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symphony orchestra**



**2023/2024 season
HEROES, LEGENDS & FAIRY TALES**

concert IV:

VESTIGES, HEROES AND LEGENDS



Saturday, April 27
Universal Preservation Hall

Sunday, April 28
MainStage at Proctors

SSSONY.ORG



Gary R. McCarthy
Mayor

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October 2023

Dear Friends:

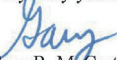
Please join me in celebrating the 90th Anniversary of the Schenectady-Saratoga Symphony Orchestra, a jewel in the cultural life of our city and region.

Few cities of our size enjoy the privilege of having live, local, classical music right in the heart of downtown. We are proud of the talent in our community that has brought us professional performances for 90 years.

It is with the greatest pleasure that we celebrate a new season of classical concerts in another jewel of our city, historic Proctors Theater. Congratulations to Symphony President, Robert Bour and Proctors CEO Philip Morris on the growing partnership between these two Schenectady Institutions.

Enjoy!

Very truly yours,


Gary R. McCarthy

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SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA
VESTIGES, HEROES AND LEGENDS

Universal Preservation Hall
Saturday, April 27

MainStage at Proctors
Sunday, April 28

SATURDAY PROGRAM

Glen Cortese, Conductor

Halil

Leonard Bernstein (1918 – 1990)

Linda Chesis, Soloist

Ave verum corpus KV 618

Wolfgang Amadeus Mozart (1756 – 1791)

Saratoga Voices

INTERMISSION

Requiem (Levin Completion) KV 626

Wolfgang Amadeus Mozart (1756 – 1791)

Sylvia Stoner, Soprano

Ann Marie Adamick, Alto

Casey Gray, Tenor

Andrew Boisvert, Bass

Saratoga Voices

1. Requiem Aeternam – Kyrie Eleison
2. Dies Irae
3. Tuba Mirum
4. Rex Tremendae Majestatis
5. Recordare
6. Confutatis Maledictis
7. Lacrymosa
8. Domine Jesu
9. Hostias
10. Sanctus
11. Benedictus



SUNDAY PROGRAM

Glen Cortese, Conductor

Orpheus Undone

Missy Mazzoli (b. 1980)

Halil

Leonard Bernstein (1918 – 1990)

Linda Chesis, Soloist

INTERMISSION

Requiem (Levin Completion) KV 626

Wolfgang Amadeus Mozart (1756 – 1791)

Sylvia Stoner, Soprano

Ann Marie Adamick, Alto

Casey Gray, Tenor

Andrew Boisvert, Bass

Saratoga Voices

The University at Albany Chamber Singers

12. Requiem Aeternam – Kyrie Eleison

13. Dies Irae

14. Tuba Mirum

15. Rex Tremendae Majestatis

16. Recordare

17. Confutatis Maledictis

18. Lacrymosa

19. Domine Jesu

20. Hostias

21. Sanctus

22. Benedictus



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PROGRAM NOTES

Mazzoli - Orpheus Undone

“Orpheus Undone,” an orchestral work commissioned in 2020 by the Chicago Symphony, is an exploration of two brief moments in the Orpheus myth—the moment that Eurydice dies and the moment that Orpheus decides to follow his lover into the underworld. Constructed of two connected movements, “Behold the Machine, O Death” and “We of Violence, We Endure,” this work explores the baffling and surreal stretching of time in moments of trauma or agony. The movement titles come from Rilke’s “Sonnets to Orpheus” and this work uses small fragments of material from my 2019 ballet “Orpheus Alive.”

-Missy Mazzoli

Bernstein – Halil

This work is dedicated “To the Spirit of Yadin and to his Fallen Brothers.” The reference is to Yadin Tanenbaum, a nineteen-year-old Israeli flutist who, in 1973, at the height of his musical powers was killed in his tank in the Sinai. He would have been twenty-seven years old at the time this piece was written.

“Halil” (the Hebrew word for “flute”) is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace. It is a kind of night-music which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors and sleep itself, “Death’s twin brother.”

I never knew Yadin Tanenbaum, but I know his spirit.

— Leonard Bernstein

Mozart - Ave verum corpus

Toward the end of his life, Mozart wrote one of the most simple and perfect works of his extraordinary career, a setting of the hymn “Ave verum corpus.” It was written in June of 1791 for Anton Stoll, the choirmaster of the local church in Baden, where his wife Constanze was taking a cure at the spa. The manuscript, dated June 18, 1791, is on a piece of paper from the batch that he was using to write “The Magic Flute.” The piece, for chorus with strings and organ, is only forty-six measures long, but they are perfect measures. In less than three minutes and with very few notes, Mozart reaches an emotional depth that few artists have achieved.

Ave verum corpus natum
de Maria virgine;
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.
Hail, true body born
of the Virgin Mary,

who was truly sacrificed
on the cross for man.
May you whose pierced side
flowed with blood
be for us a foretaste
as we come to think of death.

Mozart – Requiem (Completion by Robert Levin)

“Grant Them Eternal Rest.” The solemn words that open the Mass for the Dead plead for enduring peace, but as the 35-year-old Mozart composed his miraculous Requiem in the fall of 1791 he experienced no such comfort. A relentless work schedule, declining health, and dark moods clouded much of the last months of his life.

When Mozart received a mysterious request to compose a Requiem during the summer, two ambitious operas were in the offing. He was already composing “The Magic Flute,” which he had to interrupt when he got a prestigious commission to write a serious opera, “La clemenza di Tito” (The Clemency of Titus), for the coronation of Leopold II as King of Bohemia. Mozart composed that work feverishly in August, travelling to Prague at the end of the month to conduct its premiere on September 6. He then returned to Vienna to finish “The Magic Flute,” writing two additional numbers just before conducting its triumphant premiere on September 30. Within weeks he composed his great Clarinet Concerto and a small cantata to celebrate the opening of a new temple of his Masonic lodge, “New Crowned Hope” (Zur Neugekrönten Holfnüng), in Vienna.

Mozart’s Final Project—At some point in September Mozart began serious work on the Requiem, but legend has it (and more about other legends later) that when his wife, Constanze, returned from a rest cure at a spa in Baden she was distressed to see how exhausted he was and how obsessed he had become in particular with the Requiem, which she allegedly took away from him. Mozart nonetheless returned to its composition somewhat later and worked on the piece until his death early in the morning of December 5.

The well-known movie “Amadeus” fictitiously has Mozart on his deathbed dictating the Requiem to his rival Antonio Salieri, who was long rumored to have poisoned him. Although there was no such final meeting between the two composers (or any murder), Mozart did reportedly gather Constanze and various colleagues around him to sing through parts of the Requiem and instructed his student Franz Xaver Süssmayr on how to finish the piece. The haunting opening of the Requiem, the only part completed by Mozart, may have been performed at his funeral a week later. Constanze enlisted a series of Mozart’s students to finish the Requiem; she asked Joseph Eybler, who did only minimal work, as did two others who orchestrated some incomplete sections. Most of the task of completion fell to the 25-year-old Süssmayr, thus earning him some limited fame as well as some infamy. Over the course of the 19th century Mozart’s Requiem became the most famous musical setting of the Mass for the Dead, and was sung at memorial services for Haydn, Beethoven, Weber, Chopin, and other celebrated musicians, as well as at funerals of public figures such as Napoleon.

A Legendary Work—It is hardly surprising that so many legends surround the work. The idea of someone of Mozart’s gifts, just age 35, writing what he apparently came to believe was his own musical memorial was immediately appealing to contemporaries and even more so to later Romantics. Very soon after Mozart’s death a newspaper in his hometown of Salzburg reported that he composed the piece “often with tears in his eyes, constantly saying: I fear that I am writing a Requiem for myself.”

There are numerous uncertainties about the Requiem, most importantly about who actually composed much of the music. The manuscript shows that Mozart completed only the opening Introit, as well as most of the following Kyrie. The next sections to the opening of the Lacrimosa were drafted by Mozart, but not finished. For the final sections no authentic materials survive.

The mysteries about the piece begin with the circumstances of its genesis. A legend emerged that a “grey messenger” appeared to Mozart with the anonymous request for him to write a Requiem but that he should not ask who was initiating the commission. In fact, it came from one Count Franz von Walsegg, who hired noted composers to write pieces that he would then pass off as his own. (It is not entirely clear that his intent was fraudulent—he seems to have enjoyed having invited audiences guess who the composer actually was.) In any case, Mozart

was given half the handsome fee in advance and although pressed with his opera projects he was hardly in a financial position to refuse the lucrative offer. Mozart had recently received an appointment as assistant music director of St. Stephen's Cathedral (Vienna's most prominent), which meant that composing sacred music would henceforth play a larger role in his career. Although he had written a large amount of religious music during his early years in Salzburg, this activity dropped off after moving to Vienna in 1781. His greatest sacred work, the Mass in C minor, K. 427, had remained unfinished, and such, of course, would be the fate of the Requiem as well. The masterly late music for the Requiem encompasses Mozart's astounding range of styles, beginning with the pleading expressiveness of the Introit even before the first words are sung. The contrapuntal virtuosity of the double fugue in the Kyrie gives evidence of his increasing interest in the music of Bach and Handel. Mozart the keen dramatist is also present in this sacred score—the "Magic Flute" character of Sarastro may come to mind with the bass solo of the Tuba mirum. After Süssmayr finished the piece, he wrote out a new score so as to avoid suspicion of its multiple composers; he forged Mozart's signature and dated the manuscript 1792. The Requiem was then dispatched to Count Walsegg who in turn copied it all out again in his own hand and wrote "Requiem composta del Conte Walsegg" at the top. He conducted the work on December 14, 1793, at a Mass in memory of his wife, who had died two years earlier at age 20.

A Closer Look—The performance heard in today's concert uses the edition prepared by Robert D. Levin in the mid-1990s that is based on Süssmayr's completion but that scales back some of the orchestration and corrects compositional mistakes and awkwardness. After the opening entirely by Mozart, there follow parts for which he provided most of the music but that required fleshing out of the orchestration. For the last movements—the Sanctus, Benedictus, and Agnus Dei, and concluding communion—there is nothing in Mozart's autograph manuscript. Süssmayr asserted in a letter written in 1800 that he wrote this music himself ("ganz neu von mir verfertigt"—wholly composed by me). The claim has aroused considerable debate. In the early 1960s a sheet of Mozart's sketches for a projected fugal end to the Lacrimosa was found and there has long been speculation that other such sketches were available to Süssmayr, as well as whatever Mozart may have told him while writing the piece. The general consensus is that the music for the missing parts of the Requiem is at a much higher level than Süssmayr's other sacred music and therefore must have been based on authentic Mozart materials. Thus, when something awkward or less satisfactory appears in the score poor Süssmayr is blamed, putting him in the unenviable situation of getting little credit and a good deal of blame. In any case, the music that opens the Requiem returns for the final communion, thus ensuring a genuine Mozartean frame to the work.



GUEST ARTISTS



LINDA CHESIS—Described by The New York Times as “a marvelous artist, whose sophisticated technical resources and lively, informed musicality vitalize everything she plays,” Linda Chesis is considered to be one of the most exciting and dynamic flutists of her generation. Equally devoted to her roles as a chamber musician, teacher, soloist, curator and festival director, Ms. Chesis has forged a career of uncommon breadth and diversity.

Ms. Chesis has performed as a soloist and chamber musician in major halls throughout the U.S., France, Great Britain, Germany, Japan, Korea and China. A top prizewinner at the Paris and Barcelona International Competitions and at the National Flute Association Competition, she has received several career awards, including a Solo Recitalist’s Fellowship from the National Endowment for the Arts. Linda Chesis is the founder and artistic director of the Cooperstown Summer Music Festival, celebrating its twenty-fifth year of bringing chamber music performances of the highest quality to upstate New York. Deeply committed to educating the next generation of musicians, Ms. Chesis has been on the flute and chamber music faculties at Manhattan School of Music since 1986 and Chair of the Woodwind Department since 1988. She is regularly invited to give master classes at important conservatories, universities and institutes around the globe. Ms. Chesis’ recordings can be heard on the EMI, Nonesuch, and Music Masters labels, and television and radio broadcasts featuring Ms. Chesis’ chamber music performances are frequently heard on American Public Media’s Performance Today.



SARATOGA VOICES—Burnt Hills Oratorio Society (BHOS) was founded in 1970 to gather talented singers to perform classical choral masterworks with orchestral accompaniment. In recent years, the 50-70 member

chorus diversified its repertoire to include holiday concerts and cabarets in a wider area, including Saratoga Springs. This growth and transformation led to a name change to better reflect our mission: Saratoga Voices. “We are excited to welcome our dynamic new Artistic Director, Noah Palmer, as we begin our 2023-24 Concert Season,” says Carol Drake, President of our Board. Mr. Palmer is the group’s sixth Artistic Director in the organization’s 54- year history, including the BHOS years. Mr. Palmer is currently Assistant Music Director of Albany Pro Musica, Artistic Director of Music at Trinity Lenox, and an Assistant Conductor at Opera Saratoga. For more information about Saratoga Voices, see their website at www.saratogavoices.org.



The **UNIVERSITY AT ALBANY CHAMBER SINGERS** is a select ensemble of approximately 24 singers comprised of music majors, minors as well as students from other disciplines. During the academic year, Chamber Singers perform regularly on campus and throughout the Capital District. Recent collaborations have included the Festival Celebration Choir, the First Presbyterian

Church Chancel Choir and Orchestra and a performance at Carnegie Hall with National Concerts. Under the direction of Dr. Michael Lister, the ensemble performs a wide variety of styles, from classical to modern, incorporating music from many cultures and traditions. For more information, visit albany.edu/musicandtheatre/music-performance-ensembles or email mcclister@albany.edu

REQUIEM SOLOISTS



Mezzo-soprano **ANN MARIE ADAMICK** is a lifelong singer and performer who has worked with a variety of classical choral groups for over thirty years. She is a frequent soloist with Saratoga Voices and the Schenectady Octavo Singers, appearing in performances of Handel's "The Messiah," Mendelssohn's "Elijah," Mozart's "Requiem," Mozart's "Vesperae Solennes de Confessore," Bach's "Magnificat," Vivaldi's "Gloria" and Rutter's "Magnificat." Ann Marie was the alto soloist in the 2011 world premiere of Thomas F. Savoy's chancel opera, "The Agon of St. Joseph," and made her Carnegie Hall debut in 2012 performing the Slavonic liturgical works of Vladimir Pleshakov. She is a member of the Clare Ensemble Singers and has also appeared

as a soloist with Auriel Camerata, Albany Pro Musica, Northern Berkshire Chorale and the Hudson-Mohawk Chorale. Equally at home with musical theater, Ann Marie has performed many leading roles with Syracuse-based Theater '90 and Talent Company production companies. Ann Marie has studied with Anne Turner, Carolyn Amory and Carla Fisk. She is a University at Albany graduate and teaches English as a Second Language for WSWHE BOCES.



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ANDREW BOISVERT, Bass, has been hailed as “thundering” (San Diego Story) with a “deep warmth” (The Rutland Herald). Recent performance highlights include returning to Bel Cantanti Opera to sing Alessio in their production of “La Sonnambula,” singing Il Carceriere in Cedar Rapids Opera’s “Tosca,” making his Indianapolis Opera debut as Zuniga in Bizet’s “Carmen” where he also covered Escamillo, returning to Sarasota Opera to cover Il Commendatore in “Don Giovanni” and Lo zio Bonzo in “Madama Butterfly,” singing Lorenzo in “I Capuleti e I Montecchi” with Bel Cantanti Opera, singing Il Re di Scozia in Opera Neo’s production of “Ariodante,” covering Sergeant

Sulpice in St. Petersburg Opera’s “La fille du regiment,” and performing as Sam in Fargo-Moorhead Opera’s production of “Trouble in Tahiti.” He is a graduate of the Maryland Opera Studio (MM) and previously the University of Hartford (BM). Boisvert is a student of internationally renowned bass-baritone, Kevin Short.



CASEY GRAY (tenor) is active in the Capital Region and throughout New York State. He has performed with the Western New York Chamber Orchestra, Octavo Singers, Saratoga Voices, Schenectady-Saratoga Symphony Orchestra, Catskill Choral Society, Schenectady Light Opera Company and Auriel Camerata. Notable roles include Peter Quint (Turn of the Screw), Don Ottavio (Don Giovanni), Ferrando (Cosi fan tutte), Little Bat (Susannah), Pitichinaccio (Les Contes d’Hoffmann), Alfred (Die Fledermaus), and Pirelli (Sweeney Todd). Notable performances of Oratorio works include Satyavān (Savitri), Evangelist/Victim (Samaritan) premier

performance by composer Sean Doyle, Evangelist Bach’s St. John Passion, Händel’s Messiah, Mendelssohn’s Elijah and Dubois’ Seven Last Words of Christ. His concert works as a Tenor Soloist include, Mozart’s Requiem, Carl Orff’s Carmina Burana as well as concerts showcasing the works of George Gershwin, Richard Rodgers, Irving Berlin, Rodgers and Hart, Andrew Lloyd Webber, Cab Calloway and Cole Porter (under the baton of William Jon Gray & Glen Cortese).

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SYLVIA STONER has performed across the country in opera and theater. Regional opera credits include the Des Moines Metro Opera, Shreveport Opera, Opera Omaha, Union Avenue Opera, Kentucky Opera, Mobile Opera, Lake George Opera, and the Lyric Opera of Kansas City. Favorite roles include Mimi in *La Bohème*, Countess in *Figaro*, Tatiana in *Eugene Onegin*, and Marguerite in *Faust*. A proud member of Actor's Equity, she toured nationally in Terence McNally's "*Maria Callas: Masterclass*" in the role of opera singer Sharon Graham.

Internationally, she performed in Italy with Orvieto Musica and the InterHarmony International Music Festival. Recent soloist engagements include the Schenectady Symphony, Saratoga Voices, the Battenkill Chorale, the Northern Berkshire Chorale, and the Skidmore Orchestra.

She co-created "*Sister–Show me Eternity*" based upon the life of Emily Dickinson and her sisters. This unique staging of art song and narrative celebrates the artist-teacher, as the production included a student chorus at each performance. There are now over 40 students nationally who have appeared in this work at various colleges and universities on the East coast and in the Midwest. Her next collective endeavor includes co-commissioning and touring new operas based on the stories of past generations called "*A Mosaic of Motherhood*."

She obtained her Doctorate of Musical Arts Degree with honors in Voice at the University of Kansas and is currently the Senior Artist-in-Residence in Voice at Skidmore College.

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ARTISTIC DIRECTOR/CONDUCTOR



GLEN CORTESE begins his fifth season as Artistic Director of the Schenectady-Saratoga Symphony Orchestra, his nineteenth season as Artistic Director of the Western New York Chamber and he was just appointed interim Artistic Director of the Catskill Symphony Orchestra. He completed twelve successful seasons as music director of the Greeley Philharmonic and was also named music director emeritus of the Oregon Mozart Players after serving as artistic director for nine seasons. His recent guest engagements have included the Orquestra Reial Cercle Artistic (Barcelona), Symphoria (Syracuse), the Eugene Opera, Madison Lyric Stage, The Three Tenors Concert in Tirana Albania to celebrate the tenth anniversary of the independence of Kosovo, RTSH Radio Orchestra (Albania) Emerald City Opera, Opera Fort Collins, Wolftrap Opera, The Charleston Symphony, the Sapporo Festival Orchestra, the Slovak Radio Orchestra the Sofia Philharmonic, the Hong Kong Sinfonietta, the Mexico City Philharmonic, Colorado Springs Philharmonic, the Paducah Symphony Orchestra, the Lafayette Symphony, the Billings Symphony, the Lyric Opera of Cleveland and the Annapolis Symphony.

He was resident conductor and artistic administrator of the Florida Philharmonic for the 2001–2002 season and completed twelve seasons at the Manhattan School of Music where he was principal conductor from 1988 to 2000. He has appeared as guest conductor both in the United States and abroad with the Symphonies of New Jersey, Florida Philharmonic, Austin, Mexico City Philharmonic, North Carolina, Colorado Springs, Bangor, Meridian, Queens, New Amsterdam, The New Orleans Philharmonic, the International Chamber Orchestra, the Belarus Sate Philharmonic, Sofia Philharmonic National Romanian Radio Orchestra, Noorhollands Philharmonisch, Orquesta Sinfonica Carlos Chavez, San Francisco Conservatory, Cleveland Institute and the Altenburg Landeskappele Orchestra. Cortese covered as assistant conductor to the New York Philharmonic in 1990–92 for Zubin Mehta, Leonard Slatkin, Charles Dutoit, Yuri Temirkanov, Erich Leinsdorf, Zdenek Macal and Cristof Perick. In July of 1993, he was invited by Kurt Masur to guest conduct a reading with the New York Philharmonic at Carnegie Hall.

In August of 1994, Cortese began his tenure as music director of the East-West International Symphony Orchestra in Altenburg, Germany, a position that he held for seven years. He conducted over fifty concerts and two operas in seven seasons with the orchestra, made up of advanced conservatory students from ten different nations. His work at the Manhattan School of Music included the school's debut performances at Carnegie Hall, Lincoln Center and City Center as well as the MSM Orchestra's first performance on "Live from Lincoln Center." He received the honor of "Recording of the Month" in STEREOPHILE magazine for his release of Mahler's Sixth Symphony with the Manhattan School on Titanic Records. His recording of Mahler's Third Symphony with the Manhattan School was called "a remarkable achievement" in the American Record Guide.

In the opera and music theater world, Cortese has conducted "Turn of the Screw," "Beatrice and Benedict," "Candide," "Little Women," "Othello," "West Side Story," "Phantom," "Les Misérables" and "My Fair Lady" in the last several seasons. In 2011, he conducted the world premiere of John Musto's new opera, "The Inspector" at the Wolftrap Opera and his other opera credits include guest conductor with the Eugene Opera, Florida Grand Opera, New York City Opera, the Cleveland Lyric Opera, the Maryland Opera Studio, the Bowdoin Summer Music

Festival Opera Theater, the Manhattan School Opera Theater and the East West International Opera Theater. Cortese's credits in the world of dance include performances with the Connecticut Ballet, Joffrey II Ballet, the Elisa Monte Dance Company and the SUNY Purchase Dance Corps. He appeared regularly for five years as conductor for the Erick Hawkins Dance Company at Lincoln Center, the Kennedy Center, the Joyce Theatre and on national tours. He has conducted at numerous summer festivals including Chautauqua, Bowdoin Summer Music Festival, American Dance Festival, The New York Music Institute, Sewanee Music Festival and the Brevard Music Center. He has conducted performances of large collaborative projects including chorus, orchestra and dance at Carnegie Hall, as well as having performed in virtually every major performance venue in New York. His work in education is extensive, conducting community outreach programs, educational concerts and children's videos on classical music. Cortese has conducted concerti and solo works with many renowned performers, including Ransom Wilson, Sharon Isbin, Ruth Laredo, Nathaniel Rosen, Glenn Dicterow, Silvia McNair, Mignon Dunn and Dawn Upshaw.

A strong advocate of new music, he has conducted over 150 premieres and has worked in direct collaboration with composers such as Milton Babbitt, Elliott Carter, John Corigliano, George Crumb, Richard Danielpour, Peter Maxwell Davies, Lukas Foss, Hans Werner Henze and Ralph Shapey. From June of 1993 through 2000, he was the eight-time recipient of the ASCAP New and Adventuresome Programming Award for his work at the Manhattan School. Cortese is also an accomplished composer and winner of numerous awards including the Charles Ives Scholarship from the American Academy of Arts and Letters, a two-time winner of the Joseph E. Bearns Prize, and a CAPS Grant from the New York Council on the Arts. He is also the recipient of the Arthur Judson Foundation Award for a Young American Conductor and his discography includes recordings on the Bridge, Titanic, Newport Classics, Phoenix, Owl, CMS and Le Crepuscule du Disc labels.

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Sarah West

Tenor

Pedro Aviles*
Bill Cromie*
Tom Herrmann*
Jacob James*
Dave Johnson*
Ted Kostyniak*
Chris Mack*
John Sutcliffe*
Steve Wilk*

Bass

Mike Brun*
Dan Brunelle*
Doug Davis*
Pete Farrell*
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Michaela Adam
Noel Bond
Zoey Cahill
Alex Castracane
Aly Morse

Tenor

Raymond Capuzzi
Jared Harmon
Chai Kam
Sung Cho Kim
Jara Manatan
Peter Mostert
David Pastuszka

Bass

Andrew Calvacca
Bruce Konopa
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Our Mission

The Schenectady-Saratoga Symphony Orchestra is a community-based symphony orchestra founded in 1934. Our goals are to provide cultural enrichment, music education and appreciation and a home for the talents of accomplished musicians in the community.



THE SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA

SUSTAINING MEMBERS

– As of April 19, 2024 –

We gratefully acknowledge our sustaining members whose support assists in providing a professional orchestra in our community.

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Pro Musica in Paradise

Saturday, May 18, 2024 | 5:00 – 8:30 PM

Colonie Country Club | 13 Country Club Ln, Voorheesville, NY 12186

Albany Pro Musica's signature spring fundraiser, the **Pro Musica in Paradise Gala**, will transport you to an oasis of glamor and warmth with an atmosphere bursting with vibrant colors and exotic delights. Indulge in cuisine from the Caribbean and Hawaii and enjoy tantalizing cocktails that will whisk you away to sun-kissed shores while supporting the music you love!



This year, we're celebrating Maestro José Daniel Flores-Caraballo's 10th anniversary season with Albany Pro Musica! We'll also be awarding the Dr. Karen R. Hitchcock Award for Championing the Choral Arts to past APM board president and nonprofit leader, **Raona Roy**, who called Hawaii her home for many years. We are thrilled to honor both of these visionary leaders with an homage to their beautiful island homes!

The 2024 Pro Musica in Paradise Gala is co-chaired by
Karen Opalka and **Alan Goldberg**.

Honorary Committee and General Admission tickets are now available! Visit albanypromusica.org/gala to learn more!

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UPCOMING 24-25 CONCERTS

SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA – MUSIC HAVEN CONCERT SERIES

7 p.m. Saturday, Aug. 10 — Central Park, Schenectady

A tribute to the great composer, John Williams.

SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA CONCERT I

7 p.m. Saturday, Oct. 19 — Zankel Music Center

3 p.m. Sunday, Oct. 20 — MainStage at Proctors

The SSSO makes an appearance at both UPH and Proctors for the first concert of the season! Join them for Adamo's "Overture to Lysistrata," Prokofiev's Piano Concerto #3" and Respighi "Fontana di Roma" and "Pini di Roma." Featuring special guest soloist Lisa Leonard.

SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA POINSETTIA POPS

7 p.m. Saturday, Dec. 7 — Universal Preservation Hall

3 p.m. Sunday, Dec. 8 — Universal Preservation Hall

You now have two chances to experience the magic of the holiday season with SSSO's annual Poinsettia Pops concert! Featuring returning soloists Jeanine Ouderkirk, Mowgli Giannitti and Elizabeth Sterling.

SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA CONCERT II

7 p.m. Saturday, Jan. 25, 2025, Universal Preservation Hall

3 p.m. Sunday, Jan. 26, 2025 MainStage at Proctors

Renowned guest trumpeter Robert Sullivan joins the SSSO in Glen Cortese's "Concerto for Trumpet and Orchestra (Gabriel's Signal), along with Snider's Eye of Mnemosyne and Mendelssohn's Italian "Symphony #4."

SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA CONCERT III

3 p.m. Sunday, March 2, 2025 Universal Preservation Hall

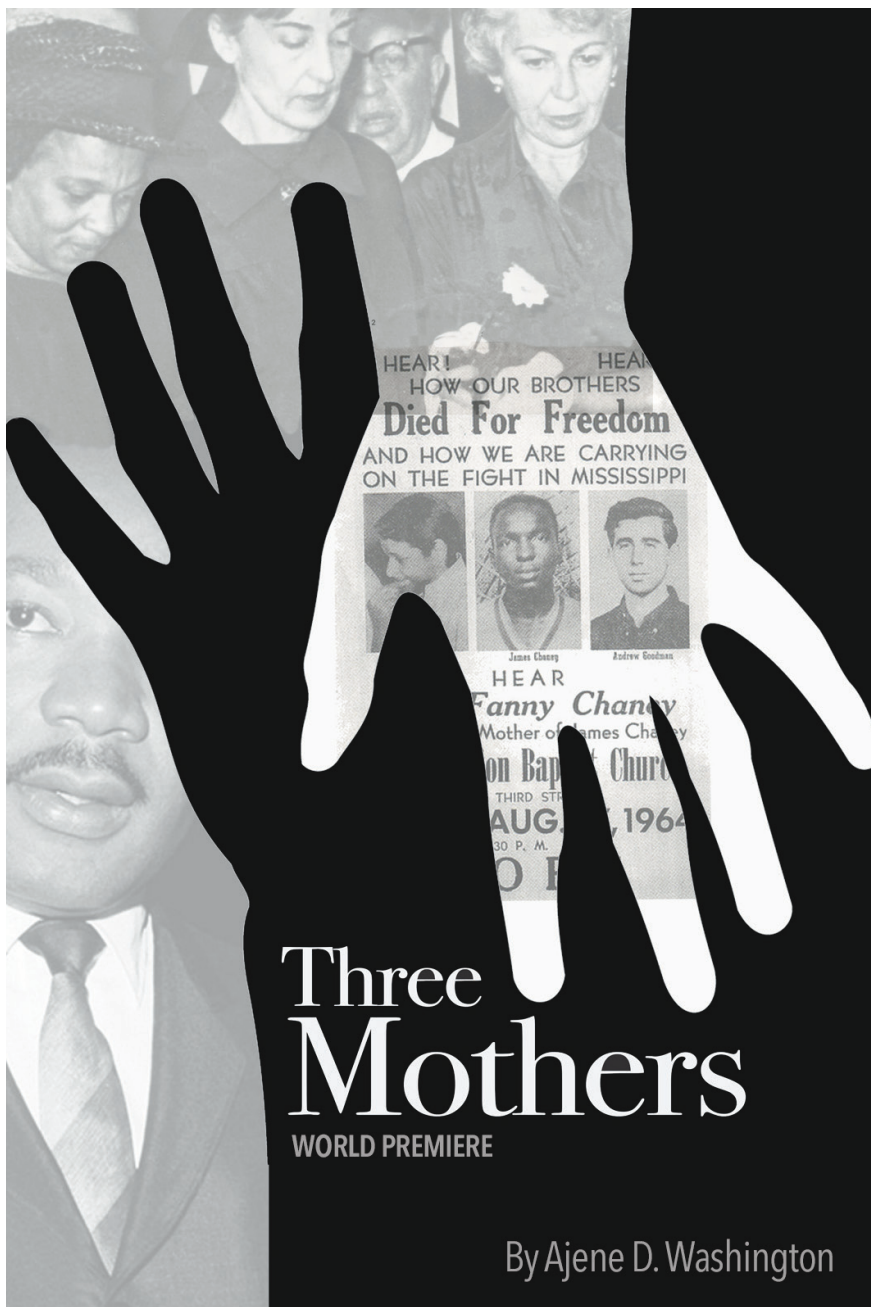
Take a journey with the SSSO with Debussy's "Children's Corner," Musto's "Litany" and "Piano Concerto #2" and Mahler's "Songs of the Wayfarer." Guest artists to be announced!

SCHENECTADY-SARATOGA SYMPHONY ORCHESTRA CONCERT IV

3 p.m. Sunday, April 13, 2025 MainStage at Proctors

SSSO completes their 91st season with Verdi's great "Requiem" featuring the Octavo Singers Chorus and special guest artists.

Subscriptions for the 24-25 season are on sale Monday, April 29! Single tickets on sale Thursday, August. 8. Visit sssony.org for more info.



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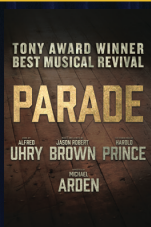
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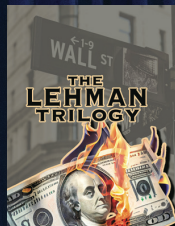
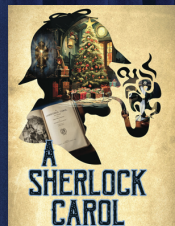
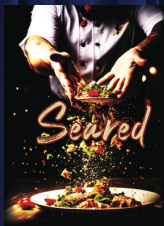
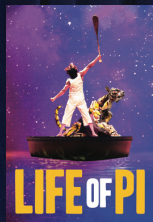
JANUARY 11-17, 2025
Parade

FEBRUARY 18-23, 2025
Life of Pi

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Shucked

APRIL 1-6, 2025
Funny Girl

JUNE 25 - JULY 3, 2025
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Beauty and the Beast**



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Seared

NOV. 22 - DEC. 22, 2024

A Sherlock Carol

MAR. 7 - APR. 6, 2025

The Lehman Trilogy

APR. 25 - MAY 18, 2025

WORLD PREMIERE

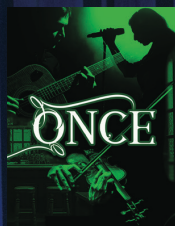
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