



GENEVA CONCERTS

presents

Syracuse  
Symphony  
Orchestra

Peter Bay, guest conductor

Deborah Coble, flute

Thursday, April 2, 2009 • 8:15 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2008-2009 SEASON

Saturday, 20 September 2008, 8:15 p.m.

### **Paul Taylor Dance Company**

Sunday, 19 October 2008, 3:00 p.m.

### **Syracuse Symphony Orchestra**

Daniel Hege, conductor

Jon Nakamatsu, piano

Music of Johnson, Ives, and Rachmaninoff

Thursday, 20 November 2008, 8:15 p.m.

### **Hungarian Virtuosi Orchestra**

Music of Vivaldi, Liszt, and Tchaikovsky

Friday, 13 February 2009, 8:15 p.m.

### **Rochester Philharmonic Orchestra**

Christopher Seaman, conductor

Los Angeles Guitar Quartet

Music of Vaughan Williams, Assad, Bizet, and Prokofiev

Thursday, 2 April 2009, 8:15 p.m.

### **Syracuse Symphony Orchestra**

Peter Bay, conductor

Deborah Coble, flute

Music of Elgar, Jacob, and Holst

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY

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.

Thursday, April 2, 2009 at 8:15 p.m.

## Syracuse Symphony Orchestra

Daniel Hege, Music Director

**Peter Bay, guest conductor**  
**Deborah Coble, flute**

Hobart and William Smith Colleges  
Chorale Festival Singers  
Robert Cowles, director

Edward Elgar  
1857-1934

Cockaigne, Op. 40, *In London Town*

Gordon Jacob  
1895-1984

Flute Concerto  
Moderato con moto  
Allegretto  
Poco Adagio ed espressivo  
Finale

Deborah Coble, flute

### INTERMISSION

Gustav Holst  
1874-1934

*The Planets*  
Mars, The Bringer of War  
Venus, The Bringer of Peace  
Mercury, The Winged Messenger  
Jupiter, The Bringer of Jollity  
Saturn, The Bringer of Old Age  
Uranus, The Magician  
Neptune, The Mystic\*

\*Joined by the Hobart and William Smith Colleges  
Chorale Festival Singers

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

# Peter Bay, conductor

Peter Bay is in his 11th season as Music Director of the Austin Symphony, and continues a longtime tenure as Music Director of the Britt Classical Festival in Oregon. Previously, he was Music Director of the Erie Philharmonic and Principal Guest Conductor of the Rochester Philharmonic, an orchestra with which he had held earlier positions such as Assistant Conductor, Conductor-in-Residence, Music Advisor, and Artistic Director of Educational Programming. During his tenure in Rochester, Mr. Bay conducted the world premiere of Aaron Copland's suite from the film *The Heiress* and the United States premiere of Benjamin Britten's *Concerto Movement for Clarinet and Orchestra*. His recording *Voices* features the percussion ensemble NEXUS with the RPO.



Mr. Bay has also served as Resident Conductor of the St. Paul Chamber Orchestra, Music Director of the Annapolis Symphony, and Music Advisor and Principal Conductor of the Breckenridge Music Festival in Colorado. He has held four different conducting posts with the Richmond Symphony in Virginia, with whom he gave the U.S. premiere of Benjamin Britten's *The Sword in the Stone*, later recorded for Opus One Records.

A native of Washington, D.C., Mr. Bay is a graduate of the University of Maryland and the Peabody Institute. In 1994 he was one of two conductors selected to participate in the Leonard Bernstein American Conductors program. He was also the first place winner of the 1980 Baltimore Symphony Orchestra's Young Conductors Competition and the 1987 Leopold Stowkowski Competition sponsored by the American Symphony Orchestra in New York.

# Deborah Coble, flute

Deborah Coble, principal flutist of the Syracuse Symphony Orchestra since 1994, is now in her 34th season as a member of the orchestra's flute section. A native of Kingsport, Tennessee, she received her bachelor of music degree from Louisiana State University and her master of music degree from the University of Texas. Her teachers have included Eugene Orner, Everett Timm, John Hicks, and Doriot Anthony Dwyer, in addition to masterclasses with Julius Baker and Sam Baron. In 1974, Ms. Coble was a fellow at the Tanglewood Music Center, summer home of the Boston Symphony, and was awarded a C.D. Jackson prize.



She has been a soloist with the SSO on several occasions performing concertos by Reinecke, Liebermann, Mozart, and the Suite in B minor by J.S. Bach. She is also a member of the SSO Wind Quintet. Prior to joining the SSO, Ms. Coble was second flute with the Baton Rouge Symphony. She has also performed as a substitute with the Chautauqua Symphony Orchestra and the New York Philharmonic.

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

# Robert Cowles

Robert Cowles is a professor of music and the department of music chair at Hobart and William Smith Colleges, where since 1992 he has directed the choral ensembles and taught music theory and conducting. He is also artistic director of the Syracuse Vocal Ensemble, a semi-professional chamber choir in the area.



A past Fulbright Scholar to the republic of Estonia, Dr. Cowles has taught choral literature and conducting at the Estonian Academy of Music. He has returned to Estonia on several occasions for continued professional work, most recently serving as guest conductor of Estonia Seltsi Segakoor, a leading mixed chorus in the country. In July 2009 Dr. Cowles will travel with a chamber vocal ensemble comprised of HWS Colleges and Syracuse Vocal Ensemble singers to the famed Estonian Song Festival and on a concert tour throughout Europe's entire Baltic region. A similar group toured there during summer 2004.

Dr. Cowles has guest lectured for the Syracuse Symphony Orchestra and the Eastman School of Music and has presented conducting masterclasses at the Sibelius Academy of Music in Helsinki, Finland. He was an international adjudicator at the 2005 Hong Kong Schools Music Festival and has sung with the elite choral ensembles the Dale Warland Singers and the Estonian Philharmonic Chamber Choir.

Prior to his time at HWS, Dr. Cowles held choral faculty positions at Moorhead State University in Moorhead, Minnesota and Wake Forest University in Winston-Salem, North Carolina. He earned a BA from Macalester College in St. Paul, Minnesota; an MM from the New England Conservatory of Music in Boston, Massachusetts; and a DM from the Indiana University School of Music in Bloomington, Indiana.

# Hobart and William Smith Colleges Chorale Festival Singers

The Colleges Chorale comprises some of the finest vocal and musical talent on the HWS campus. Students accepted into this 43-voice ensemble have gone through a careful audition process involving evaluation of both vocal technique and musicianship. The Chorale performs a wide range of choral repertoire—music from the Middle Ages to the present day. In addition to a formal concert each semester, the Colleges Chorale performs at a variety of campus events throughout the year.

The Colleges Chorale has released numerous compact disc recordings. They include the recently produced *the best of such songeries*, as well as *An Illuminated Transience*, *The Year of the Gwiffel and Other Choral Devotions*, *Past Life Melodies*, and *Reflections on the Road*. All Chorale recordings are on sale at The College Store, 51 St. Clair Street, Geneva, (315) 781-3449.

The members of the Colleges Chorale wish to thank the several women singers from the community who are joining them for this performance.

# Hobart and William Smith Colleges Chorale Festival Singers

## Choir 1

### **Soprano 1**

Cecilia Cobb  
Kara Lieberman  
Andrea Love  
Jenny O'Brien  
Colleen O'Hara  
Lela Rosen  
Merel van Helden

### **Soprano 2**

Valentina Cuevas  
Katrina Havrith  
Carol Kylis  
Airi Shiraishi  
Holly Temming  
Julia Umiker

### **Alto**

Brendan Csaposs  
Claire Hamilton  
Ryan Kincaid  
Hayley Mason  
Gillian Meade  
Suzanne Murphy  
Alexandra Sullivan

## Choir 2

### **Soprano 1**

Anna Darmiento  
Erin Jean Laskey  
Becky Perkins  
Caroline Spruill  
L. Christine Wertman  
Mary Williams

### **Soprano 2**

Caris Burton  
Julia Hoyle  
Heather Ogletree  
Darlene Palmer  
Lauri-Anne Philip  
Megan Rechin  
Joanna Roelofs

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Sean Breen  
Sarah Caffrey  
Melissa Duncan  
Meg Heaton  
Maeve Keeton  
Sarah Kunin  
Katherine Sullivan



# Program Notes

## In a Nutshell . . .

Elgar's Cockaigne Overture – Subtitled “In London Town,” this piece has no specific program, but its multitude of splendid themes easily brings to mind the great city's open greens and fashionable neighborhoods, her monuments and public ceremonies, her local color and mischievous urchins. There are tender, romantic interludes suggestive of lovers in the park and even a foretaste of the Pomp and Circumstance marches, still unwritten when this music was composed.

Jacob's First Flute Concerto – Effortless and carefree, this 20-minute work conveys a feeling of forest enchantment through the purity of its flute sound with light, atmospheric string accompaniment. Three peaceful movements at moderate to slow tempos are rounded by a finale that dances with joyful abandon.

Holst's suite, The Planets – Calling for a large orchestra and, in the finale, wordless women's chorus, Holst has portrayed each planet of our solar system besides Earth, not in physical terms but through its astrological or legendary significance: warlike Mars, peaceful Venus, mercurial Mercury, celebratory Jupiter, aging Saturn, supernatural Uranus, and far-seeing Neptune.

## The Big Picture . . .

Cockaigne, Op. 40, “In London Town”

**EDWARD ELGAR**

b. June 2, 1857 in Lower Broadheath, England

d. February 23, 1934 in Worcester, England

The beginning of the 20th century was a heady time for the British. Queen Victoria's long reign had put the capstone on their far-flung empire. In science, literature, and a host of other

pursuits, Britons had distinguished themselves by making lasting contributions. The national mood was one of confident optimism. The people were ready to embrace a British composer with whom they could identify and of whose music they could be proud.

Elgar fit that description exactly. His pious oratorios, crowned by *The Dream of Gerontius* in 1900, were performed throughout the land. The skillful and poetic *Enigma Variations* (1899) were instantly acclaimed, and his specifically patriotic works, including the five *Pomp and Circumstance Marches* (composed beginning in 1902) and the *Coronation Ode* (also 1902), were a source of national pride. He was recognized with a knighthood in 1904. Twenty years later, he was appointed Master of the King's Music (a post roughly comparable to that of Poet Laureate in this country).

Soon after completing *The Dream of Gerontius*, Elgar set to work on a new concert overture, an affectionate portrait of London to be called *Cockaigne*. The original *Cockaigne* was an imaginary country famous in medieval times, a mythical land of plenty, overflowing with gustatory delights. Through the centuries, the name became identified with idleness and gluttony, but in England it also was humorously used to mean London, by then Europe's largest, most diversified city. Elgar evidently used the name with this association in mind.

*Cockaigne* has been suggested as the source of that uniquely London word, "Cockney." That the name is also uncomfortably close to "cocaine" is obvious, and the similarity provoked comment even when the work was new. A self-appointed wit once approached Elgar, expressed his pleasure in the work and added, "But I always thought cocaine was an anesthetic; let us hope the overture won't have that effect upon its hearers. If it does, why not call it 'Chloroform' at once?"

The composer's prompt punning reply: " 'Ether' will do."

*Cockaigne* quickly became one of Elgar's most popular works. Even the critic George Bernard Shaw, who could be most cantankerous, was unreserved in his admiration: "If you say that Elgar's *Cockaigne Overture* combines every classic quality of a concert overture with every lyric and dramatic quality of the *Overture to Die Meistersinger*, you are either uttering a platitude

as safe as a compliment to Handel on the majesty of the ‘Hallelujah’ Chorus, or else damning yourself to all critical posterity by a gaffe that will make your grandson blush for you. Personally, I am prepared to take the risk. What do I care about my grandson? Give me Cockaigne.” The composer’s own assessment of the piece was, “Cheerful and Londony—‘stout and steaky’.”

*Instrumentation: 2 flutes doubling piccolo, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, orchestral bells, snare drum, tambourine, triangle, organ, and strings.*

Concerto No. 1 for Flute and String Orchestra

**GORDON JACOB**

b. July 5, 1895 in London, England

d. June 8, 1984 in Saffron Walden, England

The renaissance of British music that began with Edward Elgar was slowed in the generation that followed because so many promising musical talents were lost in the carnage of World War I. One who survived, although his brother was killed in the war, was Gordon Jacob, who enlisted at age 19, was wounded in heavy fighting, and ended the war as a prisoner at Bad Colberg, Germany. While there, he organized a prisoners’ orchestra (eight players, with himself as pianist) and wrote arrangements for them to play at concerts in the camp.

Jacob became one of England’s most respected composers, who had a sober and traditional approach to composing but was able to apply a light or humorous touch when he chose. In the 1950s, he contributed Music for a Festival to the nationwide Festival of Britain and a fanfare-rich arrangement of the British national anthem to the coronation music for Queen Elizabeth II. Among his most popular works is the William Byrd Suite, composed while he was a student at the Royal College of Music. Based on keyboard music by Byrd, it was originally written for orchestra but is better known in the composer’s version for concert band.

Among more than 700 works that Jacob published during his life are a number of symphonies, a sizable catalog of chamber music, much vocal and choral music, lots of band music, a small number of film scores, and concertos and solo works for almost all the instruments of the orchestra. He was a master arranger, whose versions for orchestra or band of music by Chopin, Liszt, Elgar, Holst, and others have considerably enriched the literature. At the request of composer Ralph Vaughan Williams, his former teacher, Jacob arranged the orchestral version of Vaughan Williams' English Folk Song Suite (originally written for band).

A number of Jacob's arrangements were ballet suites based on music of various composers for the Sadler's Wells Ballet. His only original ballet score, *Uncle Remus*, was also written for Sadler's Wells.

Jacob served for 40 years as a professor of composition, orchestration and music theory at the Royal College of Music. His students included Malcolm Arnold, Alexander Gibson, and Imogen Holst. His textbooks, including *Orchestral Technique* and *The Composer and His Orchestra*, are valued resources for aspiring composers, and he contributed insightful articles as introductions in the Penguin series of study scores, of which he served as editor. He was honored as a Commander of the British Empire in 1968.

Jacob is frequently said to have been a conservative composer, but that does not mean his music is dull or stuffy. He also hated what he considered the academic snobbery of much modern music of his day, once telling an interviewer, "The day that melody is discarded altogether, you may as well pack up music." A case in point is his four-movement Flute Concerto No. 1 of 1951, which has an almost French sense of enjoying life. It was written for and dedicated to Gareth Morris, principal flutist of the Philharmonia Orchestra, who presumably was soloist at its premiere.

*Instrumentation: solo flute and strings.*

The Planets, Op. 32

**GUSTAV HOLST**

b. September 21, 1874 in Cheltenham, England

d. May 25, 1934 in London, England

A shy, bespectacled man of delicate health, fated to be remembered by the majority of music lovers for a single work, Gustav Holst was tremendously important in the reawakening of English music that began with Elgar a little over a century ago. With his friend and colleague Vaughan Williams, he recognized the value of English folk music in shaping a national style, but Holst also became fascinated with Eastern art and music, learning Sanskrit so that he could read the treasures of Hindu literature. This was a direct influence on several early works, such as the choral Hymns from the Rig Veda and the opera Savitri.

A teacher throughout his career, Holst wrote music for student and amateur performance as well as the more complex fare of his stage and concert works. The former category includes his two Suites for Military Band, the St. Paul's Suite for string orchestra, and numerous solo vocal and choral pieces. A major concert work is The Hymn of Jesus for divided chorus and orchestra, based on Holst's own translation from the Greek of passages from a book of the Apocrypha. He matches the Dionysian ecstasy of his text with music drawing on medieval church modes, Gregorian chant, whole-tone scales, and modern polyphony.

In 1914, Holst wrote to a friend, "As a rule I only study things that suggest music to me. That's why I worried at Sanskrit. Then recently the character of each planet suggested lots to me, and I have been studying astrology fairly closely." Soon he began work on a seven-movement suite, portraying each of the planets besides Earth in terms of its significance in myth and astrology.

(Pluto was then unknown, not being discovered until 1930. In 2000 British composer Colin Matthews wrote "Pluto, the Reformer" as an added movement for The Planets. It is infrequently performed, which is just as well, as astronomers demoted Pluto to the status of non-planet in 2006.)

Working in what little time he could find outside his teaching duties, Holst finished The Planets in two years and the orchestra-

tion a year later. This was his first full-scale composition for orchestra. Assuming that he would never get the work performed, he allowed his instrumental fancy free rein and wrote for what he would later admit was an “impossibly” large orchestra.

Adrian Boult conducted the first read-through of *The Planets* in 1918 at a private, Sunday-morning performance of the Queen’s Hall Orchestra, paid for by a friend of Holst. Excerpts were performed in a public concert the following year, but Holst missed it because he was in Turkey, supervising the YMCA’s recreational music program for British troops awaiting demobilization after World War I. The formal premiere came in 1920.

Holst was unprepared for the popular acclaim he received for *The Planets*. He quickly found himself a celebrity, importuned and inconvenienced by press and public. To a friend he observed, “Every artist ought to pray that he may not be ‘a success’.” The suite has remained immensely popular, however, recorded as an orchestral spectacular, quoted and imitated in movie scores (John Williams’ first *Star Wars* score owes a huge debt), and a frequent favorite on concert programs.

The movement titles are the composer’s own:

Mars, the Bringer of War (*Allegro*). Holst is said to have been influenced by the third-act prelude of Wagner’s *Siegfried* in his portrayal of the brutality and stupidity of warfare. Listeners at first took it as a response to World War I, but it was written before the war began.

Venus, the Bringer of Peace (*Adagio*). Delicacy and repose contrast sharply with the previous music. A horn figure rises, to be met by a descending melody from flutes, the contrary motion providing another form of relief from the constant parallel motion of “Mars.”

Mercury, the Winged Messenger (*Vivace*). A weightless scherzo flits unpredictably about the orchestra. Widely contrasted keys are combined bitonally in almost every measure.

Jupiter, the Bringer of Jollity (*Allegro giocoso*). A multitude of themes views humor from many sides. Holst once told a reporter that all the names of the movements should be interpreted

broadly: “For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities.”

Saturn, the Bringer of Old Age (Adagio). In this profound tone poem, Holst’s own favorite movement, alternating chords unhurriedly tick off the passing moments as a funeral cortege goes by. Momentary panic grips the orchestra, with clanging bells, at an accelerated tempo, bringing insistent reminders of mortality, but the movement ends in a mood of peaceful resignation.

Uranus, the Magician (Allegro). Bombastic and self-important, the sorcerer announces himself with four severe chords. His apprentices follow in a stumbling, staccato trio for bassoons. At the height of his strident gesticulations, the magician is struck dumb, as though an accidental success of his spell-casting had given him a terrifying vision into another realm of reality.

Neptune, the Mystic (Andante). The orchestra is instructed to play its softest throughout, and Holst prescribes a “dead tone.” Harmonic oscillations replace themes in evoking the seer’s clear, dispassionate stare into eternity. Vocalizing without words, the women’s chorus joins the orchestra and at the end provides a musical fade-out, its ethereal tones seeming to echo forever in time and space.

*Instrumentation: 4 flutes doubling on bass flute and piccolo, 3 oboes doubling bass oboe and English horn, 3 clarinets and bass clarinet, 3 bassoons and contrabassoon, 6 horns, 4 trumpets, 3 trombones, tuba, tenor tuba, 2 timpani, bass drum, cymbals, orchestral bells, gong, snare drum, tambourine, triangle, xylophone, 2 harps, celeste, organ, and strings.*

– Program notes ©2009 by Nick Jones



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Linda Greene



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Daniel Carno

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**E-FLAT CLARINET**

Victoria Bullock Krukowski

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Families are encouraged to bring children to concerts but are asked to be considerate of other patrons. Patrons are asked not to bring food or drink into the concert hall. As we do not have ushers, please use discretion upon late entrance. For your convenience, blue recycling containers are provided in the lobby. Please deposit unwanted programs for reuse and recycling. The use of cameras and recording equipment is strictly prohibited. Please turn off cell phones and signal watches during concerts.