

GENEVA CONCERTS

presents



Ward Stare, Music Director
Marina Piccinini, flute

Friday, 5 February 2016 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2015–2016 SEASON

Saturday, 19 September 2015, 7:30 p.m.

Ensemble Español

Original Spanish classical ballets, folkloric suites, and Flamenco dramas are accompanied by Flamenco guitar, percussion, and vocals. Olé!

Friday, 16 October 2015, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Christopher O'Riley, piano

Debussy: "Ibéria" from *Images*

Mozart: Piano Concerto No. 22 in E-flat Major, K. 482

Brahms: Symphony No. 4 in E Minor, Op. 98

Friday, 5 February 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, conductor

Marina Piccinini, flute

Haydn: Symphony No. 67 in F Major

Kernis: Flute Concerto (premiere commission)

Beethoven: Symphony No. 4 in B-flat Major, Op. 60

Thursday, 7 April 2016, 7:30 p.m.

Chanticleer

This Grammy Award-winning ensemble is known around the world for the seamless blend of its 12 male voices.

Friday, 6 May 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor

Juliana Athayde, violin

Rochester City Ballet – David Palmer, Artistic Director

Bernstein: Symphonic Dances from *West Side Story*

Piazzolla: *Tangazo*

Marquez: Danzon No. 2

Tyzik: Violin Concerto (premiere)

Programs subject to change.

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

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, 5 February 2016 • 7:30 p.m.

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Marina Piccinini, flute

Symphony No. 67 in F Major

FRANZ JOSEPH HAYDN

Presto

1732-1809

Adagio

Menuet

Allegro di molto – Adagio cantabile – Primo tempo

Flute Concerto (premiere commission)

AARON JAY KERNIS

Portrait

b. 1960

Pastorale – Barcarolle

Pavan

Tarantella

Marina Piccinini, flute

Intermission

Symphony No. 4 in B-flat Major, Op. 60

LUDWIG VAN BEETHOVEN

Adagio – Allegro vivace

1770-1827

Adagio

Allegro vivace

Allegro ma non troppo

Ward Stare, Music Director

Appointed the 12th music director of the Rochester Philharmonic Orchestra in July 2014, Rochester native Ward Stare has been described as “one of the hottest young conductors in America” by the *St. Louis Post-Dispatch*.

Stare opened the RPO’s 2015-16 season at Kodak Hall at Eastman Theatre with an evening of orchestral showpieces, including Respighi’s *Pines of Rome*. Also this season at the RPO, Stare will collaborate with highly regarded guest soloists including violinist Simone Porter, soprano Erin Wall, and world-renowned pianist Yuja Wang.

Stare’s recent seasons have seen a number of highly anticipated debuts with orchestras around the world, including performances with the Baltimore Symphony, Sydney Symphony, Pittsburgh Symphony, and the Calgary Philharmonic. He made his debut with the Grant Park Music Festival in July of 2015, and returns to the New World Symphony in 2016.

Stare’s frequent collaboration with the Lyric Opera of Chicago began with his debut in 2012 conducting performances of *Hansel and Gretel*; he returned in 2013 to lead *Die Fledermaus*, and again in November 2014 to lead *Porgy and Bess* to rave reviews. Following his critically acclaimed debut with the Opera Theatre of Saint Louis (OTSL) in 2013 conducting *Il Tabarro* and *Pagliacci*, Stare returned to OTSL the next season for performances of *Dialogues of the Carmelites*. He made his debut with the Washington National Opera conducting Donizetti’s comic opera *L’elisir d’amore* in 2014.

Equally active on the concert stage, Stare served as resident conductor of the Saint Louis Symphony Orchestra from 2008 to 2012. In 2009 he made his highly successful Carnegie Hall debut with the orchestra, stepping in at the last minute to lead H. K. Gruber’s *Frankenstein!!* The 2013-14 season saw his return to the Atlanta and Detroit symphony orchestras, as well as his debuts with the Syracuse Symphoria, the Jacksonville Symphony, and the Naples Philharmonic with Lang Lang as soloist. Other recent engagements include the Houston, Québec, and Dallas symphonies, as well as numerous engagements with the Saint Louis Symphony where he served as a regular guest conductor on the orchestra’s 2012-13 Family, Special Event, and Subscription Series.

Stare was trained as a trombonist at The Juilliard School in Manhattan. At 18, he was appointed principal trombonist of the Lyric Opera of Chicago and has performed as an orchestral musician with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has concertized in both the U.S. and Europe. Website: wardstare.com.



Marina Piccinini, flute

A daring and elegant artist, virtuoso flutist Marina Piccinini is in demand worldwide as a soloist, chamber musician, and recording artist. Internationally acclaimed for her interpretive skills, rich, expansive colors, and compelling stage presence, Piccinini is hailed by Gramophone as “the Heifetz of the flute.”

Well-known for her commitment to new music and her history of first performances and commissions by some of today’s foremost living composers, this season Piccinini gives the world, New York state, and summer festival premieres of Pulitzer Prize–winner Aaron Jay Kernis’ Flute Concerto. Written for her, the concerto is a joint commission by, and to be performed with, Music Director Leonard Slatkin and the Detroit Symphony Orchestra, Music Director Ward Stare and the Rochester Philharmonic, and conductor JoAnn Falletta and the Chautauqua Symphony Orchestra, respectively. This is her first appearance with the RPO.

An active recording artist on the Avie, Claves, and ECM labels, Piccinini’s latest recording is of her own arrangements of the Paganini Caprices for Avie.

The recipient of numerous awards, Piccinini is the first flutist to win the prestigious Avery Fisher Career Grant. Her career was launched when she won first prize in the CBC Young Performers Competition in Canada.

Marina Piccinini began her flute studies in Toronto with Jeanne Baxtresser, and later received her bachelor’s and master’s degrees from The Juilliard School, where she studied with the legendary flutist Julius Baker. She also worked with renowned musicians flutist Aurèle Nicolet and Ernst Haefliger in Switzerland.

“She has a beautiful sound, tremendous control over her articulation, and an almost athletic agility on the instrument.”

—American Record



Marco Borggreve

Aaron Jay Kernis, composer

Winner of the coveted 2002 Grawemeyer Award for Music Composition and one of the youngest composers ever to be awarded the Pulitzer Prize, Aaron Jay Kernis is among the most esteemed musical figures of his generation. His works figure prominently on orchestral, chamber, and recital programs worldwide and have been commissioned by many of America's foremost performers, including sopranos Renée Fleming and Dawn Upshaw, violinists Joshua Bell, Pamela Frank, Nadja Salerno-Sonnenberg, and James Ehnes (for The BBC Proms), pianist Christopher O'Riley, and guitarist Sharon Isbin; and such musical institutions as the New York Philharmonic, Philadelphia Orchestra, Walt Disney Company, Rose Center for Earth and Space at New York's American Museum of Natural History, Ravinia Festival, San Francisco and Singapore Symphonies, Minnesota Orchestra, Lincoln Center Great Performers Series, American Public Radio; Los Angeles and Saint Paul Chamber Orchestras, and Aspen Music Festival and programs from Philadelphia to Amsterdam (Concertgebouw, Amsterdam Sinfonietta), Santa Barbara to France (Orchestre National de France) throughout Europe and beyond. This is his first commission at the RPO.



Kernis studied at the San Francisco Conservatory of Music and at Manhattan and Yale Schools of Music. He first came to international attention in 1982 with the acclaimed premiere of his first orchestral work, "Dream of the Morning Sky," by the New York Philharmonic at its Horizons Festival. In 1998, he won the Pulitzer Prize for his String Quartet No. 2 ("musica instrumentalis"). His music is published by Associated Music Publishers and by AJK Music administered by Associated Music Publishers.

Program Notes

Symphony No. 67 in F Major

JOSEPH HAYDN

b. March 31, 1732, Rohrau, Lower Austria

d. May 31, 1809, Vienna, Austria

This is the first performance by the RPO

Haydn spent 30 years (1761–1790) as director of music to an immensely wealthy family of Hungarian aristocrats, the Esterházy. He remained a virtual prisoner on their estates, in and close to Vienna. His music traveled for him, however, winning exceptional popularity in numerous major centers.

This charming symphony made its debut in the music room at the recently built family palace at Esterháza, a space designed specifically for concerts. This resulted in music much different from the symphonies Haydn had composed for the hall in the older family seat at Eisenstadt.

In contrast to many of the later symphonies, the opening movement has no slow introduction. Haydn plunges immediately into this fleet, charming music. The spell of good humor continues through the following slow movement. Haydn calls upon the violins to execute two effects that look forward to the Romantic era: they play with mutes at the start of the movement, and in the concluding bars they play their strings with the wood of the bow rather than the hair.

The third movement, a minuet, is a stately affair. Haydn scored the central trio section for just a pair of muted violins, one tuned differently than the other. The finale brings further pleasant surprises. Midway through it comes to halt. Haydn replaced the orchestra with a string trio (two violins and a cello). They perform a second slow movement, one more pensive than the first. The orchestra joins in, and eventually the opening material returns and drives the movement onward to its conclusion.

Flute Concerto (premiere commission)

AARON JAY KERNIS

b. January 15, 1960, Philadelphia, Pennsylvania

This is the first performance by the RPO

The composer has provided the following note:

This new flute concerto was written especially for Marina Piccinini and inspired by the beauty and elegance of her playing.

I view the work in two halves: one dark and the other light. The darker includes the two longer movements, Portrait (I.) and Pavan (III.); Pastorale-Barcarolle (II.) and Tarantella (IV.) are both lighter and shorter.

All four movements are connected musically, and share ideas that keep the musical thread continuous, even with the varied feel of each movement individually. With the possible exception of the last movement, each begins calmly but ends up spiraling out of control in some way. Three of the movements are based around dance rhythms from centuries long past: Pastorale is a gentle dance of the land and field; Barcarolle evokes the undulating music of a gondola traveling on water; Pavan is a slow, dignified dance in double time (though I have set it in triple!), and Tarantella is a continuously fast dance in 6/8 that often accelerates.

The first movement travels through many moods and characters. Is it a portrait of the flute, flautist, or perhaps the composer? The second movement begins as a gentle Italianate dance, then repeatedly shifts to faster, more energetic and virtuosic music and mandolin-like strains are heard. The third movement, Pavan, starts as a gentle, expressive line traded between flute and oboe, then gradually is intercut with fast outbursts that turn into music of a Bacchic near-frenzy before returning to its opening. Finally, Tarantella is a virtuoso romp, influenced tangentially by the flutist-leader Ian Anderson's classic rock group, Jethro Tull, and jazz virtuoso Rahsaan Roland Kirk.

The work is dedicated to Marina Piccinini with warmth and admiration.

Symphony No. 4 in B-flat Major, Op. 60

LUDWIG VAN BEETHOVEN

b. December 15, 1770, Bonn, Germany

d. March 26, 1827, Vienna, Austria

First performed by the RPO January 6, 1927; Eugène Goossens, conductor

Last performed by the RPO February 28, 2004; Philippe Entremont, conductor

Beethoven completed Symphony No. 3, the mighty "Eroica," in 1803. He then successfully brought Symphony No. 4 to term. He did most of the work on it in 1806.

That autumn, he visited his patron Prince Lichnowsky at his summer estate near Troppau. There he met another great music lover, the Prince's neighbor, Count Franz von Oppersdorf. An ardent admirer of Beethoven, the Count invited him and the Prince to his castle. He had his private orchestra perform Beethoven's Symphony No. 2 during their stay, then commissioned a new symphony from him. The fee of 500 florins gave him six months' exclusive rights to it. Symphony No. 4 is dedicated to him. He would commission No. 5, as well.

The weighty character of Symphonies 3 and 5 has led to the relative neglect of No. 4, a fate unrelated to its quality. As the renowned English musicologist Sir George Grove has written, "Widely different as the fourth is from the third, it is no less original or individual. It is lighter and less profound than the 'Eroica,' but there is no retrogression in style. It is the mood only that is different, the character and the means of expression remain the same."

A prominent element in Beethoven's sense of humor was a love of creating false expectations. This led him to begin this symphony, in essence a light-hearted work, with an introduction in slow tempo that forecasts the exact opposite. Gloomy and questioning, it appears to be prefacing a dark, dramatic composition. This makes the arrival of the main allegro, which disperses these clouds with music of joyous abandon, all the more effective. Throughout the movement, Beethoven regularly offers the musical equivalent of pokes in the ribs, through displaced accents and sudden shifts in dynamics.

The slow movement glows with warmth. Beethoven keeps it moving by underpinning it with a gentle but steady rhythmic pulse. The ensuing Menuetto is in fact a rough-hewn rustic scherzo, its title a typical Beethoven jibe aimed at tradition. It wanders far afield from typical minuet/scherzo structure, too, the rambunctious opening and the languid central trio sections coming round and round in playful succession (a practice he would repeat in Symphony No. 7). The finale, an exhilarating exercise in forward-pushing perpetual motion, surpasses all that has preceded it for sheer excitement and high spirits.

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