

# GENEVA CONCERTS

presents

## *Syracuse Symphony Orchestra*

Daniel Hege, Music Director



2009 Van Cliburn Silver Medalist

*Yeol Eum Son*

Thursday, October 7, 2010 • 7:30 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2010-2011 SEASON

Friday, 10 September 2010, 7:30 p.m.

### **Koresh Dance Company** *ev•o•lu•tion*

Thursday, 7 October 2010, 7:30 p.m.

### **Syracuse Symphony Orchestra**

Daniel Hege, conductor  
Yeol Eum Son, piano (2009 Van Cliburn Silver Medalist)  
Music of Glinka, Mozart, Prokofiev, and R. Strauss

Friday, 19 November 2010, 7:30 p.m.

### **Rochester Philharmonic Orchestra**

Christopher Seaman, conductor  
Olga Kern, piano (2001 Van Cliburn Gold Medalist)  
Music of Rachmaninoff and Sibelius

Sunday, 6 March 2011, 7:30 p.m.

### **Cape Town Philharmonic Orchestra**

Martin Panteleev, conductor  
Philippe Quint, violin  
Music of Bernstein, Tchaikovsky, and Rimsky-Korsakov

Saturday, 9 April 2011, 7:30 p.m.

### **New York Gilbert & Sullivan Players**

*The Pirates of Penzance*

Performed at the Smith Opera House, 82 Seneca Street, Geneva, New York

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.

Thursday, October 7, 2010 at 7:30 p.m.

## *Syracuse Symphony Orchestra*

Daniel Hege, conductor

Yeol Eum Son, piano

MIKHAIL GLINKA  
(1804-1857)

*Overture to Russlan and Ludmilla*

WOLFGANG AMADEUS MOZART  
(1756-1791)

Concerto No. 21 in C Major  
for Piano and Orchestra, K.467

Allegro maestoso

Andante

Allegro vivace assai

Yeol Eum Son, piano

### INTERMISSION

SERGEI PROKOFIEV  
(1891-1953)

*Classical Symphony, Op. 25* [Symphony No. 1]

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

RICHARD STRAUSS  
(1864-1949)

*Till Eulenspiegel's Merry Pranks, Op. 28*

Patrons are requested to silence signal watches, pagers and cell phones.

The use of cameras and recording equipment is prohibited by law.

## Daniel Hege, music director

Celebrating his 11<sup>th</sup> season as Music Director of the Syracuse Symphony Orchestra in 2010–11, Daniel Hege is recognized as one of America's finest young conductors, and has earned acclaim for his fresh interpretations of the standard repertoire and his commitment to creative programming. In 2001, he finished a five-year tenure as Resident Conductor of the Baltimore Symphony Orchestra, where he worked closely with David Zinman and Yuri Temirkanov. Beginning with the 2010–11 concert season, Mr. Hege will also serve as Music Director of the Wichita Symphony Orchestra.



Mr. Hege first attracted attention when he won the post of Music Director and Principal Conductor of the Young Musicians' Foundation Debut Orchestra in Los Angeles. He served, concurrently, as Director of Instrumental Music at the Orange County High School of the Arts and Assistant Conductor of the Pacific Symphony Orchestra. Since then, he has served as Music Director of the Chicago Youth Symphony Orchestra (where he was twice honored by the American Symphony Orchestra League for innovative programming), Encore Chamber Orchestra of Chicago, Haddonfield Symphony Orchestra in New Jersey, and Newton Mid-Kansas Symphony Orchestra.

Mr. Hege has guest conducted leading orchestras including the Baltimore, Columbus, Colorado, Detroit, Houston, Louisville, Oregon, San Diego, and Seattle Symphony Orchestras, the Rochester, Calgary, Naples, and Louisiana Philharmonics, and has won acclaim abroad for his performances with the Leicester Orchestra of England, Singapore, and St. Petersburg Symphony Orchestras, Auckland Philharmonia, and the Symphony Orchestra of Lima, Peru. He has guest conducted at the Music Academy of the West, National Orchestra Institute, the National Repertory Orchestra, the Aspen and Grand Teton music festivals, and in most recent years, has regularly conducted opera and ballet performances.

Under Mr. Hege's artistic leadership, the Syracuse Symphony Orchestra performed a critically acclaimed concert to a sold-out audience at Carnegie Hall in April 2003. He oversaw the release of the SSO's live *Classics Concert* CD in 2000, the *Holiday Pops* release just two years later, and the SSO's July 2006 release, *Big Band Bash*. Other recordings

include *Done Made My Vow*, a CD of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and Morgan State Choir; *Violin Concertos by Black Composers of the 18th and 19th Centuries* (Cedille), with violinist Rachel Barton Pine and the Encore Chamber Orchestra (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 Daniel Lewis of the University of Southern California and with Paul Vermel at the Aspen Music Festival and holds degrees in history and music at Bethel College and a master's degree in orchestral conducting at the University of Utah. A 2001 40 under 40 honoree, he received an honorary doctorate in Humane Letters from Le Moyne College in 2004 and was recently appointed Professor of Practice at Syracuse University. He is active as a guest clinician and adjudicates various musical competitions nationally. Mr. Hege resides in Jamesville, New York with his wife, Katarina Oladottir Hege, and their three daughters.

## *Yeol Eum Son, piano*

Already acknowledged as an artist to watch in Asia, Yeol Eum Son (pronounced Your-arm Son) was awarded both the Silver Medal and the Steven De Groote Memorial Award for the Best Performance of Chamber Music in the 13<sup>th</sup> Van Cliburn international Piano Competition held in Fort Worth, Texas in June 2009.



A native of South Korea's Kangwon Province, the pianist drew international attention when she appeared as a soloist with the New York Philharmonic conducted by Lorin Maazel, performing Beethoven's Concerto No. 2 in B-flat Major, Op. 19 on the Philharmonic's historic tour to Seoul in 2008. She had previously performed with the orchestra and Maazel in Daejeon and Tokyo in 2004.

Ms. Son has also appeared with the Israel, Czech, and Warsaw Philharmonic Orchestras, the NHK Symphony and Tokyo Philharmonic Orchestras in Japan, and Baden-Baden Symphony Orchestra in Germany. She has performed with every major orchestra in South Korea, as well as orchestras in the United States.

The pianist is invited regularly to participate in international music festivals, including Germany's International Music Festival in Bad-Kissingen and Reingau Music Festival, Poland's Beethoven Easter Festival in Krakow and Chopin Piano Festival in Duszynki-Zdrój, and the Bowdoin, Sanibel, and Ventura Music Festivals in the U.S. As a soloist and chamber musician, she has toured extensively throughout the United States, Europe, and Asia, and was honored to play at the 2007 welcoming concert for the eighth Secretary-General of the United Nations, Ban Ki-moon, at the U.N. General Assembly Hall in New York City.

Ms. Son opened the current season with a residency in Tel Aviv, performing a solo recital as well as with the Israel Camerata. She will appear in recitals throughout the U.S., Korea, Germany, Japan, Turkey, and the United Kingdom. In addition to her concert with the Syracuse Symphony Orchestra, she will perform with the orchestras of Colorado Springs and Wichita.

Ms. Son was the first place winner in Italy's 2002 Viotti International Music Competition, as well as the winner of Germany's Kissinger Klavierolympiade in Bad Kissingen and the 2000 Ettlingen International Piano Competition.

A recording of her performance of Barber's *Sonata for Piano, Op. 26* and Debussy's *Preludes, Book 1* was recently released on the harmonia mundi label. This recording of her prize-winning Van Cliburn Competition performance joins her debut CD of the complete Chopin *Etudes*, released in 2004 on the Universal Music label.

Yeol Eum Son developed a deep appreciation for the music of Schubert and Schumann while a student of Arie Varrdi at the Hochschule für Musik und Theater in Hanover, Germany. She holds a degree from the Korean National University of the Arts, where she studied with Dae Jin Kim.

Fluent in Korean and English, Ms. Son divides her home between Hanover, Germany and Wonju, Korea.

# Program Notes

## IN A NUTSHELL

**Glinka's Overture to *Ruslan and Ludmilla*** – Glinka's opera tells the Russian story of a Grand Duke's daughter, abducted by sorcery, and the knight who overcomes manmade and supernatural obstacles to save her and win her hand. The Overture's musical material is drawn largely from the colorful wedding scene that climaxes the opera.

**Mozart's Piano Concerto No. 21** – Mozart played this work at a concert staged for his own benefit, during the time of his greatest popularity in Vienna. The graceful opening movement, bracketed by a jaunty march, is followed by a euphoric dreamscape made famous in the movie *Elvira Madigan* and a merrily bustling finale.

**Prokofiev's Classical Symphony** – Restricting himself to a small orchestra, Prokofiev found a happy blend of his own clipped, witty style with the decorous phrases of Haydn and Mozart. The work has the traditional four movements: a sparkling sonata-form *Allegro con brio*, a stately *Larghetto*, the buoyant Gavotte, and a lively Finale, once again in sonata form.

**Strauss's *Till Eulenspiegel's Merry Pranks*** – Disrespect for authority was the watchword of German folk hero Till Eulenspiegel, whom Strauss celebrated in this rollicking tone poem filled with musical descriptions of pranks and brushes with the law, culminating in Till's uproarious trial and public execution. (There's a play-by-play description in the article below.)

## THE BIG PICTURE

### MIKHAIL GLINKA

b. June 1, 1804, Novospasskoye, Russia

d. February 15, 1857, Berlin

### **Overture to *Ruslan and Ludmilla*, magic opera, Op. 5**

Known as the father of the nationalist school of 19th-century Russian composers, Glinka chose opera subjects from Russian legends and

based his music on Russian folk songs. He had very little musical training, but he educated himself through hard work and experimentation, becoming the first composer from his homeland to rise to international fame.

Glinka's first opera, *A Life for the Tsar*, was so successful that his patron, Prince Shakhovskiy, urged him to begin quickly on another, for which he chose Pushkin's poem *Ruslan and Ludmilla* as subject. The opera took five years to complete, and its premiere was given December 9, 1842 at the Bolshoi Theater in Moscow.

Departing completely from the Italian style of opera, Glinka produced a truly Russian score incorporating folk melodies he had gathered while traveling the land auditioning singers for the Imperial Chapel Choir. Although *Ruslan and Ludmilla* was not as enthusiastically received as his other opera, it did have a respectable run of 52 performances within two years. Thus it helped establish a tradition of popularly-based Russian opera, leading to such important works as Borodin's *Prince Igor* and Mussorgsky's *Boris Godunov*. The Overture has survived to become a favorite in concerts and recordings.

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

### **WOLFGANG AMADEUS MOZART**

b. January 27, 1756, Salzburg, Austria

d. December 5, 1791, Vienna, Austria

### **Concerto No. 21 in C Major for Piano and Orchestra, K.467**

*Last performed in November 1989 with Kazuyoshi Akiyama conducting and Alicia de Larrocha as soloist.*

Mozart's mature piano concertos were written during the period of his greatest personal success in Vienna. Although he was never able to secure appointment to a permanent post of any consequence, he was for a time very busy giving public concerts for his own benefit or appearing in the concerts of friends. These required the composition of numerous new works which, along with the copying of parts and attending to the multitude of details associated with staging a concert, took most of his time.



The Piano Concerto No. 21 was written for just such a concert. Mozart finished the work on March 9, 1785, the day before he played it at the Royal Imperial National Court Theater. His father was visiting him at the time and wrote to Mozart's sister that the concert had brought in 559 florins. This was more than expected since Mozart had played frequently in concerts lately, and since so many people were already subscribed for a separate series of six concerts by him. Leopold Mozart went on to marvel at the constant bustle at his son's apartment:

*We never get to bed at night before one o'clock.... Every day a concert, always studying music, writing, et cetera.... It is impossible to describe all the rumpus and confusion; your brother's grand piano has been moved, in the time I have been here, at least twelve times from the house to the theater or to other houses.*

Mozart's works, like Beethoven's, often came in contrasted pairs. His previous piano concerto, in D minor, is a stormy, tragic utterance completed only four weeks before. Although only the middle movement of this C-major concerto could be called serene, it is overall a positive work, assertive and confident in its outlook.

The first movement's principal theme is a march, not introduced by martial trumpets, but stealing in on tiptoe, played with hushed excitement by strings in octaves. Soon the full orchestra has a countermelody over the principal theme in basses and bassoons. The piano enters coquettishly, gently coaxed forth by woodwinds. The soloist seldom treats the opening phrase, preferring to accompany or to be silent while the orchestra plays it. Winds and strings have the march theme to themselves at the close.

Muted violins sing the second movement's rapturous aria, surely one of the most beautiful melodies to come from Mozart's prolific pen. The piano takes over the melody and develops it in ever more intricate figuration. The dreamlike spell is woven of long musical lines set off by unexpected dissonances, which are resolved without hurry. The modern listener can sympathize (but probably cannot agree) with Mozart's perplexed father, who said, "Indeed, it is not quite right." Mozart was redefining what was right.

A bubbling comic-opera rondo is the finale. Short episodes in similar mood appear between the refrains. Mozart, following his usual practice,



During the summer of 1917 he lived alone in a country house near Petrograd. Feeling that composing at the keyboard restricted him, he worked out details of the symphony in his head while taking walks through the countryside. The first and second movements were thus completed and the finale was discarded and rewritten. He conducted the symphony's first performance in Petrograd on April 21, 1918 shortly before leaving Russia for the West.

He chose to call the work *Classical Symphony* – after all, a first symphony becomes “No. 1” only when No. 2 is unveiled – giving this explanation: “First of all, because [the title] was simple. And secondly, out of mischief – to tease the ‘geese’ – and also in the secret hope that it would be accurate if, eventually, the symphony really did turn out to be a classic.”

That hope was fulfilled, of course, for this diminutive gem, the forerunner of many Neoclassical compositions by various composers in the 1920s, has become one of the most popular works of the 20<sup>th</sup>-century “classical” repertoire.

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

#### **RICHARD STRAUSS**

b. June 11, 1864, Munich, Germany

d. September 8, 1949, Garmisch-Partenkirchen, Germany

#### ***Till Eulenspiegels lustige Streiche* (“Till Eulenspiegel’s Merry Pranks”), after old roguish manner, in rondeau form, Op. 28**

*Last performed in September of 2005 with Daniel Hege conducting.*

In the splendid series of tone poems with which Richard Strauss came to public attention, *Till Eulenspiegel* is the merriest, a celebration of rascality and disrespect for authority. It was written between *Death and Transfiguration* and *Thus Spoke Zarathustra* during 1894-95, his first year as assistant conductor at the opera house in his native city, Munich. As the theater’s principal conductor was ill, Strauss shouldered most of the duties of rehearsal and performance for the company. Only admirable energy and determination could account for his finding the time for composition as well. Franz Wüllner conducted the premiere in Cologne on November 5, 1895.

Till Eulenspiegel, whose last name translates as “Owl-Glass” or “Owl’s Mirror,” may really have existed. A gravestone with his name on it, dated 1350, can still be seen in the German city of Mölln. The tales of his pranks grew at first orally and began to appear in print during the 1500s. His legend was especially cherished by the peasantry, who saw him as one of their own, an unschooled but wily fellow who outwitted condescending townsmen, pompous clergy, and authoritarian nobles.

Strauss represents Till with a bouncy horn theme, which ends with a disrespectful-sounding low note. This theme is heard twice as Till is introduced at the outset. Soon, after a pause in the music, the solo clarinet plays another important theme, a suggestion of Till’s mocking laughter.

In the marketplace, Till is seen racing his horse past, knocking over the stalls. He hides from the authorities and repeats his mischief, laughing once more.

Next is a scene of a pastor preaching to his flock on Sunday, but the “priest” turns out to be Till, who thumbs his nose and vanishes.

As Till tries his luck with the girls, his laughing theme keeps intruding. Unable to be serious, he ends by losing the girl he wants.

He consoles himself by causing even more trouble, infiltrating a meeting of self-important professors. As Strauss writes in his score, “After he has posed a few atrocious theses to the philistines, he leaves them to their fate, dumfounded.” Laughing again, he mocks them with a grimacing face and saunters merrily off to new adventures.

Growing more reckless as his criminal career progresses, Till is caught, given a noisy, acrimonious trial, and sentenced to hang. At the gibbet, he mocks the crowd and his judges. The high-pitched E-flat clarinet gives his death shriek, but his tale is not over. Till – or is it his ghost? – hurls one more taunt and is gone!

Instrumentation: 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets, bass clarinet, E-flat clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, ratchet, snare drum, triangle, and strings.

***Program notes ©2010 by Nick Jones***



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**Daniel Hege**, Music Director, *Faye & Henry Panasci Chair*  
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Linda Greene

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Monica Fosnaugh

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## E-FLAT CLARINET

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