

# Oh! Kaye!

An evening with Danny  
conducting the Syracuse  
Symphony, Saturday, March 31, 1979

Christopher Keene, Music Director

Kaye  
Symphony  
8:30 P.M.  
Civic Center



March 31, 1979

Dear Friends and Supporters,

On behalf of the Board of Directors, it is, indeed, both my pleasure and privilege to thank everyone associated with "An Evening with Danny Kaye and the Syracuse Symphony Orchestra."

In the vocabulary of the world which has been his life, for most of his life, top billing must go to the top banana, Danny Kaye. His unselfish gesture in support of symphony orchestras - and on this occasion, the Syracuse Symphony, is a milestone in the cultural life of our city. To Danny, his management, and his support staff, I extend our profound thanks.

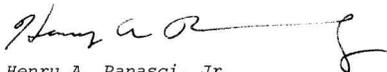
An event of this magnitude does not happen by itself. Dedicated volunteers and the Symphony staff have combined their time and talents in a commitment that made it all possible. They know who they are, and the success of this event is, itself, the most eloquent way of expressing our thanks to all of them.

To the audience who supported this event, it only becomes complete by your participation through attendance. And for that we are grateful.

To Christopher Keene and the members of the Orchestra, I extend our gratitude. In our common cause of providing Syracuse and Central New York State with an orchestra of major status, they, too, have played their role by contributing their services for this evening's performance. Bravo!

To all associated with this event in every way, thank you.

Sincerely,



Henry A. Panasci, Jr.  
Chairman of the Board

/k

# Oh! Kaye!

"If Danny Kaye had not been born," A Hollywood writer once remarked, "no one could possibly have invented him."

This may very well be true. Kaye is unique among show business headliners. He has starred on Broadway, in motion pictures, on radio and in television. He has been a box-office smash on the one-man concert stage, a successful recording artist, an acclaimed conductor of symphony orchestras and a record-breaking supperclub entertainer.

Among other things, Kaye is a proud and devoted father to his lovely daughter, Dena; a serious and concerned student of world affairs; an international ambassador-at-large for UNICEF; a licensed airplane pilot with instrument, commercial and jet ratings; an honorary member of the American College of Surgeons; a skilled amateur chef specializing in Chinese cookery; a fine golfer and expert table-tennis player (before giving them both up in favor of flying); a walking baseball encyclopedia—and, many years ago, a high school dropout. He has since become the only entertainer ever to be invited to participate in the Nobel Prize award ceremonies in Oslo, having been invited in December, 1965, as an official representative of UNICEF, when the United Nations organization was awarded the Nobel Peace Prize.

There are still other facets to the astonishingly versatile Kaye. He regularly conducts symphony orchestras for the benefit of musicians' pension funds and has, over a period of twenty years, raised more than \$4,500,000 in such appearances; he has never accepted a fee for these services. He has conducted such special concerts in Chicago, Honolulu, Los Angeles, New York, Philadelphia, San Francisco, St. Louis and Toronto, to name but a few.

As a businessman, Kaye has accumulated holdings which include real estate, a production company (Dena Pictures, Inc., of which he is President) and several radio stations in various parts of the country.

It took 15 years for television to lure Kaye into the medium on a regular basis, although as early as 1956, he starred in one of the late Edward R. Murrow's CBS-TV "See It Now" specials, "The Secret Life of Danny Kaye," which was nominated for an Emmy as the Best Single Program of the Year. Kaye has since won, among many others, the George Foster Peabody Award and four Emmys.

Danny Kaye was born David Daniel Kaminsky on January 18, in Brooklyn, the son of an immigrant Ukrainian tailor. As a young man fresh out of the New York public school system, he held a variety of jobs, none of any real note, before discovering that his mobile and expressive face made people laugh. His major, early experience was as an entertainer at summer resorts in New York's Catskill Mountains. At one such place, Camp Tamiment, he worked with an unknown young girl—Imogene Coca—who years later appeared on several of his TV shows as a guest star. She also co-starred on a more recent Kaye television project, the Rankin and Bass production of "The Enchanted World of Danny Kaye."

His first major break was a small role in the late Moss Hart's "Lady in the Dark," which starred Gertrude Lawrence. By the "simple" process of rattling off the names of more than 50 Russian composers in one minute, he became an overnight sensation. In his next Broadway appearance, "Let's Face It," he was the star.

Kaye came to Hollywood in 1944 to work for producer Samuel Goldwyn, starring first in "Up in Arms." His long succession of Goldwyn hits were universally acclaimed and are now frequently seen on television.

He has starred in a total of 17 motion pictures, the latest having been "The Mad Woman of Chailot," with Katharine Hepburn in 1969.

In 1941, Kaye married Sylvia Fine, daughter of a Brooklyn dentist, for whom Kaye had once worked briefly as an errand boy. A talented pianist and lyricist, Sylvia wrote all of the entertainer's material for many years, including the novelty songs for "Lady in the Dark" that stopped the show.

Their one daughter, Dena, is a graduate of Stanford University and is presently working as a successful freelance journalist in New York City.

During the three years prior to his decision to move into TV, Danny was typically busy and typically ubiquitous. He made his first Las Vegas nightclub appearance, did a TV special, starred in a picture, toured the Orient on behalf of UNICEF, made a USO holiday tour of Japan and Korea, performed as guest conductor with the orchestras of Boston, Detroit, Los Angeles and Washington, headlined theatre bills in Honolulu, Denver, Washington and other major cities.

Early in 1963, Kaye arrived at three conclusions: He wanted to stay busy, he wanted to stay home and he wanted to do something new and different. The answer was a weekly, hour-long television show. The planning started in January of 1963, and the first show aired on CBS-TV nine long months later. Kaye believes in organization and planning. His four-year "run" ended in June, 1967, when Kaye decided it was time to "shake up my life again and move on to other things."

"Other things" during the next few years included a flying visit to see hospitalized Israeli troops within a few days after the end of the six-day Israeli-Arab war of June 1967; a world-wide fund-raising tour with the Israel National Youth Symphony; three whirlwind, nation-wide airport-to-airport flying tours in his own executive jet on behalf of UNICEF's Trick-or-Treat campaign; a summer-long concert tour of the Far East for UNICEF; numerous symphony orchestra appearances; and many long and happy hours attending ground schools and being checked-out on various types of jet aircraft.

In September, 1970, Kaye made a triumphant return to Broadway as the star of the unique musical drama, "Two By Two." His portrayal of "Noah" received critical acclaim and the show played to enthusiastic audiences for the full year of his engagement. No sooner did he return home to Beverly Hills in the fall of 1971, than he took off again, this time on a five-week around-the-world tour on behalf of UNICEF.

He most recently has conducted orchestras in Finland and England, continuing a seemingly endless series of benefits on behalf of UNICEF; has appeared with Zubin Mehta and the Los Angeles Philharmonic — once to benefit the musicians' pension fund, and, joined by Martina Arroyo and Frank Sinatra for the Music Center's Tenth Anniversary concert to benefit the Center's Unified Fund—both of which performances have been called highlights in Los Angeles social and fundraising history. He also conducted another orchestra in Monte Carlo, this time for the benefit of the Association Mondiale Des Amis de L'Enfance (World Association of the Friends of Children).

He devoted the latter part of 1974 to another major tour for UNICEF in Great Britain, Finland, Norway, Sweden, France and Switzerland.

In a triumphant return to television in the spring of 1975, Kaye narrated and starred in CBS-TV's special, based on his "Look-In" at the New York Metropolitan Opera, with Beverly Sills and other members of the Met. His latest dramatic appearances for television were in a new musical version of "Peter Pan"—in which he played Captain Hook with Mia Farrow as Peter—and as Geppetto, Pinocchio's creator, in a new production of the classic children's story, "Pinocchio," in which his co-star was Sandy Duncan.

Kaye's most recent benefit concerts include an appearance, with the Seattle Symphony (at which more money was raised for the musicians' pension fund than at any other concert in the orchestra's 54-year history), and benefit concerts with the orchestras of Melbourne and Sydney. Kaye's visit 'down-under,' his first in almost 20 years, made front page banner headlines around the country.

To celebrate his 25th Anniversary as UNICEF's Ambassador to the World's Children, Kaye undertook a journey of such monumental proportions that it is included in the Guinness Book of Records. In five days, he visited 65 cities in the United States and Canada—piloting a private jet—stopping at each city's airport just long enough to refuel and to greet thousands of UNICEF volunteers.

One would probably run out of paper listing the numerous honors from heads of state—Great Britain's Prime Minister Harold Wilson and Denmark's Queen Margarethe II—top awards from such prestigious organizations as Variety Clubs International, Lions International, the National Conference of Christians and Jews, and the American Symphony Orchestra League—all for his humanitarian service—and membership in "Les Meilleurs Ouvriers de France." France's top culinary award with which only 26 chefs have ever been honored.

What kind of man is Danny Kaye? He stands an even six feet, weighs a trim and athletic 155 pounds. He thrives on work. His powers of concentration are such that he blots out everything else.

Kaye is a perfectionist, and an unquestioned professional. He is never late for any kind of appointment, whether it be an early rehearsal or a dinner-time interview.

Kaye walks—strides is a better word—with a long, springy athletic step. When he sits down, however, he reverts to being the Scarecrow of Oz. He is incapable of sitting up straight in a chair, and is a master sloucher. He drinks sparingly, if at all, and has given up cigarettes in favor of a pipe. Kaye's chief means of relaxation are Chinese, French and Italian cooking. He thinks nothing of inviting a dozen people home, for whom he will cook a complete Chinese dinner on one of his special Chinese stoves installed in a special Chinese kitchen he had added to his home. This also involves a full day of menu-planning, shopping, and pre-preparation of the meal, in all of which Danny takes a personal part. He learned much of his cooking at Johnny Kan's restaurant in San Francisco, frequently flies up there to work in Kan's kitchen or to teach a special class in Chinese cuisine, actually preparing dinners for patrons who have no idea of their chef's identity.

In addition to cooking, Kaye still occasionally drives out to the Van Nuys airport, hops into an executive jet and takes off for wherever seems to be an interesting destination at the moment. "Flying," he says, "takes my mind off all my troubles. I have to concentrate 100% up there on not killing myself." Recently, he was invited to pilot both a 747 and a DC-10, feats which he handled with typical Kaye expertise.

An inveterate traveler, to whom a quick trip to Hong Kong is simply a normal part of his life, Kaye picks up and leaves on five minute's notice, travels light (a lightweight, wrinkle-resistant jacket and slacks are key ingredients), never has luggage stowed away in a commercial plane's baggage compartment.

Although he was voted to the Best Dressed Men's list frequently during his early years of stardom, Danny today is addicted to being comfortable and dresses the part in casual clothes—knit polo shirts, custom-made sweat shirts, loose-fitting cardigans and jackets, baseball caps and a variety of the soft, shapeless cloth hats, which he jams on his head with a careless nonchalance. Conventional dress to Danny means a comfortable tweed jacket or trim blazer, soft-collar shirt and solid color knit ties, flannel slacks.

Danny's unusual shoes prompt questions. He calls them his "space shoes." They are custom-made by a New York leather artisan from plaster molds of Danny's feet. They are of soft leather, laceless and, he claims, the ultimate in pedal comfort. "They have one drawback," he grins, "they cost me my place on the annual best-dressed list." (He has also been known to use a paper clip as a tie clasp for "formal" occasions.)

Only an important personal appearance will get Danny into a black tie. And, he will wear tails only when conducting symphony orchestras. He dislikes getting his hair cut, generally combs it with his hands and lets it go tousled throughout a performance.

Danny is healthy, vigorous, enthusiastic about his work and his hobbies—conducting, cooking, piloting, and —most important—making a child laugh.



## **THE SYRACUSE SYMPHONY STORY**

As a major American Symphony Orchestra, one of 32 in the country, the Syracuse Symphony boasts an impressive record of artistic growth, innovation and critical acclaim in its short 18 years.

The SSO was founded in the summer of 1961, aided by a grant from the Rosamund Gifford Charitable Corporation and other funds from Onondaga County and the City of Syracuse. Its first president, Carolyn Hopkins, along with a determined group of hard-working board members, engaged the Orchestra's first maestro, Karl Kritz, hired a manager, Benson Snyder, and sold 1700 subscriptions to a season of just four concerts, the first of which was played to a full house in Lincoln Auditorium on November 20, 1961. Two seasons later, the Symphony already offered eight pairs of subscription concerts, had organized several chamber ensembles and a 36-member Sinfonietta, and had begun to travel throughout the region. It had also developed one of its most significant support arms, the Syracuse Symphony Guild, with more than 400 members working diligently to promote and advance the Orchestra with a variety of fund-raising projects. In 1969, the Subscription Series was expanded to 11 pairs of concerts, but the season was one of tragedy as it brought the untimely death of Karl Kritz.

Saddened, but not discouraged, the community demonstrated its firm commitment to the Symphony over the next two years by raising an endowment fund of over one million dollars in response to a challenge grant from the Ford Foundation. Inspired by this increased support and by grants from the New York State Council on the Arts, the Symphony redoubled its regional activities to the point that by 1974, under Music Director Frederik Prausnitz, it was giving a total of 250 concerts a year to audiences totalling over 200,000.

This phenomenal record so impressed the American Symphony Orchestra League that the Orchestra was invited to tell its story (and have two of its ensembles perform) at the opening session of the League's 1974 convention in Memphis, Tennessee.

Intense excitement surrounded the opening of the 15th season as Christopher Keene, one of America's truly brilliant young conductors, was named Music Director. The long-anticipated opening of the Civic Center was clearly in everybody's mind as capacity crowds flocked to hear the Orchestra's stunning final performances in Lincoln Auditorium, to which it had returned after years of a vagabond existence.

The remarkable success of the Symphony, from four series concerts a year to over 300 performances currently, from a budget of \$50,000 to nearly \$3 million, and from a total audience of less than 8,000 in 1961-62 to over 350,000 currently, and the tremendous success of the Orchestra's Carnegie Hall debut in 1978, gives reason for the great pride and enthusiasm on the part of all Syracusans.

## **Danny Kaye Gala Concert Committee**

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## **Staff Support**

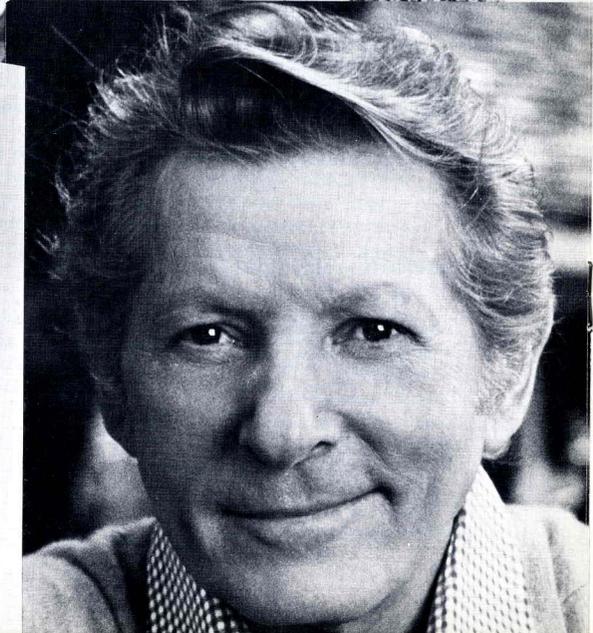
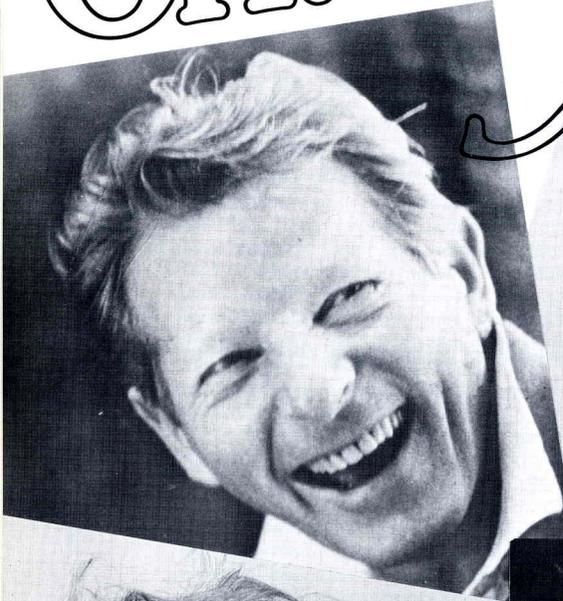
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**for their support of this event.**

Oh! Kaye!



# THE SYRACUSE SYMPHONY

CHRISTOPHER KEENE,  
*Music Director*

DANNY KAYE, *Guest Conductor*

Saturday, March 31, 1979, 8:30 p.m.  
Crouse-Hinds Concert Theater

"DIE FLEDERMAUS" OVERTURE ..... STRAUSS

CHRISTOPHER KEENE, *Conductor*



INTERMISSION

DANNY KAYE, *Conductor*

(The management assumes no responsibility for this portion of the program.)

Danny Kaye has graciously donated his time and talents to benefit the Syracuse Symphony.  
We gratefully applaud him for his generosity.



STATE OF NEW YORK  
EXECUTIVE CHAMBER  
ALBANY 12224

HUGH L. CAREY  
Governor

March 14, 1979

Dear Mr. Panasci:

I am delighted to extend greetings to all who have gathered at the benefit concert for the Syracuse Symphony Orchestra.

A special word of thanks must go to Danny Kaye for his generous donation of time and talent in an effort to assure that central New York will continue to enjoy the work of the Symphony.

It is a wonderful testament to the importance and quality of the Syracuse Symphony Orchestra, and to the community's commitment to the Symphony, that a gifted performer and stalwart patron of performing arts, Danny Kaye, should aid your cause.

You have my best wishes for a successful campaign and an enjoyable evening at the Symphony.

Sincerely,

Mr. Henry A. Panasci, Jr.  
Chairman of the Board  
Syracuse Symphony Orchestra  
411 Montgomery Street  
Syracuse, New York 13202

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It is time to acknowledge the achievements of the Syracuse Symphony under the inspired direction of Christopher Keene, the ever-increasing audiences-- nearly 300,000 this year alone!-- and the many loyal supporters who make this excellent orchestra possible.

How appropriate it is to welcome an international artistic resource, Danny Kaye, to the State of the arts on behalf of the Syracuse Symphony. It is a tribute to Danny's continuing love affair with music and the quality of the Symphony that has resulted in the wonderful musical collaboration that will take place here tonight.

I send my love to Danny, who has on behalf of orchestras throughout America, raised more than five million dollars! Danny, you may be assured that the New York State Council on the Arts will continue to do its part in supporting the growth of this important orchestra.

My best wishes to the orchestra and congratulations to the Greater Syracuse community which supports the cause of good music.

Sincerely,

Kitty Carlisle Hart  
Chairman

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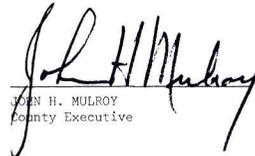
CHARLES H. MERRELL  
ADMINISTRATIVE SERVICES SECTION

31 March 1979

This evening's benefit concert conducted by Danny Kaye is an outstanding tribute to the Syracuse Symphony and its contributions to the cultural life of our community.

The concert while lending financial support to the Symphony organization will also correspondingly aid our area's musical life and our cultural stature across the country.

The Symphony is most deserving of our community's continued support as a source of pride and musical enjoyment for county residents.

  
JOHN H. MULROY  
County Executive



OFFICE OF THE MAYOR . CITY OF SYRACUSE

LEE ALEXANDER, Mayor

March 31, 1979

For the people of the City of Syracuse, it is a great pleasure for me to extend my personal welcome and best wishes to the performers and guests of this evening's performance by Danny Kaye on behalf of the Syracuse Symphony Orchestra.

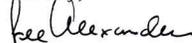
This is a great occasion -- in part because of our truly superb orchestra conducted by Christopher Keene, and in part because of the presence of Danny Kaye, one of the world's great entertainers. But equally, it is a great occasion because it gives all of us the chance to establish a tangible commitment to excellence in music in our community. Our orchestra could not long survive without that commitment.

Lighted and alive, this hall serves a relatively few people at one time. But as the orchestra strikes its first chord, a sense of value added and appreciated spills outward, far beyond this hall, to elevate and illuminate the spirit of the entire community.

This is a valuable gift -- the gift of music.

By your presence here tonight, you make it possible for others to receive it as well. And this may be the greatest gift of all.

Sincerely,



Mayor

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# SYRACUSE SYMPHONY

Christopher Keene, *Music Director*

Calvin Custer, *Resident Conductor*

Ernest Muzquiz, *Assistant Conductor*

## VIOLINS

Eugene Altschuler  
*Concertmaster*  
Carl Siffer  
*Associate Concertmaster*  
Florence Naistadt  
Rose MacArthur  
*Principal Second*  
Lillian Uhlik  
David Alber  
Jane Bockenek  
Catherine Bush  
William Cotey  
Bruce Davies  
Shirley Durling  
Dorilee Igelsrud  
Susan Jacobs  
Karen Kersey  
Fred Klemperer  
James Krehbiel  
Marie Lange  
Janet Masur  
James Miller  
Joseph Porcino  
Suchart Raviphanthakul  
Margaret Ruell  
Vladimir Slobodskoy  
Lucille Teufel  
Roger Weiler  
Tobias Weinberg

## VIOLA

Irving Becker  
*Principal*  
C. Gay Custer  
Claude Bortel  
Phyllis Boyd  
Eduard Gindin  
Bill Hartin  
Sylvester Ionta  
Marywynn Kuwashima  
Judith Manley  
Marilyn Smith

## CELLO

Lindsay Groves  
*Acting Principal*  
Walden Bass  
Allan Cisco  
Anita Iannotta  
George Macero  
Elizabeth Mann  
Richard Strauss  
George Teufel  
Gregory Wood

## CONTRABASS

Edward Castilano  
*Principal*  
Terrance Squires  
Angel Sicam  
Willard Mathers  
Craig Rifel  
Darryl Pugh

## FLUTE

John Oberbrunner  
*Principal*  
Deborah Coble  
Cornelia Brewster

## OBOE

Philip MacArthur  
*Principal*  
Patricia Sharpe  
Daniel Carno

## ENGLISH HORN

Daniel Carno

## CLARINET

Gerald Zampino  
*Principal*  
John Flaver  
John Flaver, Jr.

## BASS CLARINET

John Flaver

## BASSOON

Gregory Quick  
*Principal*  
David Ross  
Anthony DeAngelis

## CONTRABASSOON

David Ross

## HORN

Robert Hagreen  
*Principal*  
James Blake  
Stephen Lawlis  
Paul Brown  
Richard Decker

## TRUMPET

George Coble  
*Principal*  
Daniel Sapochetti  
Peter Voisin

## TROMBONE

William Harris  
*Principal*  
Douglas Courtright

## BASS TROMBONE

Frederick Boyd

## TUBA

Kevin Ladd

## TIMPANI

Henry L. Carey, Jr.

## PERCUSSION

Herbert Flower  
*Principal*  
Ernest Muzquiz  
Douglas Igelsrud  
Raymond Elwood

## HARP

Ursula Kwasnicka

## KEYBOARD

Lorene Forsyth

## LIBRARIAN

Douglas Courtright

## PERSONNEL MANAGER

Frederick Boyd

## STAGE

John Bonar  
*Stage Manager*

The Syracuse Symphony employs a revolving string seating arrangement.



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**FOOD & BEVERAGE** – None permitted in theaters.

**SMOKING** – Fire regulations permit smoking in lobbies only.

**LATE COMERS** – Late arriving patrons may be asked to wait in the lobby until they can be seated.

**FIRST AID** – Contact nearest usher.

**PHOTOGRAPHS & RECORDINGS** – The use of cameras and recorders during performances is strictly prohibited by law.

**FIRE/EMERGENCY NOTICE** – The red EXIT sign nearest your seat is the shortest route to the street.  
WALK TO THAT EXIT.

**LOBBY PHONE** – Leave your seat location and the number (425-2453) with your babysitter. Our staff will then be able to locate you in case of an emergency.

**PERSONAL PROPERTY** – The management can assume no responsibility.

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