

## PERSONNEL

### First Violins

Ellen Sager, *Concertmistress*  
Marcella Rauscher  
Anne Wallace-Senft  
Otto Weil  
Barbara D. Cottrell  
Elsie Whiteside  
Anne Miller

### Second Violins

Elaine Beckwith  
Joseph Schaaf  
Jane Hanks  
David Bort  
Joseph Sourdiffé  
Finnegan Calabro  
Adelaide Fine  
Aaron Heiss  
Bernie Serotta

### Viola

Louis Tavelli, *Principal*  
Laura Reid  
Tammy Wallace-Senft

### Cello

Laurie Anderson Bishop  
Dan Cunningham  
Joshua Schrieber  
Penny Owen

### Bass

Xtopher Faris

### Flutes

Mandy Kent, *Principal*  
Christine Graham

### Oboes

Lyndon Moors, *Principal*  
Edmund Friedrich

### Clarinets

Ray Willard, *Principal*  
Paul Opel

### Bassoons

Zafer Ponter, *Principal*  
Edward Whiteside

### Trumpets

Sue Green, *Principal*  
Sam Ponder

### Horns

John Howland, *Principal*  
Maria Lattimore  
Michael Loegering  
Patrice Malatestinic

### Trombones

Doug Personnette, *Principal*  
Ron Woodworth  
Chris Hodor

### Tuba

Jim Derby

### Timpani

Marjorie Rooen

Michael Finckel, *Music Director*  
Lyndon Moors, *Manager*  
David Bort, *Librarian*  
Susan Green, *Assistant Librarian*  
John Swan, *Program Annotator*

Sage City Symphony is supported by the Vermont Council on the Arts, from the towns of Bennington, North Bennington and Shaftsbury, and by generous contributions from individuals.

Founded by Louis Calabro in 1973

# Sage City Symphony

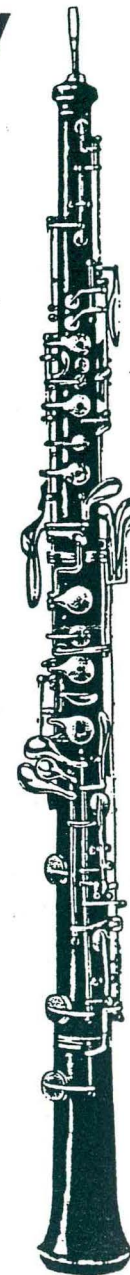
Michael Finckel, Conductor

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...in concert

*Saturday, April 17, 1993*

Shaftsbury Elementary School  
Shaftsbury, Vermont  
8:00 PM





## PROGRAM

- |                                     |                 |
|-------------------------------------|-----------------|
| Fanfare                             | Aaron Heiss     |
| Concerto for Oboe and Orchestra     | Richard Strauss |
| 1. Allegro moderato                 | (1864-1949)     |
| 2. Andante-Cadenza                  |                 |
| 3. Vivace-Cadenza-Vivace            |                 |
| <i>Lyndon Moors, Oboe</i>           |                 |
| Symphony No. 8 in G Major, Op.88    | Antonin Dvorak  |
| 1. Allegro con brio                 | (1841-1904)     |
| 2. Adagio                           |                 |
| 3. Allegretto grazioso-Molto vivace |                 |
| 4. Allegro ma non troppo            |                 |

## PROGRAM NOTES

### *Heiss, Fanfare*

Despite the policy of Bennington College that everything that is composed here is performed, this piece has seen a long and twisted road on its way from a composer's idea to an audible reality. The main theme for this piece had been sitting around for some years before it was incorporated into a brass quintet written almost a year ago. Unfortunately there were only three brass players at the college that year, and there have been fewer since, so the piece was not played in its intended instrumentation. Desiring to hear it played at all, the composer arranged it for violins, violas and cello, and it was in this guise that it premiered at the Students Works concert last November. It has since been rearranged for brasses, and in this form it makes its debut.

Musically speaking, one could say many things about this piece, from comments on the use of odd time signatures and the choice of harmonies used to discussions of the grosser and finer subtleties of its form and the use of the instruments, to arguments concerning its artistic reflection of the composer's tortured soul. As it is, the composer chooses to say nothing about this piece (among other things, his soul isn't all that tortured). It's not supposed to "mean" anything; it's merely there to be heard. (Should the

Brant. He has taught cello and chamber music at Cornell and Princeton Universities and at Bennington College and composition to gifted junior high and high school students at the Vermont Governor's Institute on the Arts. During the summers he currently teaches and performs at both the Chamber Music Center and Composer's Forum of the East at Bennington College, and at the Composers' Conference and Chamber Music Center at Wellesley College in Massachusetts.

Currently living in New York City, he is engaged in an active multiple career as soloist and chamber musician, composer and conductor.

### Lyndon Moors

Lyndon Moors, a Bennington resident, holds a Bachelor of Music degree in Music Education from Boston University, where he studied oboe with Ralph Gomberg and John Holmes. Mr. Moors teaches instrumental music in the Mt. Greylock Regional School District in Williamstown, Massachusetts. He is the Manager and Principal Oboe for the Sage City Symphony, and performs on a regular basis as a soloist and with numerous ensembles. Mr. Moors is the former Principal Oboe of the Bangor (ME) Symphony Orchestra, and served as the President of the Northern Maine Music Educators Association while teaching in Mars Hill. Mr. Moors spent five summers on the staff of the Boston University Tanglewood Institute in Lenox, Massachusetts and has taught at the Maine Summer Youth Music camp in Orono.

### Aaron Heiss

Aaron Heiss is rumored to have been born in 1971 in Chicago; however, he moved to Germany very shortly thereafter so nobody would find out. After having returned from across the Big Pond and having lived on the far outskirts of Boston for a few years (where he discovered the joys of reading science fiction novels and growing up with a very large number of cats), he moved in 1981 to suburb of Danbury, Connecticut, one of the last remaining breeding grounds of the rare and vanishing species, the American Yuppie (*Accounticus getrichus*). Although he still spends time in Connecticut, where he keeps an eye on the yuppie to ensure that they don't try to take over the world, and enjoys spending time with his family and all their cats, he is currently a junior at Bennington College, where he is studying music and the sciences, and he is far more likely to be found there this time of the year. His Fanfare was actually a composition assignment from a year ago that is only now being heard on brasswind instruments.

The Sage City Symphony dedicates this concert to the memory of Carson Small, a friend and supporter since the early days of the organization. From refreshment manager to Executive Board member, Carson was certainly the most loyal non-performer in the Sage City community. His presence at rehearsals and performances will be missed by all of us.



### ***Dvorak, Symphony No. 8***

This work has for most of its life been known as Dvorak's 4th Symphony—until the musicological revisionists decided that his first four efforts in the medium (all rejected by the composer himself) should be awarded numbers of their own. It has also been known (chiefly by the English) as the "English" Symphony, because Dvorak conducted it upon the occasion of his receiving an honorary doctorate at Cambridge in 1891. In any case, it is a very Czech symphony, full of the rustic warmth and feeling of the countryside, and it is indeed the composer's penultimate effort in the genre, followed only by the great "New World"—which we used to call No. 5.

The introduction plunges us briefly into minor-key gloom, but we are soon reassured by a lovely G-Major flute melody that the basic tenor of the proceedings is to be much brighter. The minor material does return majestically at key moments, serving as an effective contrast to the prevailing full-throated good cheer. The first movement ends with richly scored Coda that looks forward to that of the Finale. The Adagio movement also opens in a minor key (C), and it is full of expressive variety. It has been described as a tone poem, and in it one can hear woodwind bird calls, the sound of a village band, and a rather somber, sometimes restless, evocation of peasant life.

The third movement opens in G-minor and generally sticks to it, but it still manages to be cheerfully genial, with lots of excellent woodwind passage-work and a vigorous Coda. The Finale begins with a brilliant trumpet call which is to be taken up in a more sustained manner later in the movement, but which for now is allowed to die away to quiet drum taps. Out of the silence emerges a sonorous cello theme which becomes the basis for the richly varied Rondo that essentially characterizes the movement. We hear another lovely flute solo and an increasingly vigorous dance from the orchestra. The trumpets return, followed by the celli, and just as an atmosphere of quiet seems to take over, the Rondo returns in full force. The Coda is a blaze of brass glory, led, once again, by the trumpets.

### **Michael Finckel**

Having served as principal 'cellist during its early years in the 1970's and later as commissioned composer and soloist, the Sage City Symphony's current musical director, Michael Finckel, continues the unique traditions and musical standards of the orchestra's founder, Louis Calabro.

A native Benningtonian, his formative musical studies were with his parents, both prominent musicians well known throughout the state. He later attended Oberlin Conservatory and Bennington College where he studied composition, conducting and orchestration with both Louis Calabro and Henry



ner have any comments, however, the composer is eager to hear any constructive criticisms.)

### *uss, Concerto for Oboe*

ne end of his life, with the Thousand-Year Reich having gone to pieces and him, Strauss entered into a serene and intimately lyrical last phase composer. Whether his dubious participation in that Reich had anything to do with this peace at its end is impossible to say (on the subject of the composer's Nazi collaboration, Toscanini once confronted Strauss with the words, "As a composer, I take my hat off to you, but as a man, I put on a sand hat!"). The fact remains that such works as the *Metamorphosen* for strings, the Second Horn Concerto, the Duet Concertino, the *Four Last Songs*, and this concerto are all imbued with this inward serenity.

The inspiration for the Oboe Concerto came from a meeting in May of 1945 between the composer and a young G.I. named John de Lancie, who happened to be on assignment in Garmisch-Partenkirchen in the Bavarian Alps, where Strauss had lived in semi-seclusion through much of the war. Lancie was a brilliant young oboist who had played under Fritz Reiner in Pittsburgh before joining the army, and this connection with Strauss' old friend and one of his greatest exponents earned the young man several hours *chez Strauss* in Garmisch. This gave de Lancie the opportunity to express his admiration for the composer's orchestral oboe writing and to ask whether he would ever consider doing a concerto. Although the answer was a simple "No," the seed had been planted, and a few months later de Lancie got word that the octogenarian had indeed written a concerto for his friend, "inspired by an American soldier." Although de Lancie went on to a major career—including 31 years as principal oboe in Philadelphia—he never got to play "his" concerto, and only recently made his first recording.

The work is lightly scored, in keeping with its transparent textures, and deftly woven—most of the thematic development throughout the three movements grows out of two phrases stated near the beginning. The sonata-form first movement begins with two hushed "shakes" from the cello, which are repeated often in the first two movements and in the Coda. The oboe picks up the songful main theme immediately and is generally in charge throughout the concerto, which is a notoriously difficult work because of the multitude of long-lined, deep-breathed phrases assigned to the soloist. The opening aria that is the slow movement ends with a cadenza that serves as a bridge to the lively Rondo, the close of which, following another cadenza, leads to a brilliant 6/8 Coda that ties up all the themes cleverly and very effectively.