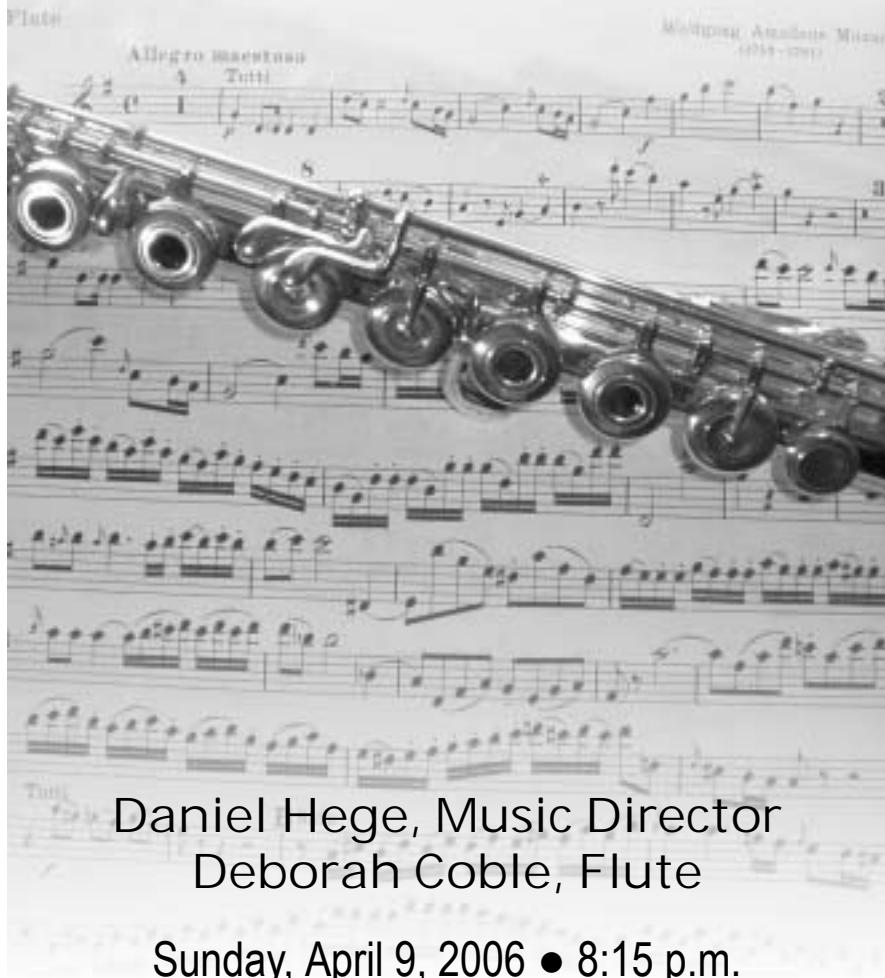


GENEVA CONCERTS

presents

Syracuse Symphony Orchestra



Daniel Hege, Music Director
Deborah Coble, Flute

Sunday, April 9, 2006 • 8:15 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2005-2006 SEASON

Thursday, 29 September 2005, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor
Richard Stoltzman, clarinet
Ellington, Copland, Piazzolla, and Stravinsky

Saturday, 22 October 2005, 8:15 p.m.

Garth Fagan Dance

Sunday, 13 November 2005, 3:00 p.m.*

Masters of Caribbean Music

The Mighty Sparrow
Ecos de Borinquén
Ti-Coca and Wanga-Nègès

Sunday, 5 March 2006, 3:00 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor
Sarah Chang, violin
Higdon, Brahms, Bartók

Sunday, 9 April 2006, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor
Deborah Coble, flute
All-Mozart

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY
except * Performed at Geneva High School, 101 Carter Road, Geneva

Thanks to the Geneva Ramada Lakefront for special consideration regarding accommodations for the Garth Fagan Outreach program.

These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a state agency, and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Sunday, April 9, 2006
8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, Music Director

Daniel Hege, conductor

Deborah Coble, flute

WOLFGANG AMADEUS MOZART
(1756-1791)

Eine Kleine Nachtmusik, K. 525
Allegro
Romance: Andante
Menuetto: Allegretto
Rondo: Allegro

WOLFGANG AMADEUS MOZART

Concerto No. 1 in G Major for Flute
and Orchestra, K. 285c [313]
Allegro maestoso
Adagio non troppo
Rondo: Tempo di menuetto

Deborah Coble, flute

INTERMISSION

WOLFGANG AMADEUS MOZART

Symphony No. 40 in G minor, K. 550
Molto allegro
Andante
Menuetto: Allegretto
Allegro assai

Patrons are requested to silence signal watches, pagers and cell phones. The use of recording equipment is prohibited by law.

Deborah Coble

Now in her 12th season as principal flute, Deborah Coble began her tenure with the Syracuse Symphony Orchestra as second flute/assistant first after joining the orchestra in 1975. She also performs with the SSO's Wind Quintet and Baroque Ensemble.

A native of Kingsport, TN, she received her Bachelor of Music degree from Louisiana State University and her Master of Music degree from the University of Texas at Austin. In 1974 she received a fellowship to the renowned Tanglewood Music Center, summer home of the Boston Symphony, and won a C.D. Jackson prize. Her teachers have included Eugene Orner, Dr. Everett Timm, John Hicks, and Doriot Anthony Dwyer, retired principal flutist of the Boston Symphony.

A former member of the Baton Rouge Symphony, she has performed as a substitute with the New York Philharmonic and Chautauqua Symphony Orchestra.

She has appeared as a soloist with the SSO on several occasions, performing the Lowell Liebermann Concerto, the J.S. Bach Suite in B minor, and the Carl Reinecke Concerto.

She has been an adjunct professor of flute at Syracuse University's Setnor School of Music since 1999.

She is married to SSO Principal Trumpet George Coble. They reside in Liverpool.



Daniel Hege

Now in his seventh season as Music Director of the Syracuse Symphony Orchestra, Daniel Hege is widely recognized as one of America's finest young conductors, earning critical acclaim for his fresh interpretations of the standard repertoire and his commitment to creative programming.

Mr. Hege was named Music Director of the Syracuse Symphony Orchestra in April 1999. In 2001, he finished a six-year tenure with the Baltimore Symphony Orchestra, where he held the titles of Assistant, Associate, and Resident Conductor. His other previous positions include Music Director of the Haddonfield Symphony (New Jersey), Associate Conductor of the Kansas City Symphony, Music Director of the Encore Chamber Orchestra in Chicago, and Music Director of the Chicago Youth Symphony Orchestra, where he was twice honored by the American Symphony Orchestra League for innovative programming.

In 1990 Mr. Hege won a national conducting competition and became Music Director of the Young Musicians Foundation (YMF) Debut Orchestra in Los Angeles. In 1991 he was appointed Assistant Conductor of the Pacific Symphony. He was also Principal Conductor of Disney's Young Musicians' Symphony Orchestra, working with such artists as Henry Mancini, John Williams, Branford Marsalis, Doc Severinsen, and Dudley Moore, and leading concerts televised nationally by the Disney Channel to more than 50 million viewers.

Mr. Hege has guest conducted leading American orchestras including the Baltimore, Colorado, Detroit, Houston, Louisville, San Diego, and Seattle Symphonies. He has won international acclaim for his performances with the Singapore and St. Petersburg symphony orchestras; the Calgary and Auckland Philharmonia; and the Symphony



Orchestra of Lima, Peru. Mr. Hege has guest conducted at the prominent Aspen and Grand Teton music festivals and in recent years broadened his musical interests to include regular conducting performances of opera and ballet.

Under Mr. Hege's artistic leadership the Syracuse Symphony Orchestra has won critical acclaim and in April 2003 performed to a sold-out audience at Carnegie Hall. Mr. Hege oversaw the release of the Syracuse Symphony's first recordings in more than 20 years: a live Classics Concert CD in 2000, and the SSO's latest recording, *Holiday Pops*. Mr. Hege's other recordings include a disc of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and the Morgan State University Choir; Violin Concertos by Black Composers of the 18th and 19th Centuries with violinist Rachel Barton and the Encore Chamber Orchestra of Chicago (Cedille), nominated for a 1998 NPR Heritage Award; and *The Gift*, a collection of Christmas arrangements on Woodland Records, with oboist Brad Smith.

Mr. Hege studied with noted conductor and teacher Daniel Lewis of the University of Southern California, and was a conducting student of Paul Vermel at the Aspen Music Festival.

In 2001 Mr. Hege was a Syracuse 40 Under 40 Honoree and in May of 2004 received an honorary doctorate in Humane Letters from Le Moyne College. A strong proponent for music education, he has served as guest clinician for the Junior Pro Arte Masterclasses, and has been an adjudicator for various Central New York musical competitions including the Syracuse Symphony Orchestra/Civic Morning Musicals Annual Concerto Competition.

Daniel Hege resides in Jamesville, New York, with his wife Katarina and their three daughters.

Program Notes

WOLFGANG AMADEUS MOZART

b. Salzburg, Austria, January 27, 1756

d. Vienna, December 5, 1791

Eine Kleine Nachtmusik, K. 525

Mozart composed this, one of his most well-known pieces, while working on Act II of his opera *Don Giovanni*. Why and for what occasion, we don't know. A few weeks before, he had composed *Musical Joke*, K. 522, and biographer Alfred Einstein believes the beautiful perfection of *Eine Kleine Nachtmusik* may have acted as an antidote (or reply) to Mozart's earlier take on "clumsy composing."

By 1787 Mozart was no longer composing serenades for wind bands—the commissions just weren't coming in. In fact, these had ended in 1782. This, his only serenade for strings alone, was probably composed for a smaller string group than those we normally hear playing it today.

The first movement *Allegro* balances an energetic first thematic group with a gentler second theme. There is a brief development section, then a recapitulation of the themes.

The second movement's melody is disarmingly beautiful and pure. The mood remains this way until the more agitated middle section, in the minor key and with a new tune played in canon; then the music reverts to the calm main melody.

The robust third movement *Menuetto* is balanced by a smooth theme in the contrasting *Trio* section, and the *Rondo Finale* is filled with gaiety.

With only four movements, this work would have seemed strange to an 18th century audience. Serenades could—and did—have up to seven movements. Einstein notes that Mozart, in his thematic catalogue, actually referred to five movements for *Eine Kleine Nachtmusik*, with another *Menuetto* before the *Romanze*.

- William D. West

Instrumentation: strings.

Concerto No. 1 in G Major for Flute and Orchestra, K. 285c [313]

Mozart was racing against time and dealing with personal frustrations when he was commissioned by Dutch surgeon and amateur flutist Ferdinand De Jean to write three short concertos and some quartets for the instrument. He was in Mannheim, enjoying the company of the excellent musicians at the court of Elector Karl Theodor. He also fell in love with a young soprano, Aloysia Weber (whose sister Constanze he would eventually marry). Mozart had hoped he might be offered a post with the famous Mannheim Orchestra, but it wasn't to be, and his father soon urged him to move on to Paris and find his place "among great people."

Although the young composer indicated his aversion to the flute, he set about the appointed task. Two months after he'd received the commission, Mozart was still struggling to complete the composition. He wrote, "...one is not always in the mood for working" and "[I don't want] to have cause to be ashamed." Ultimately, this G major Concerto was completed, but for the second, the D Major Concerto, K. 314, Mozart adapted an Oboe Concerto in C Major composed the previous year. The third concerto never materialized.

Whatever problems Mozart felt at this time, the G Major Concerto does not betray any half-heartedness; there is no lapse in Mozart's consummate artistry. The flute's agility is fully exploited, but never is it allowed to obscure the sheer musicality of the Concerto, for the work positively glows with lilting melodies in which the flute and orchestra share.

- William D. West

Instrumentation: 2 flutes, 2 oboes, 2 horns, 2 strings.

Sidebar

In most concertos, there is a place for a cadenza in each movement. Some composers write their own cadenzas; many do not. In the classical era, performers were often expected to compose their own cadenzas based on themes of each movement. Traditionally, the first and second movement cadenzas are more extensive and the third movement cadenza is quite brief. I have chosen to play cadenzas for the first two movements that were composed collaboratively by two influential French flutists, Paul Taffanel (1844-1908) and Philippe Gaubert (1879-1941). I wrote the third-movement cadenza myself; so it is definitely quite brief!

As a student, I did not fully appreciate the genius of Mozart, and was more impressed by the flashy, virtuosic concertos that abound for the flute. As my musicianship evolved, I realized that in many ways, Mozart is more difficult than those flashy pieces because everything needs to be so precise; elegant but not mechanical. The fact that almost every orchestral audition for flute lists this work as a required piece says a lot!

I have chosen not to perform from memory. As an orchestral player, I often have to learn two or three different programs each week. I don't want my audience to be ill at ease wondering if I'll have a memory slip. I don't want to wonder, either!

In 1996, I performed the Lowell Liebermann Concerto with the SSO on a 14k gold Haynes flute. Many people have asked why I no longer play that flute. It was not responding as well as it had earlier; and my theory is that as I mature, I am changing and what I need in a flute is also changing. I now play a Powell flute. It is solid silver with .018 tubing (heavy wall), offset G, open-hole, B-foot, C-sharp trill key, D-sharp roller. Lately, I have been trying different head-joints (the mouthpiece section of the flute), and at this writing, I am using a Powell 14K solid gold Boston cut head-joint that I purchased in January 2006.

- Deborah Coble

Symphony No. 40 in G minor, K. 550

Mozart composed his last three symphonies during the summer of 1788. They form a superbly contrasting trio, both in their musical material and in mood, No. 39 in E-flat being warm and genial, No. 40 in G minor tragic in tone, and No. 41 in C major suggesting self-assurance.

Mozart wrote these symphonies in two months. He was in desperate financial circumstances, his opera *Don Giovanni* unacknowledged in Vienna, and his difficulties in receiving a hearing at court and the academies increasing. There is no record of any public performance of these works during the few remaining years of his life.

In their stylistic perfection and expressiveness, this trio marks the climax of Mozart's symphonic achievement, as well as a step from the classical world of Haydn toward the romanticism of the 19th century. The G Minor Symphony, in particular, with its introspective

restlessness and dark coloring, moves in a direction that Beethoven would explore more fully less than two decades later.

The G Minor Symphony comes close to being chamber music. G minor, for Mozart, seems to have been the key of profound sorrow. Unusually for its time, this Symphony remains tied to the minor key for three of its movements, without any concession to G major at the end of either of the outer movements.

From the urgency of the first movement, to the impassioned *Finale*, this is intense music. Even the third movement *Minuet*'s syncopations produce a feeling of agitation usually absent from this elegant dance form.

- William D. West

Instrumentation: 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings.

History of the Syracuse Symphony Orchestra

The Syracuse Symphony Orchestra quickly evolved from its beginning in 1961 as a community orchestra into a fully professional resident orchestra serving the entire Central and Northern New York State region. Today an ensemble of national acclaim, the Symphony boasts 79 musicians and a conducting staff of international caliber, and performs 193 full-orchestra and chamber ensemble concerts throughout Central and Northern New York, reaching more than 225,000 audience members during its 39-week season.

Founded with a grant from the Gifford Foundation, the Syracuse Symphony appointed conductor Karl Kritz as its first music director. Led by Kritz, along with Benson Snyder and Carolyn Hopkins, the new Syracuse Symphony performed four subscription concerts at Lincoln High School and eight young people's concerts during its inaugural 1961-62 season—all to sold-out houses—plus one pops concert. The artistic core of the Orchestra strengthened quickly, with key musicians assuming guaranteed annual positions and by the end of the third season, permanent chamber groups had formed within the Symphony—initially a string quartet, woodwind quintet, brass quintet, and percussion ensemble—a concept later adopted by many other orchestras

around the country. On the strength of a Ford Foundation challenge grant, the SSO's budget grew rapidly, and concerts were recorded and broadcast on WONO-FM. Soon, Syracuse Symphony Orchestra concerts moved to Henninger High School and the SSO's commitment to regional communities in Watertown, Rome, and Cortland blossomed.

Kritz was succeeded in 1971 by Frederik Prausnitz and, in 1975, by Christopher Keene. Shortly thereafter, the Orchestra moved into its new home, the Crouse-Hinds Concert Theater in the Mulroy Civic Center, where it continues to perform to this day. Kazuyoshi Akiyama became music director in 1985, a post he held for eight years before becoming conductor emeritus. Fabio Mechetti served as music director from 1992 to 1999. Daniel Hege became the SSO's sixth music director with the 1999-2000 season.

Now the 43rd largest orchestra in the United States, the Syracuse Symphony Orchestra performs a vast array of programs, including the Classics Series, M&T Bank Pops Series, Central New York Community Foundation Family Series, and the Bristol-Myers Squibb Stained Glass Series, as well as educational youth programs and free summer parks concerts. In addition, the SSO presents *The Nutcracker* with a visiting ballet company each December and also plays for Syracuse Opera performances. SSO concerts are broadcast twice weekly on WCNY-FM and the Orchestra proudly operates two youth ensembles—the Syracuse Symphony Youth Orchestra and Syracuse Symphony Youth String Orchestra. The artistic quality of the Orchestra is widely regarded as belying its modest \$6.3 million budget, and the entire non-profit organization is supported in part through its volunteer organization, the Syracuse Symphony Association and a 60-member board of directors.

Beyond its Syracuse-based activities, the Orchestra performs a heavy schedule of concerts in regional communities. In addition to subscription series in Watertown, Rome, and Cortland, the SSO frequently tours New York State and, in recent years, has performed in Delaware, Pennsylvania, New Hampshire, and Connecticut. The SSO collaborates on a regular basis with organizations such as Syracuse Stage, Syracuse Opera, Syracuse University Oratorio Society, Syracuse Children's Chorus, Syracuse School of Dance, Center of Ballet and Dance Arts, and Upstate NY Ballet. In recognition of these activities, the Orchestra was presented with the Governor's Arts Award in 1999.

The SSO has released its first recordings in 25 years, both conducted by Daniel Hege: a Classics CD in 2000 and *Holiday Pops*, released in the fall of 2002. On Saturday, April 5, 2003, Daniel Hege led the Syracuse Symphony Orchestra in its fifth performance at Carnegie Hall.

Syracuse Symphony Orchestra

First Violin

Andrew Zaplatynsky,
Concertmaster
Jeremy Mastrangelo,
Associate Concertmaster
Vladimir Pritsker
Cristina Buciu
Michael Bosetti
Fred Klempner
Susan Jacobs
D.J. Igelsrud
Heather Fais-Zampino
Daniel Kim
Lucille Teufel
Stephanie Koppeis
Travis Newton
Amelia Christian

Second Violin

Rose MacArthur, *Principal*
Petia Radneva-Manolova,
Assistant Principal
Fedor Saakov
Anita Gustafson
Janet Masur-Perry
Julianna Methven
Sonya Williams
Sara Mastrangelo
Susan Harbison
Ni Santiago
Leena Gilbert

Viola

Eric Gustafson, *Principal*—
Mrs. B.G. Sulzle Chair
Cen Wang, *Assistant Principal*
Kit Dodd
Carol Sasson

Marywynn Kuwashima
Li Li
Judith Manley Dreher
Amy Diefes
Hee Cheong Boo

Cello

Eduard Gulabyan, *Principal*—
Mrs. L.L. Witherill Chair
Lindsay Groves, *Assistant*
Principal
Gregory Wood, *Assistant*
Principal
Heidi Hoffman
Walden Bass
George Macero
Jacqueline Wogick
George Teufel

Contrabass

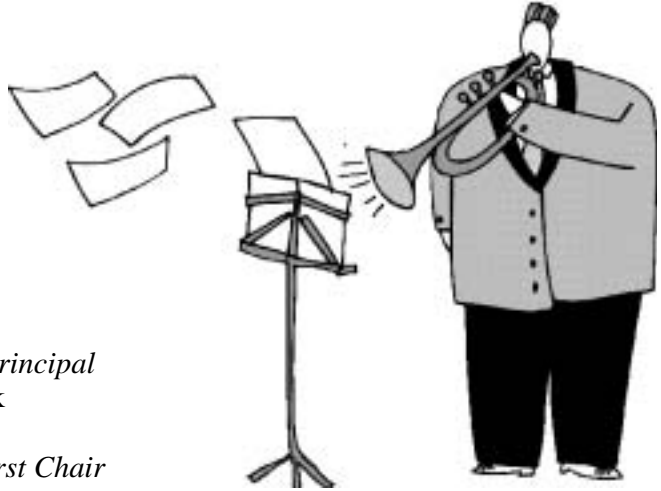
Edward Castilano, *Principal*
Peter Dean, *Assistant Principal*
Angel Sicam
Darryl Pugh
Michael Fittipaldi

Flute

Deborah Coble, *Principal*
Cynthia Decker,
Assistant Principal
Linda Greene (piccolo)

Oboe

Philip MacArthur, *Principal*
Patricia Sharpe,
Assistant First Chair
Daniel Carno (english horn)



Clarinet

Allan Kolsky, *Principal*

Victoria Bullock

John Friedrichs,
Assistant First Chair
(bass clarinet)

Bassoon

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David Ross (contrabassoon)

Martha Sholl

Horn

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Nancy and David Ridings Chair

Paul Brown

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Principal

Stephen Laifer

Jon Garland, *Assistant Principal*

Trumpet

George Coble, *Principal*—

Robert C. Soderberg Chair

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Associate Principal

Trombone

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