



UNBRIDLED ENERGY. HAUNTING MELODIES. BEETHOVEN AT HIS BEST.

Sunday January 29th, 2023 – 3:30pm
Beachwood High School Auditorium

Domenico Boyagian, *Conductor*
Marina Ziegler, *Violin*

R. SCHUMANN (1810-1856)

Manfred Overture Op. 115 (1848)

J. SIBELIUS (1865-1957)

Violin Concerto in D minor Op. 47 (1904)

I. Allegro Moderato

II. Adagio

III. Allegro

~ Intermission ~

L. van BEETHOVEN (1845-1924)

Symphony No. 7 in A Major Op. 48 (1812)

I. Poco Sostenuto - Vivace

II. Allegretto

III. Presto – Assai meno

IV. Allegro con brio

The SSO welcomes and thanks these musicians who join us for this concert:
Inti Jimenez, principal 2nd violin • Carina Montoya, violin • Cassidy McColl, viola
Tatum Hodgson, principal cello • Elliot Korth, trumpet
Debbie Haviland, French horn

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INTRODUCING OUR SOLOISTS: Marina Ziegler, Violin

Marina Ziegler's journey with music began at the age of four when she started studying piano with her mother, Mayumi Kikuchi. A year later, she started her violin education at the Sato Center for Suzuki Studies at the Cleveland Institute of Music (CIM) with Stephen Sims. Marina has since studied violin with Cleveland Orchestra member Isabel Trautwein and CIM Preparatory faculty Eugenia Poustyрева. She also studied piano with Nancy Bachus. Marina currently studies privately under David Bowlin at the Oberlin Conservatory of Music and works on sonata repertoire with Carolyn Warner of The Cleveland Orchestra.



In the past, Marina has won prizes in the Ohio Federation of Music Clubs Competitions and awards in both piano and string divisions of the Ohio Buckeye State Competition. She also won the Suburban Symphony Orchestra Young Soloists Concerto Competition in 2020 and 2021 and appeared as a soloist in 2021. Marina was a finalist of the COYO Concerto Competition in 2021 and appeared as a soloist earlier this year. In 2019, Marina joined the Cleveland Orchestra Youth Orchestra and has since served as principal second violin, assistant concertmaster, and concertmaster. She is also a passionate chamber musician and played in her first chamber ensembles as part of the CIM Preparatory Chamber Music program, where she performed as a violinist, violist, and pianist. Since then, Marina has been coached in chamber music by various musicians including Annie Fullard of the Cavani Quartet, Peter Stumpf from the Jacobs School of Music, Nick Coords from New England Conservatory, Janet Ying of the Ying Quartet, and Liz Freivogel of the Jupiter String Quartet.

Last year, Marina had the opportunity to join Carnegie Hall's National Youth Orchestra of the United States of America (NYO-USA). As part of the orchestra, she played in Carnegie Hall as well as major concert halls across Europe with conductor Daniel Harding and cellist Alisa Weilerstein. She was also invited to participate in Chamber Music Northwest's inaugural Young Artist Institute in Portland, Oregon, studying with Soovin Kim and Jessica Lee. In previous summers, she has attended the Bowdoin International Music Festival, Credo Music Festival, Boston University Tanglewood Institute, and the Encore Chamber Music Institute.

Marina attends Copley High School, where she is a senior. She teaches piano to beginners at her mother's home studio. When she isn't practicing, she enjoys going on drives, hiking with her dog, Yoshi, and making coffee.

FUN QUESTIONS WE ASKED TO OUR ARTISTS...

- ⇒ *What was the last gift you gave someone?*
Socks with my dog, Yoshi, printed on them!!
- ⇒ *If you had to eat one type of food for a year and nothing else, what would it be?*
Cheese (especially baked brie)!!

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NOTES ON THE PROGRAM

By Kacy Reyes

Overture from Manfred – Robert Schumann

Feeling inspired after the completion of his first and only Opera Genoveva, Robert Schumann embarked on writing a piece based on the dramatic poem Manfred by Lord Byron. Published in 1817, the poem draws influence from Goethe's Faust. The title character is a man who reels with remorse over a sin that is yet to be disclosed to the reader. He lives alone in his castle in the Alps, fervently trying to end his agony by trying to go mad and eventually failing a suicide attempt. When all hope seems to be lost, Manfred summons the Witch of the Alps. Upon the witch's arrival, he confesses his secret that has been bringing him so much torment—an incestuous relationship with his now departed sister, Astarte. To pay for this sin, supernatural spirits summon the soul of his late sister and demand Manfred relinquish his own soul in retribution. Believing that even religion will not end his agony, Manfred dies without giving his soul to neither heaven nor hell.

When describing the creative process, Schumann felt deeply about this piece. "Never before have I devoted myself with such love and outlay of force to any composition as to that of Manfred," he wrote to Liszt. The opening of the piece feels somewhat restless, never truly defining a key homebase until measure 8. In true Schumann fashion, doublings of the strings and winds creates an almost overwhelming effect, highlighting the denseness of instrumentation while implementing intense harmonic complexity. An imbalance of syncopated rhythms gives the listener a feeling of a musical tug-of-war throughout the entirety of the piece.

Violin Concerto in D Minor – Jean Sibelius

In between his first and second symphonies, Jean Sibelius took on the task of composing a violin concerto with the German virtuoso Willy Burmester in mind. After seeing the score, Burmester commented, "Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto". Victor Nováček, a performer of little accolades, ended up premiering the first version of the piece in 1904 due to Burmester feeling there was not enough time to learn the piece. The premiere was a near-disaster and Sibelius withdrew the score and revised its current version. Burmester again wanted to premiere this new version, but Karl Halir, concertmaster in Berlin, was chosen by Sibelius. Conducted by Richard Strauss, Halir and the Berlin Philharmonic premiered the new version of the piece in October 1905.

After writing to his wife that he had "a marvelous opening idea" for a concerto, Jean Sibelius begins the work by having the soloist enter in dissonance with the orchestra. Wanting to compose a work inspired by his true ambitions—and ultimately, shortcomings—as a violinist, the concerto has the standard rhapsody-like first movement, a transcendent second movement, and a joyous rondo for movement three. The winds elegantly support

the soloist with broad chords and just a touch of dissonance to instill a sense of foreboding throughout the piece. The strings often have a running undercurrent of fast notes to help push the piece forward. This concerto is a truly dynamic piece that has earned its spot as a favorite in violin repertoire.

Symphony No. 7 in A Major – Ludwig van Beethoven

Written between 1811 and 1812, Ludwig van Beethoven's Seventh Symphony premiered in 1812 and was a benefit for Bavarian and Austrian soldiers who were wounded in the Battle of Hanau. Napoleon was on the brink of losing his calculated war, which brought Beethoven much happiness. During this period, his deafness grew worse daily. In addition, his most recent pursuit of love ended in ruins. Despite all this, a creative period in Beethoven's music blossomed and this Seventh Symphony is often regarded as one of his most dramatic. He believed it to be "one of his best works".

The beginning of the first movement calls back to his First, Second, and Fourth symphonies in that it begins with a *poco sostenuto* tonic A Major chord from the orchestra, giving way to a light-hearted oboe theme joined soon by other winds. Later, the first theme is preceded by a repetitive E in the strings. The theme is then given to the flute, who gives a folk-like spin on it. The coda brings in an intense crescendo that ends the movement on a brilliant climactic repetition of a harmonically obscure bass.

The second movement begins with a simple rhythmic motive known as a dactyl (long, short, short, then followed by two long articulations). This simple rhythm is passed through the orchestra, but the harmonies are anything but simple. A gentle thematic melody is introduced between the viola and cello while the simple rhythmic theme plays underneath. Nearing the end of the movement, a fugal section in the strings is introduced, while touching on the main theme through ostinato. A sweet gentle last melody is played by the winds before the final chord is given as a *fortepiano* for added dynamic interest.

The third movement begins joyfully as a dance-like explosion of strings. Though Beethoven specifically marks the music as "very much less fast," conductors and critics have debated on what that truly means. The drive of this movement never ceases, giving energy to the entire orchestra. A contrasting trio in D major highlights the flute, horn, and bassoon as they quote a southern tune from Southern Austria.

The fourth movement begins even more excitingly than the third movement, with the strings beginning the sonata form with a rapid first theme. His distinguished use of horns and rhythmic inventiveness throughout the movement swirl to a closing coda that feels as triumphant as it does final.





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