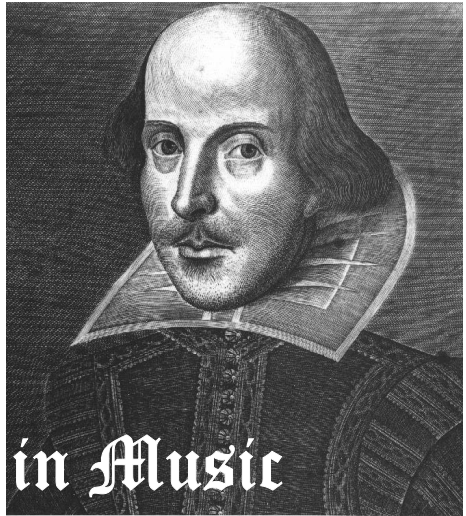


GENEVA CONCERTS

presents

Syracuse Symphony Orchestra



Shakespeare in Music

Thursday, November 2, 2006 • 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.

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

Syracuse Symphony Orchestra

Daniel Hege, Music Director

Shakespeare in Music

Daniel Hege, conductor

Malcolm Ingram, special guest

Janet Brown, soprano

Kristen Lloyd, soprano

Bridget Moriarty, mezzo-soprano

WILLIAM WALTON
1902-1983

Overture to *Henry V*

FELIX MENDELSSOHN
1809-1847

Incidental Music to *A Midsummer
Night's Dream*, Op. 21 & 61

Overture

Scherzo

Intermezzo

Nocturne

Wedding March

Dance of the Clowns

Finale

INTERMISSION

JEAN SIBELIUS
1865-1957

The Tempest, Op. 109, No. 1: Prelude

RICHARD STRAUSS
1864-1949

Macbeth, Op. 23

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

Daniel Hege

Daniel Hege was named Music Director of the Syracuse Symphony Orchestra in April 1999. In 2001 he finished a six-year tenure as Resident Conductor of the Baltimore Symphony Orchestra where he worked closely with David Zinman and Yuri Temirkanov. 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. Concurrently, he served 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, Naples, and Louisiana Philharmonics, and has won acclaim abroad for his performances with the Leicester Orchestra of England, Singapore, and St. Petersburg Symphony Orchestras, the Calgary Philharmonic, Auckland Philharmonia, and the Symphony Orchestra of Lima, Peru. He has guest conducted at the 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 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.

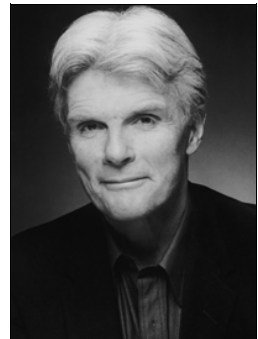
Mr. Hege studied with Daniel Lewis of the University of Southern California and with Paul Vermel at the Aspen Music Festival and holds majors in history and music at Bethel College and a masters degree in orchestral conducting at University of Utah.

A 2001 40 under 40 Honoree, Mr. Hege received an honorary doctorate in Humane Letters from Le Moyne College in 2004. He is active as a guest clinician and adjudicates various musical competitions nationally. He resides in Jamesville, NY with his wife, Katarina Oladottir Hege, and their three daughters.

Malcolm Ingram

Malcolm Ingram has appeared in London's West End, at Britain's National Theatre, and at the Royal Court Theatre as well as many other London venues. He has also worked extensively in regional theaters in England and Scotland. His U.S. regional credits include productions at the Berkshire Theatre Festival, the Actors Theatre of Louisville, Stage West, the North Shore Music Theatre, and Shakespeare and Company, where this past summer he appeared in *Enchanted April* and *The Merry Wives of Windsor*, playing Falstaff. In 2004, he appeared in *The Rivals* at Lincoln Center, and was a standby for Frank Langella in *Match* on Broadway. His most recent Syracuse Stage appearances were as Giles Corey in *The Crucible* and Colonel Pickering in *My Fair Lady*.

This is Mr. Ingram's fourth venture combining Shakespeare with classical music. He was the narrator in the SSO's performance of William Walton's score for *Henry V*; and in 2001, he



played Friar Lawrence in a full-scale production of *Romeo and Juliet* onstage with the Buffalo Philharmonic Orchestra playing Prokofiev's music (the same production went to the Virginia Arts Festival, where it shared the stage with the Virginia Symphony Orchestra). This past January, Mr. Ingram and his wife Elizabeth Ingram acted in *This Powerful Rhyme*, a program of 20 Shakespeare sonnets with music by Andrew Waggoner, performed by Sequitur at the Merkin Concert Hall in New York City.

Mr. Ingram teaches voice and acting in the Drama Department at Syracuse University.

Janet Brown

Janet Brown has performed roles with the Syracuse Opera Company, American Repertory Theatre, Boston Early Music Festival, and the Pepsico Summerfare music festival. On the concert stage, she has performed the major oratorio roles with the Syracuse Symphony, West Virginia Symphony, Cantata Singers of Boston, Spectrum Singers of Boston, New England Bach Festival, Northwest Bach Festival, Handel & Haydn Society, Emmanuel Music of Boston, and Tallahassee Symphony. Ms. Brown is also a frequent recitalist with the Skaneateles Chamber Music Festival and has appeared in concerts of new music with the Syracuse-based Society for New Music and Boston's Collage New Music.

Recent engagements include a performance of Mozart's *Exsultate, Jubilate* and Mahler's Fourth Symphony with the SSO, and an Albany Pro Musica performance of *Voices of Light* by American composer Richard Einhorn. Coming performances include music by Charles Fussell with Boston's Collage New Music and *Carmina Burana* with the SSO.

The soprano has premiered works by composers Gunther Schuller, Andrew Imbrie, Philip Glass, Nicolas Scherzinger, Edward Cohen, Howard Boatwright, and Ernst Bacon. In addition to her critically acclaimed CD release of selections from



Spanisches Liederbuch of Hugo Wolf, she can be heard on a recording entitled *Fond Affection: Music of Ernst Bacon*.

Janet Brown serves as Instructor of Voice and Academic Coordinator at Syracuse University's Setnor School of Music. Ms. Brown's concert schedule can be found at janetbrownsoprano.com.

Kristen Lloyd

Kristen Lloyd holds a Bachelor of Music Education degree from Westminster Choir College and is currently working toward a Master of Music degree in Voice at the Setnor School of Music, Syracuse University. She has studied voice with Sally Wolf and Janet Brown. Ms. Lloyd has performed as a chorister in the Symphonic Choir with the New York Philharmonic under such renowned conductors as Joseph Flummerfelt, Lorin Maazel, Sir Colin Davis, and Pierre Boulez. This concert marks her debut with the Syracuse Symphony.



Bridget Moriarty

Bridget Moriarty received a Bachelor of Music Education from the Crane School of Music at the State University of New York at Potsdam, where she studied voice with Deborah Massell and piano with Dr. Gary Busch. She is currently studying for her Master of Music in Voice at the Setnor School of Music, Syracuse University, where she studies with Janet Brown. Bridget performed with Syracuse Opera in their recent production of Bizet's *Carmen*. Although she performed for two years as a chorister with the Syracuse Symphony Pops Orchestra under the direction of Resident Conductor Grant Cooper, this is her first performance with the Syracuse Symphony Orchestra.



FELIX MENDELSSOHN

b. Hamburg, Germany, February 3, 1809

d. Leipzig, November 4, 1847

Incidental Music to *A Midsummer Night's Dream*, Op. 21 & 61

The short course...

- Overture composed August 6, 1826; premiered in Stettin on April 29, 1827. Incidental music composed in 1842; premiered at Potsdam on October 14, 1843.
- One of the most widely recognized melodies in popular culture, Mendelssohn's Wedding March is taken from this work.

Of all Shakespeare's comedies, *A Midsummer Night's Dream* is the most romantic, appealing to those indulgent elements that the Romantics of the 19th century relished: fairies, magic potions, young love at odds with parental authority and tossed about by quarrels and misunderstandings, and a nostalgia for the old days of the medieval craftsmen and their various trades.

Prussian King Frederic William IV commissioned Mendelssohn to write the incidental music for a performance of August Wilhelm von Schlegel's translation of *A Midsummer Night's Dream*. The music fits perfectly in mood and quality with the earlier Overture, composed by Mendelssohn when he was only 17.

The Overture is a remarkable tour de force, for the composer captures the spirit of the comedy in 11 minutes or so. The themes are fitting and memorable, the instrumentation brilliant, and the construction of the piece nearly perfect, all the while suggesting the progress of the comedy's plot. The incidental music, of which there are 26 numbers in all, accompanies specific scenes in the play. For instance, the impish Scherzo mimics the sprightly activities of Puck at the outset of Act II, while the Intermezzo accompanies Hermia's desperate search for Lysander at the end of the same act, and the Nocturne, with its gorgeous horn solo, hovers over the four young lovers as they lie asleep in the forest at the outset of Act IV.

Those who have only heard organ renditions of the famous Wedding March will be surprised when hearing it in full orchestral glory. It accompanies the festivities of the final act when the problems of the young lovers have been resolved.

- *William D. West*

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

JEAN SIBELIUS

b. Hämeenlinna, Tavastehus, December 8, 1865;

d. Järvenpää, September 20, 1957

The Tempest, Op. 109, No. 1: Prelude

The short course...

• Composed: 1925. Part of the incidental music written for a production of *The Tempest* at Copenhagen's Royal Theatre in 1926.

Coming between the marvelous Seventh Symphony and the equally superb symphonic poem *Tapiola*, Sibelius' incidental music for this Copenhagen presentation of *The Tempest* is the penultimate work from the composer's hand (though he was to live another 30 years). It, too, is filled with some of Sibelius' finest music. In fact, it represents the best of his stage compositions. He later arranged for publication this Prelude, and two Suites of nine and eight items each. The orchestra is often modest in size, but there are some extras, including two piccolos, E-flat clarinet and a xylophone, and the sounds he summons in the tumultuous Prelude call for a sizeable orchestra.

The Prelude clearly represents the storm and the wreck of the ship carrying Prospero and his court. The first four minutes or so are entirely taken up with an orchestral depiction of the stormswept seas. There are no obvious themes as such, just the shortest of motifs injected into the tempestuous orchestral sound. The effect is immediate and shattering. Eventually this seemingly relentless music does quieten, presumably as the storm dies away, and we have a brief sense of calm before the onset of the magical drama that ensues.

- *William D. West*

Instrumentation: 2 flutes and piccolo, 2 oboes, clarinet, E-flat clarinet, bass clarinet, two bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, field drum, bass drum, cymbals, and strings.

RICHARD STRAUSS

b. Munich, Germany, June 11, 1864

d. Garmisch-Partenkirchen, September 8, 1949

Symphonic Poem: *Macbeth, Op. 23*

The short course...

• Composed: 1888; premiered privately at Mannheim in January 1889. First public performance at Weimar on October 13, 1890. Premiered

with revised scoring by the Berlin Philharmonic Orchestra, with Strauss conducting, on February 29, 1892

• Portrait themes introduced early on in the work and repeated throughout indicate how the music correlates with Shakespeare's drama.

Strauss's second large-scale work was *Macbeth*, a superb psychological portrait of the two main protagonists, suggestive of essential elements of the dramatic action. He revised the work several times, and though his mentor, conductor Hans von Bülow, found the music's dissonances shocking, the young composer did not budge on the matter. He was aiming for the essential dramatic truth in his program music, in this case capturing the essence of Shakespeare's tragedy.

The softer passages are associated with Lady Macbeth, though the melodic line is so constructed that we sense her shrewdness as well as her beauty. Ambition drives both Macbeth and Lady Macbeth onward to their corrupt triumph and ultimate downfall. This can be sensed in the music, Strauss using these early portrait themes as the basis for the musical drama to follow. First, we hear amid menacing rumblings the thematic material associated with Macbeth, and a fanfare that will recur throughout. The woodwinds announce Lady Macbeth's gentler melody, and there is a sense of the calm before the storm as the violins provide a flowing melody.

In the middle section, Strauss uses these themes to build to a climax suggesting the murders of King Duncan and Banquo, while the ensuing march expresses the Macbeths' temporary triumph as the new King and Queen of Scotland. The earlier turbulence returns, however, with dissonances suggesting the chaos created by usurping monarchs. A return of Lady Macbeth's softer music is indicative of her famous sleepwalking scene and madness, while the violent final section recalls Macbeth's defeat at the hands of Macduff.

Originally, Strauss concluded the work with a march indicating Macduff's triumph, until von Bülow reminded him that Macbeth was the focus of the drama. In the revised work, we hear the dying strains of Macbeth and Lady Macbeth's music and, after a distant reminder of the earlier trumpet fanfares, Strauss blots out the whole tragedy with one decisive chord.

- *William D. West*

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

WILLIAM WALTON

b. Lancashire, England, March 29, 1902

d. Ischia, Italy, March 8, 1983

Overture to *Henry V*

The short course...

- Composed between 1943 and 1944, the film premiered at The Carlton, Haymarket in London, November 22, 1944.
- With its fanfares and theatrical moments, this score evokes the excitement of attending a performance in Shakespeare's time.

The camera zooms in on London, 1600, focusing eventually on the Southwark district, home of Shakespeare's Globe Theatre. Leaflets announcing the production of *Henry V* pour from the sky and settle upon the theater as the cameras enter the interior—arena shaped, with the groundlings standing in the arena itself while moneyed folks occupy the seats around. A renaissance band performs and the play begins.

Walton's music fits the scene perfectly: the slow symphonic introduction with wordless women's chorus, a trumpet fanfare, a pastiche Elizabethan processional, another fanfare announcing the spoken Prologue (calling upon the audience to exercise its imagination) with Walton's music imperceptibly entering at "On your imaginary forces work," young women's voices joyfully heralding the beginning of the play as the actors prepare themselves and the audience settles down, then more joyous processional music leading to a grand reprise of the earlier march.

It is very much like this today in Southwark's replica of the original Globe, with musicians heralding the drama to come as the crowds settle in—an exciting theatrical experience not to be missed by anyone visiting London in the summer months.

Walton, who composed 14 film scores, collaborated with Laurence Olivier on all three of his Shakespeare films (*Hamlet* and *Richard III* were to follow). *Henry V* struck a particularly patriotic nerve in the English psyche toward the end of World War II, and Walton, one of Britain's leading composers, added much to Olivier's film with his evocative score.

- *William D. West*

Instrumentation: 2 flutes doubling piccolo, oboe and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings.

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Jeremy Mastrangelo,
Associate Concertmaster
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Cristina Buciu
Michael Bosetti
Fred Klemperer
Susan Jacobs
D.J. Iglesrud
Heather Fais-Zampino
Stephanie Koppeis
Daniel Kim
Lucille Teufel
Travis Newton
Amelia Christian

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Rose MacArthur, *Principal*
Petia Radneva-Manova*
Fedor Saakov
Anita Gustafson
Janet Masur-Perry
Sonya Williams
Julianna Methven
Sara Mastrangelo
Jin Joo Yoon
Alexandra Dotcheva LeDoux

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Mrs. B.G. Sulzle Chair
Cen Wang*
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Carol Sasson
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Amy Diefes
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Heidi Hoffman
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Jacqueline Wogick
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Darryl Pugh
Michael Fittipaldi

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Deborah Coble, *Principal*
Cynthia Decker*
Linda Greene

PICCOLO

Linda Greene

OBOE

Philip MacArthur, *Principal*
Patricia Sharpe**
Daniel Carno

ENGLISH HORN

Daniel Carno

CLARINET

Allan Kolsky, *Principal*
Victoria Bullock
John Friedrichs**

E-FLAT CLARINET

Victoria Bullock

BASS CLARINET

John Friedrichs

BASSOON

Gregory Quick, *Principal*

David Ross

Martha Sholl

CONTRABASSOON

David Ross

HORN

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Nancy & David Ridings Chair

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Julie Bridge***

Stephen Laifer

Jon Garland

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Robert C. Soderberg Chair

Ryan Barwise

John Raschella***

TROMBONE

William Harris, *Principal*

Arthur "Sandy" West Chair

Douglas Courtright

BASS TROMBONE

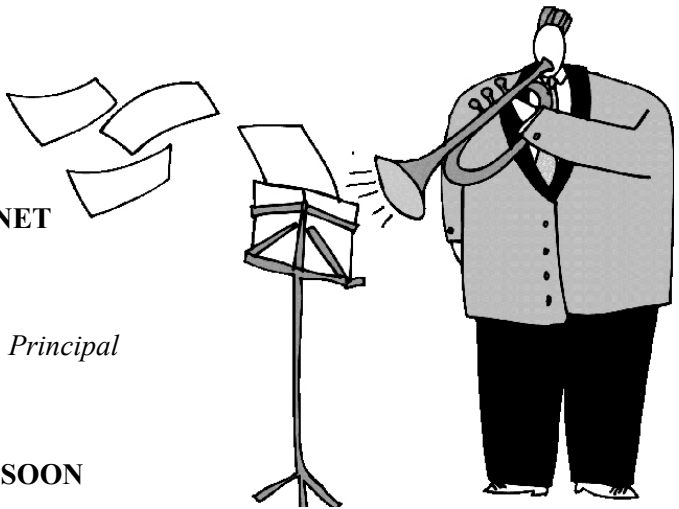
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