2-2-2009

Concert: Syracuse Symphony Orchestra

Syracuse Symphony Orchestra

Daniel Hege

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ITHACA COLLEGE CONCERTS 2008-9

SYRACUSE SYMPHONY ORCHESTRA
Daniel Hege, Music Director
Daniel Hege, Conductor
Elmar Oliveira, Violin

Ford Hall
Monday, February 2, 2009
8:15 p.m.
PROGRAM

Symphony No. 4 in A Major, Op. 90, "Italian"  
Felix Mendelssohn  
(1809-1847)

- Allegro vivace
- Andante con moto
- Con moto moderato
- Saltarello: Presto

Violin Concerto, Op. 14  
Samuel Barber  
(1910-1981)

- Allegro
- Andante
- Presto in moto perpetuo

INTERMISSION

Roman Festivals  
Ottorino Respighi  
(1879-1936)

- Circus Games
- The Jubilee
- Harvest Festivals in October
- Epiphany

Syracuse Symphony Orchestra performances are made possible with public funds from Onondaga County, the National Endowment for the Arts, the Natural Heritage Trust, and the New York State Council on the Arts, a state agency.

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Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones, watches and pagers.
Elmar Oliveira, violin, has become a familiar and much-admired figure at the world's foremost concert venues, and has made extensive recital tours of North and South America, Australia, New Zealand and the Far East.

Hailed for his performances of the standard violin literature, Mr. Oliveira is also a much sought-after interpreter of the music of our time, having premiered works by Morton Gould, Aaron Kernis, Ezra Laderman, Benjamin Lees, Andrzej Panufnik, Krysztof Penderecki, Joan Tower and Charles Wuorinen. He has also performed seldom-heard concertos by Alberto Ginastera, Joseph Joachim and Einoujuhani Rautavaara, among others.

The only American violinist to win the Gold Medal at Moscow's prestigious Tchaikovsky International Competition, Mr. Oliveira was also the First Prize winner at the Naumburg International Competition and the first violinist to receive the coveted Avery Fisher Prize.

Mr. Oliveira's bestselling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic (Ondine) won a Cannes Classical Award and has appeared on Gramophone's "Editor's Choice" and other "Best Recordings" lists around the world. He was also a Grammy nominee for his CD of the Barber Concerto with Leonard Slatkin and the Saint Louis Symphony. Other recording highlights include the Brahms Concerto and Saint-Saëns Concerto No. 3 with Gerard Schwarz and the Seattle Symphony (Artek), violin sonatas of Respighi and Pizzetti (Artek), the Joachim Concerto with the London Philharmonic (IMP), and the Tower Concerto (composed for him) with the Louisville Orchestra (d'Note Records). A CD released by Bein & Fushi of Chicago features Mr. Oliveira performing on some of the world's greatest violins (15 Stradivaris and 15 Guarneris del Gesù); and he has also made a CD of short pieces highlighting the Library of Congress's collection of rare violins.

The son of Portuguese immigrants, Mr. Oliveira was nine when he began violin lessons with his brother John. He later studied with Ariana Bronne and Raphael Bronstein at the Hartt College of Music and the Manhattan School of Music, where he also received an honorary doctorate. Other honors include an honorary doctorate from Binghamton University and the Order of Santiago, Portugal's highest civilian honor. He has served on the juries of numerous violin competitions including the Montreal, Indianapolis, Naumburg, and Vianna da Motta.

Elmar Oliveira is a Distinguished Artist in Residence at the Lynn University Conservatory of Music in Boca Raton, Florida. He performs on a 1729/30 Guarneri del Gesù called the "Stretton," and on several outstanding contemporary violins.
Daniel Hege, now in his ninth season as Music Director of the Syracuse Symphony Orchestra, 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.

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 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.

In A Nutshell

Mendelssohn’s Italian Symphony (No. 4) – This is the work of an exuberant young man describing the impressions of his first travels in Italy. It opens with a jubilant theme, perhaps reminiscent of the merriment of the Roman Carnival (Mardi Gras). Next is a quiet Adagio on a hymn-like theme, said to represent a procession of pilgrims. The Minuet and Trio seem not particularly Italian and may betray a touch of homesickness amid foreign sights and sounds. This is instantly dispelled by the irrepressible finale (surprisingly, set in a minor key), Mendelssohn’s version of a saltarello. This whirling Italian folk dance, dating from the 16th century, is performed by a man and a woman, she holding out the corners of her apron. The music’s nonstop energy bears out the letter Mendelssohn wrote from Naples, in which he said, “I have not yet been able to think calmly and seriously. It is all just too merry around me here.”

Barber's Violin Concerto – Poetic and tinged with sadness, the first movement begins with the solo violin playing the primary theme, which soon rests on a high note while the clarinet introduces the secondary theme beneath. Despite moments of passion, the overall atmosphere is of rhapsodic tranquillity. The Andante’s elegiac tone is set by its opening oboe solo. While the deep-hued song unfolds in perfumed oriental languor, the solo violin at first keeps silent in deference to orchestral colors. The movement’s central section has the soloist soaring aloft, answered by distant hints of brass fanfares, before he at last takes up the opening melody. All nervous energy, the finale is built almost entirely on a series of endlessly running triplets. Barber keeps his soloist dodging through bursts of rhythmic accompaniment as trumpets, snare drum, and piano dominate the orchestral texture.

Respighi’s Roman Festivals – All riotous colors and raucous celebration, this orchestral suite paints scenes of seasonal festivals, both religious and worldly, in the Italian capital. The composer has given us a concise description of the music’s inspiration:

Circus Games. A threatening sky hangs over the Circus Maximus; but it is the people’s holiday. “Hail, Nero!” The iron doors are unbolted; the strains of religious song and the
howling of wild beasts float on the air. The crowd rises in agitation. Unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.

**Jubilee.** [A year set aside by the Catholic Church as a solemn time for seeking pardon.] The pilgrims trail along the highway, praying. Finally, from the summit of Monte Mario, there appears to ardent eyes and gasping souls the holy city: "Rome! Rome!" A hymn of praise bursts forth. The churches ring out their reply.

**October Harvest Festival.** The October Festival in the Roman Castelli, covered with vines: hunting echoes, tinkling of bells, songs of love. Then, in the tender evenfall, there arises a romantic serenade.

**Epiphany.** The night before Epiphany [January 6, the day set aside for commemorating the baptism of Jesus] in the Piazza Navona. A characteristic rhythm of trumpets dominates the frantic clamor. Above the swelling noise float, from time to time, rustic motives, saltarello cadences, the strains of a barrel organ from a booth and the appeal of a barker, the harsh song of the intoxicated and the lively stornello, in which is expressed the popular feeling, "Lassàtece passà! semo Romani!" (We are Romans: let us pass!)

Program notes by Nick Jones ©2008

**History of the 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 an ensemble of national acclaim, the Symphony boasts 79 musicians and a conducting staff of international caliber, and performs 193 full-orchestra and chamber ensemble concerts throughout Central and Northern New York, reaching more than 225,000 audience members during its 39-week season.

Founded with a grant from the Gifford Foundation, the Syracuse Symphony appointed conductor Karl Kritz as its first music director. Led by Kritz, along with Benson Snyder and Carolyn Hopkins, the new Syracuse 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 Orchestra 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—a concept later adopted by many other orchestras around the country. On the strength of a Ford Foundation challenge grant, the SSO's budget grew rapidly, and concerts were recorded and broadcast on WONO-FM. Soon, Syracuse Symphony Orchestra concerts moved to Henninger High School and the SSO's commitment to regional communities in Watertown, Rome and Cortland blossomed.

Kritz was succeeded in 1971 by Frederik Prausnitz and, in 1975, by Christopher Keene. Shortly thereafter, the Orchestra moved into its new home, the Crouse-Hinds Concert Theater in the 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 1992 to 1999. Daniel Hege became the SSO's sixth music director with the 1999-2000 season.

Now the 43rd largest orchestra in the United States, the Syracuse Symphony Orchestra performs a vast array of programs, including the Post-Standard Classics Series, M & T Bank Pops Series, Central New York Community Foundation Family Series, and the Stained Glass Series, as well as educational youth programs, and free summer parks concerts. In addition, the SSO presents The Nutcracker with a visiting ballet company each December and also plays for Syracuse Opera performances. SSO concerts are broadcast twice weekly on WCNY-FM and the Orchestra proudly operates two youth ensembles—the Syracuse Symphony Youth Orchestra and Syracuse Symphony Youth String Orchestra. The artistic quality of the Orchestra is widely regarded as belying its modest $6.3 million budget, and the entire non-profit organization is supported in part through its volunteer organization, the Syracuse Symphony Association and a 60-member board of directors.

Beyond its Syracuse-based activities, the Orchestra performs a heavy schedule of concerts in regional communities. In addition to subscription series in Watertown, Rome and Cortland, the SSO frequently tours New York State and, in recent years, has performed in Delaware, Pennsylvania, New Hampshire, and Connecticut. The SSO collaborates on a regular basis with organizations such as Syracuse Stage, Syracuse Opera, Syracuse University Oratorio Society, Syracuse Children's Chorus, Syracuse School of Dance, Center of Ballet and Dance Arts, and Upstate New York Ballet. In recognition of these activities, the Orchestra was presented with the Governor's Arts Award in 1999.

The SSO has released its first recordings in 25 years, both conducted by Daniel Hege: a Classics CD in 2000 and Holiday Pops, released in the fall of 2002. The SSO's newest CD, Big Band Bash, was released on July 3, 2006. On Saturday, April 5, 2003, Daniel Hege led the Syracuse Symphony Orchestra in its fifth performance at Carnegie Hall.
SYRACUSE SYMPHONY ORCHESTRA
Daniel Hege, Music Director
Faye and Henry Panasci Chair
Kazuyoshi Akiyama, Conductor Emeritus
Muriel Bodley, Youth String Orchestra Conductor

First Violin
Andrew Zaplatynsky, Concertmaster
Jeremy Mastrangelo, Associate Concertmaster
Vladimir Pritsker
Cristina Buciu
Michael Bosetti
Fred Klemperer
Susan Jacobs
D. J. Iglesrud
Heather Fais
Stephanie Koppeis
Lucille Teufel
Amelia Christian
Sara Mastrangelo
Mao Omura

Cello
David LeDoux, Principal
Mrs. L.L. Witherill, Chair
Lindsay Groves, Assistant Principal
Gregory Wood, Assistant Principal
Heidi Hoffman*
Walden Bass
George Macero
Jacqueline Wogick
George Teufel

Contrabass
Edward Castilano, Principal
Peter Dean, Assistant Principal
Angel Sicam
Darryl Pugh
Michael Fittipaldi

Second Violin
Rose MacArthur, Principal
Petia Radneva-Manolova, Assistant Principal
Fedor Saakov
Anita Gustafson
Janet Masur-Perry
Sonya Williams
Julianna Methven
Dylana Leung
Alexandra Dotcheva
Travis Newton

Flute
Deborah Coble, Principal
Cynthia Decker, Assistant Principal
Linda Greene

Piccolo
Linda Greene

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

Viola
Eric Gustafson, Principal
Mrs. B.G. Sulzle, Chair
Cen Wang, Assistant Principal
Kit Dodd
Carol Sasson
Marywynn Kuwashima
Li Li
Judith Manley Dreher
Wendy Richman
Chris Albright

English Horn
Daniel Carno

Clarinet
Allan Kolsky, Principal
Victoria Bullock Krukowski
John Friedrichs, Assistant First Chair

E-flat Clarinet
Victoria Bullock Krukowski
Bass Clarinet
John Friedrichs

Bassoon
Gregory Quick, Principal
David Ross
Martha Sholl

Contrabassoon
David Ross

Horn
Michael Winter, Principal
Nancy and David Ridings, Chair
Paul Brown
Julie Bridge, Associate Principal
Stephen Laifer
Jon Garland

Trumpet
George Coble, Principal
Robert C. Soderberg Chair
Ryan Barwise
John Raschella, Associate Principal

Trombone
William Harris, Principal
Arthur "Sandy" West, Chair
Douglas Courtright

Bass Trombone
J. Donald Crafton
Jeffrey Gray*

Tuba
Edwin Diefes, Principal

Timpani
Patrick Shrieves, Principal

Percussion
Herbert Flower, Principal
Ernest Muzquiz
Michael Bull
Laurance Luttinger

Harp
Ursula Kwasnicka, Principal,
Flora Mather Hosmer, Chair

Piano/Keyboards
Daniel Kim

Librarians
Douglas Courtright
Kit Dodd, Assistant

Personnel Manager
Cynthia Decker
Peter Dean, Assistant

*Leave of Absence
## Concert Calendar

### February

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<th>Time</th>
<th>Event Details</th>
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<td>3</td>
<td>8:15</td>
<td>Chamber Orchestra and Symphony Orchestra; Kevin Ryan, graduate conductor</td>
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<tr>
<td>5</td>
<td>7:00</td>
<td>Faculty Recital: “Messiaen Masterworks, Part I” (instrumental) Linda Larson, soprano and Charis Dimaras, piano</td>
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<tr>
<td>13</td>
<td>7:00</td>
<td>Faculty Recital: “Messiaen Masterworks, Part II” Charis Dimaras, piano</td>
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<td>17</td>
<td>8:15</td>
<td>Percussion Ensembles; Conrad Alexander and Gordon Stout, directors</td>
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<tr>
<td>21</td>
<td>4:00</td>
<td>Faculty Recital: Richard Faria, clarinet and Gordon Stout, directors</td>
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<tr>
<td>22</td>
<td>4:00</td>
<td>Faculty Recital: Kelly Covert, flute</td>
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<td>23</td>
<td>8:15</td>
<td>Wind Ensemble; Stephen Peterson, conductor</td>
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<td>24</td>
<td>8:15</td>
<td>Chorus; Janet Galván, conductor</td>
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<td>25</td>
<td>8:15</td>
<td>Concert Band; Mark Fonder, conductor</td>
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<td>26</td>
<td>8:15</td>
<td>Symphonic Band; Elizabeth Peterson, conductor</td>
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<td>27</td>
<td>7:00</td>
<td>Black History Month Concert; Saakumu Dance Troupe</td>
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<tr>
<td>28</td>
<td>8:15</td>
<td>Symphony Orchestra; Jeffery Meyer, conductor Annual Concerto Program</td>
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### March

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<tr>
<td>1</td>
<td>4:00</td>
<td>Brass Choir; Keith Kaiser, conductor and Women’s Chorale; Janet Galván, conductor</td>
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<td>2</td>
<td>8:15</td>
<td>Faculty Recital: Jeffrey Gray, bass trombone Josh Oxford, piano; Buffalo Philharmonic horn section</td>
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<tr>
<td>3</td>
<td>8:15</td>
<td>Chamber Orchestra; Jeffery Meyer, conductor Enduring Masters</td>
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<tr>
<td>4</td>
<td>1:00</td>
<td>Faculty Recital: Debra Moree, viola; Diane Birr, piano</td>
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<tr>
<td>5</td>
<td>8:15</td>
<td>Guest Recital: Deborah Montgomery-Cove, soprano; Debra Moree, viola; Diane Birr, piano</td>
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<td>16</td>
<td>7:00</td>
<td>Faculty Recital: David Unland, tuba</td>
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<td>17</td>
<td>7:00</td>
<td>Guest Recital: Eugene Koshinski and Michael Correa ’97, percussionists</td>
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<td>18</td>
<td>7:00</td>
<td>Alumni Recital: Keir Neuringer ’99, saxophone/composer</td>
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<td>19</td>
<td>8:00</td>
<td>Master Class: Nancy Dahn, violin</td>
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<tr>
<td>20</td>
<td>8:15</td>
<td>Guest Concert: Tarab Cello Ensemble</td>
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<td>21</td>
<td>8:15</td>
<td>Choir; Lawrence Doebler, conductor</td>
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<tr>
<td>22</td>
<td>2:00</td>
<td>Faculty Chamber Recital: Jean Radice, positiv organ</td>
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<td>23</td>
<td>8:15</td>
<td>Guest Lecture: Sydney Hodkinson, 2008-9 Karel Husa Visiting Professor of Composition</td>
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<td>24</td>
<td>7:00</td>
<td>Faculty Chamber Recital: Ithaca Brass</td>
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<tr>
<td>25</td>
<td>8:15</td>
<td>Wind Ensemble; Stephen Peterson, conductor</td>
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**Ithaca College Concerts 2008-9**

Ensembles Great and Small (admission charge)

- **October 3**: Guarneri String Quartet
- **February 2**: Syracuse Symphony Orchestra with violinist Elmar Oliveira
- **March 27**: Vanguard Jazz Orchestra