

GENEVA CONCERTS

presents

Rochester Philharmonic Orchestra



Christopher Seaman, conductor

Adina Faron, soprano

Friday, January 22, 2010 • 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

Saturday, 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, New York

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.

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

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Adina Aaron, soprano

EDWARD ELGAR
(1857-1934)

Wand of Youth Suite No. 1, Op. 1a

Overture

Serenade

Wand of Youth Suite No. 2, Op. 1b

March

The Little Bells

Moths and Butterflies

The Tame Bear

Wild Bears

SAMUEL BARBER
(1910-1981)

Knoxville: Summer of 1915, Op. 24

Adina Aaron, soprano

* Intermission *

GEORGE FREDERIC HANDEL Concerto Grosso in B-flat Major, Op. 6, No. 7
(1685-1759)

I. Largo

II. Allegro - Adagio

III. Largo

IV. Andante

V. Hornpipe

FRANZ JOSEPH HAYDN
(1732-1809)

Symphony No. 100 in G Major, "Military"

I. Adagio - Allegro

II. Allegretto

III. Menuet: Moderato

IV. Finale: Presto

To ensure the best environment for this performance, we kindly ask you to turn off all electronic devices—including cellular phones, pagers, or watch alarms—that may sound during the concert. For legal reasons, cameras and recording devices are not allowed to be on, or operated, while in the hall.

Christopher Seaman

2009-2010 marks Music Director Christopher Seaman's twelfth season with the Rochester Philharmonic Orchestra. The internationally renowned, British-born conductor has become an integral part of the greater Rochester community and is recognized as having raised the artistic level of the Orchestra to its present excellence. In May 2009, the University of Rochester awarded him an Honorary Doctor of Music degree. On October 16, 2009, he announced to the Rochester community that he will conclude his tenure as Music Director in June 2011.



Recognized worldwide as one of today's leading conductors, he previously served as principal conductor of the BBC Scottish Symphony and of the Northern Sinfonia, and as conductor-in-residence with the Baltimore Symphony Orchestra.

Highly sought-after as a guest conductor throughout the world and noted for his strong command of a broad repertoire, Mr. Seaman has regular engagements in North America, Israel, Eastern Europe, the Far East, Australia, and New Zealand, as well as in Great Britain.

Recent guest conducting engagements in the U.S. – many of them return engagements – have included the orchestras of San Francisco, Pittsburgh, Houston, Detroit, Columbus, Seattle, and Utah, as well as at Chicago's Grant Park Festival. This fall he began the second year of a two-year appointment as artistic advisor to the San Antonio Symphony. He previously has conducted the orchestras of Saint Louis, New Jersey, Minnesota, Cincinnati, Colorado, Louisville, and Atlanta. For several summers, he taught at the American Academy of Conducting at Aspen.

Abroad, his schedule includes concerts with all of the London orchestras; the major United Kingdom orchestras including the City of Birmingham Symphony, the Bournemouth Symphony, the Royal Liverpool Philharmonic, the Royal Scottish National Orchestra, the Ulster Orchestra, and the various BBC orchestras. He also has led the symphony orchestras of Budapest, Prague, Warsaw, Trondheim, and the North German Philharmonic, and will make return visits this season as well as conducting in Holland and Portugal.

He visits Australia annually, conducting the major orchestras there (often including concerts in the Sydney Opera House) and also leading master classes for young Australian conductors.

Mr. Seaman's recordings include performances with the Royal Philharmonic, the Philharmonia Orchestra, and the National Youth Orchestra of Britain. He has recorded two CDs with the RPO, one with pianist Jon Nakamatsu released in 2001, and one with pianist Olga Kern, released in 2003 and hailed by the *Democrat and Chronicle* as "sensational."

Adina Aaron

Soprano Adina Aaron is considered one of the most gifted young sopranos to have emerged in the last few years. She is now very much in demand both in the U.S. and in Europe and received rave reviews for her *Aida* at Savonlinna Festival in Finland and more recently for her *Aida* in Marseille.



The success was such that it led her to appear in April 2009 as soprano solo in Verdi's *Requiem* in Marseille and to be engaged by the Théâtre du Châtelet Paris for the lead role of *Treemonisha* in April 2010. She has also been praised for her Mimi in *La Bohème* and for Elisabetta in *Don Carlo*.

Her busy 2009-10 season includes *Tosca* with Théâtre de Chartes, her first Alice Ford in *Falstaff* (Toulon Opera), a concert with Strauss' *Four Last Songs* in Hartford, and Beethoven's *Ninth Symphony* with Teatro Lirico di Cagliari. Other upcoming engagements include *Il Trovatore* in Montreal and Marseille.

Her orchestral appearances have included Beethoven's Ninth Symphony, Valerie Coleman's *The Painted Lady*, Beethoven's Mass in C, Mozart's Grand Mass in C minor, Verdi's Requiem, and Berlioz' *Les Nuits d'Été*. This is her debut with the RPO.

Adina Aaron participated in the Santa Fe Opera Apprentice Program and the Seattle Young Artists Program. She received her bachelor of music degree in vocal performance from Florida International University and her master of music degree in opera performance from Boston Conservatory.

Program Notes

The Wand of Youth, Op. 1: Selections

SIR EDWARD ELGAR

b. Broadheath, England / June 2, 1857

d. Worcester, England / February 23, 1934

When Elgar was in his early teens, he wrote an incidental score for a nameless play that he and his siblings had devised. It was set in a perfect fantasy world, beyond the stream at the end of the garden on the family property. Dull, ill-tempered adults were barred from it, and children shared it with giants, fairies, and other mythical creatures. The young Elgars also performed the score on whatever instruments were at hand. Edward noted down the themes in a sketchbook, as he always did when ideas came to him.

In the summer of 1907, about the same time that he got down to intensive labor on his long-gestating First Symphony, he reworked some of them (as well as fragments of even older material) into an orchestral suite. He called it *The Wand of Youth*, sub-titled *Music for a Children's Play*. It combines the best of two worlds: refreshing, innocent melodies, embellished with a 50-year-old composer's mastery of delicate orchestration. Before the first performance, he decided to release just seven of the 13 movements. The music proved so successful that one year later, he unveiled the remaining six movements as a second *Wand of Youth* Suite. This concert presents selections from both volumes.

A brisk and tuneful Overture sets the stage. Then a Serenade offers delicate, gently lilting contrast. The second suite opens with a March, the rather somber and restrained nature of its outer panels softened by a sweet theme that appears mid-way through. The movement called *The Little Bells* darts by on sprightly, wittily scored feet, followed by the gently whimsical *Moths and Butterflies*. *The Tame Bear*, with its echoes of Russian folk music, captures the pathos of the sort of captive animal that was exhibited in public during Elgar's day. *Wild Bears* brings the suite to a close in suitably exciting, almost rowdy, fashion.

Knoxville: Summer of 1915, Op. 24

SAMUEL BARBER

b. West Chester, Pennsylvania / March 9, 1910

d. New York, New York / January 23, 1981

Barber's stock has risen in recent years as audiences have turned their backs on arid experimental styles and returned to music expressing

traditional, humanist values. He consistently demonstrated a deep understanding of the voice. He composed *Knoxville: Summer of 1915* in 1947 for soprano Eleanor Steber. She was the soloist at the premiere on April 9, 1948, joining conductor Serge Koussevitzky and the Boston Symphony Orchestra.

The text comes from James Agee's autobiographical novel, *Death in the Family*. Barber wrote, "I had always admired Mr. Agee's writing and this prose-poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home. I found out, after setting this, that Mr. Agee and I are the same age, and the year he described was 1915, when we were both five. You see, it expresses a child's feelings of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep."

He and Agee first met after Barber had composed the score. They found they had much in common. "We both had back yards where our families used to lie in the long summer evenings," Barber wrote. "We each had an aunt who was a musician. I remember well my parents sitting on the porch, talking quietly as they rocked. And there was a trolley car with straw seats and a clanging bell called 'The Dinky' that traveled up and down the main street...Agee's poem was vivid and moved me deeply, and my musical response that summer of 1947 was immediate and intense. I think I must have composed *Knoxville* within a few days."

Barber's nostalgic, neo-Romantic music meshes with the Agee's words perfectly, vividly evoking a time when life in America seemed gentler and less complicated than it does today. It fits the text's stream-of-consciousness flow like a glove, shifting tones quickly and closely to follow the words.

Concerto Grosso in B-flat Major, Op. 6, No. 7

GEORGE FREDERIC HANDEL

b. Halle, Germany / February 23, 1685

d. London, England / April 14, 1759

The concerto grosso (grand concerto) became one of the most popular musical forms of the Baroque era. In contrast to the solo concerto, it is founded on the interplay between two groups of performers: the smaller concertino (most often made up of two violins and a cello), and the ripieno, a larger group consisting of strings and continuo. Handel's Op. 6 is a set of 12 concerti grossi for strings. He created it

quite quickly, between September 29 and October 30, 1739, primarily by borrowing heavily from his previous compositions.

Concerto No. 7 is unusual in that the concertino plays no role whatsoever; Handel used the full ensemble throughout. The concerto opens with a brief, serene Largo, more an introduction than a movement proper. This is followed by an energetic fugal Allegro; a gently melancholy Largo; a sweet Andante whose liveliness belies the tempo indication; and to conclude, a cheerfully dancing Hornpipe.

Symphony No. 100 in G Major, “Military”

FRANZ JOSEPH HAYDN

b. Rohrau, Lower Austria / March 31, 1732

d. Vienna, Austria / May 31, 1809

Haydn made two visits to England. For them, he composed 12 new symphonies (Nos. 93 through 104), six for each season. The first performance of No. 100 took place on March 31, 1794. It won Haydn the greatest of all his successes in England, and remained the most frequently played symphony by any composer for at least a decade. Within a month of its debut, the press had given it the nickname “Military,” by which it has been known ever since.

Aside from its attractive themes and Haydn’s captivating treatment of them, the other major reason for its popularity is the appearance of percussion instruments in the second and fourth movements. These exotic sounds debuted in western art music in 1782, through Mozart’s comic opera *The Abduction from the Seraglio*. Haydn did not introduce them into this symphony solely for the sake of color. In the second movement they also add a touch of menace. Audiences during this symphony’s early career associated this section with the Napoleonic Wars that had just begun in Europe. One critic wrote, “(The second movement) is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increasing to a climax of horrid sublimity!”

© 2010 Don Anderson. All rights reserved.



ROCHESTER PHILHARMONIC ORCHESTRA

Christopher Seaman, *Music Director*

Jeff Tyzik, *Principal Pops Conductor*

Michael Butterman, *Principal Conductor for Education and Outreach*

The Louise & Henry Epstein Family Chair, Funded in perpetuity

2009-2010 Season

Violin I

Juliana Athayde,
Concertmaster
*The Caroline W. Gannett
& Clayla Ward Chair*
Funded in perpetuity
Wilfredo Degláns,
Associate
Concertmaster
Shannon Nance,
Assistant
Concertmaster
Perrin Yang
Tigran Vardanyan
Ellen Rathjen
Janice Macisak
William Hunt
Sabina Slepceki
Kenneth Langley
Lise Stoddard
Joanna Owen
An-Chi OuYang
Margaret Leenhouts

Violin II

David Brickman,
Principal
Daryl Perlo,
Assistant Principal
Patricia Sunwoo
John Sullivan
Lara Sipols
Nancy Hunt
Boris Zapesochny
Liana Koteva Kirvan
Jeremy Hill
Ainur Zabenova
Fang-yu Liu
Heidi Brodwin
Lee Wilkins

Viola

Melissa Matson,
Principal
Michael Larco,
Assistant Principal
Marc Anderson
Elizabeth Seka
Olita Povero
Michail Verba
Linda Kirkwood
Lisa Steltenpohl
David Hult
Samantha Rodriguez

Cello

Stefan Reuss, Principal
*The Clara and Edwin
Sirasenburgh Chair*
Funded in perpetuity
Kathleen Murphy Kemp,
Assistant Principal
Lars Kirvan
Christopher Haritatos
Mary Ann Wukovitz
Benjamin Krug
Yu-Wen Wang
Ingrid Bock
Melissa Burton Anderson

Bass

Colin Corner, Principal
*The Anne Hayden
McQuay Chair*
Funded in perpetuity
Michael Griffin,
Assistant Principal
Jack Stauber
Robert Zimmerman
Gaelen McCormick
Jeff Campbell +
Eric Polenik

Flute

Rebecca Gilbert, Principal
*The Charlotte Whitney
Allen Chair*
Funded in perpetuity
Joanna Bassett
Jan Angus +
Diane Smith

Piccolo

Joanna Bassett
Jan Angus +

Oboe

Erik Behr, Principal
*The Dr. Jacques M.
Lipson Chair*
Funded in perpetuity
Anna Steltenpohl
Anna Petersen Stearns *
John Upton
Priscilla Brown

English Horn

Anna Steltenpohl

Clarinet

Kenneth Grant, +
Principal
*The Robert J. Strasen
burgh Chair*
Funded in perpetuity
Robert DiLutis *
Min Na Lee
Ramon Ricker + *
Andrew Brown
Alice Meyer

E-flat Clarinet

Robert DiLutis *
Min Na Lee

Bass Clarinet

Ramon Ricker + *
Andrew Brown

Bassoon

Abraham Weiss, Principal
Charles Bailey
Martha Sholl

Contra-Bassoon

Charles Bailey

Horn

W. Peter Kurau, +
Principal
*The Cricket and Frank
Luellen Chair*
Funded in perpetuity
Elizabeth Porter,
Assistant Principal
Jennifer Burch
David Angus
Stephanie Blaha
Patrick Walle

Trumpet

Douglas Prosser, +
Principal
*The Elaine P. Wilson
Chair*
Wesley Nance
Herbert Smith
Paul Shewan

Trombone

Mark Kellogg, +
Principal
*The Austin E.
Hildebrandt Chair*
Funded in perpetuity
Mark Salatino
Lisa Albrecht
Andrew Chappell

Tuba

W. Craig Sutherland,
Principal

Timpani

Charles Ross, Principal
*The Harold and Joan
Feinbloom Chair*
Funded in perpetuity
Jim Tiller,
Assistant Principal

Percussion

Jim Tiller, Principal
Brian Stotz
John McNeill
Robert Patterson
Jillian Pritchard

Harp

Grace Wong, Principal
*The Eileen Malone Chair,
A Tribute by Mr. and Mrs.
Harcourt M. Sylvester*
Funded in perpetuity
Barbara Dechario

Keyboards

Joseph Werner, Principal
The Lois P. Lines Chair
Funded in perpetuity
Cary Ratcliff

Personnel Manager

Joseph Werner

Principal Librarian

Kim Hartquist

Stage Manager

Curtis Bradley

Assistant Stage Manager

Dave Miller

* On Leave

+ Full time faculty at
the Eastman School
of Music

Geneva Concerts wishes to thank our donors:

Benefactors (\$250 or more)

George Abraham
Charles & Karen Achilles
Anonymous
Pim & Kamill Kovach
John and Lauralee Maas
Ellen & Kevin Mitchell
Bonnie & Bob Rochelle
Maynard & Carol Smith
Theodore S. Smith, Jr.
David & Carol Soderlund
Sally Webster & Susan Bassett

Patrons (\$175 or more)

Susan & David Belding
Dorothy & Sam Dickieson
Harry & Susan Givelber
Ellen & Paul Grebinger
Mr. and Mrs. Olaf Lieberg
David & Martha Matloff
John D. Robbins
Mary & Terry Spittler
Dr. Kenneth & Eva Steadman
Ellen & Gil Stoewsand
Mr. & Mrs. John A. Tarr
Ford & Harriot Weiskittel
Joanna & Max Whelan
Dr. & Mrs. Charles E. Wisor

Supporters (\$100 or more)

Margene Achilles
Ute Amberg
Carl & Heather Aten
A.E. Ted Aub & Phillia C. Yi
Willard C. & Sharon P. Best
Paul & Joanne Bleakley
Ann Bohner
Malcolm & Janice Bourne
Paul & Meenakshi Bove
Richard & Caris Burton
Clarence E. Butler
Larry & Judy Campbell

Supporters, cont'd

Michael & Hilda Collins
Anita & Sandy Davis
William & Liz Dean
Rochelle Downing
Walter & Joan Gage
Neil Gold & Susan Mattick-Gold
Ed & Irene Grandt
Robert Huff & Jane Donegan
Al Johnson
Midge & Joel Kerlan
Pat Krauss
Perry McGee
John B. Mulvey
Sharon & William Platzer
Anne & Dan Quigley
Larry & Virginia Rockwell
Wendell & Joanna Roelofs
Howard & Susan Sabin
Jeanne & Paul Salisbury
Mr. & Mrs. Clair Schaffner
Karl & Ti Siebert
Larry & Chris Smart
Margaret Thomas
Gena Ungerer-Rangel
The Vaughn Family
Meredith Waheed
Martha Winsor
Suzanne Young

Friends (\$50 or more)

* Happy Birthday Paul Grebinger
from David & Joan Brumberg
Robert C. Bair
Nancy & Charles Bauder
Dan Belliveau
Robert & Helen Bergamo
Patty & Bob Buettgens
John & Midge Burns
Ann & Harry Burt
Dr. Richard & Mary F. Collins
Jean & Mike Dickson

Geneva Concerts wishes to thank our donors:

Friends, cont'd

Marion Donnelly
Dorene & Donald Eilenstine
Julie Forshay
Mike & MaryAnne Hanna
Elmer & Lynda Hartman
Robert & Engelke Heggie
Rick & Anne Hoyt
Michelle Iklé
Paul Kirsch
Claire F. Kremer
Barbara Lamb
Edna May Langan
Mary Luckern
Jeanine Ferrence & Jim MaKinster
Dr. & Mrs. Verne Marshall
George & Ann Mathewson
Richard & Meredith McCaughey
Tom & Joan McClure
Daniel & Monika McGowan
Judith & Scott McKinney
Mr. & Mrs. Steven P. Naimoli
Elizabeth Newell
Sheryl Parkhurst
Grace G. Parrott
Ellen Reynolds
Richard & Inge Robinson
Jorn & Anna Sann
Ron & Bette Schubert
Tony & Ann Shelton
Myrna C. Southard
Brenton & Eleanor Stearns
Betty Sweetland
Elaine & Ted Thiesmeyer
Harry J. Touhey
Mrs. Saul Towers
Renata Turri
Meredith Waheed
Ann Warner
Donald & Christine Wertman
Mitchell & Aliceann Wilber
Joan Witte

Contributors (up to \$50)

Jane & Irving Bentsen
Christine Chin
Ella Cripps
Joyce Crupi
Richard & Claire Damaske
Mary Ellen Darling
Donna Davenport
Michael & Janice Day
Mabel & Gerry Deal
Phyllis DeVito
Dorothy Dunham
Roger & Asta Farrand
John Fox
Jay Freer
Yong & Hei Lee Hang
Agnes Hoefler
Karen Horvath
Gary & Susan Horvath
Jane E. Howland
Barbara A. Huebner
Dr. & Mrs. Louis Jasper
Marie Luffman
Barbara L. Merrill
Lynn & Jorgen Overgaard
Hughes Palen
Patricia Perrin
Jack & Elaine Reich
Mr. & Mrs. Richard T. Schreck
Beverly Simons
Paul & Fran Wenderlich
James McCorkle & Cynthia Williams
Ed Woodams

Geneva Concerts Board of Directors

Hilda Collins, President
Ann Warner, Vice-President for Membership
Susan Belding, Vice-President for Performance
Susan Horvath, Vice-President for Programming
Ford Weiskittel, Vice-President for Publicity
Jay Freer, Secretary
Joanna Whelan, Treasurer

Lauren Budd
Anthony Calabrese
Larry Campbell
Joyce Crupi
Neil Gold
Paul Grebinger
Karen Horvath
Michelle Iklé
Tom McClure
Kevin Mitchell
Jeanne Salisbury
Gena Ungerer-Rangel
Martha Winsor
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.