

GENEVA CONCERTS

presents

Syracuse Symphony Orchestra



Daniel Hege,
Music Director
Eliot Fisk,
Guitar

October 17, 2002
8:15 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 Modern 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

All Performances at 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.

PROGRAM
SYRACUSE SYMPHONY ORCHESTRA
DANIEL HEGE, *Music Director*

MICHAEL DAUGHERTY
Red Cape Tango from Metropolis Symphony

JOAQUIN RODRIGO
Fantasia Para Un Gentilhombre
Villano y ricercare
Españoleta y fanfare de la caballería de
Nápoles
Danza de las hachas
Canario
Eliot Fisk
Guitar

INTERMISSION

LUDWIG VAN BEETHOVEN
Symphony No. 3 in E-flat Major, Op. 55 "Eroica"
Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

DANIEL HEGE

Music Director



Music Director 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. His previous positions include 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, where he was twice honored by the American Symphony Orchestra League for innovative programming. In June 2001, he finished a six-year tenure with the Baltimore Symphony where he held the titles of Assistant, Associate and Resident Conductor.

Mr. Hege first began making headlines in the spring of 1990 when he won a national conducting competition and became Music Director of the Young Musicians Foundation (YMF) Debut Orchestra in Los Angeles. He was appointed Assistant Conductor of the Pacific Symphony Orchestra in the spring of 1991 and 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 appearances with the Houston, Detroit, Baltimore, Phoenix, San Diego, Seattle, North Carolina, Oregon, Colorado and Charlotte symphonies, the Rochester and Calgary Philharmonics and at the Aspen Music Festival.

He has several recordings to his credit, including a disc of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and the Morgan State University Choir; a CD on the Cedille label, Violin Concertos by Black Composers of the 18th and 19th Centuries, with the Encore Orchestra of Chicago; his first compact disc with the Syracuse Symphony Orchestra, performing pieces by Verdi, Barber, Debussy, Respighi and James Johnson; and the SSO's latest release, Holiday Pops.

ELIOT FISK

Guitar



"I consider Eliot Fisk as one of the most brilliant, intelligent and gifted young musical artists of our times, not only among guitarists but in all the general field of instrumentalists. His clear and flexible technique, his noble style of interpreting the beauty of classic compositions as well as the colourful music of today, put him at the top line of our artistic world."

Andrés Segovia

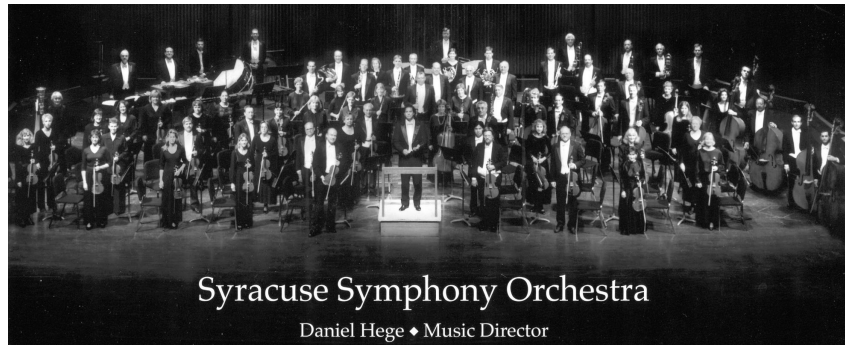
October 16th, 1981

Guitarist Eliot Fisk is among those rare musicians whose extraordinary technique, unique artistic vision, and stylistic versatility extend their instrument's expressive range with stunning effect. He has also created a large body of guitar music through commissions of contemporary composers and his own transcriptions of works by Bach, D. Scarlatti, Haydn, Mozart, Mendelssohn, Grandos, Albeniz and others. A highly visible recitalist and soloist with orchestras, Eliot Fisk also performs frequently in various chamber music combinations

In 1996, as a testimonial to Andres Segovia's appreciation for his young colleague's talent, the Maestro's widow, Emilia Segovia, Marquesa of Salobrena, granted Eliot Fisk first performance and recording rights to a collection of her late husband's own compositions. The manuscripts include a cornucopia of exquisitely written folk tune settings from many different countries, as well as 16 studies, many of them dedicated to Señora Segovia

A native of Philadelphia, Eliot Fisk earned his M.M.A degree from Yale University, where he studied with harpsichordist Ralph Kirkpatrick. Immediately after graduation he was asked to found the Guitar Department at the Yale School of Music. In 1974 he was introduced to his idol, Andres Segovia, who coached him privately for several years.

Mr. Fisk has toured much of the world, including the Far East.



Syracuse Symphony Orchestra

Daniel Hege ♦ Music Director

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 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.

RED CAPE TANGO FROM METROPOLIS SYMPHONY

Michael Daugherty

(1954—)



The eldest of five brothers growing up in Cedar Rapids, Iowa, Michael Daugherty came from a musical family and played keyboards in jazz, rock and funk bands. Following upon his first orchestral piece—composed while at North Texas State University—Daugherty has composed many works that have their basis in the composer’s fascination with American political and popular culture.

These include *Sing Sing: J. Edgar Hoover* and *Elvis Everywhere* for the Kronos Quartet, *Desi for Symphonic Winds* (a Latin big band tribute to Ricky Ricardo from the *I Love Lucy* show), *Dead Elvis* (for bassoon soloist and chamber ensemble), and *Lounge Lizards* (a tribute to cocktail pianists, for two pianos and percussion).

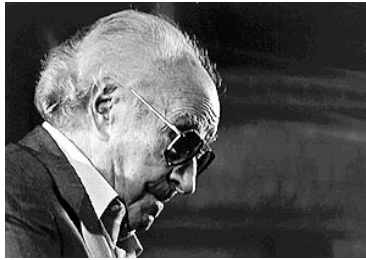
Red Cape Tango is the final movement of a large-scale work, *Metropolis Symphony*. This symphony was inspired by one of his fictional heroes, Superman, and more particularly, as he writes, "by the celebration in Cleveland of the 50th anniversary of Superman's first appearance in the comics." Encouraged by conductor David Zinman, he began composing his Symphony in 1988. After the work’s premiere, Zinman recorded it on the Argo label.

Daugherty says of the work: "The *Metropolis Symphony* evokes an American mythology that I discovered as an avid reader of comic books in the '50s and '60s. Each movement of the symphony...is a musical response to the myth of Superman. I have used Superman as a compositional metaphor in order to create an independent musical world that appeals to the imagination. The symphony is a rigorously structured non-programmatic work expressing the energies, ambiguities, paradoxes, and wit of American popular culture. Like Charles Ives, whose music recalls small-town America early in our century, I draw on my eclectic musical background to reflect on late-20th-century urban America. Through complex orchestration, timbral exploration, and rhythmic polyphony, I combine the idioms of jazz, rock, and funk with symphonic and avant-garde composition."

The orchestral forces are considerable: the full late-Romantic orchestra plus synthesizer, piano, and a large selection of percussion instruments (including referee whistle, cowbell, bongos, whip, flexatone, ship-on-fire bells, ratchet, and siren).

FANTASÍA PARA UN GENTILHOMBRE

Joaquín Rodrigo
(1901-1999)



Rodrigo is best known for having written what is probably the most popular piece of classical guitar music: the *Concierto de Aranjuez*. But one of his best is a less prominent work, *Fantasia para un gentilhombre*.

Fantasia para un gentilhombre (Fantasia for a gentleman) was written in 1954 for the guitarist Andrés Segovia, the gentleman of the title. The piece uses themes from short dances for solo guitar by the 17th century Spanish composer, Gaspar Sanz (1640-1710), and the movements retain the names that Sanz originally gave them. Rodrigo took these themes, arranged them for guitar and orchestra, and expanded them to produce over twenty minutes of music.

The opening movement gives an idea of what is to follow—it repeats Sanz's theme many times, varying it so that it never becomes tiresome. This is the form of the other movements of the work. The music also hints subtly at themes used in the subsequent movements. The second section of the movement has the form of a fugue—the Ricercare was a type of fugal composition in the 17th century.

Next comes the sorrowful *Españoleta*. This contrasts with the more upbeat *Fanfare for the Cavalry of Naples* which forms the middle section. The *Españoleta* then returns to conclude the movement.

Then follows a complete change of mood with the *Danza de las hachas*, or *Candle dance*. This lively, short movement is in effect an interlude linking the more mournful part of the *Fantasia* with the cheery *Canario*, which forms the concluding movement. *Canario* is probably the most popular movement, and is occasionally heard in Sanz's original form under the title *Canarios*. The name means Canary; the music represents a type of dance popular in the Canary Islands, but is also influenced by the Canary—bird calls are evident towards the end.

The *Fantasia* is highly inventive, and combines 17th century Spanish music with the best of twentieth century music.

SYMPHONY NO. 3 IN E-FLAT MAJOR, OP. 55, "EROICA"

Ludwig van Beethoven

(1770-1827)



If ever there were a giant step forward in the realm of symphonic music, this is it. The ideal of heroism is not only implicit in the motivations behind the "Eroica" Symphony, but also fully displayed in the grandeur, nobility, and daring of the music. In 1802 Beethoven was coming to terms with progressive deafness. He had written to his brothers, Carl and Johann: "I almost reached the point of putting an end to my life—only art held me back; it seemed impossible to leave the world until I had brought forth all that I felt called upon to produce." As with other forward-thinking figures of his generation, Beethoven hoped for the improvement of social conditions throughout Europe and had looked to Napoleon to replace the old aristocratic systems with more equitable forms of government. For Beethoven, Napoleon appeared the embodiment of enlightened leadership. Once the French conqueror had crowned himself Emperor in the Cathedral of Notre Dame, however, disillusion set in. Beethoven eventually removed the original dedication to Napoleon of his new Symphony, renaming it, "Heroic Symphony—Composed to celebrate the memory of a great man."

The "Eroica" Symphony, then, emerged from a period of struggle on the part of the composer, and it has since become identified with the idea of heroism born of tragic conflict, fear, and anxiety. H. L. Mencken said, "A new order of music has been born."

The "Eroica" still has the power to surprise and move us deeply. Two abrupt chords, as if from a starter's gun, lead to a variety of thematic ideas dominated by the heroic theme heard at the outset, and followed by a development section longer and more complex than any composed by previous symphonic masters.

The slow movement, a funeral march, is expressive of a humane and profound dignity. Counterbalancing the C minor dirge is a middle section that raises grief to the level of serene nobility.

Beethoven's *Scherzo* is heavy, when compared with the third-movement minuets of earlier composers.

Triumphant tones, hinted at in the *Scherzo*, eventually break forth in the final movement. Beethoven draws upon thematic material from his earlier ballet, *The Creatures of Prometheus*, utilizing it in a set of variations.

SYRACUSE SYMPHONY ORCHESTRA

2002-2003 SEASON

Daniel Hege, *Music Director*

Eliot Fisk, *Guitar*

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 Prin-*

cipal

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



Orquesta La Moderna Tradición

Friday, November 22, 2002
8:15 p.m.

The Best in Cuban Dance Music!!!

