

GENEVA CONCERTS

presents

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor



Grammy
Award
Winner
Sharon
Isbin,
guitar

Friday, February 8, 2008 • 8:15 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2007-2008 SEASON

Friday, 21 September 2007, 8:15 p.m.

Sherrie Maricle & the  Jazz Orchestra

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The Philadelphia Dance Company
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Friday, 8 February 2008, 8:15 p.m.

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor

Sharon Isbin, guitar

Music of Surinach, Piazzolla, Tyzik, Ginestera, Rodrigo, and Santoro

Sunday, 2 March 2008, 3:00 p.m.

Syracuse Symphony Orchestra

James Judd, conductor

Tai Murray, violin

Music of Berlioz, Mendelssohn, and Elgar

Friday, 11 April 2008, 8:15 p.m.

Angèle Dubeau & La Pietà

Music of Saint-Saëns, Glass, Françaix, LeClerc, Evangelista, Bouchard,
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GENEVA CONCERTS, INC.

Friday, February 8, 2008 at 8:15 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, Music Director

Jeff Tyzik, conductor

Sharon Isbin, guitar

Carlos Surinach	<i>Feria mágica</i> (Magical fair)
Astor Piazzolla	<i>Tangazo</i>
arr. Jeff Tyzik	Three Pieces for Guitar and Orchestra
Antonio Lauro	Waltz No. 3, <i>Natalia</i>
Leo Brouwer	<i>Canción de Cuna</i> (Lullaby) based on <i>Duerme Negrita</i> (Sleep, Little One) by Elisio Grenet
Isaias Savio	<i>Batucada</i>

Sharon Isbin, guitar

Alberto Ginastera	Four Dances from <i>Estancia</i> , Op. 8a
	I. The Land Workers
	II. Wheat Dance
	III. The Cattlemen
	IV. Final Dance (<i>Malambo</i>)

*** Intermission ***

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that may sound during the performances.

The use of cameras and recording devices is strictly prohibited.

*** Intermission ***

Joaquin Rodrigo

Concierto de Aranjuez
for Guitar and Orchestra

I. Allegro con spirito

II. Adagio

III. Allegro gentile

Sharon Isbin, guitar

Cláudio Santoro

Symphony No. 4, “*Sinfonia da Paz*”

I. Allegro

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Jeff Tyzik, conductor

As one of America's foremost pops conductors, Jeff Tyzik is known for his innovative programming, unique arrangements, and his engaging rapport with audiences of all ages. 2007-08 marks his fourteenth season as Principal Pops Conductor of the Rochester Philharmonic Orchestra.



As a guest conductor, Mr. Tyzik has led many of America's top orchestras including the symphonies of Los Angeles, Dallas, Detroit, Saint Louis, Baltimore, Seattle, Houston, Indianapolis, Pittsburgh, Minnesota, Milwaukee, New Jersey, the Boston Pops, and the Cincinnati Pops. He is a frequent guest of Canadian orchestras including Toronto, Vancouver (Principal Pops Conductor), Ottawa, Edmonton, Calgary, and Winnipeg (Principal Pops Conductor) and also the Orchestre Philharmonique de Monte Carlo. He made his debut with the New York Pops in August 2006.

Jeff Tyzik's pops programming is a reflection of his musical diversity. He has crafted many programs that include the greatest music from jazz, classical, movie soundtrack, opera, Broadway, Irish, Latin, gospel, rock, R & B, and big band/swing idioms.

In the 2000-01 Season, Jeff Tyzik made his classical Philharmonics Series debut with the RPO, and returned to the series in the 2002-03 Season for the world premiere of his Concerto for Trombone and Orchestra, the result of a National Endowment for the Arts grant. In 2005 the wind ensemble orchestration of Concerto for Trombone and Orchestra was premiered by the Eastman Wind Ensemble at Carnegie Hall. Tonight's concert represents his fourth Philharmonics Series program with the RPO.

Mr. Tyzik was commissioned by the publisher G. Schirmer to create symphonic orchestrations for many of Duke Ellington's masterpieces, including Black, Brown and Beige and

the Nutcracker Suite. The Rochester Oratorio Society commissioned Jeff Tyzik to compose a piece for its 2005-06 concert series and Psalm 150: Praise Ye The Lord for choir, brass, percussion and organ was premiered in March 2006.

Mr. Tyzik's compositions and arrangements have been recorded by the London Symphony Orchestra, the RPO, Summit Brass, Erich Kunzel and the Cincinnati Pops Orchestra, the Vancouver Symphony, and Doc Severinsen with the Royal Philharmonic Orchestra in London. In December 2006 the RPO released A Holiday Celebration, conducted by Jeff Tyzik.

A new harmonia mundi USA CD with pianist Jon Nakamatsu was released in May 2007 and reached the top five on Billboard's Classical Chart. The album features George Gershwin's Rhapsody in Blue, Concerto in F, and Cuban Overture.

Jeff Tyzik's record production skills earned him a 1986 Grammy Award for an album entitled The Tonight Show Band with Doc Severinsen. He has composed and arranged music for the Maynard Ferguson and Woody Herman Orchestras and worked closely with Chuck Mangione as performer and producer. Mr. Tyzik also has produced and composed theme music for many major television networks, including ABC, NBC, and HBO, and has released six of his own albums on Capitol, Polygram, and Amherst Records.

Jeff Tyzik holds Bachelor of Music and Master of Music degrees from the Eastman School of Music. He lives in Rochester with his wife Jill.

Sharon Isbin, guitar

Acclaimed for her extraordinary lyricism, technique, and versatility, GRAMMY® Award winner Sharon Isbin has been hailed as the pre-eminent guitarist of our time. She has appeared as soloist with more than 160 orchestras nationally and abroad, including the New York



Philharmonic, National Symphony, Baltimore, Houston, Dallas, Pittsburgh, Minnesota, St. Louis, New Jersey, Indianapolis, Milwaukee, Phoenix, Utah, and Honolulu Symphonies.

Recording exclusively for Teldec Classics, Ms. Isbin has more than 20 recordings, and has expanded the guitar repertoire by commissioning some of the finest new works of the century. In 2001 she was the first classical guitarist in 28 years to win a GRAMMY® Award for her CD *Dreams of a World* (Teldec) as 'Best Instrumental Soloist Performance without orchestra.' The announcement was broadcast to nearly 2 billion television viewers in 180 countries.

She also recorded the world premier of both the Academy Award-winning Tan Dun and Pulitzer Prize-winning Christopher Rouse concerti, both composed for her.

Ms. Isbin's latest release is the recording of the Rodrigo, Ponce, and Villa-Lobos concerti with the New York Philharmonic, which made her the first guitarist to record with the New York Philharmonic, and only the second guitarist ever to perform with them. Furthermore, Ms. Isbin is featured on the soundtrack of Martin Scorsese's Academy Award-winning *The Departed*.

Sharon Isbin began her studies at age nine in Italy, and later studied with Andrès Segovia, Oscar Ghiglia, and Rosalyn Tureck. She received her bachelor's and master's degrees from Yale, is the author of the Classical Guitar Answer Book, and directs guitar departments at the Aspen Music Festival and The Juilliard School. For more information visit sharonisbin.com.

Program Notes

Feria mágica

Carlos Surinach

b. Barcelona, Spain / March 4, 1915

d. New Haven, Conn. / November 12, 1997

Surinach studied music in Spain and Germany, then returned to his homeland in 1942 as conductor of the Barcelona Philharmonic Orchestra. He relocated to the United States in 1951 and remained there for the rest of his life. He devoted the greatest part of his creative energies to ballet music, creating numerous colorful, often Spanish-flavored scores for such noted choreographers as Martha Graham. His abstract creations often display a more internationalist flavor.

He composed *Feria mágica* (*Magical Fair*) in 1956. The commission for this dynamic work came from the Louisville Orchestra, and it specifically requested “something apt to open a program.” “I was somehow handicapped,” he wrote at that time. “‘Something apt to open a program’ should be an overture. My music has always a Spanish physiognomy. An overture is by tradition a theatrical piece; and Spain, except in the light vein, has almost no musical theater. Lacking those principles in the Spanish way, and in addition, not having the musical drama or comedy which would follow the overture to give me the musical content, I was faced with something like a challenge.

“Suddenly, something came into my mind: a Spanish fair. These fairs take place every year in Seville where gaiety, guitars, dances and parties are more important than marketing. These fairs that take place at Easter cause people to forget the mournful Lent characterized in Seville with ritual drums and *saetas*. Since there is no comedy following the overture, it should symbolize an opening of a Spanish fair, and the virtue of the magic should rely on the Spanish color. The musical form is as free as my feelings were at the time of writing it.”

Tangazo

Astor Piazzolla

b. Mar del Plata, Argentina / March 11, 1921

d. Buenos Aires, Argentina / July 4, 1992

Piazzolla became a Latin-American musical legend by taking the traditional tango – the sultry dance that sprang up in the back alleys and brothels of Buenos Aires in the final quarter of the 19th century – and mixing it with classical music and jazz to create the more sophisticated and experimental Nuevo Tango (New Tango).

He composed *Tangazo* (sub-titled *Variations on Buenos Aires*) in 1969. Although its roots clearly lie in the traditional tango form, it is at the same time totally symphonic in scale, content and treatment. The opening bars, confined to the double bass section, set a melancholy, lamenting mood. The higher strings gradually join in, raising the levels of volume and activity, but only for a short time, and without relieving the sense of gloom. Sunlight arrives via the wind instruments, who enter with a cheeky, vivacious dance tune that spreads to the full orchestra. A quiet transitional passage sets up the appearance of a long, lyrical melody on solo horn. It builds in fervor to an eloquent climax. The central dance tune returns and seems to be building up to a resounding, razzle-dazzle finish – only to fade away, ironically, into stillness.

Three Pieces for Guitar and Orchestra

Arranged by Jeff Tyzik

Guitarist Sharon Isbin recorded solo versions of these brief, charming works for her 1997 Teldec CD entitled *Journey to the Amazon*. *Waltz No. 3* is by the Venezuelan composer and guitarist Antonio Lauro (1917-1986). He sub-titled it *Natalia*, after his daughter. *Canción de Cuna (Lullaby)* is by the Cuban composer Leo Brouwer (b. 1939). He based it on a popular Afro-Cuban song, *Duerme Negrita (Sleep, Little One)* by Elisio Grenet. *Batucada*, by the Uruguayan musician Isaias Savio (1900-1977), portrays the dancing spirit of the Brazilian Carnival.

Estancia: Suite, Op. 8a

Alberto Ginastera

b. Buenos Aires, Argentina / April 11, 1916

d. Geneva, Switzerland / June 25, 1983

Ginastera's early compositions, such as this vibrant ballet score, show the strong influence of Argentinean folk music. In 1940, the dance company known as American Ballet Caravan was touring South America. Impressed by Ginastera's music, its director, Lincoln Kirstein, commissioned a new score from him, one which would reflect Argentinean life and music. The composer obliged with *Estancia (The Ranch)*. The story takes place on the vast, grassy pampas, which Ginastera had known and loved since childhood. The central character is a young man from the city who comes to work on a ranch. A girl whom he finds attractive thinks him a weakling at first. He wins her affections by demonstrating that he can match the local gauchos in sheer physical strength. Then he shows off his artistic side by becoming the last person on his feet at the end of a men only dance contest, the *Malambo*, which is the rousing Finale of this concert suite from the ballet.

Concierto de Aranjuez, for guitar and orchestra

Joaquin Rodrigo

b. Sagunto, Spain / November 22, 1901

d. Madrid, Spain / July 6, 1999

Rodrigo composed this lovely concerto (perhaps the most-performed 20th century work of its kind) in Paris during 1939. One critic wrote, "It is impossible to find another Spanish work with such exciting picturesque qualities and formal perfection. For the first time in the history of our music, the colorful and the classical are fused, drawing upon and enlivening each other."

Rodrigo stated: "When I created this concerto I had in mind the courts of Charles IV, a Bourbon king of 18th-century Spain, whose summer holiday residence was the palace of Aranjuez. Everything about it is awe-inspiring: its lordly palace; its gardens

and fountains; its majestic views. Bearing this in mind when listening to the *Concierto de Aranjuez*, one can visualize the fair maidens, noblemen, toreadors and commoners of the kingdom.”

Although naturally the soloist is the center of attention, Rodrigo’s superb use of the orchestra – always transparent, yet rich with color – makes it a virtually equal partner. His masterstroke in this direction was assigning the main theme of the gorgeous second movement to the haunting voice of the English horn. This section was inspired by the *saeta*, a centuries-old, improvised lament sung by Spanish gypsy women during Holy Week processions.

Symphony No. 4 (Symphony of Peace)

Cláudio Santoro

b. Manaus, Brazil / November 23, 1919

d. Brasilia, Brazil / March 27, 1989

Santoro divided his career between Brazil and Europe, working as composer, conductor, violinist, teacher and administrator in both regions. His own musical style began in a strongly contemporary idiom, passed through a more approachable language incorporating elements of Brazilian folk culture, then concluded with a re-adoption of an international style. This Symphony belongs to the middle period.

In 1952, the World Peace Council presented him with its International Peace Prize, in recognition of his composition for strings entitled *Song of Love and Peace*. Composed the following year, the fourth of his 13 symphonies continues his interest in this noble subject.

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