

GENEVA CONCERTS

presents



RPO

ROCHESTER PHILHARMONIC ORCHESTRA

Fabien Gabel, Guest Conductor
Philippe Quint, Violin

Friday, January 31, 2014 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2013-2014 SEASON

Saturday, 19 October 2013, 7:30 p.m.

BalletX

Still@Life / Silt / The Last Glass

Friday, 8 November 2013, 7:30 p.m.

Rochester Philharmonic Orchestra

Christoph Campestrini, conductor

Barry Snyder, piano (1966 Van Cliburn Silver Medalist)

Stravinsky: *The Fairy's Kiss*: Divertimento

Mozart: Piano Concerto No.23 in A Major, K.488

Tchaikovsky: Symphony No. 5 in E Minor, Op. 64

Friday, 31 January 2014, 7:30 p.m.

Rochester Philharmonic Orchestra

Fabien Gabel, conductor

Philippe Quint, violin (four-time Grammy Award nominee)

Debussy: *Prelude to the Afternoon of a Faun*

Saint-Saëns: Violin Concerto No. 3

Ravel: *Une barque sur l'océan* (A Boat on the Ocean)

Ravel: *Tzigane*

Stravinsky: *Firebird Suite* (1919)

Saturday, 1 March 2014, 7:30 p.m.

Michael Hashim's New York All-Stars!

An elegant quintet of piano, bass, guitar, drums,
and Geneva's own Michael Hashim on saxophone.

Friday, 28 March 2014, 7:30 p.m.

River City Brass

The 17-piece ensemble has delighted audiences with its signature style, building upon the tradition of brass bands popularized in Great Britain and the U.S.

Programs subject to change.

Performed at the Smith Opera House
82 Seneca Street, Geneva, New York

These concerts are made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, January 31, 2014 at 7:30 p.m.

Rochester Philharmonic Orchestra

Fabien Gabel, Guest Conductor

Philippe Quint, Violin

Claude Debussy *Prélude à l'Après-midi d'un faune*
(1862-1918) [Prelude to the Afternoon of a Faun]

Camille Saint-Saëns Concerto No. 3 in B minor
(1835-1921) for Violin and Orchestra, Op. 61
 I. Allegro non troppo
 II. Andantino quasi allegretto
 III. Molto moderato e maestoso –
 Allegro non troppo
 Philippe Quint, violin

INTERMISSION

Maurice Ravel *Une barque sur l'océan* [A Boat on the Ocean]
(1875-1937)

Maurice Ravel *Tzigane* for Violin and Orchestra
 Philippe Quint, violin

Igor Stravinsky Suite from *The Firebird* (1919 revision)
(1882-1971) I. Introduction and Dance of the Firebird
 II. Dance of the Princesses
 III. Infernal Dance of King Kastchei
 IV. Berceuse
 V. Finale

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

Fabien Gabel

Among the leading conductors of his generation, Fabien Gabel was appointed music director of the Orchestre Symphonique de Québec in late 2011 for an initial four-year term. The 2012-13 season, his first as music director, was marked by consistent critical acclaim for his performances, which generated a renewed sense of excitement among audiences in Québec City and beyond. From the 2013-14 season onwards, Gabel will conduct twelve programs each season and lead the orchestra on international tours.



Gabel first attracted international attention in 2004 as winner of the prestigious Donatella Flick Conducting Competition in London, which gave him the opportunity to conduct the London Symphony Orchestra and subsequently led to his appointment as the orchestra's assistant conductor for the 2004-05 and 2005-06 seasons. Since then, the LSO has engaged him regularly as have the London Philharmonic and the Royal Philharmonic Orchestra (RPO). He recorded a disc with the RPO featuring Rachmaninoff's "Rhapsody on a Theme of Paganini" and Tchaikovsky Piano Concerto No. 1 with Natasha Paremski in 2012, and toured in France with the orchestra.

Gabel made his professional conducting debut with the Orchestre National de France in 2003 and has returned frequently, recording an award-winning disc for the Naïve label with mezzo-soprano Marie-Nicole Lemieux and performing a televised concert with soprano Natalie Dessay. He has forged relationships with Paris' other two prominent ensembles as well, the Orchestre de Paris and the Orchestre Philharmonique de Radio France, where he is a frequent guest.

Recent and upcoming highlights include successful debuts with the BBC Symphony and the Oslo Philharmonic, both of which quickly re-engaged him, and performances with the Dresden Staatskapelle, the Norwegian Opera Orchestra, the Brussels Philharmonic, the Montreal Opera (*Manon Lescaut*), the Toronto Symphony, the Rochester Philharmonic Orchestra, the National Arts Centre Orchestra (Ottawa), the Royal Flemish Orchestra and the Bremen Philharmoniker. Among his past engagements are the Rotterdam Philharmonic, the Saint Petersburg Philharmonic, the Hamburger Symphoniker, the Residentie Orkest, the National Taiwan Symphony, the Lausanne Chamber and the Orchestra of the Teatro Reggio di Torino.

In addition to Dessay and Lemieux, Gabel's renowned collaborators include Jean-Yves Thibaudet, Gidon Kremer, Emanuel Ax, Rafal Blechacz, Bertrand Chamayou, Nikolai Schukoff, Pierre-Laurent Aimard, Sergey Katchatryan, Gautier Capuçon, and Frank-Peter Zimmermann.

Born in Paris to a family of accomplished musicians, Gabel began studying trumpet at the age of six, honing his skills at the Conservatoire National

Supérieur de Musique de Paris, which awarded him a first prize in trumpet in 1996, and later at the Musik Hochschule of Karlsruhe. He went on to play in various Parisian orchestras under the direction of prominent conductors such as Pierre Boulez, Sir Colin Davis, Riccardo Muti, Seiji Ozawa, Simon Rattle, and Bernard Haitink. In 2002, Gabel was accepted at the Aspen Music Festival's American Academy of Conducting, studying with David Zinman, who invited him to appear as a guest conductor at the Festival in 2009. Other mentors include Bernard Haitink, Sir Colin Davis, and Paavo Jarvi.

Philippe Quint

Award-winning American violinist Philippe Quint is a multi-faceted artist whose wide range of interests has led to several Grammy nominations for his albums, performances with major orchestras throughout the world at venues ranging from the Gewandhaus in Leipzig to Carnegie Hall in New York, a leading role in a major independent film called *Downtown Express*, and explorations of tango with his band The Quint Quintet.



Quint's live performances and interviews have been broadcast on television by CBS, CNN, ABC, BBC World News, NBC, Reuters, Bloomberg TV, as well as by radio stations nationwide including NPR, WNYC, and WQXR. His recordings have received multiple "Editor's Choice" selections in *Gramophone*, *The Strad*, *Strings*, and the *Daily Telegraph*.

Quint plays the magnificent 1708 "Ruby" Antonio Stradivari violin on loan to him through the generous efforts of The Stradivari Society®. His remarkable degree of lyricism, poetry and impeccable virtuosity has gripped the eyes and ears of audiences in Asia, Australia, Latin America, Africa, Europe, and the U.S. with what *The Times* (London) describes as his "bravura technique, and unflagging energy."

In Spring 2012, Avanticlassic released Quint's new recording of concertos by Mendelssohn and Bruch, and Beethoven's Romances Nos. 1 and 2, with the Orquesta Sinfónica de Minería led by Carlos Miguel Prieto which *Gramophone* described as "pure sound and refined expression. An account well worth hearing." This disc was Quint's first recording as part of his new agreement with Avanticlassic, where he joins such luminaries as Martha Argerich and Roby Lakatos. His CD of rare operatic transcriptions with pianist Lily Maysky was released in 2013.

Quint is the first classical artist to star in the lead role of a major independent picture. *Downtown Express*, from Michael Hausman (producer of *Gangs of New York*, *Brokeback Mountain*, and *Amadeus*) and multi-Emmy winning director David Grubin, is currently premiering throughout the world at various national and international film festivals including Woodstock, New York, Houston, Mons (Belgium), Cuba, Vermont, and Tampa.

Quint formed The Quint Quintet in 2009. The ensemble is dedicated to exploring the music of Astor Piazzolla and Argentine Tango. Quint is also founder and artistic director of the Minería Chamber Music Festival in Mexico City, and collaborates with cellist Zuill Bailey and pianist Navah Perlman as the Perlman/Quint/Bailey Trio.

In addition to his Grammy-nominated recording of William Schuman's Violin Concerto and his new Mendelssohn/Bruch/Beethoven album, Quint's formidable discography includes a large variety of rediscovered treasures along with popular works from standard repertoire. His recording of Korngold's Violin Concerto (2009), which was ranked in the top 20 on Billboard's Classical Chart in its first week of sales, was also nominated for two Grammy Awards. Other critically acclaimed recordings include the world premiere recording of John Corigliano's *Red Violin* Caprices, Ned Rorem's Concerto, Miklos Rozsa's Complete Works for Violin and Piano with William Wolfram, Bernstein's Serenade, and a unique compilation of works by Paganini arranged by Fritz Kreisler which *BBC Music Magazine* called "truly phenomenal."

Constantly in demand worldwide, Quint's most recent appearances include performances with the orchestras of Chicago, Detroit, Indianapolis, New Jersey, Minnesota, Bournemouth, Houston, Weimar Staatskapelle, Royal Liverpool, China National, Orpheus, Berlin Komische Oper, Leipzig's MDR at Gewandhaus, Nordwestdeutsche and Bochumer Sinfonikers, Cape Town Philharmonic, and Plácido Domingo's Youth Orchestra of the Americas. He has performed under the batons of Marin Alsop, Peter Bay, Carl St. Clair, Kynan Johns, Daniel Hege, Andrew Litton, Kurt Masur, Jorge Mester, Marco Parisotto, Jung Ho-Pak, Martin Panteleev, Eckart Preu, Carlos Miguel Prieto, Arild Remmereit, Stefan Sanderling, Klauspeter Seibel, Christopher Seaman, Kenneth Schermerhorn, Steven Sloane, Michael Stern, Bramwell Tovey, Gregory Vajda, Thomas Wilkins, and Martin Yates.

He has given solo recitals and chamber music performances at the Mostly Mozart, Caramoor, Ravinia, Aspen, Lincoln Center, and Chautauqua festivals, Lukas Foss's Hamptons Music Festival, Kravis Center, UC Davis Presents, Rome Chamber Festival, Moritzburg, El Paso, La Jolla SummerFest, and at the National Gallery in Washington.

Philippe Quint studied at Moscow's Special Music School for the Gifted with the famed Russian violinist Andrei Korsakov, and made his orchestral debut at the age of nine performing Wieniawski's Concerto No. 2. After emigrating to the United States, he earned both bachelor's and master's degrees from Juilliard. His distinguished pedagogues included Dorothy Delay, Cho-Liang Lin, Masao Kawasaki, and Felix Galimir. He also studied and participated in masterclasses with Isaac Stern, Itzhak Perlman, and Arnold Steinhardt.

The Chicago Tribune proclaimed, "Here is a fiddle virtuoso whose many awards are fully justified by the brilliance of his playing." Among his many honors, Quint was also the winner of the Juilliard Competition and Career Grant Recipient of Salon de Virtuosi, Bagby and Clarisse Kampel Foundations.

Program Notes

Prelude to the Afternoon of a Faun

CLAUDE DEBUSSY

b. St. Germaine-en-Laye, France / August 22, 1862

d. Paris, France / March 25, 1918

This masterpiece of musical atmosphere heralded the emergence of Debussy's mature style. Poet Stéphane Mallarmé wrote "L'après-midi d'un faune" in 1876. When Debussy encountered it some 10 years later, he recognized in it a style similar to his view of music. The words of the poem are those of a faun or satyr, a lazy, pleasure-loving half-man, half-goat creature from Classical mythology. Debussy described his musical reflection as "a very free rendering of Stéphane Mallarmé's beautiful poem. It does not purport to contain everything that is in the poem. It is rather a succession of scenes in which the desires and dreams of the faun pass through in the heat of the afternoon. Then, tired of chasing the frightened nymphs and naiads, he gives in to intoxicating sleep."

Music as free and as sensuous as this had never been heard before. Its improvisational quality would become a Debussy trademark. Conjured out of silence by the unaccompanied call of the faun's flute, it evokes Mallarmé's hazy, dream-like ideas with effortless tonal magic. Short phrases melt one into the other; solo winds take the spotlight in turn; coolness alternates with passion.

Recalling the premiere, conductor Gustave Doret wrote, "There was a vast silence in the hall as I ascended the podium with some emotion, but full of confidence. I waited a long moment, after imposing silence on the audience, then our marvellous flutist Barrère unrolled his opening theme. Suddenly I felt behind my back a completely captivated public! The triumph was complete, so much so that I did not hesitate to break the rule forbidding encores. The orchestra was delighted to repeat this work, which it had come to love and which, thanks to them, the audience had now accepted."

Violin Concerto No. 3 in B Minor, Op. 61

CAMILLE SAINT-SAËNS

b. Paris, France / October 9, 1835

d. Algiers, Algeria / December 16, 1921

During a period in French music when composers' reputations rested first of all with their degree of success in the emotional world of opera, Saint-Saëns proved himself a maverick by preferring the cooler, more abstract realm of instrumental music. He composed the last of his three violin concertos for Pablo de Sarasate, previously the inspiration for his Violin Concerto

No. 1, and the Introduction and Rondo Capriccioso. He wasn't alone in drawing inspiration from the sovereign skills of this Spanish-born, Paris-resident virtuoso: Edouard Lalo (*Symphonie Espagnole*), Max Bruch (*Concerto No. 2* and *Scottish Fantasy*), and Antonín Dvořák (*Mazurek*) also created works especially for him.

Regarding *Concerto No. 3*, Saint-Saëns wrote, "During the composition of this concerto, Sarasate gave me invaluable advice, to which is certainly due the considerable degree of favor it has met with on the part of violinists themselves." Sarasate gave the premiere in Paris on January 2, 1881. He was not initially pleased with it, feeling it was insufficiently virtuosic to fully satisfy the public. It was only after Belgian soloist Eugene Ysaÿe won great success with it that Sarasate's enthusiasm revived and he took it into his repertoire. Its dramatic content is confined to the outer movements. They also offer frequent opportunities for violinists to show off their technical prowess. The sweet, melodious second movement provides an interlude of graceful repose.

Une barque sur l'océan

MAURICE RAVEL

b. Ciboure, France / March 7, 1875

d. Paris, France / December 28, 1937

Ravel composed the five-movement suite, *Miroirs* (Mirrors, or Reflections), in 1904 and 1905. He dedicated each piece to a member of Les Apaches (The Ruffians), a group of young, avant-garde Parisian poets, painters and musicians to which he belonged. A Spanish pianist (and fellow Apache), Ricardo Viñes, premiered *Miroirs* in Paris on January 6, 1906.

One movement, "Alborada del gracioso" (The Jester's Morning Song) bears a Spanish title and has a bold, wickedly satirical character. It met with such success at the premiere that Viñes encored it immediately. The other pieces, to which Ravel gave French names, are more concerned with atmosphere, and evoking a variety of creatures and locations: "Noctuelles" (Night Moths); "Oiseaux tristes" (Sad Birds); "Une barque sur l'océan" (A Ship Upon the Ocean); and "La vallée des cloches" (The Valley of the Bells).

"Une barque" is the longest piece in the collection. It is a sweeping water image, part delicate, part majestic. In it, Ravel expanded upon and deepened the style of his earlier piano piece, "Jeux d'eau" (Play of the Water). He created an orchestral transcription of "Une barque sur l'océan" shortly after composing the piano original. Uncertain of that version's value, he withdrew it in 1907 after a single performance. It was released for further performance only after his death.

Tzigane

MAURICE RAVEL

In 1922, Ravel heard a recital by Hungarian violinist Jelly D'Aranyi. After the concert, she played gypsy melodies at his request. Intrigued, he decided to pay homage both to her and her music in this fiery composition, *Tzigane* (the French word for a female gypsy). She gave the premiere of the original, violin-and-piano version in London during April 1924. Ravel created the even more colorful arrangement with orchestral accompaniment over the following summer. It opens with a long, elaborate unaccompanied violin solo. The orchestra then enters quietly, ushering in a dashing, kaleidoscopic segment overflowing with virtuoso fireworks.

The Firebird: Suite (1919 version)

IGOR STRAVINSKY

b. Oranienbaum, Russia / June 17, 1882

d. New York, New York, USA / April 6, 1971

Stravinsky's ballet, *The Firebird*, belongs to his first creative period, when his music still showed the influence of the colorful, folk-based style favored by his teacher, Rimsky-Korsakov. It came into being, thanks to impresario Sergei Diaghilev. For the second Parisian season of his celebrated company, Les Ballets Russes, Diaghilev envisioned a lavishly mounted new dance production, its plot adapted from Russian fairy tales. He entrusted the scenario and choreography to esteemed dance master Mikhail Fokine.

When his first choice as composer, his former music teacher Anatoly Lyadov, was judged too slow to complete the score on time, Diaghilev cast about for a replacement. Familiar with Stravinsky through the orchestrations he had contributed to Diaghilev's ballet *Les Sylphides*, and impressed with two of Stravinsky's brief, original orchestral pieces, Diaghilev offered the 27-year-old composer a commission for *The Firebird*. The premiere, in Paris on June 25, 1910 achieved a glittering triumph, launching Stravinsky into the front rank of contemporary composers.

This concert suite contains roughly half the music of the complete score. It follows the sequence of the original scenario. With the help of a magic firebird, the hero, Prince Ivan, rescues a group of spellbound princesses from the clutches of an evil magician, Kastcheï. Stravinsky's music is highly atmospheric, colorful, imaginative, and melodious. It includes two Russian folk songs, one a lyrical tune for the princesses, the other the majestic hymn which closes the score. The whirling, nightmarish "Infernal Dance" performed by Kastcheï and his monstrous subjects is a tour-de-force of orchestral brilliance.

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