black, Brown, and Beige*.

The name Duke Ellington conjures an image of irresistible tunes making the rounds along the nightclub scene in pre-Swing Era Harlem, with catchy titles such as *Mood Indigo* and *Jubilee Stomp*. Yet Ellington, celebrated throughout his career as a composer, pianist, and bandleader, also spent considerable energy on a much longer and more serious endeavor—a large-scale work depicting the history and culture of African-Americans.

The result of his Herculean effort was *Black, Brown, and Beige*, or B, B, & B, as The Duke preferred to call it, completed in 1943 and which he subtitled “a Tone Parallel to the History of the Negro in America.” Ellington was so proud of this 50-minute work he took it along with him to Carnegie Hall (on the “A Train,” no doubt), for his debut there.

The harmonic language of B, B, & B is the vernacular—jazz, blues and spirituals. Taken as a whole, the musical structure assumes the dimension of a tone poem, with colorful, programmatic names attached to individual movements that illuminate the particular mood he sought to capture.

For this occasion the SSO will be playing an orchestral arrangement by the Rochester Philharmonic Orchestra's pops conductor, Jeff Tyzik, who re-worked three movements of Ellington's masterpiece into a 10-minute long suite comprising the movements “Work Song,” “Come Sunday,” and “Light.”

Tyzik's orchestration takes the Duke Ellington Orchestra version and kicks it up a notch—expanding the instrumentation into symphonic proportions and spicing up the harmonic colors to produce a rich elabo-

ration of the original. Still, die-hard Ellington fans will no doubt find something conspicuously absent from this arrangement—a piano.

“Ellington himself played very little during these performances,” explains Tyzik, “so I didn’t include one.” No big deal, really; or, as The Duke would say, “It don’t mean a thing . . .”

- David Abrams

Instrumentation: 2 flutes doubling piccolo, 2 oboes doubling English horn, 2 clarinets and bass clarinet, 2 bassoons, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, jazz bass, harp, and strings.

AARON COPLAND

b. Brooklyn, NY, November 14, 1900

d. Westchester, NY, December 2, 1990

Clarinet Concerto

The short course...

- Composed in 1948, this work was premiered in 1950 in New York City, with Benny Goodman as soloist and Fritz Reiner conducting.
- The SSO last performed Clarinet Concerto in February 2000 with Fabio Mechetti conducting and Carey Bell as soloist.

Aaron Copland’s Clarinet Concerto seems to me to stand poised on the balance point between the jazz world and the classic world. In the cadenza that links the dreamily slow waltz of the first movement to the fast and syncopated second movement, the composer succeeds in elegantly transforming the language of the clarinet from western European *chalumeau* (the 18th century forbearer of the clarinet) to sassy North and South American licorice stick.

How does Copland do this? By opening the concerto with long line soft legato melodies accompanied by harp, he lulls the listener into a safe and comfortingly familiar path. Then, as the strings and harp fade away, Copland begins to add accents, syncopations, and a “twice-as-fast” tempo—like a big band leader counting off quickly, “1...2..., 1 . 2 . . , 1 2 3 4.” After introducing motives that will appear in the second movement, he begins a South American dance rhythm combined with arpeggiated descending chords à la the King of Swing. After all, Copland wrote this music for the quintessential American clarinetist, Benny Goodman.

As a kid, seeing *The Benny Goodman Story* (starring Steve Allen), I became convinced that I was playing the right instrument. Little did I

know then that I would have the good fortune to visit with Benny at his New York penthouse, “jam” on Italian clarinet duets with him, and be honored by his attendance at my first Carnegie Hall recital! Of course, the ultimate thrill for me was to play this great landmark concerto for Copland at his 75th birthday celebration in Carnegie Hall with André Previn and the Pittsburgh Symphony Orchestra.

- Richard Stoltzman

Instrumentation: harp, piano, and strings.

ASTOR PIAZZOLLA

b. Mar del Plata, Argentina, March 11, 1921

d. Buenos Aires, Argentina, July 4, 1992

Contemplación y Danza and Milonga en re

The short course...

· This is the SSO's first performance of *Contemplación y Danza* and *Milonga en re*.

Astor Piazzolla's fame as a composer is linked to the allure of the Tango—its bold rhythms and unusual instrumental combination, its bitersweet philosophy, and its formal constraints. In 1950, however, with Op. 15, Piazzolla explored a different compositional path.

Contemplación y Danza (Contemplation and Dance) employs the classic instrumental combination of clarinet soloist with string orchestra. The harmonic language is based on clashing intervals of the fourth with the soloist contemplating and embellishing the theme.

The dance launched by the strings is wildly fast; and the biting rhythm is irregular metrically, but totally unified in the orchestra. When the clarinet leaps in, the strings jump to pizzicati. This dance quickly comes to an end in a whirling frenzy of dissonant fourths and a wailing cry from the clarinet.

Milonga en re is a hauntingly, broody Tango whose slow tempo allows the clarinet and strings to dance with each other with smoldering passion.

- Richard Stoltzman

Instrumentation: piano, percussion, and strings.

IGOR STRAVINSKY

b. Oranienbaum (now Lomonosov), Russia, June 17, 1882

d. New York, NY, April 6, 1971

***Pétrouchka* (1947 Revision)**

The short course...

- Composed between 1910 and 1911; revised 1946-1947. This work was premiered in Paris at Le Châtelet, June 13, 1911.
- Stravinsky's score began as a *Konzertstück* (short, one-movement concerto) for piano and orchestra, but evolved into a full-length ballet arranged in four scenes.
- *Pétrouchka* was last performed by the SSO in October 1999, conducted by Grant Cooper.

Ambiguity is at the heart of *Pétrouchka*. Musically, this is reflected in a C major-F sharp chordal conflict that repeatedly haunts the ear with its shattering bitonality. *Pétrouchka*, the Russian Pierrot, stems from the *commedia dell'arte* tradition. He, too, loves his Columbine—a pretty Ballerina—and feels hatred for the menacing Moor, an exotic form of the Harlequin figure.

Stravinsky's score began as a *Konzertstück* (short, one-movement concerto) for piano and orchestra. In his autobiography he wrote: "I had a clear picture of a puppet suddenly endowed with life, trying the patience of the orchestra with a diabolical cascade of arpeggios. The orchestra responds in turn with threatening trumpet calls. There results a tremendous brawl which reaches its climax and ends with the sad and querulous collapse of the poor puppet. Having finished this bizarre piece I struggled for hours to find a title . . . (then) one day I leapt for joy. I had found it—*Pétrouchka*, the immortal and unhappy hero of every fair in all countries."

Diaghilev then persuaded Stravinsky to make a full-length ballet out of the tale of *Pétrouchka*. Their friendship had been cemented by the success of Stravinsky's first major ballet score, *The Firebird*, the previous year. After Stravinsky became an American citizen in 1945, he adapted the score for a smaller orchestra so that it could be played more readily in a normal concert program.

The Ballet is arranged in four scenes. A drum roll leads from one tableau to the next.

The Shrovetide Fair. From the opening of the first tableau (Admiralty Square, St. Petersburg, Winter of 1830), the score depicts an energetic,

carefree carnival scene. Strings and lower winds create an aura of mystery as the Showman introduces himself to the crowd (with a catchy flute cadenza) before revealing three puppets who, when brought to life, begin to dance.

Pétrouchka's Cell. Pétrouchka is shoved into his tiny room by the callous Showman whose portrait scowls at him from the black cardboard walls. Trumpet dissonances mirror the puppet's anger at his predicament. He tries to express his love for the Ballerina, but she is disgusted by his ungainliness and walks out on him. The dissonant Pétrouchka trumpet motif lets us know how he feels.

The Moor's Cell. The Moor's room is gaudily decorated with palm trees and exotic fruits. He plays with a coconut (clarinet tune), and the Ballerina enters, beguiling him to the strains of a waltz. They dance to what are parodies of romantic *pas de deux* melodies. Pétrouchka enters in a jealous rage, and is ejected unceremoniously by the Moor.

The Fair (towards evening). The carnival spirit reaches its height. Various diversions attract the crowd's attention: a performing bear, a drunken merchant, masqueraders, and more. Suddenly a scream is heard (a muted trumpet crescendo) from within the theater. Pétrouchka rushes out, chased by the Moor, who cuts him down in full view of the shocked spectators.

Yet these are merely puppets, the Showman reassures the crowd. As darkness falls, there are faint tremolos with horns softly muted, lulling us into a relaxed mood. The dissonant muted trumpet pierces the silence as Pétrouchka's spirit shakes its angry fist at its creator who, terrified, drops the lifeless puppet and scampers away.

- *William D. West*

Instrumentation consists of 3 flutes doubling piccolo, 2 oboes and English horn, 3 clarinets doubling bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, tambourine, cymbals, triangle, gong, xylophone, harp, piano, celeste, and strings.

Syracuse Symphony Orchestra

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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

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 Prin-*
cipal
Heidi Hoffman
Walden Bass
George Macero
Jacqueline Wogick
George Teufel

Contrabass

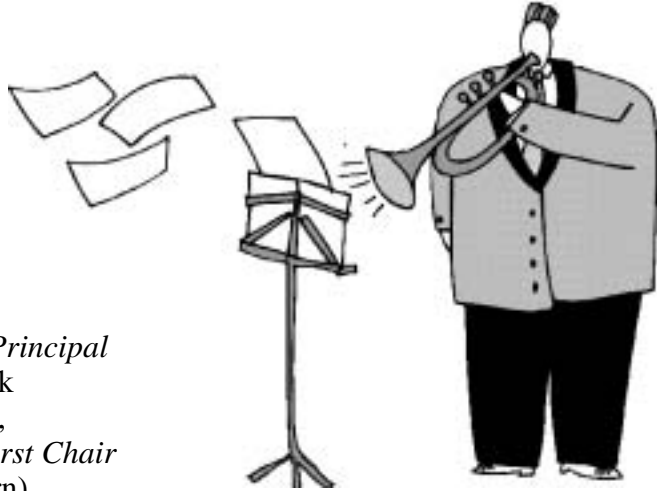
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Peter Dean, *Assistant Principal*
Angel Sicam
Darryl Pugh
Michael Fittipaldi

Flute

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

Oboe

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



Clarinet

Allan Kolsky, *Principal*
Victoria Bullock
John Friedrichs,
Assistant First Chair
(english horn)

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
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John Raschella,
Associate Prinipal

Trombone

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Tuba

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Timpani

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Michael Bull
Laurance Luttinger

Harp

Ursula Kwasnicka, *Principal*—
Flora Mather Hosmer Chair

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