



The Three B's

Bruch, **B**artok, and Schubert's Unfinished Symphony in **B** minor

Featuring the World Premiere of
Santino DeAngelo's *Fantasy Overture to the Trojan War*
and STMTA winners Jordan Caroompas and Jeffrey Lu



Sunday, February 28, 2010 at 2:00 p.m.
Sarah Jane Johnson Memorial United Methodist Church
308 Main Street
Johnson City, NY



Cayenna Ponchione, Music Director

Presents

The Three B's

Fantasy Overture to the Trojan War Santino DeAngelo
(World Premier)

Violin Concerto No. 1 in G minor Max Bruch
I. Allegro moderato (1838-1920)
Jeffrey Lu, violin

Piano Concerto No. 3 Béla Bartók
III. Allegro vivace (1881-1945)
Jordan Caroompas, piano

Symphony No. 8 in B minor Franz Peter Schubert
("Unfinished") (1797-1828)
I. Allegro moderato
II. Andante con moto

Dear Audience ~

Let me be the first to welcome you into Music in our Schools Month! The BCO has a long history of collaboration with the educational institutions in the Binghamton area and this concert celebrates that tradition. Since 1997, STMTA (Southern Tier Music Teachers' Association) and the BCO have worked together to provide an opportunity for talented young musicians to perform concertos with a live orchestra. There are two grand prize recipients at the annual STMTA Concerto Competition each March who are then invited to perform with the BCO the following year.

In addition to our talented young musicians, Binghamton is also home to talented young composers, and today's program features the premiere of Santino DeAngelo's first orchestral composition. It has been a wonderful collaboration, giving Santino an opportunity to hear his musical thoughts in the flesh, revise based on the orchestra's feedback, and then come away with a solid composition. Please join us in celebrating not only **B**ruch, **B**artok, and the **B** minor, but also **B**inghamton's musical youth!

Yours,
Cayenna Ponchione
Music Director

Funding is provided, in part, by a project grant from the United Cultural Fund, a program of the Broome County Arts Council.

About our Conductor



Cayenna Ponchione

Cayenna Ponchione was born and raised in Fairbanks, Alaska, the ‘golden heart’ of the Alaska interior. In her pursuit of graduate studies in orchestral conducting, she moved to the Finger Lakes region of upstate New York where she completed master’s degrees in instrumental conducting and percussion performance at Ithaca College, winning the concerto competition and later serving as the sabbatical replacement for Gordon Stout. Encouraged by the beautiful

environment, she welcomed the opportunity to remain in the area to lead two of the region’s community orchestras, the Binghamton Community Orchestra and the Ithaca Community Orchestra, and to conduct the annual GrassRoots Festival Chamber Orchestra.

Cayenna staunchly believes in maintaining the relevancy of orchestral performances and does so by collaborating with other organizations, commissioning new works and engaging in thematic programming. A recent collaboration with narrator, author Raya Lee Then, the Broome and Tompkins County Public Libraries and the Tompkins County Family Reading Partnership earned her the Sorel Medallion in Conducting from the Claudette Sorel Foundation. Cayenna and two of her colleagues founded the Finger Lakes Community Orchestra Festival which brings together members of five regional ensembles for rehearsal and performance. In 2006 her orchestrated accompaniment of electric violinist Ritsu Katsumata’s solo composition “Elegy for the Victims of War,” was paired with a commission by Cornell University composer, Tom Schneller, for the topical concert “Music for a Peaceful Planet,” and in 2005 she directed the Binghamton Community Orchestra in their commission of Timothy Rolls for a composition memorializing the 2004 Sumatra earthquake.

Through her work “The Creation,” for percussion ensemble, which won the 2003 Percussive Arts Society Composition Contest, Cayenna has received international recognition as a composer. “The Creation,” in addition to her other works for percussion has been performed by numerous percussion ensembles throughout the United States and in Central and South America. A commission by Brazilian marimbist Gilmar Goulart brought her to the University of Santa Maria to give master classes and attend the composition’s premiere. Her orchestration of Saint-Saëns’ Sonata for Bassoon and Piano for full orchestra was recently premiered by Eastman School of Music bassoonist David Weinberg.

Cayenna serves on the board of directors for the Zeltsman Marimba Festival, sponsor of the ZMF New Music Project and as the director for Tabula Rasa, an organization which supports new music activities in Ithaca, New York. Tabula Rasa has partnered with the GrassRoots Festival Chamber Orchestra to sponsor the 2009 international GRCO Composition Contest.

About our Soloists



Jeffrey Lu

Jeffrey Lu is a junior at Vestal High School. He started playing the violin when he was in fourth grade at Vestal Hills Elementary School under the direction of Mrs. Rebecca Spena. He currently studies with Dr. Janey Choi of Binghamton University. He is a member of the Binghamton Youth Symphony. He has participated in multiple other musical events, including NYSSMA and BCMEA. He has participated in both Area and Conference NYSSMA All-State ensembles and is also a member of the Vestal High

School Orchestra under the direction of Ms. Denny Heckel. In addition to his musical interests Jeffrey is a member of both the varsity swimming and tennis teams, and also the Mathletes and Science Olympiad clubs in school. Jeffrey would like to thank his family and friends for encouraging and helping him in his endeavors. He would also like to thank his private teacher, Dr. Janey Choi, for teaching and perfecting his concerto and for making this performance possible.



Jordan Caroompas

Jordan Caroompas is a senior at Maine-Endwell High School. He has played piano for 11 years and currently studies with Margaret Reitz. Besides playing piano, Jordan is also very active in other areas of music. In fifth grade Jordan had the opportunity to star in the Tri-Cities Opera Company’s production of Menotti’s *Amahl and the Night Visitors*. He has also held leading roles in the M-E musical productions since 10th grade culminating in this year’s role as Sid Sorokin in *The Pajama Game*. Jordan has been playing oboe since his freshman year and is currently an oboist

in the Binghamton Youth Symphony Orchestra. He also plays piano in the school’s jazz band and was selected to participate in this year’s BCMEA All-County Jazz Band on piano. Jordan has participated in NYSSMA since elementary school, and has accumulated several perfect scores in voice, piano, and woodwind quintet. He was selected as an alternate for the All-State Piano Showcase in 11th grade.

Jordan is an avid accompanist at his school and last year received the festival accompanist award at the choral competition at King’s Dominion. He is involved with National Honor Society, Science Olympiad, Scholarship Challenge, and is the Spartan Theater Company President. He is a black-belt in Hae Dong Gum Do, a sword martial art, and a red belt in Tang Soo Do karate at Rexer’s Academy. Finally, Jordan would like to thank everyone who has supported him in his endeavors, including family, friends and teachers.



Cayenna Ponchione, Music Director

Violin I

Doug Diegert, *Concertmaster*
Peter Roseboom
Aleta Cole
Joan Hickey
Amy Saeger
Kelsey Tombs
Justin Stark

Violin II

Linda Best, *Principal*
Lee Shepherd
Stephanie Swart
Lynn Aylesworth
Ron Miles
Betty Bayles
Emily Burke
Tammy Nist
Gay Stannard

Viola

Laura Hine, *Principal*
Mary Diegert
Laura Crouse
Adrienne Bennett

Cello

Ruth Fisher, *Principal*
Emily Creo
Julian Shepherd
Alicia Kuehn
Julia Gaster
Marianne Myers
Cecily O'Neil
Laura Pratt
Ariel Pilar Fajardo

Bass

Elizabeth Bartlett, *Principal*
Tim Roossien

Flute

Beth Wiemann, *Principal*
Betsy Bartz
Kristie Homa
Elizabeth Small

Oboe

Kathy Karlson, *Principal*
King Wiemann

Clarinet

Carol Smith, *Principal*
Lori Cyr

Bassoon

Dana Gleason, *Principal*
Luisa Duerr

French Horn

Beth Lewis, *Principal*
Jeff Barker
David Banner
Nancy Smith

Trumpet

Michael Steidle, *Principal*
John Ruth
Jonathan Sorber

Trombone

Steve Hine, *Principal*
Ray Avery
Dana Tirrell

Tuba

Loren Small

Timpani

Brandon Schwartz

Percussion

Tim Roossien
Brandon Schwartz

History of the Binghamton Community Orchestra

Following the transition of the Binghamton Symphony from a local, mixed-professional ensemble to a regional, professional orchestra, many local residents and musicians yearned for the opportunity to play orchestral music. "A great longing and an urgent need. . ." was the expression attributed to violinist and BCO founder John Hagopian, but felt by many in our community who took the initiative to recruit the players, a conductor, and rehearsal space to turn the yearning into a reality.

So it was at the time of our humble 1983 beginnings. John Hagopian, Lori Cyr (clarinet), Dave Banner (French horn), and Tony DiOrio (clarinet) were among the early organizers. Other long-time players from the original seasons include Betsy Bartz (flute and piccolo), Joan Hickey, Jan Loso, and Betty Bayles (violins), and Arthur Washell, Adrienne Bennett, Laura House, and Shelly Zacks (violas), and Ted Ronsvale (bass). Beloved conductor of the Binghamton Youth Symphony, Bernie Shifrin, agreed to serve as interim conductor until a music director could be hired. Soon the orchestra and Asher Raboy found one another, and began to plan an ambitious concert season that included George Gershwin's Piano Concerto in F and Johannes Brahms Serenade No. 1 in D major.



Some of the most wonderful experiences of any family or community group involve welcoming newcomers, and saying goodbye to those who leave are among the most difficult. Sadly, John Hagopian, Jan Loso, Tony DiOrio, Arthur Washell, and Doug Osterhoudt (trombone) have passed away. Other members have moved to different areas, retired, or taken temporary leave for family or professional responsibilities. Nonetheless, the orchestra has been blessed throughout its history with gifted and dedicated music directors, exceptional soloists, and our faithful instrumentalists. Asher Raboy was followed by interim conductors Nathan Raboy (his brother) and David Montgomery. Our next music director, Fitzroy Stewart, returned from Germany to Broome County with his wife Ghislaine (violin) and led us through several seasons. Later, Dr. Timothy Perry served, to be followed by our current music director, Cayenna Ponchione. In each case, the orchestra rose to its challenges, and each music director has led with inspiration, grace, and good humor.

The BCO continues to welcome new players and develop new repertoire. In addition to our formal concert season, we offer run-out performances to senior centers and rural areas. We are grateful for the support of our community, our families and friends for helping to continue the best tradition of music performed for the love of it!

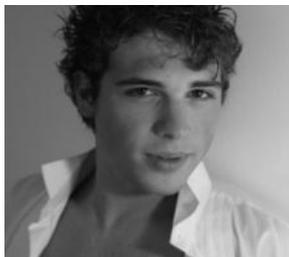
--Cecily O'Neil, October 2008

Program Notes

Santino DeAngelo

Fantasy Overture to the Trojan War

The Binghamton Community Orchestra is pleased to present the world premiere of Santino DeAngelo's first composition for full orchestra. Composed during the fall of 2009 at the request of conductor, Cayenna Ponchione, it turns to the great cinema scores for its inspiration.



Santino DeAngelo is a local writer, composer, actor and producer, best known as the composer in residence at the KNOW Theatre where he has authored the scores of such dramatic works as “The Glass Menagerie”, “BENT”, “K2” and the upcoming “Shadow Box”. In 2007, Santino scored “A Stroll Down the Fairway” for the Golf Channel/PGA Tour, which was nationally aired the same year. He also wrote the book, music, and lyrics to his original musical “Penguins Anonymous”. Currently, Santino is working on a musical version of “Sleepy Hollow” which will begin work-shopping later this spring. Santino studies Classical Mythology at Binghamton University and would like to thank the BCO for this wonderful opportunity, as well as Cayenna Ponchione, Tom Schneller, Barbara Lundy, and his family, without whom none of this would be possible.

Max Bruch (1838-1920)

Violin Concerto No. 1 in G minor, Op. 26

Movement 1, *Allegro moderato*

Bruch was only twenty-eight when he wrote his first Violin Concerto, but had been composing since he was a child. He spent several years studying violin before he embarked on this composition and in the process of writing it took advice from the violin virtuoso Joseph Joachim, who would also be the first to premiere the concerto. Although Bruch composed a great deal in his lifetime, this concerto, in addition to his *Scottish Fantasy* for violin and orchestra, and *Kol nidrei*, a composition for cello and orchestra, have kept him on the 20th- and 21st-century symphony orchestra programs.

Bruch had intended to call the work a “fantasy” rather than a concerto, as the movements did not adhere to the standard concerto conventions, which typically included a weighty first movement. In this work, the first movement is a *prelude*, featuring rhapsodical episodes for the violin juxtaposed rich, but brief orchestral tuttis.

Béla Bartók (1881-1945)

Piano Concerto No. 3

Movement III, *Allegro vivace*

Bartók completed this concerto just four days before he died, leaving the last seventeen measures to be orchestrated from his notes by his pupil Tibor Serly. He had been living exclusively in the United States since 1940, but unhappy and composing very little. In 1942, his health began to decline rapidly but for a commission in 1943 from Koussevitsky for which he produced his now celebrated “Concerto for Orchestra,” apparently reviving him significantly and sustaining him for the next couple of years. It is clear in a letter to his son, that he wrote the Third Piano Concerto for his wife, Ditta, as a birthday present. Although she was an accomplished concert pianist, it is said that she did not have the forceful style and virtuosity of Bartók himself, and she never publicly performed either of the first two concertos (although the *Sonata for Two Pianos and Percussion* was written for the Bartók husband and wife team, and can scarcely be considered anything if not challenging and bombastic!) and so the Third Piano Concerto is written in a lighter neoclassical style than his previous works. Some Bartók analysts dismiss this and claim that his later works pointed towards this leaner compositional style and that he was not compromising his musical vision in the creation of this work. In either case, it is a brilliant and playful composition culminating in the *Allegro vivace* which captures the spirit of the folk song, so central to Bartók's compositional style.

Franz Peter Schubert (1797-1828)

Symphony in B minor, D. 759 (“Unfinished”)

It is unclear why Schubert never finished this Symphony in B minor, although many claims have been made. What we do know is that it was written in 1822, when Schubert was still only twenty-five years old. In response to the news that Schubert had been made an honorary member of the Styrian Music Society in 1823, he wrote a letter of gratitude indicating that he would be sending along “one of my symphonies in full score.” That score might have been the seemingly incomplete B minor Symphony, consisting even then of only two movements, which was sent along to his friend Anselm Hüttenbrenner in Graz who was involved with the Society. The piano part of the third movement had been written, but only the first few measures of the orchestration survive on the back page of the second movement.

For thirty-five years this score remained unperformed and unknown in the possession of Anselm, but in 1865 he gave the score to Johann Herbeck, the then current conductor of the Society, who provided the first performance of the masterpiece. It was an instant success even forty years after its composition and it is now one of Schubert's most performed orchestral works.

BCO Angels

(June 2008 to present)

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(June 2008 to present)

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 **Binghamton
Community
Orchestra**
2009 - 2010 Season

Join us for our last concert of our 2009-2010 season:

A Mass for Peace
Sunday, April 25, 2010 - 3:00 p.m.
Vestal Middle School
Vestal, NY



The Madrigal Choir of Binghamton will be joining the BCO in presenting:

The Armed Man: A Mass for Peace
composed by Karl Jenkins

This project will be made possible with public funds from the New York State Council on the Arts, administered by the Chenango County Council of the Arts.

For tickets or information, call (607) 759-9004
Visit our web page at www.bcorchestra.com to learn more about the BCO.

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The BCO wishes to thank our volunteers who donate their time and talent in service to the orchestra. We offer many opportunities for volunteering. If you are interested in getting involved with the BCO, please contact any orchestra member or the Music Director.

In addition to our Board of Directors, we offer thanks to our volunteer leadership as listed below:

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Thank you to Southern Tier Music Teachers' Association for continuing to provide excellent leadership in music education and for providing young musicians a wonderful opportunity to compete and to play with an orchestra. Bravo to our STMTA Soloists—Jordan and Jeffrey!

Thank you to the Broome County Arts Council, BCO Board of Directors, Binghamton City School District, Donna Tarsia, Melanie Valencia, Laura Hine, the West Middle School custodial staff, Joel Smales, Binghamton High School, Vestal United Methodist Church, Ron Bichler, Sarah Jane Johnson Memorial United Methodist Church, Graeme Bailey, Janey Choi, and Pej Reitz.

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As you read our program, please take a moment to look at the advertisements. Many of the businesses represented here are regularly patronized by members of the orchestra, and as such, have the “BCO stamp of approval”. Additionally, many of the advertisers have placed their ads with us as much to support our mission as to bring in new business for themselves.



Advertising revenue funds a significant portion of our activities and has helped to bring us to our 26th year of continuous operation. So, please consider patronizing these businesses, and please let them know that you saw their ad in the BCO program!

Visit our web page to learn about the orchestra, see our concert schedule, view photos and keep updated about BCO news and events.

www.bcorchestra.com

We need your support!

Won't you please consider joining our list of BCO Angels by sending in a contribution? Your contribution will enable the BCO to continue providing interesting and innovative programming. If you wish to contribute, please complete the form below and mail it along with your check.

Thanks for your generosity!

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Thank you!

