

Orchestra

TOSHIYUKI SHIMADA
Music Director & Conductor

OF THE SOUTHERN FINGER LAKES

OSFL's Double Concert Weekend
Corning Museum of Glass
Elmira, NY

Opening Concert of the Clara Schumann Festival
Saturday, March 4, 2023 at 7:00 PM

Program

Johannes Brahms (1833-1897)
Academic Festival Overture, Op. 80 [10']

Robert Schumann (1810-1856)
Piano Concerto in A Minor, Op. 54 [31']
Eva Virsik, piano

Intermission

Frederick Loewe (1901-1988), arr. Bennett
My Fair Lady: Symphonic Picture [18']

John Barry (1933-2011), arr. Raine
Out of Africa: I Had a Farm in Africa [5']

John Williams (b. 1932)
Star Wars: Princess Leia's Theme [5']

Max Steiner (1888-1971), arr. Wilson
Gone with the Wind Symphonic Suite [15']

Side-by-Side with The Young People's Orchestra

Sunday, March 5, 2023 at 4:00 PM

Program

- Robert Schumann (1810-1856), arr. Bill Schuetter
Träumerei from *Kinderszenen* [3']
Young People's Orchestra String Ensemble
- Edvard Greig
Peer Gynt Suite No. 1 [15']
I. Morning
II. Ase's Death
III. Anitra's Dance
IV. In the Hall of the Mountain King
*Young People's Orchestra
Orchestra of the Southern Finger Lakes*
- Johannes Brahms (1833-1897)
Academic Festival Overture, Op. 80 [10']
- Felix Mendelssohn (1809-1847)
Violin Concerto in E Minor, Opus 64
I. Allegro molto appassionato [12']
*Isabel Metz, violin
2022 Hertzog Competition Winner*
- John Williams (b. 1932)
Star Wars: Princess Leia's Theme [5']

In Memoriam

We are saddened by the recent loss of principal tuba player, **Dave Unland** who passed away on Feb. 5, 2023 at his home on Cayuga Lake. A long-time member of the OSFL, Dave had recently retired from Ithaca College after 33 years as the professor of tuba and euphonium. Dave will be missed.

Featured Soloists

Eva Virsik—Saturday, March 4

Eva Virsik has appeared as an orchestra soloist and recitalist throughout Europe, the United States, and Asia, including Carnegie Hall, and with distinguished orchestras, notably the Berlin Radio Symphony Orchestra, Orchestre National de Lille and Slovak Philharmonic among numerous other. She performed at festivals (Berolina Concerts, the Russian Winter, Bratislava Music Festival BHS, Lindenbaum Festival in Seoul, last Schumann Festival in Elmira NY), played for presidents of Slovakia (United Nations, NY), performed live on radio and television networks (Boston WGBH, Connecticut and Maine Public Radio, PBS Television, Berlin Radio), recorded for the archives of the German radio SWR/ARD and Slovak RTVS. Her latest CD 'Piano Encores' was highly praised by the Washington Post music critic Patrick Rucker in Fanfare magazine. In the past seasons she performed recitals in South Korea (Seoul, Incheon), in Austria (Vienna), In Turkey (Ankara), New York City (recitals at Steinway Hall and for United Nations anniversary), appeared as soloist in Europe with the Slovak Sinfonietta (conductor Oliver von Dohnányi), performed in chamber ensembles with conductor Alexei Kornienko, pianist Svetlana Smolina, violinist Hannah Cho, she inaugurated Lang Lang Black Diamond Steinway in Slovakia, appeared in Beethoven's Triple concert with Eastern Connecticut symphony (conductor Toshiyuki Shimada, Elissa Lee Koljonen violin, Sophie Shao cello), and this spring will be performing in Austria (Vienna), Hungary and in Slovakia (festival Pro Musica Nostra).

Eva Virsik was born in Bratislava, Slovakia, debuted at age four on Slovak Television, studied at the Moscow State Conservatory in Russia and received a Doctor of Musical Arts degree. She is a laureate of Maria Callas International Piano competition in Athens, first prize winner of the International Smetana Competition. She has been teaching at the Universities in Frankfurt, Freiburg, Bratislava, New Haven, and the Bowdoin College, presented seminars and masterclasses on three continents. In 2013 she was included on the international roster of Steinway Artists.

Isabel Metz—Sunday, March 5

Isabel Metz, of Alfred Station, NY, started playing the violin at age 5 as part of a "Twinkle" class offered by Alfred University and taught by OSFL violinist Lisa Lantz. Isabel studied privately with Augusto Diemecke, OSFL concertmaster, for four years, prior to that with Eugenia Frith Meltzer. Isabel played in the Junior String Orchestra and AU Symphony Orchestra at Alfred University. Later, she played in OSFL's Junior String Ensemble and the YOSFL. For five summers, Isabel attended the Ithaca Suzuki Institute. Last year she took part in the Heifetz International Music Institute in Staunton, VA. Isabel also participated in Greenwood's Junior Camp for a second year and was honored to be named concertmaster of the 2022 camp orchestra. Now age 14, Isabel has participated in masterclasses with pedagogues Soovin Kim, Almita Ramos, and Midori. In 2021, through the YOSFL, she was one of 10 young musicians to be chosen from across the United States, to perform with soloist Randall Goosby as part of the nationally televised Kennedy Center Honors for Midori. Also in 2021, Isabel was the winner of the Hedy Killian Empire State Competition, Junior Division. Most recently, Isabel played in a masterclass for Mikhail Kopelman, Eastman faculty and former concertmaster of the Moscow Philharmonic. Isabel is currently a boarding student at Walnut Hill School for the Arts in Natick, MA which balances academic classes with practice time, music theory, and chamber music. On Saturdays she attends pre-college classes at the New England Conservatory in Boston for orchestra, lessons, and additional chamber, solo workshops and recitals. Isabel Metz is currently studying under violinist Isabelle Durrenberger at New England Conservatory.

Orchestra of the Southern Finger Lakes

Toshiyuki Shimada, Music Director and Conductor

Violin I

Augusto Diemecke, concertmaster
Debrah Devine, assistant concertmaster
Lydia Werbizky
Jessica Tae Anthony
Lisa Lantz
Chet Chang
Marlene Hawkins
Herbert Poetzl

Violin II

Denise Nosewicz, principal
Margaret Matthews
Gary Chollet
Raymond Zoekler
Don Webster
Tracey Ingerick
Yu Ray Chu
Rachel Allen

Viola

Max Buckholtz, principal
Joanne Lowe
John Paul Tobin
Ashley English
Keegan Donlan
Katie Marshall

Cello

Christine Lowe-Diemecke, principal
Shade Zajac
Gilbert Antoine
Eric Johnson
Hannah Pietra

Bass

Mario Pietra, principal
Nick Mathisen
Dale Houck

Harp

Rosanna Moore, principal

Piano/Keyboard

Nolan DeSanto

Flute

Jeanne Sperber, principal
Laura Campbell
Melissa Moore

Oboe

Susan Laib, principal
Anita Pawlak
Lesley McClelland

Clarinet

Emily Dobmeier, principal
Richard MacDowell
April Lucas

Bassoon

Peter Ecklund, principal
David Resig

Horn

Tyler Ogilvie, principal
Terry Martens
Rebecca Dodson-Webster
Linda Bergstrom

Trumpet

Frank Gabriel Campos, principal
Lindsey Burroughs
Larry Burroughs

Trombone

Duane Smith, principal
Sarahjane Harrigan
Craig Harrigan

Tuba

Adam Peck, principal

Timpani

John Allis, principal

Percussion

Simon Bjarning, principal
Chris McAllister
Sara Ostermeier

Young People's Orchestra

Margaret Matthews and Gary Chollet, Conductors

Violin I

Hayne Webster, concertmaster
Derek Guo
Serenity Rinwalske
Alex Peng

Viola

Breanna VanGorden, principal

Violin II

Amelia Ellison, principal
Anika Kamaraju
Imari Kelleher

Cello

Beatrice Beaudry, principal
Sophia Lorenz

Program Notes on the Schumann's

by Sarah Fritz

Piano Concerto in A Minor, Op. 54 Robert Schumann (1810-1856)

Clara Wieck-Schumann performed her husband's *Piano Concerto in A Minor, Op. 54*, over one-hundred times in her sixty-year career. She premiered the work in 1845 at age 26 while eight months pregnant with their fourth child, Emil. Robert and Clara performed the work together—husband on the podium, wife at the piano—for the first time in Vienna on New Year's Day 1847. There, sadly, it was not well received. "All attention was given to his wife," wrote the reviewer Eduard Hanslick. They met with similar reception in Hamburg in 1850, though sixteen-year-old Johannes Brahms likely heard the Schumanns for the first time. Finally, in Rotterdam on their last concert tour together in 1853, the audiences lauded Robert's grand concerto, giving the composer the appreciation his work deserved.

After his death, for the next 35 years, Clara brought the concerto to 42 different cities, from Moscow to London. She determined and succeeded in establishing its popularity and permanence in the repertoire. Her final performance of the work in 1889 was given at her diamond jubilee celebration at the age of 70.

The Composition

Robert began the concerto within six months of their marriage in the key of A minor, the same key as his wife's concerto, finished six years prior. Clara's concerto had been a grand success with audiences in Vienna, and so Robert used it for his guide. The structure and key changes of his first movement were modelled on his wife's concerto. Even his stunning piano opener with its chords cascading down the keyboard is the same gestures as Clara's piano entrance, just turned

upside down.

The first heartrending melody, sung by the oboe, begins with the notes C-B-A, the first three notes Robert used to spell Clara's name in music. And this melody, the soul of the work, meant much to Clara. At performances, she was known to walk into the orchestra and remind the oboe player to watch her for the cue, and a bust of Clara made late in life has this melody etched into the base.

Robert initially referred to this first movement as a Phantasie, and Clara played a preliminary rehearsal with Mendelssohn in 1841, two weeks before she gave birth to their first child, her beloved Marie.

The Phantasie was set aside, but once more took up in 1845. Clara wrote in her diary, "Robert has added a beautiful last movement so that it has now become a concerto... I always wanted a great bravura piece by him." The middle movement *Intermezzo* features a prominent cello section melody, a reference to the cello solo in Clara's concerto. "I am as happy as a king at the thought of playing it with the orchestra..." Clara wrote. "How rich in invention, how interesting from beginning to end it is; how fresh, and what a beautifully connected whole! I find real pleasure in studying it."

"Traümerei" from *Kinderszenen*, Op. 15 **Robert Schumann**

One of Robert Schumann's most popular and enduring melodies, "Traümerei" or "Dreaming" was written originally for solo piano within a set of thirteen little pieces called the *Kinderszenen* or *Scenes from Childhood*. The tune has been immortalized in music boxes and films, featuring in the movie *Song of Love* from 1947 and in a 2020 Korean drama, *Do You Like Brahms?*.

Its seed germinated from a letter in 1838 written by then fiancée, Clara Wieck, who amidst a lover's quarrel, accused him of behaving like a child. Robert wrote in a flurry of creativity thirty pieces, of which he selected thirteen, called his *Scenes from Childhood*, which range from playful to melancholy.

Robert described them to Clara, "You will have to forget that you are a virtuoso... They are as light as air... gentle and happy like our future." Clara treasured them, replying, "They are always on my mind and in my heart. And the touching simplicity in them, nothing but true feeling; that's how you love me, isn't it?" About "Traümerei," she added, "I feel I see you at the piano—that's a beautiful dream."

Because the pieces were so intimate, Clara played them only in private for friends. Not until 1868, once the public appreciated Robert as a great composer, did she add them to her concert performances.

Sarah Fritz is a musician and public musicologist. Her writings on Clara Schumann have appeared in many publications including the New York Times. You can read more about her research on her blog clara-schumann-channel.com or attend her lecture at the Chemung Valley Historical Museum on Thursday, April 20th at 7:30 PM.

Notes on the Program

by A. Sarno

Saturday, March 4 Opening Concert of the Clara Schumann Festival

Academic Festival Overture

Johannes Brahms (1833-1897)

German composer Johannes Brahms was introduced to music at a young age and was playing piano by age eight and was performing in taverns by age thirteen. In 1863 Brahms moved to Vienna, and while he held positions with various choral societies, he was primarily an independent freelance composer.

Brahms' music is Classic in format with the emotional expressiveness of the Romantic period. During the last twenty years of his life Brahms traveled as a composer mainly performing his own compositions. While not an academic, Brahms received several honors from academic institutions, including a doctorate of music from German University Breslau in 1879. After sending his thanks on a postcard, Berhard Scholz, longtime friend and director of music in Breslau, suggested a musical composition as a form of thanks. Brahms responded with the *Academic Festival Overture*.

Composed in 1880 and premiered by the composer himself in 1881, *Academic Festival Overture* sought to depict a full range of student experiences including social gatherings, academics, through student songs and popular melodies.

The piece opens with a quiet and building atmosphere. The trumpet section presents the first of the traditional student songs after a quiet drumroll. As the song develops, the violins and violas introduce the melody from "Der Landesvater." As the tempo becomes faster, humorous "The Fox-Ride" played by the bassoons and syncopated violas and cellos can be heard. Closing the piece is a raucous interpretation of "Gaudeamus igitur."

My Fair Lady

Frederick Loewe (1901-1988)

Alan Jay Lerner was an American lyricist and librettist. Among his many honors are three Tony Awards for *My Fair Lady* (Best Book of a Musical and Best Original Score) and *Gigi* (Best Original Score) and three Academy Awards for *American in Paris* (Best Original Screenplay) and *Gigi* (Best Adapted Screenplay and Best Original Song).

Frederick Loewe was born in Germany and began playing piano by ear at an early age and at age thirteen is one of the youngest piano soloists to appear with the Berlin Philharmonic. While attending Stern Conservatory in Berlin he won the prestigious Hollander Medal. Loewe's father, Edmund Loewe, an operetta star, received an offer to appear in New York City. Determined to write for Broadway, Loewe traveled with him in 1924.

Frederick Loewe met Alan Lerner at the Lambs Club in 1942 while he was per-

forming there. Together the composer and lyricist duo wrote their first hit, *Brigadon* together in 1947. Almost ten years later, Loewe and Lerner wrote *My Fair Lady*, a musical comedy that premiered on Broadway in 1956. “I Could Have Danced All Night,” “I’ve Grown Accustomed to Her Face” and “Get Me to the Church on Time” are the melodies included in the medley.

Star Wars: Princess Leia

John Williams (b.1932)

John Williams was born into a musical family, the eldest of four, to jazz drummer and percussionist Johnny Williams. Williams studied composition privately with Mario Castelnuovo-Tedesco, an Italian composer at the University of California, Los Angeles. Williams played the piano, conducted, and arranged music as part of his assignment with the U.S. Air Force when he joined in 1951. In 1955 Williams entered the Juilliard School and studied piano with Rosina Lhevinne before switching to composition. Williams began composing for film in 1954 which began his critically acclaimed career. To date, Williams has won five Academy Awards, Four Golden Globes, and twenty five Grammys. Among his critically acclaimed movie compositions are *Jaws*, *Indian Jones*, *Jurassic Park*, *Schindler’s List*, *Catch Me if You Can*, and *Saving Private Ryan*, to name a few. Director Steven Spielberg recommended John Williams to George Lucas for the *Star Wars* trilogy. Reminiscent of the Holst suite *The Planets* and the music of Max Steiner, “The Star Wars Theme” is widely recognizable. The “Princess Leia Theme” and “Force Theme” are popular examples of leitmotif which Williams uses extensively.

Out of Africa

John Barry (1933-2011)

Five time Academy Award winning English composer John Barry Prendergast was born in 1933 and passed away in 2011. While known for his television and movie scores, Barry also composed for the stage and won four Grammy Awards. In 1998 Barry was inducted into the Songwriters Hall of Fame, and in 1999 he was made an Officer of the Order of the British Empire. In 1985 American-British film *Out of Africa* won an Oscar and Golden Globe for Best Original Score. The events of the movie are based on Isak Dinesen’s autobiography and take place between 1913 and 1931.

Gone with the Wind Suite

Maximilian Steiner (1888-1971)

Maximilian Steiner was a child prodigy born into a musical family in Austria. At age twelve Steiner conducted his first operetta and was composing, arranging, and conducting professionally at age fifteen. During World War I, Steiner immigrated to the United States and was among the first composers writing music for movies. During his lifetime Steiner composed over 300 film scores and won three Academy Awards, *The Informer*; *Now, Voyager*; and *Since You Went Away*. Steiner also holds the honor of being the first recipient of a Golden Globe Award for Best Original Score, *Life with Father*. *Gone with the Wind* is an epic historical romance that was adapted from the novel of the same name by Margaret Mitchell. Steiner’s score draws upon folk and patriotic music utilizing Stephen Foster’s “Louisiana Belle,” “Dolly Day,” and “Beautiful Dreamer.”

Sunday, March 5 Side-by-Side with Young People's Orchestra

Peer Gynt Suite No. 1

Edvard Grieg (1843-1907)

Edvard Grieg, a Norwegian nationalist, composed in the traditional style of the German Romantics. Although he trained under the influence of Mendelssohn and Schumann, he adapted the German style to the modal melodies and harmonies of Wegian folk song and dances with great success.

Peer Gynt was composed at the request of Norwegian playwright Henrick Ibsen for the stage adaptation. In the original work the main character, Peer, is a young proud, dishonest, and promiscuous peasant while Grieg's version depicts Peer as an adventurer. After a year and half of writing and an ever increasing scope of work, the twenty-six movement composition was completed in 1875 and premiered in 1876. Grieg was dissatisfied with the work and revised the score for the 1888 and 1892 productions. Grieg eventually arranged his favorite sections of music into two suites of four movements each. *Suite No. 1, Op. 46* was completed in 1888, and the *Second Suite, Op. 55* in 1891.

The music in the suites do not follow chronological order of the work for stage. Instead, *Suite No. 1* opens with the music from Act IV of the titled "Morning." The floating opening melody is passed between the flute and oboe building to the strings entrance. The second movement, "The Death of Åse," comes from the end of Act 3 which depicts the death of Peer's mother, Åse. The strings feature in this soft and subdued movement. The long lyrical phrases depict the sadness and mournfulness of Peer's mother's passing. From Act IV comes the third movement, "Anitra's Dance." Anitra, the daughter of the local Chieftan tribe, performs a dance in order to seduce Peer. The hushed lilting melody is performed by the strings and triangle. "In the Hall of the Mountain King" is from Act II and is one of the most recognizable melodies Grieg wrote. The music builds throughout the movement becoming more wild and threatening until the end.

Violin Concerto in E Minor

Felix Mendelssohn (1809-1847)

Mendelssohn was a child prodigy and was trained from an early age by exceptional teachers. At the age of sixteen, Mendelssohn composed his first work, an octet for strings, and a concert overture for orchestra inspired by *A Midsummer Night's Dream* at seventeen. Mendelssohn traveled frequently throughout his life performing as a pianist and conductor.

Mendelssohn wrote the violin concerto for his friend and colleague violinist Ferdinand David. The concerto was completed in 1844 with David's collaboration regarding technical matters and violin technique. The work premiered in Leipzig with David as the soloist.

The *Violin Concerto in E Minor* is considered one of Mendolssohn's best works and is a staple in violin repertoire. Instead of a long orchestral opening, it begins with the solo violinist with an intensifying melody. Instead of having the cadenza between the recapitulation and coda, Mendelssohn places it early, at the end of the development section and written into the score, breaking the previous tradition of having the soloist improvise.

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