

GENEVA CONCERTS

presents

Rochester Philharmonic Orchestra



Mozart
AND MORE

Friday, January 25, 2013 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2012-2013 SEASON

Saturday, 13 October 2012, 7:30 p.m.

Ballet Jörgen

Swan Lake

Friday, 9 November 2012, 7:30 p.m.

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor

Kenneth Grant, clarinet

Michael Daugherty: *Route 66*

Jeff Tyzik: *IMAGES: Musical Impressions of an Art Gallery*

Aaron Copland: Clarinet Concerto

Leonard Bernstein: *On the Waterfront* Suite

Friday, 25 January 2013, 7:30 p.m.

Rochester Philharmonic Orchestra

Yoav Talmi, conductor

Mark Kellogg, trombone

Jennifer Higdon: *Machine*

Ludwig van Beethoven: Symphony No. 1

Lars-Erik Larsson: Concertino for Trombone

W.A. Mozart: Symphony No. 40

Friday, 1 March 2013, 7:30 p.m.

Swingle Singers

Friday, 19 April 2013, 7:30 p.m.

Rochester Philharmonic Orchestra

Sergej Krylov, violin

Margaret Brouwer: *Remembrances*

Henryk Wieniawski: Violin Concerto No. 2

Ludwig van Beethoven: Symphony No. 3, "Eroica"

Programs subject to change.

Performed at the Smith Opera House

82 Seneca Street, Geneva, New York



These concerts are made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, January 25, 2013 at 7:30 p.m.

Rochester Philharmonic Orchestra

Yoav Talmi, conductor

Mark Kellogg, trombone

Mozart and More

Jennifer Higdon

Machine

Ludwig van Beethoven

Symphony No. 1 in C major, Opus 21

I. Adagio molto - Allegro con brio

II. Andante cantabile con moto

III. Menuetto: Allegro molto e vivace

IV. Finale: Adagio - Allegro molto e vivace

*** Intermission ***

Lars-Erik Larsson

Concertino for Trombone and String
Orchestra, Op. 45, No. 7

Prelude: Allegro pomposo

Aria: Andante sostenuto

Finale: Allegro giocoso

Mark Kellogg, trombone

Wolfgang Amadeus Mozart

Symphony No. 40 in G minor, K. 550
[revised version]

I. Molto allegro

II. Andante

III. Menuetto: Allegretto

IV. Allegro assai

Yoav Talmi

Well-known and celebrated on both sides of the Atlantic Ocean, Yoav Talmi is Principal Guest Conductor of the Israel Chamber Orchestra in Tel Aviv and Conductor Emeritus of the Quebec Symphony. He also serves as Head of the Conducting Department at the University of Tel Aviv's Buchmann-Mehta School of Music. In the past, he has served as Chief Conductor of the Hamburg Symphony, Principal Guest Conductor of the Munich Philharmonic, Music Director of the San Diego Symphony, Music Director of the Arnhem Philharmonic (Netherlands), and Music Director of both the Israel Chamber Orchestra and the New Israeli Opera.



Talmi's long and impressive guest conducting career spans several continents. His European engagements include all the major London orchestras, the Berlin Philharmonic, Amsterdam's Concertgebouw, the symphony orchestras of Vienna and Prague, the philharmonic orchestras of St. Petersburg, Oslo, Stockholm, Warsaw, and Israel, the Orchestre National de France, Zurich's Tonhalle, Rome's Santa Cecilia, and numerous radio orchestras in Israel, France, Italy, Spain, Germany, Poland, The Netherlands, Belgium, Finland, and Sweden. In North America, Talmi has appeared with the orchestras of Dallas, Detroit, Houston, Indianapolis, Montreal, Pittsburgh, Rochester, Seattle, and St. Louis, as well as the Los Angeles Chamber Orchestra, the National Arts Centre Orchestra (Ottawa), the New York Chamber Symphony, and the Orchestra of St. Luke's at Carnegie Hall.

Also a seasoned recording artist, Yoav Talmi has collaborated with Chandos, Decca, EMI, Naxos, Teldec, CBC Records (Toronto), Atma, and Analekta (Montreal). His recording of Bruckner's Ninth Symphony with the Oslo Philharmonic won the prestigious "Grand Prix du Disque" in Paris. His two last recordings with the Quebec Symphony of Debussy and Bach orchestrations won the Joker Prize by *Magazine Crescendo* in Brussels. His recording of Schoenberg and Tchaikovsky with the Israel Chamber Orchestra for Teldec was chosen as "Record of the Month" by Germany's *Fono-Forum* magazine. The *London Penguin Guide* gave this same recording its highest rating. His recording of *French Showpieces* with the Quebec Symphony and violinist James Ehnes was chosen "Record of the Month" by the French media magazine *Repertoire*, which gave the record a perfect rating. Talmi's Naxos recordings with the San Diego Symphony feature an all-Berlioz cycle that includes the *Symphonie fantastique*, the complete overtures, *Roméo et Juliette*, *Harold in Italy*, *Rêverie et Caprice*, excerpts from *Les Troyens*, and more. He also has recorded as a pianist, accompanying his wife, flutist Er'ella Talmi.

Born in Israel, Yoav Talmi is a graduate of the Rubin Academy of Music in Tel Aviv and The Juilliard School in New York, where he earned degrees in both composition and conducting with grants from the America Israel Cultural Foundation (AICF). He was a recipient of the Koussevitzky Memorial Conducting Prize at the Tanglewood Festival (1969) and won the Rupert Conductor's Competition in London (1973).

In 2009, Yoav Talmi was named Officer of the National Order of Quebec, the most prestigious honor in French Canada. In 2008, he was awarded the Frank Pelleg Prize of the Israeli Cultural Ministry, for his high level of artistic achievement through many years of activity. In the same year, he received the Quebec-City Medal, honoring his special contribution to the city's 400th anniversary celebrations. Yoav Talmi holds an Honorary Doctorate from the Laval University in Quebec, Canada.

Mark Kellogg

An RPO member since 1989, Principal Trombonist Mark Kellogg (*The Austin E. Hildebrandt Chair*) also teaches trombone, euphonium, alto trombone, and jazz trombone at the Eastman School of Music, and coordinates their brass chamber music program.

After receiving his undergraduate training and performer's certificate from the Eastman School, where he studied with John Marcellus and Cherry Beaugard, Kellogg performed with the San Francisco Symphony, the National Repertory Orchestra, and the Syracuse Symphony. He has appeared as soloist with the RPO on many occasions, and with the Brass Band of Battle Creek, Hamilton New Music Ensemble, Geneseo's Friends of Music Orchestra, and the U.S. Army Chamber Orchestra.

Kellogg has enjoyed a long association as a soloist with the Eastman Wind Ensemble, under the direction of both Donald Hunsberger and Mark Davis Scatterday, and joined the ensemble on tours to Carnegie Hall and Japan. Active as a jazz musician throughout his career, Kellogg has performed with Clark Terry, Chris Vadala, Wynton Marsalis, Eddie Daniels, and Mel Tormé.

His 2010 album *Impressions*, with pianists Joseph Werner and Christopher Azzara, features French-inspired music. His jazz recording with pianist Tony Caramia, *Upstate Standards*, celebrates the music of upstate New York composers.

Originally from Hannibal, New York, Mark Kellogg lives in Pittsford with his wife, RPO flutist Joanna Bassett, and their son Rob.



Program Notes

Machine

JENNIFER HIGDON

b. Brooklyn, New York / December 31, 1962

This is the first performance by the RPO.

Pulitzer Prize-winner Jennifer Higdon is one of the most performed living American composers. Her list of commissioners range from The Cleveland Orchestra to the Philadelphia Orchestra; from eighth blackbird to the Tokyo String Quartet; and from “The President’s Own” Marine Band to such artists as Hilary Hahn. She received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing it as a “deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” In 2010, she received a Grammy for Best Contemporary Classical Composition for her Percussion Concerto. She holds the Rock Chair in Composition at the Curtis Institute of Music in Philadelphia.

Jennifer Higdon writes, “I wrote *Machine* as an encore tribute to composers like Mozart and Tchaikovsky, who seemed to be able to write so many notes and so much music that it seems like they were machines! This work was commissioned in 2003 by the National Symphony Orchestra of Washington, D.C., Leonard Slatkin, Music Director, through a grant from the John and June Hechinger Commissioning Fund for New Orchestra Works. The premiere was given by the National Symphony Orchestra, Giancarlo Guerrero, conducting.”

Symphony No. 1 in C Major, Op. 21

LUDWIG VAN BEETHOVEN

b. Bonn, Germany / December 15, 1770

d. Vienna, Austria / March 26, 1827

First performed on March 7, 1935; Guy Fraser Harrison, conductor. Last performed May 2, 1992; Mark Elder, conductor.

Beethoven's major innovations lay ahead of him when he composed his first symphony. He clearly did not intend it as a major or individual statement, but to display an understanding of the current style, the one developed so fruitfully by Haydn and Mozart. It fulfills these modest ambitions perfectly. The premiere took place in Vienna on April 2, 1800.

The magnificent symphonic journey that would conclude with the *Ode to Joy* begins with a brief, questioning introduction in slow tempo. The ensuing Allegro is bright, sunny, and athletic. What follows is not at all the soulful, dreamy slow movement of the Romantic era, but a relaxing interlude set at a brisk, ambling pace. It provides contrast with the energy of the opening movement, as well as warmth without sentimentality.

Beethoven calls the next section a minuet, but it lies much closer to the scherzo/village dance type of third movement, in which he would later specialize, than it does to the courtly steps of the ballroom. The central trio offers only the slightest degree of contrasting restraint. The exceptionally brief introduction to the finale presents little more than a call to attention, followed by a rhythmic tease. Then it's off to the races for the joyous romp that brings the symphony home.

Concertino for Trombone and String Orchestra, Op. 45, No. 7

LARS-ERIK LARSSON

b. Åkarp, Sweden / May 15, 1908

d. Helsingborg, Sweden / December 26, 1986

This is the first performance by the RPO.

Larsson's busy career saw him working successfully not only as a composer, but also as a conductor, teacher, music critic, opera coach, and radio producer. He began his education in Sweden and continued it in Vienna with Alban Berg. He first won international attention in 1934, when his Sinfonietta for Strings was performed at a festival sponsored by the International Society for Contemporary Music. During the early years of his composing career, he adopted a variety of styles, from folksy, lyrical neo-romanticism to atonality, before settling on an elegant neo-classicism for the majority of his later works. His compositions include symphonies, concertos, choral, chamber, and solo works, as well as incidental music for radio plays and films.

Between 1953 and 1957, while Larsson was serving as the inspector of Sweden's state-supported amateur orchestras, he composed 12 concertinos (short concertos) for solo instruments and string orchestra. He designed these generally light-hearted works for skilled amateur performers as well as professionals. Soloists everywhere are extremely grateful for them, since the concerto repertoire for such instruments as oboe, bassoon, trumpet, and trombone is quite limited.

As with all the Larsson concertinos, the one for trombone (1955) has three compact movements. The form of the first, Prelude, resembles a dramatic monologue for the soloist, with minimal orchestral accompaniment. The second movement, Aria, allows the soloist to show off the instrument's ability to sing long, smooth, quasi-vocal lines. The Finale calls for plentiful energy, agility, and a sense of fun.

Symphony No. 40 in G Minor, K. 550

WOLFGANG AMADEUS MOZART

b. Salzburg, Austria / January 27, 1756

d. Vienna, Austria / December 5, 1791

First performed on January 12, 1933; Eugene Goossens, conductor. Last performed May 3, 2003; Christopher Seaman, conductor.

Mozart could not have known that the three symphonies he composed between June 26 and August 10, 1788 would be his last. They are quite different from each other: Symphony No. 39 is one of his most elegant creations, its successor among his most pathetic. And appropriately, No. 41 is the grandest and most joyous of all his symphonies. Uncertainty surrounds their being performed during Mozart's lifetime. Circumstantial evidence points to one or more of them being programmed on several occasions, such as a subscription concert at the Vienna Casino later in 1788, or during the concert tours that took him to Germany in 1788 and 1789.

In the opening movement of Symphony No. 40, an overriding mood of resignation undercuts the music's plentiful energy. The second theme resembles nothing so much as a series of sighs. The symphony's sole oasis of repose arrives in the placid second movement. The ensuing minuet lies as far from the ballroom as may be imagined. Its almost menacing outer panels make it perhaps the most disturbing example of its kind. The central trio section offers the barest glimpse of happier times. The forward drive of the first movement returns in the finale, with a more insistent edge added. Considerable momentum is generated, but the atmosphere of gloomy defiance persists to the very last bar.

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