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.
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

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, and 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 Klemperer
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
Juliana 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
Gregory Quick, Principal
David Ross (contrabassoon)
Martha Sholl

Horn
Julia Pilant, Principal—Nancy and David Ridings Chair
Paul Brown
Julie Bridge, Associate Principal
Stephen Laifer
Jon Garland, Assistant Principal

Trumpet
George Coble, Principal—Robert C. Soderberg Chair
Guy Piddington, II
John Raschella, Associate Principal

Trombone
William Harris, Principal—Arthur “Sandy” West Chair
Douglas Courtright

Bass Trombone
Jeffrey Gray

Tuba
Edwin Diefes, Principal

Timpani
Patrick Shrieves, Principal

Percussion
Herbert Flower, Principal
Ernest Muzquiz
Michael Bull
Laurance Luttinger

Harp
Ursula Kwasnicka, Principal—Flora Mather Hosmer Chair

Librarian
Douglas Courtright
Kit Dodd

Personnel Managers
Gregory Quick
Cynthia Decker
Geneva Concerts wishes to thank our donors:

**Benefactors ($250 or more)**
Charles Achilles & Karen Schwengel
Terry Acree
Elizabeth Cosad
Pim & Kamill Kovach
John and Lauralee Maas
Ellen & Kevin Mitchell
Maynard & Carol Smith
Clara Splittstoesser
Mr. & Mrs. John A. Tarr
Joanna & Max Whelan
Nozomi Williams

**Patrons ($175 or more)**
Anita & Sandy Davis
Dorothy & Sam Dickieson
Donald & Rochelle Downing
Harry & Susan Givelber
Ellen & Paul Grebinger
Theodore S. Smith, Jr.
Ellen & Gil Stoewsand
Dr. & Mrs. Charles F. Wisor

**Supporters ($100 or more)**
Carl & Heather Aten
A.E. Ted Aub & Phillia C. Yi
Paul & Joanne Bleakley
Michael & Hilda Collins
David & Judy Curtis
Walter & Joan Gage
Richard & Elizabeth Hart
Charlotte Hegyi
Robert Huff & Jane Donegan
Gordon & Thelma Jones
Pat Krauss
Dr. & Mrs. Verne Marshall
Mary Lou Marx

**Supporters, cont’d**
David & Martha Matloff
Mr. & Mrs. Howard W. Meyers
John B. Mulvey
Sharon & William Platzer
John D. Robbins
Larry & Virginia Rockwell
Howard & Susan Sabin
Karl & Ti Siebert
Mary & Terry Spittler
Dr. Kenneth & Eva Steadman
Margaret Thomas
Lee & Lisa Van Dusen
The Vaughn Family
Ford & Harriot Weiskittel
Suzanne Young

**Friends ($50 or more)**
Ute Amberg
Robert C. Bair
Don & Virginia Barton
Nancy & Charles Bauder
Susan & David Belding
Robert & Helen Bergamo
Malcolm Bourne
Mrs. R.W. Brand
John & Midge Burns
Clarence E. Butler
Larry & Judy Campbell
Dr. Richard & Mary F. Collins
Lois T. Copeland
Bob & Margaret Haining
Cowles
Jean & Michael Dickson
Roger & Asta Farrand
Josephine Fragnoli
Janna Greitzer
Elmer & Lynda Hartman
Geneva Concerts wishes to thank our donors:

Friends, cont’d
Mr. & Mrs. Dale Heinzman
Gary & Susan Horvath
Midge & Joel Kerlan
Paul & Midge Kirsch
Claire F. Kremer
Mary Luckern
Tom & Joan McClure
Daniel & Monika McGowan
Judith & Scott McKinney
Mr. & Mrs. Steven P. Naimoli
Grace G. Parrott
Anne & Dan Quigley
Richard & Inge Robinson
Jeanne & Paul Salisbury
Mr. & Mrs. Clair Schaffner
Ron & Bette Schubert
Larry & Chris Smart
Harry J. Touhey
Renata Turri
James Tyrrell
Meredith Waheed
Donald & Chris Wertman

Contributors, cont’d
Jay Freer
Frances E. Freligh
Yong & Hei Lee Hang
Martin & Joan Hayes
Dr. & Mrs. Louis Jasper
Erika & Charles King
Edna May Langan
Wayne & Joyce Lohr
Cynthia W. Massey
John & Michael McGrath
Sheryl Parkhurst
Marion Quigg
Ellen Reynolds
Alice Robinson
Jorn & Anna Sann
Mr. & Mrs. Richard T. Schreck
Mrs. Vera Sebek
Brenton & Eleanor Stearns
Betty Sweetland
Ann Warner
Paul & Fran Wenderlich
Ed Woodams

Contributors (up to $50)
Dan Belliveau
Jane & Irving Bentsen
Ann & Harry Burt
Ella Cripps
Joyce Crupi
Richard & Claire Damaske
Donna Davenport
Michael & Janice Day
Mabel & Gerry Deal
William & Liz Dean
Phyllis DeVito
Marion Donnelly
Dorothy Dunham

Sustaining Foundation/
Business/Institution
($250 or more)
Anonymous
Ramada Inn
Wegmans

Supporting Foundation/
Business/Institution
($100 or more)
Printing Center
Geneva Concerts Board of Directors

Paul Grebinger, President
Ford Weiskittel, 1st Vice President (Publicity Coordinator)
Valerie Olson, 2nd Vice-President (Membership Coordinator)
Hilda Collins, co-3rd Vice-President (Performance Coordinator)
John Maas, co-3rd Vice-President (Performance Coordinator)
Jack Mulvey, Secretary
Joanna Whelan, Treasurer

Susan Belding
Dan Belliveau
Larry Campbell
Joyce Crupi
Donna Davenport
Elizabeth Figura
Jay Freer
Susan Horvath
John Komara
Tom McClure
Bonnie Rochelle
Terry Spittler
Chris Wertman
Phillia Yi

Nozomi Williams, Honorary Member
Willard Best, Legal Advisor

Visit us at
www.genevaconcerts.org

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.