

GENEVA CONCERTS

presents

Syracuse Symphony Orchestra

Daniel Hege, Music Director



Van Cliburn Silver Medalist

Joyce Yang, piano

Thursday, September 24, 2009 • 8:15 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2009-2010 SEASON

Thursday, 24 September 2009, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

Joyce Yang, piano

Music of Tower, Tchaikovsky, and Copland

Sunday, 24 October 2009, 8:15 p.m.

Ballet Jörgen's *Anastasia*

This classical ballet, set to a full orchestra score, is a magical story of the Russian princess Anastasia

Friday, 20 November 2009, 8:15 p.m.

Burning River Brass

One of the most respected brass ensembles in the United States, Burning River Brass has been dazzling audiences since 1996.

Friday, 22 January 2010, 8:15 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Adina Aaron, soprano

Music of Elgar, Barber, Handel, and Haydn

Sunday, 21 March 2010, 3:00 p.m.

Syracuse Symphony Orchestra

Gerard Schwarz, conductor

Colin Currie, percussion

Music of Diamond, Tchaikovsky,
and Higdon's Percussion Concerto, written for Colin Currie.

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, September 24, 2009 at 8:15 p.m.

SYRACUSE SYMPHONY ORCHESTRA

Daniel Hege, Music Director

Daniel Hege, conductor

Joyce Yang, piano

Joan Tower
b. 1938

Made in America

Peter Ilyich Tchaikovsky
1840-1893

Concerto No. 1 in B-flat minor
for Piano and Orchestra, Op. 23

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Joyce Yang, piano

INTERMISSION

Aaron Copland
1900-1990

Symphony No. 3

Molto moderato, with simple expression

Allegro molto

Andantino quasi allegretto

Molto deliberato – Allegro risoluto

Joyce Yang is represented by Opus 3 Artists

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

Daniel Hege

Celebrating his tenth season as Music Director of the Syracuse Symphony Orchestra in 2009-2010, Daniel Hege is recognized as one of America's finest young conductors, and has earned acclaim for his fresh interpretations of the standard repertoire and his commitment to creative programming. In 2001 he finished a five-year tenure as Resident Conductor of the Baltimore Symphony Orchestra where he worked closely with David Zinman and Yuri Temirkanov. Beginning with the 2010-2011 concert season, Hege will also serve as Music Director of the Wichita Symphony Orchestra.



Hege first attracted attention when he won the post of Music Director and Principal Conductor of the Young Musicians' Foundation Debut Orchestra in Los Angeles. He served, concurrently, as Director of Instrumental Music at the Orange County High School of the Arts and Assistant Conductor of the Pacific Symphony Orchestra. Since then, he has served as Music Director of the Chicago Youth Symphony Orchestra (where he was twice honored by the American Symphony Orchestra League for innovative programming), Encore Chamber Orchestra of Chicago, Haddonfield Symphony Orchestra in New Jersey, and Newton Mid-Kansas Symphony Orchestra.

Hege has guest conducted leading orchestras including the Baltimore, Columbus, Colorado, Detroit, Houston, Louisville, Oregon, San Diego, and Seattle Symphony Orchestras, the Rochester, Calgary, Naples, and Louisiana Philharmonics, and has won acclaim abroad for his performances with the Leicester Orchestra of England, Singapore, and St. Petersburg Symphony Orchestras, Auckland Philharmonia, and the Symphony Orchestra of Lima, Peru. He has guest conducted at the Music Academy of the West, National Orchestra Institute, the National Repertory Orchestra, the Aspen and Grand Teton Music Festivals, and in most recent years, has regularly conducted opera and ballet performances.

Under Hege's artistic leadership, the Syracuse Symphony Orchestra performed a critically acclaimed concert to a sold-out audience at Carnegie Hall in April 2003. He oversaw the release of the SSO's live *Classics Concert* CD in 2000, the *Holiday Pops* release just two years later, and the SSO's July 2006 release, *Big Band Bash*. Other

recordings include *Done Made My Vow*, a CD of works by Adolphus Hailstork with the Baltimore Symphony Orchestra and Morgan State Choir; *Violin Concertos by Black Composers of the 18th and 19th Centuries* (Cedille), with violinist Rachel Barton Pine and the Encore Chamber Orchestra (nominated for a 1998 NPR Heritage Award); and *The Gift*, a collection of Christmas arrangements on Woodland Records with oboist Brad Smith.

Hege studied with Daniel Lewis of the University of Southern California and with Paul Vermel at the Aspen Music Festival. He holds degrees in history and music at Bethel College and a master's degree in orchestral conducting from the University of Utah.

A 2001 40 under 40 Honoree, Hege received an honorary doctorate in Humane Letters from Le Moyne College in 2004. He is active as a guest clinician and adjudicates various musical competitions nationally. He resides in Jamesville, New York with his wife, Katarina Oladottir Hege, and their three daughters.

Joyce Yang

Critically acclaimed as “the most gifted young pianist of her generation” with a “million-volt stage presence,” pianist Joyce Yang captivates audiences around the globe with her stunning virtuosity combined with heartfelt lyricism and interpretive sensitivity. At only twenty-three, she has established herself as one of the leading artists of her generation through her innovative solo recitals and notable collaborations with the world’s most prestigious orchestras.



In June 2005 Yang came to international attention when she became the Silver Medalist of the 12th Van Cliburn International Competition. As the youngest contestant, Yang swept two additional awards as an all-around winner, receiving the Steven De Groote Memorial Award for the Best Performance of Chamber Music with the Takacs Quartet, and the Beverley Taylor Smith Award for the Best Performance of a New Work.

Since her spectacular finish, Yang has flourished into an “astonishing artist” (*Neue Zürcher Zeitung*), giving ground-breaking debuts all across the world. In just a few short years, Yang has become household name in various high-profile venues, such as Lincoln Center

and the Kennedy Center. In November 2006 Yang made her celebrated New York Philharmonic debut with Lorin Maazel at Avery Fisher Hall and performed on their Asian tour, making a triumphant return to her hometown in South Korea. Since then she has appeared with them year after year, performing in Bravo! Vail Music Festival and returning to Avery Fisher Hall in September 2008 for the opening night of the Leonard Bernstein Festival at the special request of Lorin Maazel in his final season as Music Director. The *New York Times* called Yang's rendition of Bernstein's "Age of Anxiety" a "knock-out."

Yang has been continually engaged by orchestras across the U.S. and abroad and has performed with the Chicago Symphony, National Symphony, Philadelphia Orchestra, Baltimore Symphony, BBC Philharmonic, Colorado Symphony, Houston Symphony, National Orchestra of Brazil, and Hong Kong Philharmonic, working with renowned conductors such as Edo de Waart, Lorin Maazel, James Conlon, Leonard Slatkin, David Robertson, Bramwell Tovey, Eri Klas, Nicolai Alexeev, and Gianandrea Noseda. In March 2008 Yang completed her first extensive U.S. tour with the award-winning Estonian Symphony Orchestra, playing 18 concerts from coast to coast. As a frequent recitalist, Yang has appeared in Chicago Symphony Hall, the Kennedy Center in Washington D.C., Tonhalle in Zurich, and the Metropolitan Museum in New York City.

Yang continues to captivate audiences and colleagues with her warm and generous personality. Her ability to create an intimate rapport with her fellow musicians and audiences while encompassing the highest musicianship has made her a frequent invitee in many music festivals. As an avid chamber musician, Yang has performed on many occasions with the world-renowned Takacs String Quartet and is a recurring guest at the Aspen Music Festival, La Jolla SummerFest, and the Bridgehampton Chamber Music Festival.

In the summer of 2009 Yang appeared with the Chicago Symphony in Ravinia, the Aspen Festival Orchestra at the Aspen Summer Music Festival, the Dallas Symphony at the Meyerson Symphony Center, the Rochester Philharmonic, and performed a recital in Lake Tahoe, California. Yang collaborated with the Jupiter Quartet at the Aspen Summer Music Festival, the Pacifica Quartet at the Caramoor Festival, and participated in various projects in La Jolla SummerFest, including collaboration with Stewart Copeland from the Police.

In the 2009-2010 season Yang performs with the Los Angeles Philharmonic at the Hollywood Bowl, Vancouver Symphony Orchestra, The Hague Symphony Orchestra in The Netherlands, the Lexington and Naples Philharmonics, and the Sarasota, Milwaukee, New Mexico,

Syracuse, Signature, Tucson, Duluth-Superior, Elgin, and Louisville Symphonies. In addition, Yang debuts in Budapest, Hungary playing in the historic Bela Bartok Concert Hall with the Danubia Symphony. Yang also gives recitals in Minneapolis, Tucson, Rockville, Wilton, and Sun City, Arizona and continues her collaboration with the Takacs Quartet.

Born in Seoul, Korea, Yang received her first piano lesson at age four from her aunt. She quickly took to the instrument, which she received as a birthday present. Over the next few years she won several national piano competitions in Korea. By age ten she had entered the School of Music at the Korea National University of Arts and subsequently made a number of concerto and recital appearances in Seoul and Daejon. In 1997 Yang moved to the United States to begin studies at the Pre-College division of the Juilliard School in New York with Dr. Yoheved Kaplinsky. During her first year at Juilliard, she won its Pre-College Division Concerto Competition resulting in a performance of the Haydn Concerto in D major with the Juilliard Pre-College Chamber Orchestra.

In April 1999 she was invited to perform at a benefit concert with the Juilliard Orchestra, conducted by Leonard Slatkin. Winning the Philadelphia Orchestra's Greenfield Competition led to a performance of the Prokofiev Piano Concerto No. 3 with the Philadelphia Orchestra when she was just twelve.

Yang is featured in *In the Heart of Music*, the film documentary about the 2005 Van Cliburn International Piano Competition. Her debut disc, distributed by harmonia mundi usa, includes live performances of works by Bach, Liszt, Scarlatti, and the Australian composer Carl Vine. Since August 2008, Yang is a Steinway Artist. She resides in New York City where she continues her studies with Dr. Yoheved Kaplinsky at the Juilliard School.

For concert inquiries and information about Yang's future engagements, please visit www.pianistjoyceyang.com.

Side note...

Tchaikovsky's Piano Concerto No. 1 is the work Joyce Yang performed in the Van Cliburn Competition's final round in 2005. It is the same work that Mr. Cliburn, a Texan, performed to win the first International Tchaikovsky Competition in Moscow at the height of the Cold War.

Notes on the Program

by Nick Jones

IN A NUTSHELL

Tower's *Made in America* – Famously commissioned for an aggregation of orchestras across the country, Joan Tower's 14-minute piece is practically a rhapsody based on the tune of "America the Beautiful," which can be recognized near the beginning. The composer explains, "This theme is challenged by other more aggressive and dissonant ideas that keep interrupting, interjecting, unsettling it, but 'America the Beautiful' keeps resurfacing in different guises (some small and tender, others big and magnanimous) as if to say, 'I'm still here, ever changing, but holding my own'."

Tchaikovsky's First Piano Concerto – The world's favorite among Tchaikovsky's works, this concerto received its premiere in Boston. It leapt to renewed popularity when Van Cliburn played it at Russia's Tchaikovsky International Piano Competition and became the first American ever to win the contest. The opening theme was given words during World War II and became a popular song, "Tonight We Love," and the concerto's music was used during the torch relay leading up to the 1980 Olympic Games in Moscow.

Copland's Third Symphony – One of Copland's freshest and most affirmative compositions, this four-movement symphony is filled with both the wide-open, aching loneliness and the buoyant optimism of his best music. Its finale begins with a soft reminiscence of his famous *Fanfare for the Common Man* and builds to a full statement of the fanfare in its original form for brass and percussion.

THE BIG PICTURE

Made in America

JOAN TOWER

Born September 6, 1938 in New Rochelle, New York

Now living in Annandale-on-Hudson, New York

Dozens of new musical works receive their premieres in America every year. It's an honor to commission and perform a piece that has

never been heard before. The tough part for the composer is getting a second or third performance elsewhere – there’s no special prestige for that. Some new works are acclaimed at their premieres, quickly becoming popular and going on to performances by many orchestras around the country, such as *blue cathedral* by Jennifer Higdon or *Rainbow Body* by Christopher Theofanidis. Other pieces remain neglected after they are introduced, even when premiered by large orchestras that enjoy international esteem. Imagine the composer’s problem in getting subsequent performances for a work that was first played by, say, the Glens Falls Symphony Orchestra in upstate New York.

Small orchestras like that have their own problems in the area of commissions and premieres. Well-known composers are busy with many commissions, and they charge large commissioning fees for new works. How can the Glens Falls Symphony, for example, afford to commission a composer with a national reputation, such as Joan Tower, widely hailed for her series of *Fanfares for the Uncommon Woman*?

The American Symphony Orchestra League, Meet the Composer, and the Ford Motor Company Fund came up with a unique solution to these problems a few years ago: a major new work composed by Tower, funded by Ford, and pre-scheduled for a series of performances by orchestras large and small located across the nation. The Glens Falls Symphony had the honor of the world premiere – on October 2, 2005 conducted by Charles Peltz – and 64 other orchestras in all 50 states subsequently performed the work over the next two or three years. And that was just the first round. As tonight’s concert proves, the work has now found a momentum of its own and is still receiving performances.

Described in *The New Yorker* as “one of the most successful woman composers of all time,” with a career spanning more than five decades, Joan Tower was the first woman to receive the prestigious Grawemeyer Award in Composition (for her *Silver Ladders*). She was invited to become a member of the American Academy of Arts and Letters in 1998 and was inducted into Harvard University’s Academy of Arts and Sciences in 2004, the same year that Carnegie Hall presented a retrospective series of concerts devoted to her works. She has been the subject of documentaries on Boston TV station WGBH, *CBS Sunday Morning*, and MJW Productions in England. In the 2005-06 season alone, the season when *Made in America* was introduced, she fulfilled residencies at UCLA and Vanderbilt University, the Eastman School of Music, and the Bloch, Deer Valley, Aspen, and Menlo Park Festivals.

Tower’s most popular orchestral works from the 1980s, *Sequoia* and *Silver Ladders*, have been described in the *American Record Guide* as “lushly scored, hedonistically picturesque ... soundscapes” and her

more recent series of concertos as “‘lean and mean’ ... tensile, pithy, full of vim and vinegar.” She has written commissioned works for the National Symphony Orchestra, St. Louis Symphony, Tokyo String Quartet, New England Conservatory Percussion Ensemble, Milwaukee Ballet, College Band Directors’ National Association, and many others. Four hundred orchestras have performed one or more of her five *Fanfares for the Uncommon Woman*. Her works are available on more than 30 recordings.

The Ford commissioning project is entitled “Made in America,” and Tower took that as the title for her new work, a 14-minute evocation of what this country means to her. Reviewing the premiere, Joseph Dalton wrote in the *Albany Times Union*, “Fragments of the melody of ‘America the Beautiful’ are subtly woven throughout the piece. The familiar tune gave a thread of beauty, possibly hope, to Tower’s tense and edgy sounds. ... The score’s feeling of industry and striving made it very American.” The composer herself has this to say about the piece:

When I was nine, my family moved to South America (La Paz, Bolivia) where we stayed for nine years. I had to learn a new language, a new culture, and how to live at 13,000 feet! It was a lively culture with many saints’ days celebrated through music and dance, but the large Inca population in Bolivia was generally poor, and there was little chance of moving up in class or work position.

When I returned to the United States, I was proud to have free choices, upward mobility, and the chance to try to become who I wanted to be. I also enjoyed the basic luxuries of an American citizen that we so often take for granted: hot running water, blankets for the cold winters, floors that are not made of dirt, and easy modes of transportation, among many other things. So when I started composing this piece, the song “America the Beautiful” kept coming into my consciousness and eventually became the main theme for the work. The beauty of the song is undeniable and I loved working with it as a musical idea.

One can never take for granted, however, the strength of a musical idea – as Beethoven (one of my strongest influences) knew so well.... A musical struggle is heard throughout the work. Perhaps it was my unconscious reacting to the challenge of how we keep America beautiful.

Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23

PETER ILYICH TCHAIKOVSKY

Born May 7, 1840 in Votkinsk, Russia

Died November 6, 1893 in St. Petersburg, Russia

Tchaikovsky was aloof and touchy during the winter season of 1874-75. This was partly due to worries about his first opera, *Vakula the Smith*, which was entered in a competition and might be produced at the Maryinsky Theater. His moodiness also stemmed from concentration on another project, a new piano concerto. It was his first concerto, and at one point he felt the need for advice on solo-piano technique. Not being himself a virtuoso, he turned to someone who was, his mentor and colleague Nikolai Rubinstein.

He played through the concerto for Rubinstein in a room at the Moscow Conservatory. The response was far less enthusiastic than he expected. Always sensitive about criticism, Tchaikovsky reacted in fury and humiliation, so strongly affected that he was not able to describe the meeting to his patron, Madame Nadezhda von Meck, until three years later. Even then, his words reveal his anger at the memory of the occasion:

I played the first movement. Not a single word, not a single remark! ... I fortified myself with patience and played through to the end. Still silence. I stood up and asked, "Well?" Then a torrent poured from Nikolai's mouth, gentle at first, then more and more becoming Zeus hurling thunderbolts. It seems that my concerto was worthless and unplayable; passages were so fragmented, so clumsy, so badly written that they were beyond rescue; the work itself was bad, vulgar; in places I had stolen from other composers; only two or three pages were worth preserving; the rest must be thrown away or completely rewritten. "Here, for instance, this – now what is all that?" (He caricatured my music on the piano.) "And this? How could anyone ...!" etc., etc.

The chief thing I can't reproduce is the tone in which all this was uttered. In a word, a disinterested person in the room might have thought I was a maniac, a talentless, senseless hack who had come to submit his rubbish to an eminent musician.

[Upstairs a few minutes later, Rubinstein] repeated that my concerto was impossible, pointing out many places where it would have to be revised completely, and said that if within a limited time I reworked the concerto according to his demands, then he would do me the honor of playing my thing at his concert. "I shall not alter a single note," I answered. "I shall publish the work exactly as it is." This I did.

Unorthodox touches in the concerto abound, but Rubinstein seems over hasty in condemning a work so obviously grounded upon traditional procedures and so full of superb music. Tchaikovsky for his part may have over-reacted to just criticism, or he may have embroidered on the facts in his mind during the three years before this letter was written. At any rate, he withdrew the proposed dedication to Rubinstein and bestowed it upon Hans von Bülow, who gave the concerto's first performance in the U.S. the following year with the Boston Symphony Orchestra. Rubinstein was not forgiven until he had apologized and added the work to his own concert repertoire, some four years later – by which time the composer actually had made a number of revisions in its music.

The concerto's introduction is one of its more unusual features. Heralded by horns, a waltz-like tune for strings is delivered over pounding chords from the piano, all in the “wrong” key for the beginning of a work set in B-flat minor.

Memorable as it is, and despite the length at which it is treated, this melody is only the introductory material. It does not reappear later, as a theme in a sonata structure is expected to, nor become a motto in the manner of the “Fate” themes of his later symphonies. Once the introduction is over, the melody is not heard again. Nevertheless, it is music of such strong character that for most listeners it remains *the* theme from this concerto.

The main section of the movement, marked *allegro con spirito*, incorporates a folk song from the Ukraine. Tchaikovsky wrote to Madame von Meck that in the Ukraine, “every blind beggar sings exactly the same tune with the same refrain,” and he adapts his principal theme from that refrain. While this theme is still being heard, the composer is foreshadowing the appearance of his second subject, a touchingly lyrical melody. Throughout the movement there is virtuoso writing to try the fingers of the greatest pianist.

The second movement has a three-part form, the outer sections treating a tune, almost a waltz, played first by flute and then the piano. In the middle is a scherzo-like *prestissimo* based on a portion of a song composed by an old flame of Tchaikovsky's, the Belgian opera singer Désirée Artôt.

The finale, marked “Allegro with fire,” brings the sharpest contrast of virtuoso brilliance and calm reflection. The first of three principal themes is a wild Russian dance, stated by the piano after a short introduction. The orchestra has the second theme, also dance-like, and the third, taken over by the piano from the violins, is more lyrical. The movement is capped by an exciting coda.

Symphony No. 3

AARON COPLAND

Born November 14, 1900 in Brooklyn, New York

Died December 2, 1990 in North Tarrytown (Sleepy Hollow), New York

Tireless as an educator, administrator, organizer, thinker, and propagandizer for the arts, Aaron Copland came to be known as “the dean of American composers.” He often foresaw the trends that music in the 20th century would and must take, and he led the way in trying to heal the breach between the widespread perception of “serious” and “popular” music.

His greatest popular success dates from his resolution in the mid-1930s to seek to write for a wider public, later recalling, “It seemed to me that we composers were in danger of working in a vacuum.” Such scores as *El Salón México*, *Billy the Kid*, *Rodeo*, and *Lincoln Portrait* found an enthusiastically receptive audience, culminating in the awarding to Copland of a Pulitzer Prize in 1945 for his Suite from *Appalachian Spring*.

Even before composing that ballet, Copland had begun taking the next step in his thinking. He came to feel that American music was finding its own voice, that it was no longer necessary to quote folk melodies in order to compose an “American” work of serious music. In 1941 he wrote, “Because we live here and work here, we can be certain that when our music is mature it will also be American in quality. American individuals will produce American music, without any help from conscious Americanisms.”

His Third Symphony, premiered by Serge Koussevitzky leading the Boston Symphony, bears out that conviction. He uses no Western songs, folk ballads, New England hymns, or Latin-American dances, and yet the music breathes with the spaciousness and expectant dynamism that have come to be considered hallmarks of the American style.

Copland began the symphony in the fall of 1943 on a commission from the Koussevitzky Foundation and worked on it in a variety of locations, from New England to Mexico, whenever he could find time and seclusion from his busy schedule. It was completed barely in time for the Boston premiere three years later. He conducted it himself several times in 1947 on a tour of Latin America, and it earned the Boston Symphony Award of Merit and the New York Music Critics’ Circle Award. The composer provided the following commentary for the first performance:

Inevitably, the writing of a symphony brings with it the question of what it is meant to express. I suppose if I forced myself I could invent an ideological basis for my symphony. But if I did, I’d be bluffing – or

at any rate adding something *ex post facto*, something that might or might not be true, but which played no role at the moment of creation. ...

I. Molto moderato. *The opening movement, which is broad and expressive in character, opens and closes in the key of E major. (Formally, it bears no relation to the sonata-allegro with which symphonies usually begin.) The themes – three in number – are plainly stated: the first is in strings, at the very start without introduction, the second in related mood in violas and oboes, the third, of a bolder nature, in the trombones and horns. The general form is that of an arch, in which the central portion is more animated and the final section an extended coda, presenting a broadened version of the opening material. Both the first and third themes are referred to again in later movements of the symphony.*

II. Allegro molto. *The form of this movement stays closer to normal symphonic procedure. It is the usual scherzo with the first part, trio, and return. ... The recapitulation of Part I is not literal. The principal theme of the scherzo returns in a somewhat revised form in the piano solo, leading through previous episodic material to a full restatement in the tutti orchestra. This is climaxed by a return to the lyrical theme, this time sung in canon and fortissimo by the entire orchestra.*

III. Andantino quasi allegretto. *The third movement is the freest of all in formal structure. Although it is built up sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations. The opening section, however, plays no role other than that of introducing the main body of the movement. ...*

IV. Molto deliberato (Fanfare) – Allegro risoluto. *The final movement follows without pause. It is the longest of the symphony, and closest in structure to the customary sonata-allegro form. The opening fanfare is based on Fanfare for the Common Man, which I composed in 1942. ... One curious feature of the symphony consists in the fact that the second theme is to be found embedded in the development instead of being in its customary place. ... Near the end a full-voiced chanting of the song-like [Fanfare] theme is heard in horns and trombones. The symphony concludes on a massive restatement of the opening phrase with which the entire work began.*

– Program notes ©2009 by Nick Jones

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For an additional \$65 (\$90 total including tonight's \$25 ticket) you will receive a ticket for each of the remaining four concerts in the series. That's a savings of \$35 over single ticket prices. For seniors aged 62 and over, it's an even better deal. For an additional \$60 for a senior season ticket (\$85 total including tonight's \$25 ticket), the savings are \$40 over single ticket prices.

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Each year, donors to Geneva Concerts generously provide funds for the **Sponsor-A-Student** program which provides free tickets to all children through high school. This is an important part of our educational outreach efforts, principally funded by grants, that began during the 1991-92 season. In recent seasons we have reached more than 1,000 school children annually. This program helps to build our future audience base by exposing our children to a wide variety of concert and dance performances and it assists the Arts-in-Education programs for Geneva and the surrounding school districts by providing high-quality performers for school programs.

Last season Geneva Concerts presented five performances: two concerts by the Syracuse Symphony Orchestra, one by the Rochester Philharmonic Orchestra, a concert by a Hungarian chamber orchestra, and the Paul Taylor Dance Company. Total attendance for the five performances was 2,558. Of our concert audiences, 21.9 percent were 21 years old or younger.

We sponsored outreach events in the local schools and community that reached 3,944 people, mostly young people, which included a three-week residency by Taylor 2, the young Paul Taylor company, underwritten by grants from the National Endowment for the Arts, the John Ben Snow Foundation, the Wyckoff Foundation, the Williams Foundation, and the New York State Council for the Arts.

If you would like to support free tickets for our school children, your tax-deductible gift may be sent to Geneva Concerts at PO Box 709, Geneva, NY 14456. More information about Geneva Concerts outreach programs can be found at www.genevaconcerts.org/GenevaCts/outreach.asp or by contacting Tom McClure at (315) 789-6283 or tmclure@rochester.rr.com.



SYRACUSE SYMPHONY ORCHESTRA
DANIEL HEGE ♦ MUSIC DIRECTOR

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