



A DAZZLING DUO. A STIRRING SYMPHONY

Pompa-Baldi at the Maltz Center

Sunday April 7th, 2024 - 3:30pm
Maltz Performing Arts Center

Antonio Pompa-Baldi, Piano
Emanuela Friscioni, Piano
Domenico Boyagian, Conductor



O. RESPIGHI (1879-1936)

Overture from "Belfagor"

L. KOŽELUCH (1747-1818)

Antonio Pompa-Baldi, Piano
Emanuela Friscioni, Piano

Piano Concerto for 4 hands, P.IV:8

- I. Allegro
- II. Adagio
- III. Rondo - Allegretto

~ Intermission ~

J. BRAHMS (1833 - 1897)

Symphony No. 1 in C minor, Op.68

- I. Un poco sostenuto – Allegro – Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Più andante –
Allegro non troppo, ma con brio – Più allegro

This concert is sponsored by CWRU Department of Music



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VIDEOGRAPHY NOT PERMITTED



Orchestra Musicians

Season 2023-2024

Domenico Boyagian, Music Director



VIOLIN I

McKenna Glorioso
Concertmaster
Bella Brandelis
Carolyn Downie
Kim Driscoll
Jessica Fish
Kendra Frey
Douglas Hotvedt
Livia Karetka
Alan Lichtin
Caroline McCool
Colby Orton
Rei Sakurai
Maria Sedivy

VIOLIN II

Ryan Detwiler
Principal
Jenny Bohl
Abbey Koehl
Bruce Knarr
Felicia McDonald
Carina Montoya
George Nemeth
Jennifer Olson
Erin Ross
Donna Silk
Nancy Smekal
Laura Spraker
Barbara Truitt
Leia Withee
Carol Ann Youtz

VIOLA

Allison Richards
Principal
Mandi Centeck
Anne Hunter
Amy Roth
Alice Seifullah
Greg Takacs

CELLO

Yann Chemali
Principal
Robert Anastos
Samantha Beam
Hannah Benjamin
Tanya Blue
Michelle Chan
Carl Greppin
Luda Grossman
Emily Hazzard
Karen Horowitz
Rochelle Hylton
Marian Patterson
Elizabeth Rothenberg
Kathleen Spry

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Principal
Andrew Bielski
Ruth Cavano

FLUTE/PICCOLO

Bonnie Svetlik
Principal
Suellen DeMattia
Ronna Kaplan
Linda Innes

OBOE

Joy Slonaker
Idele and Allen Benjamin Chair
Sydney Webb

ENGLISH HORN

Jeff Kish

BASSOON

Philip Kish
Principal Carol Boyd Chair
Zoe Perrier

CONTRABASSOON

Nicholas Shields

CLARINET

James Patterson
Principal
Gayle Kish
Christopher Jones

BASS CLARINET

Makaela Marasigan

FRENCH HORN

Martin Layman
Principal
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Ethel and Herb Epstein Chair
Harlan Meinwald
Richard Polster

TRUMPET

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Principal Dave Wakser Chair
Steve Shafron
Chris Grostic

TROMBONE

Victor Arias-Ocampo
Principal
John Fisher
Anna Spangler

BASS TROMBONE

Nicholas Matheos

TUBA

Ephrem King

TIMPANI

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MUSIC AND ARTISTIC DIRECTOR

Domenico Boyagian



Maestro Domenico Boyagian, Music Director of Cleveland Opera Theater and Suburban Symphony Orchestra, has been praised as a “born conductor” by the Cleveland Plain Dealer, and has dedicated himself to symphonic music and opera. Producing performances of compelling artistry and beauty, Boyagian “appears to be a conductor for whom the music is the sole point of standing before musicians.” (The Plain Dealer)

Maestro Boyagian was appointed as Music Director for Suburban Symphony in 2018, and has since celebrated several ambitious seasons of programming. As part of his “Beethoven Cycle” initiative, the SSO will have performed all of Beethoven’s symphonies as of 2025. The orchestra also presents music from all genres, including musicals, operas, and film scores in addition to notable symphonic standards. The orchestra has performed symphonic standards including Dvorak, Rachmaninoff, Tchaikovsky, Respighi, and Mahler, as well as pieces by more modern composers, including Amy Beech, Nathaniel Stookey, and Ralph Vaughn Williams. The SSO also sponsors a student concerto competition, creating a prestigious opportunity for High School musicians to perform with a full orchestra.



Maestro Boyagian is recognized not only as a conductor, but also as a pianist, a songwriter and as a gifted educator throughout the Cleveland area. He has led performances for Cleveland Opera Theater, Suburban Symphony, Blue Streak Ensemble, Heights Chamber Orchestra, Cleveland Philharmonic, Baldwin Wallace Conservatory, and worked extensively with the Cleveland Institute of Music Orchestra. Boyagian’s 2023 season also included leading the orchestras of Opera Delaware and Opera Baltimore in performances of *La traviata*, and collaborating with the Milwaukee Symphony for Florentine Opera’s performances of *L’elisir d’amore*.

Born and raised in Bologna, Italy, Maestro Boyagian is the proud son of internationally renowned Metropolitan Opera Verdi Baritone, the late Garbis Boyagian, who inspired his son’s innate passion for opera and appreciation for vocal artists. In 2000 Boyagian came to the USA to further his musical studies, after receiving diplomas from Accademia Musicale Chigiana in Siena, Italy, and Conservatorio “G.I. Martini” in Bologna, Italy; and he holds degrees from the Cleveland Institute of Music and California State University, Northridge. In recognition of his burgeoning talent, Boyagian was named “one of 10 most successful Italians in the U.S.” by the Italy-America Chamber of Commerce in New York City, and is a “Most Distinguished Artist” Grant Recipient from the Community Partnership for Arts and Culture in Cleveland, Ohio.

INTRODUCING OUR GUESTS:

Antonio Pompa-Baldi and Emanuela Friscioni



Antonio Pompa-Baldi, Piano

Born and raised in Foggia, Italy, Antonio Pompa-Baldi won the Cleveland International Piano Competition in 1999 and embarked on a multifaceted career that continues to extend across five continents. A top prize winner at the 1998 Marguerite Long-Jacques Thibaud Competition of Paris, France, Antonio Pompa-Baldi also won a silver medal at the 2001 Van Cliburn International Piano Competition. With a concerto repertoire including more than 60 works, Mr. Pompa-Baldi regularly performs cycles of all the Rachmaninoff Piano Concertos, the five Beethoven Piano Concertos, both Brahms Concertos and many other staples of the piano literature, while also championing neglected or lesser-known repertoire, with leading orchestras around the world.



Mr. Pompa-Baldi appears at major concert venues including New York's Carnegie Hall, Cleveland's Severance Hall, Milan's Sala Verdi, Boston's Symphony Hall, Shanghai's Grand Theatre, and Paris' Salle Pleyel, to name a few. He has collaborated with leading conductors including Hans Graf, Krzysztof Urbanski, James Conlon, Miguel Harth-Bedoya, Theodore Kuchar, Benjamin Zander, Louis Lane, and Keith Lockhart. He has performed with ensembles and colleagues such as Takacs String Quartet, trumpeter Alison Balsom, cellist Sharon Robinson, violinists Ivan Zenaty and Ilya Kaler, and principals of the Cleveland Orchestra, Dallas Symphony, New York Philharmonic, and Juilliard Quartet.

Among the many stops on his tours, he performed in Vienna (Austria), London (UK), Paris (France), New York (USA), Auckland (New Zealand), Jerusalem (Israel), Kiev (Ukraine), Cape Town (South Africa), Poland, Germany, Mexico, Canada, Spain, and many other places around the globe.

In China alone, Pompa-Baldi has toured extensively in the most prestigious venues of Beijing, Shanghai, Guangzhou, and all other major cities, and is a regular returning guest artist at the Lang Lang piano festivals of Shenzhen and Hangzhou.

Antonio Pompa-Baldi has made significant contributions to the classical music world with a discography of 35 CDs across various esteemed labels, covering a wide range of works from Grieg to Rachmaninoff, as well as unique arrangements of songs by Poulenc and Piaf. His recordings, including collaborations with his wife, pianist Emanuela Friscioni, highlight his versatility and commitment to both traditional and innovative piano music. As a Steinway Artist and a key figure in the Spirio catalog, Pompa-Baldi's influence extends beyond performance to his roles as a judge and advisor in major international piano competitions.

Beyond his recording and performance career, Pompa-Baldi dedicates himself to education and mentorship as a faculty member and head of the Piano Department at the Cleveland Institute of Music, where his students achieve notable success. His involvement with the Lang Lang International Music Foundation and as Vice Director of Education at the Lang Lang Art World organization emphasizes his commitment to nurturing the next generation of musicians. In 2015, he further expanded his educational impact by founding the Todi International Music Masters festival, blending high-level instruction with performance opportunities in an international setting.

INTRODUCING OUR GUESTS:

Antonio Pompa-Baldi and Emanuela Friscioni



Emanuela Friscioni, Piano

Emanuela Friscioni was born in Cantu', Italy, where she started studying piano at the age of five. She earned a graduate degree in Piano Performance in 1997 at the "Giuseppe Verdi" Conservatory in Milan, with full marks, and then went on to study with famous professor Annamaria Pennella in Naples, Italy. Important musicians such as Paul Badura-Skoda, Aldo Ciccolini, and Bruno Canino have also provided guidance in her formative years.

Still in her teens, she had her debut recital at the prestigious "Carducci Society" in Como, of which music critic Maria Terraneo wrote: "Emanuela Friscioni's depth reaches the true essence of expression and musical meaning".

Since then, Emanuela has concertized regularly, performing both traditional and contemporary repertoire. Notable performances took place in Italy (Milano, Roma, Como), Switzerland (Lugano), England (Birmingham) and France (Paris-Salle Cortot). In the US, she performed both solo recitals and concertos with ensembles such as the Cleveland Pops Orchestra at Severance Hall, the Canton Symphony, the Tupelo Symphony, and the National Repertory Orchestra among others. She appeared at prestigious venues under the direction of Maestros such as Carl Topilow, Gerhardt Zimmermann, Steven Byess, and Theodore Kuchar. She played for the South Shore Music Festival in Westport, CT and performed for Boston's WGBH radio in a live broadcast.

Emanuela has played extensively in ensembles such as trio, quartet, and quintet with members of the Cleveland Orchestra and other notable musicians. She also regularly performs with her husband, Antonio Pompa-Baldi. Among recent performances, the duo played Mozart's Concerto for Two Pianos, K365 with the National Philharmonic Orchestra of the Ukraine-Lviv under the baton of Theodore Kuchar. Their performances have gained them many prizes, and wonderful reviews.

Together with Antonio, Emanuela recorded piano duo repertoire of Schumann and Rachmaninoff on two Centaur Records albums. Their latest CD, released in December 2023 by the Steinway label, is titled "Suite Nothings", and features three Suites for piano four-hands by Claude Debussy, Luca Moscardi, and Samuel Barber.

In addition to her performing career, Emanuela is an accomplished professor of piano. Still in her teens, she built a private studio in Italy, with many of her pupils there winning prizes and scholarships. After moving to the United States, Emanuela was offered a position as artist-in-residence at Cuyahoga Community College West, where she again met with significant success.

Emanuela was on the piano faculty at the Cleveland Institute of Music for 15 years. She is now Director of the Creative Arts Academy at Cuyahoga Community College, as well as founder and Artistic Director of the Tri-C Piano Series, the first concert series in Cleveland entirely devoted to the piano.

Emanuela is a Steinway Artist, as well as a Steinway Spirio Recording Artist. She was inducted in the Steinway Teachers Hall of Fame in 2023.



O. Respighi: Overture from “Belfagor”

Notes by Abbey Koehl

Ottorino Respighi was a master of orchestration, painting his compositions with orchestral color and having a clever use of instrumentation. He was fascinated by music from other cultures and eras, which was the inspiration for many of his works. The “Belfagor Overture” is no exception. This piece is the lead off for Belfagor, an Italian-language opera that premiered in April 1923 based on the comedy and novella sharing the same title. The overture balances a lighthearted mischievous feeling with a beautiful aura that whisks the audience away into the dramatic unfolding of the show. We hope that this piece keeps our audience on their toes with twists and turns throughout!

L. Koželuch: Concerto for Piano 4 hands

Notes by Abbey Koehl

Leopold Kozeluch (1747-1818), born Jan Antonin Kozeluch, was a Bohemian composer, pianist, and publisher. His works represented the Viennese Classic style, enthusiastically embracing simplistic and romantic feelings. Kozeluch is known for being a lesser recognized genius with over 400 compositions to his name as his career blossomed at the same time as notable composers such as Mozart. The Suburban Symphony is proud and excited to be able to bring one of his compositions to life. Today’s represented piece, “Piano Concerto for Four Hands,” features the extensive range of our talented guest pianists, Antonio Pompa-Baldi and Emanuela Friscioni, playing side by side on the keys. Alongside the pianists, listen for the representation of the strings, oboes, and horns dancing along with the melody.

J. Brahms: Symphony No. 1 in C minor

Notes by Greg Takacs

Johannes Brahms was born in the Free City of Hamburg on May 7, 1833 and died in Vienna, Austria-Hungary on April 3, 1897.

Johannes Brahms, realizing that he was the successor to the musical line that ran from Bach, Haydn, Mozart and Beethoven, had to create a masterpiece that would be worthy of their pedigree. This intimidated him greatly. In 1854, after attending a performance of Beethoven's Ninth Symphony, Brahms was inspired to embark on a musical journey that would take him until 1876 to finally create a symphony that was worthy of the great Austro-German musical tradition. Fortunately for us, instead of destroying the sketches of his unrealized D minor symphony, the same musical key as Beethoven's Ninth, Brahms used the ideas to create his fantastic First Piano Concerto.

In 1862, Brahms began to compose, what we know now as his First Symphony. He happily shared his early ideas for it with his friend and muse, the famous pianist Clara Schumann, where he received hearty encouragement and praise. The symphony was now written in C minor, the same key as Beethoven's Fifth Symphony, and was deliberately designed to pay homage to both Beethoven's Fifth and Ninth Symphonies.



Here is how Brahms did it:

1. The use of the musical keys, C minor to C Major, from darkness moving into the light, from the first movement to the fourth movement.
2. Employing a C minor introduction in the fourth movement of the symphony which shifts to C Major at the beginning of the Allegro. Beethoven used a dissonant brass fanfare followed by a long introduction in the last movement in his Ninth Symphony.
3. Holding the trombones in reserve until the fourth movement for maximum effect, making the final movement the most powerful and most important of the four.
4. Lastly, Brahms's use of the hymn-like theme in the final movement that is directly related to the Ode to Joy in Beethoven's Ninth Symphony, which gives us the listeners, Brahms's acceptance of the responsibility to carry on The Great Musical Tradition, and his shared desire with Beethoven for the Brotherhood of all Mankind. Fitting music for our troubled times in the 21st century.

Brahms finished his First Symphony in 1876, and it premiered on November 4, 1876 in Karlsruhe, Baden. After several performances, Brahms made small changes to the middle movements, and finally in 1877 the symphony was published.

Brahms First Symphony is one of the most beloved and performed work in the classical music repertory, and your Suburban Symphony Orchestra is very proud to perform it today for you. As luck would have it, SSO will be performing Beethoven's Fifth Symphony on May 19th at Beachwood High School Auditorium, and we will be performing Beethoven's Ninth Symphony on March 16, 2025, at Severance Hall. Mark your calendars!

Coming up next...

FATE. TRIUMPH. TALENT BEYOND BELIEF.

Beethoven's Dramatic Fifth

Sunday May 19, 3:30pm
Beachwood High School

Domenico Boyagian, Conductor
Young Soloists Competition Winners



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