

2-2-2009

## Concert: Syracuse Symphony Orchestra

Syracuse Symphony Orchestra

Daniel Hege

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ITHACA COLLEGE

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SCHOOL OF MUSIC

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.

ITHACA

## 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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**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, Krzysztof 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 Pizzeti (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. Iglesias  
Heather Fais  
Stephanie Koppeis  
Lucille Teufel  
Amelia Christian  
Sara Mastrangelo  
Mao Omura

**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

**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

**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

**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 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

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

### March

- |    |      |  |
|----|------|--|
| 1  | 4:00 | Brass Choir; Keith Kaiser, conductor<br>and Women's Chorale; Janet Galván, conductor   |
| 2  | 8:15 | Faculty Recital: Jeffrey Gray, bass trombone<br>Josh Oxford, piano; Buffalo Philharmonic horn section                              |
| 3  | 8:15 | Chamber Orchestra; Jeffery Meyer, conductor  |
| 4  | 1:00 | Enduring Masters<br>Chamber Ensemble Coachings; Verdehr Trio   |
| 5  | 8:15 | Guest Chamber Recital: Verdehr Trio<br>Faculty Recital: Deborah Montgomery-Cove, soprano;<br>Debra Moree, viola; Diane Birr, piano |
| 16 | 7:00 | Faculty Recital: David Unland, tuba  |
|    | 8:15 | Guest Recital: Eugene Koshinski and Michael Correa '97,<br>percussionists  |
| 17 | 7:00 | Guest Recital: Christine Gustafson and Wendy Herbener Mehne,<br>flutes; Andrea Merrill, piano                                      |
| 18 | 7:00 | Alumni Recital: Keir Neuringer '99, saxophone/composer   |
|    | 8:15 | Guest Recital: Duo Concertante, Nancy Dahn, violin<br>and Timothy Steeves, piano   |
| 19 | 8:00 | Master Class: Nancy Dahn, violin   |
| 20 | 8:15 | Guest Concert: Tarab Cello Ensemble  |
| 21 | 8:15 | Choir; Lawrence Doebler, conductor   |
| 22 | 2:00 | Faculty Chamber Recital: Jean Radice, positivist organ   |
|    | 4:00 | Faculty Recital: Carol McAmis, soprano   |
|    | 8:15 | Guest Lecture: Sydney Hodkinson, 2008-9 Karel Husa Visiting<br>Professor of Composition  |
| 23 | 8:15 | Selected works of Sydney Hodkinson   |
| 24 | 7:00 | Faculty Chamber Recital: Ithaca Brass  |
| 25 | 8:15 | Wind Ensemble; Stephen Peterson, conductor   |

### Ithaca College Concerts 2008-9

Ensembles Great and Small  
(admission charge)

- |            |  |
|------------|--|
| October 3  | Guarneri String Quartet                                      |
| February 2 | Syracuse Symphony Orchestra<br>with violinist Elmar Oliveira |
| March 27   | Vanguard Jazz Orchestra                                      |