

 **Binghamton  
Community  
Orchestra**

**ANNUAL STMTA COMPETITION  
WINNERS' CONCERT**



**FEATURING:**

*Winner of the 2010 STMTA Competition  
Frieda Abdo, Soprano*

*Guest Conductor, Dr. Timothy Perry*

Saturday, April 9, 2011 at 7:00 p.m.  
Sarah Jane Johnson Memorial United Methodist Church  
308 Main Street  
Johnson City, NY



In remembrance of  
our friend and past member  
of the BCO  
**Bernard Cervini**

Dear Audience,

Good evening and welcome to the Binghamton Community Orchestra's spring concert. We are pleased to welcome back Dr. Timothy Perry as our guest conductor for tonight's concert. This evening's concert is our annual collaboration with the Southern Tier Music Teachers Association Concerto Competition winner. The 2010 winner is Frieda Abdo, a soprano from Vestal High School.

It's hard not to ignore what is going on in the world right now. Between protests, uprisings, and natural disasters, it can be overwhelming to think about the direction that humanity is going in and how it will affect us. I know when I think about it, I become very sad and worried for our future. But when I am at orchestra, I forget about it for the time that I am there. Somehow, the power of music allows me to remember what is really beautiful about this world. When I perform the Vaughn-Williams or the Mendelssohn, I am just happy in that moment because I have music. That is what is great about being a part of this group: we all come together to make beautiful music.

The BCO is going through changes itself. We enjoyed our two guest conductors for this season, Barry Peters and Dr. Timothy Perry, and we are also happy to welcome our new conductor. I am pleased to announce that Jeffrey Jacobsen, DME, of Mansfield University will be our new music director for the 2011-2012 season. We are looking forward to working with him and making beautiful music.

We also have a new website! Please visit us at [BinghamtonCommunityOrchestra.org](http://BinghamtonCommunityOrchestra.org). We'll have updated concert and rehearsal schedules, pictures, and sound bites. Please also become a fan of us on Facebook. The Binghamton Community Orchestra performs for you. We are appreciative of your continued support. Please consider making a donation to the BCO so we can continue to make beautiful music for the people of Broome County.

Once again, I thank you for coming to tonight concert! Please join us for a reception after the concert in the church hall. Enjoy the concert!

Sincerely,  
*Laura Hine*

BCO Board President



*Dr. Timothy B. Perry, Guest Conductor*

Joyeuse Philip Parker

Household Music: Ralph Vaughan Williams

Preludes on Welsh Hymn-tunes

- I. Fantasia on "Crug-Y-Bar"
- II. Scherzo on "St. Denio"

Motette, "Exsultate, Jubilate" K. 165 Wolfgang Amadeus Mozart

- I. Allegro: "Exsultate, jubilate"
- II. Recitative: "Fulget amica dies"
- III. Aria: "Tu virginum corona"
- IV. Final: "Alleluia"

Frieda Abdo, soprano

*~intermission~*

Symphony No. 5 in D minor, Op. 107 Felix Mendelssohn  
"Reformation"

- I. Andante - Allegro con fuoco
- II. Allegro vivace - Trio
- III. Andante
- IV. Chorale: "Ein feste Burg ist unser Gott" -  
Allegro vivace - Allegro maestoso

## *Program Notes*

### *Joyeuse*

Professor **Philip Parker**, Associate Professor of Music at Arkansas Tech University in Russellville, Arkansas is the winner of composition awards from the Percussive Arts Society Convention, the International Clarinet Society, the International Trumpet Guild, the International Double Reed Society, the National Flute Association, Music Educators National Conference, and the College Orchestra Directors' Association. '*Joyeuse*', his first composition for symphony orchestra, was composed in 2004 while serving as composer-in-residence with the Fort Smith Symphony Orchestra. The work is an energetic and high-spirited concert overture that explores a series of four-note themes of varying degrees of range and rhythm. While tonal, the work entices with celebratory nods to a number of famous twentieth-century composers including Stravinsky, Shostakovich, Aaron Copland and John Adams and provides every section of the orchestra with a moment in the spotlight and plenty of challenges to delight the player and listener alike.

### *Household Music: Preludes on Welsh Hymn-tunes*

While in school, seeking his own musical voice amid the legions of Wagnerian imitators, the young **Ralph Vaughan Williams** was considered by his classmates to be 'hopelessly bad' at music. It was not until the age of thirty that the composer settled upon the philosophy that would make him perhaps the most English of twentieth-century English composers – namely, that (as *Grove's* put it) "...creatively, salvation would be found not in imitation of foreign models, but in a regenerative use of native resources". His output, like that of his friend Gustav Holst, is remarkable not only for its transformation and preservation of folk-tunes but for creating a range of compositions from the smallest and most humble up to towering works of almost visionary spirituality. Among his smaller works we find two sets of *Three Preludes on Welsh Hymn-tunes*. Vaughan Williams composed a set in 1920 for organ and the *Household Music* in 1940-41 for string quartet and a rather indeterminate number of other instruments. While fairly short, each is expertly crafted and full of subtle compositional devices surrounding an almost constant statement of one phrase or another of the hymn. The first hymn, 'Crug-y-bar' comes from the tiny village of that name set among the rolling hills in South Wales; here Vaughan Williams weaves a fantasia around the gentle oscillations of the melody with frequent imitations between the four voices commenting on and developing some aspect of the hymn's melodic contour. The second prelude on 'St. Denio' is set as an energetic scherzo that constantly shifts between 6/8 time (in two beats per measure) and 3/4 (dividing the same measure into three beats). Its intricate rhythmic structure notwithstanding, this movement has more of the air of innocent child's-play about it, with its variable canonic entries and a theme which skips first over, then under, its home note before darting mischievously away.

## Motette, “Exsultate, Jubilate” K. 165

**Mozart** completed his motet 'Exsultate, Jubilate' in a period of three weeks prior to its premiere in Milan's Church of San Antonio on January 17, 1773, just a few weeks before the composer's seventeenth birthday. The work was intended as a showcase for the Italian castrato Venanzio Rauzzini who had just completed a successful run in the lead role of Cecilio in Mozart's early opera, *Lucio Silla*. It was probably Rauzzini who provided Mozart with the Latin text, complete with errors, to be set into the motet. In this period the motet still loosely adhered to the definition quoted by Quantz, namely "...a sacred Latin solo cantata that consists of two arias and two recitatives that closes with an Alleluia, and is sung by one of the best singers during the Mass after the Credo'. Mozart's work follows the plan of Aria 1-Recitativo-Aria 2 – Alleluia. Both arias have long instrumental introductions, whose 'double-exposition' form the composer later adopted for his many concerti for piano and other instruments. Mozart writes the work in a fully operatic vein, making little effort to restrain himself from exploiting the joyous feelings expressed in the aria texts, and demonstrating as only Mozart can the easy mastery of all music's materials.

### Aria 1:

Exsultate, jubilate,  
o vos animae beatae,  
Exsultate, jubilate,  
dulcia cantica canendo;  
Cantui vestro respondendo  
psallant aethera cum me.

Rejoice, resound with joy,  
o you blessed souls,  
Rejoice, resound with joy  
singing sweet songs.  
In response to your singing  
Let the heavens sing forth with me.

### Recitativo:

Fulget amica dies,  
jam fugere et nubila et procellae;  
exorta est justis inexpectata quies.

The friendly day shines forth,  
both clouds and storms have fled now;  
for the righteous there has arisen an  
unexpected calm.

Undique obscura regnabat nox,  
Surgite tandem laeti qui timuistis  
adhuc,  
et jucundi aurorae fortunatae  
frondes dextera plena et lilia date.

Dark night reigned before everywhere  
Arise, happy at last, you who  
feared till now,  
and joyful for this lucky dawn  
give garlands and lilies with full  
right hand.

### Aria 2:

Tu virginum corona,  
tu nobis pacem dona,  
tu consolare affectus,  
unde suspirat cor.

You, o crown of virgins,  
grant us peace,  
console our feelings,  
which make our hearts sigh.

Alleluja.

Alleluia.

## Symphony No. 5 in D minor, Op. 107

Composed for the tercentenary celebration of the Augsburg Confession (25. June 1830), **Mendelssohn's** 'Reformation' symphony was composed with some of the same loose associations that characterize his later 'Italian' and 'Scotch' symphonies. (Although numbered fifth - by its date of publication - the 'Reformation' dates by creation as the composer's second symphony.) Its sober theme and subtitle is validated by quotations of the 'Dresden Amen' (in the introduction of the first movement) and Luther's famous chorale 'Ein feste Burg ist unser Gott' ("A mighty fortress is our God") connecting the *Andante* to the finale's two *Allegro* sections. Beyond these two examples, however, any extra-musical associations are largely the imaginative inventions of Romantic critics. There are, however, many beautiful passages of great power and passion in the outer movements and of delicacy on the interior *scherzo*, and its status as an 'inferior work' of the master is far from deserved. Cast in three movements unified by extensive but subtle relationships among its various themes, the 'Reformation' is less a historical essay than a brilliant musical thesis: on transformation (through its themes); on the duality of darkness and light (between large formal units); and on the sometimes complex counterpoint of individual versus communal action (in the juxtaposition of its chorales and single-line melodic calls).

Beautiful counterpoint in the strings opens the work leading to an answering chorale of wind and brass instruments whose theme sees its reflection (in a more martial form) in principal themes of the first movement and the last movement as well as in the gentle trio of the second movement. The restful three rising notes of the opening are transmuted into the anxious second subject of the first movement. The *scherzo's* opening is virtually identical in shape, though now in minor mode, to the theme of the brief *Andante* movement. A closer examination of the progress of the themes leads me to the conclusion that each of the themes has been 'reverse engineered' from the Luther chorale, which, far beyond a mere quotation, becomes the perfection and logical culmination of all that came before. This method, a technique perfected six decades later in the symphonies of Jean Sibelius, is the same employed by Beethoven in the architecture of his Sixth 'Pastorale' Symphony (culminating in the quotation of *Nun danken alle Gott*). Far more than a few religious references, it is this elegant 're-formation' of musical materials that provides us with the philosophical *raison d'être* of Mendelssohn's stirring early symphony.

—Notes by Timothy Perry, March 2011

## *Our Guest Conductor*

### *Dr. Timothy B. Perry*



Guest Conductor **Dr. Timothy Perry**, Professor and Chair of Binghamton University's Department of Music, is currently in his twenty-fifth season as director of the orchestral program at Binghamton University. Dr. Perry also served as the third Music Director of the BCO (from 1994-2004), directed the BU Wind Ensemble (from 1986-2005), and has guest conducted school and professional ensembles both regionally and internationally. As a clarinetist, he has appeared throughout the world as soloist, chamber musician and teacher. He serves as SUNY representative to the National Association of Music Executives of State Universities and as Past President of the Northeast Division of the College Orchestra Directors' Association and is an active member of the International Clarinet Association. He appeared February 26th as soloist with the BU Orchestra in the American premiere of the *Deux Pieces* by French composer Paul Jeanjean and will present a solo Clarinet Recital recital, 'Musica del Sol' with pianist Margaret Reitz at the Phelps Mansion on September 11th. Dr. Perry is currently scheduled to appear as conductor or clarinetist on eight major programs during BU's 2011-12 Concert season. He has thoroughly enjoyed this musical reunion with one of our area's most valuable cultural resources.

## *Our Guest Soloist*

### *Frieda Abdo*



Soprano soloist, **Frieda Abdo**, a senior at Vestal High School, is very excited to be singing with the Binghamton Community Orchestra. She has participated in many of her school musicals. This year, however, she received her first main role as Fantine in *Les Miserables*. She also participated in BU's summer camp for three years in a row and was accepted into the prestigious Westminster Choir College summer camp. She has been adjudicated in NYSSMA for several years and competed in STMTA the last two years. Frieda won 2<sup>nd</sup> place in the STMTA Concerto Competition last year and is now honored with the privilege to sing with the Binghamton Community Orchestra. Frieda could not have been able to do this without her parents' support throughout the last 4 years of lessons with the wonderful Brenda Dawe.



*Annual STMTA Competition*  
***Winners' Concert***

*April 9, 2011*



Funded in part by  
a project grant from the  
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a program of the  
Broome County Arts Council.

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Douglas Diegert, *Concertmaster*  
Joan Hickey  
Peter Roseboom  
Amy Saeger  
Justin Stark  
Kelsey Tombs

**Violin II**

Linda Best, *Principal*  
Lynn Aylesworth  
Betty Bayles  
Emily Burke  
Tamara Nist  
Gay Stannard

**Viola**

Laura Hine, *Principal*  
Adrienne Bennett  
Laura Crouse  
Mary Diegert  
Jacquelyn Emmons  
Jen Ng  
Shelley Zacks

**Cello**

Ruth Fisher, *Principal*  
Joni Cermak  
Emily Creo  
Julia Gaster  
Alicia Kuehn  
Marianne Myers  
Cecily O'Neil  
Ariel Pilar

**Bass**

Elizabeth Bartlett, *Principal*  
Tim Roossien  
Julian Shepherd

**Flute**

Beth Wiemann, *Principal*  
Betsy Bartz

**Oboe**

Kathleen Karlsen, *Principal*  
King Wiemann

**Clarinet**

Carol Smith, *Principal*  
Sean Denninger  
Robin DeSantis

**Bassoon**

Melinda Lewis, *Principal*  
Paige Elliott

**French Horn**

Beth Lewis, *Principal*  
David Banner  
Jeff Barker  
Kris Bertram  
Gail Parker

**Trumpet**

Michael Steidle, *Principal*  
John Ruth  
Jonathan Sorber

**Trombone**

Steven Hine, *Principal*  
Raymond Avery  
Dana Tirrell

**Percussion**

Brandon Schwartz, *Principal*  
Robin DeSantis  
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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 board member or orchestra member.

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

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Thank you to our guest conductor for this concert, Dr. Timothy Perry, for providing us with excellent musical leadership during the search process for our next musical director. The BCO has thoroughly enjoyed playing under his baton once again!

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Thank you to the BCO Board of Directors, Binghamton City School District, Donna Tarsia, Binghamton High School custodial staff, Joel Smales, Ron Bichler, Sarah Jane Johnson United Methodist Church.

*The Binghamton Community Orchestra  
welcomes our new music director  
for the 2011-2012 season!*



***Jeffrey Jacobsen, DME***

Dr. Jacobsen is a sought-after conductor and clinician who has been invited to conduct orchestras at national and international music festivals and camps. He currently serves as Director of Orchestral Activities and Opera at Mansfield University of Pennsylvania and has recently been appointed as Music Director of the Binghamton (NY) Community Orchestra. He has conducted numerous All-State and All-Region Honor Orchestras in the United States and Canada as well as professional orchestras in Europe. Dr. Jacobsen served for five seasons as the Music Director of the Orchestra of the Pines in Nacogdoches/Lufkin, Texas and Director of Orchestral Activities and Opera at Stephen F. Austin State University. He founded and served as Music Director of the Blue Valley Chamber Orchestra, a regional orchestra in the Kansas City area. Jacobsen was affiliated with the Youth Symphony of Kansas City, initially as the Music Director of the Symphonette and later as Music Director of the Philharmonic East Orchestra. He taught in public schools in Overland Park, Kansas, Boulder, Colorado and Williamsburg, Virginia.

Dr. Jacobsen's ensembles have performed at state music conventions, and national and international music festivals. These same ensembles consistently earned highest ratings at competitive festivals and, at several, Dr. Jacobsen was named outstanding director. He received the Mary Taylor Award for Excellence in Classroom Teaching at Boulder High School and was featured twice on the KCNC-TV's "Teachers Who Make a Difference" series. Jacobsen was the Boulder Valley School nominee for the Sallie Mae National Teachers Award, received the Teacher Recognition Award from the University of Kansas, and was named the Outstanding High School Orchestra Director for the Northeast District of the Kansas Music Educators Association.

Dr. Jacobsen received a Master of Science degree in music education with a secondary emphasis in performance from the University of North Dakota and a Doctorate of Music Education degree with a secondary emphasis in jazz pedagogy from the University of Northern Colorado. Dr. Jacobsen was selected for the American Symphony Orchestra League Donald Thulean conducting workshop with the Detroit Civic Orchestra. He was invited to the International Conducting Workshop in the Czech Republic and has taken post-doctoral studies in conducting at Northwestern University, the Cleveland Institute of Music, and the universities of Iowa, Illinois State and South Carolina. His instructors include William LaRue Jones, Kirk Trevor, Mariusz Smolij, Kirk Muspratt, Tsung Yeh, and Marvin Rabin.

As a professional musician, Dr. Jacobsen has served as principal bassist of numerous ensembles, including the Tabor Opera Company (Denver) and the Liberty Symphony Orchestra (Missouri). Jacobsen is currently Principal Bassist of Millennium Orchestra and a recording artist for Naxos and ERM. He performed on a regular basis in the jazz clubs of Williamsburg, Kansas City and Denver, and along with other members of the ensemble, received a Grammy Award nomination for the jazz recording "Hot IV."

*For details regarding our  
upcoming season please visit:*

**[BinghamtonCommunityOrchestra.org](http://BinghamtonCommunityOrchestra.org)**

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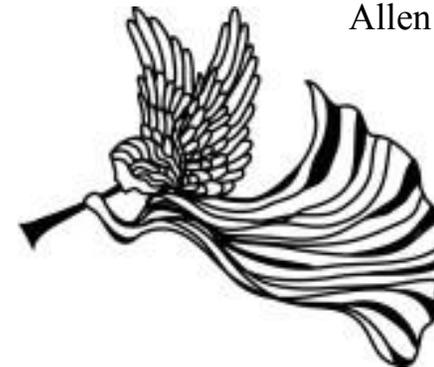
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## *History of the Binghamton Community Orchestra*

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 DiOrionio (clarinet) were among the early organizers. Other long-time players from the original seasons include Betsy Bartz (flute and piccolo), Carol Smith (clarinet), Dana Thompson Gleason (bassoon), Del Cobleigh (trumpet), Joan Hickey, Jan Loso, and Betty Bayles (violins), and Arthur Washell, Adrienne Bennett, Laura House, and Shelly Zacks (violas), and Ted Ronsvalle (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 DiOrionio, Laura House, Arthur Washell, Doug Osterhoudt (trombone), and Bernard Cervini (violin) 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 for ten years, to be followed by 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!

## *We need your support!*

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. Every donation is helpful and we sincerely appreciate your support!

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