

GENEVA CONCERTS

presents



**ROCHESTER
PHILHARMONIC
ORCHESTRA**

WARD STARE, Conductor
ROCHESTER CITY BALLET
DAVID HALEN, Violin

Friday, 9 February 2018 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2017–2018 SEASON

Saturday, 23 September 2017, 7:30 p.m.

Ballet Jörgen Canada

Anastasia

A Russian Grand Duchess, born to privilege, is cast out into a post-revolutionary world. What will become of her? Canada's Ballet Jörgen brings *Anastasia*, a full-length ballet rich with incredibly detailed costumes, versatile sets, and exquisite lighting. Set to an original orchestral score.

Friday, 10 November 2017, 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, Music Director; Olga Kern, piano

BEETHOVEN Piano Concerto No. 5, "Emperor"

MUSSORGSKY *Pictures at an Exhibition*

Friday, 9 February 2018, 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, Music Director; David Halen, violin

Rochester City Ballet

DVOŘÁK *Slavonic Dances*, Op. 46

BARTÓK *Miraculous Mandarin* Suite, Op. 19

TCHAIKOVSKY Violin Suite from *Swan Lake* and *Sleeping Beauty*

RAVEL *La Valse*

Saturday, 10 March 2018, 7:30 p.m.

Cantus

Discovery of Sight

Acclaimed as "the premier men's vocal ensemble in the United States" (*Fanfare*), the eight male voices will perform seasoned masterpieces like Richard Strauss's *Traumlicht* and Franz Schubert's *Die Nacht*, and break new ground with Eric Whitacre's *Lux Aurumque* and a brand-new commission from Gabriel Kahane.

Saturday, 5 May 2018, 7:30 p.m.

Symphoria

Christian Capocaccia, conductor; Ken Meyer, guitar

TCHAIKOVSKY *Mozartiana*

RODRIGO *Fantasia para un gentilhombre*

STRAVINSKY *Pulcinella* Suite

Programs subject to change.

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

This concert is 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, 9 February 2018 • 7:30 p.m.

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Ward Stare, Conductor

David Halen, Violin

Rochester City Ballet – David Palmer, Artistic Director

Slavonic Dances, Op. 46, Nos. 1, 4, and 8

Antonin Dvořák

Rochester City Ballet

Miraculous Mandarin Suite, Op. 19

Bela Bartók

Intermission

Ballet Suites arranged for Violin & Orchestra

Piotr Ilyich Tchaikovsky

Swan Lake – Scene #1

Swan Lake – *Pas de deux*

Swan Lake – No. 3 – Dance of the Swans

Swan Lake – No. 4 – Scene

Sleeping Beauty – No. 19 – *En'tracte symphonique et scene*

Sleeping Beauty – Act II, *En'tracte* #18

Swan Lake – No. 5 – *Dance Hongroise* – *Czardas*

Swan Lake – *Dance Russe* #20a

David Halen, Violin

Barbara Allen, Harp

La Valse

Maurice Ravel

Ward Stare

Appointed the 12th music director of the Rochester Philharmonic Orchestra in July 2014, Rochester native Ward Stare has been described as “inspiring musicians to impressive heights” by *The New York Times* and “a dynamic music director” by Rochester *CITY Newspaper*. This past December, Stare made his debut at the Metropolitan Opera for nine performances of Franz Lehár’s *The Merry Widow*, with Grammy-winning mezzo-soprano Susan Graham in the title role.



This season at the RPO, Stare will collaborate with Itzhak Perlman and returning favorite pianists Olga Kern and Misha Dichter. Stare will also lead a Beethoven Festival, Bizet’s *Carmen* in Concert, and two world premieres by celebrated composers Allen Shawn and Jennifer Higdon. 2016-17 season highlights included collaborations with Yo-Yo Ma and Grammy-winning violinist James Ehnes. Stare also led a three-weekend salute to the music of American composers, as well as Puccini’s *La Bohème* in Concert, and a world-concert premiere by Academy Award-winning composer Elliot Goldenthal.

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. He made his debut with the Washington National Opera, conducting Donizetti’s comic opera *L’Elisir d’amore* in 2014.

Stare served as Resident Conductor of the St. 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.

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. wardstare.com

David Halen

David Halen joined the St. Louis Symphony in 1991 and was named concertmaster in September 1995, serving under music directors Leonard Slatkin, the late Hans Vonk, and David Robertson. He has soloed with the orchestra in most of the major concerti in the violin repertoire and has also soloed with the Houston, San Francisco, and West German Radio (Cologne) Symphonies. Prior to joining the SLSO, Halen was assistant concertmaster with the Houston Symphony. He has led the orchestra in most of their recordings, which have received numerous Grammy Awards. He is also full professor at the University of Michigan in Ann Arbor.



Born in Bellevue, Ohio, Halen grew up in Warrensburg, Missouri. His father, the late Walter J. Halen, was also his violin professor at Central Missouri State University, where Halen earned his bachelor's degree at the age of 19. In that same year, he won the Music Teachers National Association Competition and was granted a Fulbright scholarship for study with Wolfgang Marschner at the Freiburg Hochschule für Musik in Germany, the youngest recipient ever to have been honored with this prestigious award.

During the summer Halen teaches and performs extensively, serving as concertmaster at the Aspen Music Festival and School under Robert Spano. He has also soloed, taught, and served as concertmaster extensively at the Orford Arts Centre in Quebec, the Manhattan School of Music, Indiana University, the National Orchestra Institute at the University of Maryland, the Academy of the West in Santa Barbara, and the New World Symphony in Miami Beach. In 2007 he was appointed Distinguished Visiting Artist at Yale University and at the new Robert McDuffie Center for Strings at Mercer University in Macon, Georgia.

As co-founder and Artistic Director of the Innsbrook (Missouri) Institute, Halen coordinates a weeklong festival in June of exciting musical performances, and an enclave for aspiring artists. In August, he is Artistic Director of the Missouri River Festival of the Arts held in one of the oldest opera houses in the mid-United States in Boonville, Missouri. His numerous accolades include the 2002 St. Louis Arts and Entertainment Award for Excellence, and honorary doctorates from Central Missouri State University and from the University of Missouri–St. Louis.

Rochester City Ballet

Artistic Director David Palmer leads the Rochester City Ballet. Palmer joined RCB in November 2015. Since retiring as a principal dancer, he has created more than 40 ballets, operas, and musicals performed by leading ballet and theater companies around the world. His arrival at RCB has sparked a renewed energy and creative era for the company that was established in 1987 by its founding artistic director, Timothy M. Draper. The company performs at the Nazareth College Arts Center, Canandaigua Academy, and Kodak Hall at Eastman Theatre. In July 2010, RCB presented its first new York City season. In July 2013, RCB was selected to perform in the Inside/Out performance series at the prestigious Jacob's Pillow Dance Festival in Massachusetts.

Jamey Leverett served as Artistic Director of the RCB when it offered its first professional contract in 2003. During her tenure, Leverett choreographed more than 20 new works including *Images*, a commission from the Rochester Philharmonic Orchestra to music by Jeff Tyzik, and the critically acclaimed full-length ballet, *The Blood Countess*. Leverett announced in Spring 2015 she would step down to focus on choreography and training students in her role as Artistic Director of RCB's partner school, the Timothy Draper Center for Dance Education. The board launched a national search, and Palmer joined the company in November that same year.

RCB is committed to enriching the quality of life in the greater Rochester community. In May 2015, it held its first annual sensory-friendly performance for children on the autism spectrum. For numerous years, the company has performed for the entire second grade of the Rochester City School District, as well as taking dance into the schools through interactive performances and creative problem-solving workshops. RCB donates thousands of tickets to underserved youth. Additionally, RCB conducts outreach throughout the region.

RCB's *InStudio* Series has exposed community members to an intimate, behind-the-scenes look at the creative process and an opportunity to experience dance at a very low cost.

David Palmer, artistic director

David Palmer joined RCB in 2015 from The Washington Ballet (TWB), where he served as Associate Artistic Director. He has been a force in the world of ballet for more than 30 years as a director, choreographer, and principal dancer.

Palmer was highly regarded as an international guest artist and principal dancer for more than two decades. He had numerous works created for him by leading choreographers including Mark Morris, Stanton Welch, Julia Adam, Lynn Taylor-Corbett, Helgi Tomasson, Gerald Arpino, and Val Caniparoli. Along with having danced most of the classical princes, he was renowned as a leading dancer in Balanchine works. He has also worked with many of today's other masters such as Paul Taylor, Yuri Kylian, Hans Van Mannen, Lar Lubovitch, Christopher Bruce, and William Forsythe.

His productions of *The Lion*, *The Witch* and *The Wardrobe* with TWB and Imagination Stage earned five Helen Hayes Award nominations, taking home awards for Best Ensemble and Best Children's Musical.

In 1997, Palmer founded Maximum Dance Company (MDC) with Yanis Pikiaris. During his nine years as artistic director, MDC presented some 80 works, 30 world premieres, and three full-evening works.

Palmer's career began as a youth in musical theater and television in Australia. He went on to dance with the Australian Ballet, rising quickly to the soloist ranks. He then went on to dance as a principal dancer with the Joffrey Ballet, Miami City Ballet, Koninklijk Ballet Van Vlaanderen, San Francisco Ballet, and Maximum Dance Company.

Palmer has appeared as a guest artist with Sydney Dance Company, Ballet du Nord, PACT Ballet, the Queensland Ballet, San Francisco Ballet, Joffrey Ballet of Chicago, and the Australian Ballet. His works have been performed by San Francisco Ballet, The Australian Ballet, The Washington Ballet, Maximum Dance Company, and Miami City Ballet. He was awarded the Choo-San Goh Award for choreography for a commissioned World Premiere work for San Francisco Ballet, *Concerto Romantique*.

Rochester City Ballet Dancers

PETER BASE was born in Westlake, Ohio. Peter began dance training in Greenville, South Carolina at Greenville Ballet. Peter danced with Brevard Ballet Theatre and Carolina Ballet Theatre before joining RCB in 2015.

CHRISTOPHER COLLINS received his training from the Timothy M. Draper Center for Dance Education, on scholarship with the Joffrey Ballet School, Hubbard Street Dance summer intensive, and Point Park University. This is his fifth season with RCB.

RYAN CORBETT started dancing at age 8, doing jazz, tap, ballet, and hip-hop along with musical theater. He started to focus on ballet at age 16. He's spent time training with North Carolina Dance Theatre (now Charlotte Ballet), Houston Ballet Academy, and Pittsburgh Ballet Theatre School. Some of his favorite ballets to perform include *Le Bayadere*, *Western Symphony*, and *Etudes*. Out of the studio, he enjoys camping and hiking with his girlfriend. He plans to travel the world, and he has a cat named Leia after Princess Leia from *Star Wars*.

FRANCESCA GENOVESE is from Rochester, New York, and began dancing at the age of 4. She trained with the Deborah McKay School of Dance, the American Academy of Ballet, and on scholarship at the Garth Fagan School. She joined Carolina Ballet Theatre in 2004, and in 2009 she became one of the company's Resident Choreographers. Francesca is now in her third season after having joined RCB in 2015.

MEGAN KAMLER joined RCB in 2011 after receiving her training at the Timothy M. Draper Center for Dance Education and the University of Arizona, where she earned her BFA in Dance. She received additional training at the National Ballet School of Canada summer intensive on scholarship, and the summer intensives of Ballet Austin.

ADAM KITTLEBERGER is a native of Rochester, New York. He was one of the first contracted dancers to join Rochester City Ballet and trained at the Timothy M. Draper Center for Dance Education. He has been a guest performer with Ballet Manchester, Les Ballets Grandive, and Central Illinois Ballet.

TIMOTHY KOLMAN is from Ashtabula, Ohio, and he is a second-year apprentice with RCB. He previously trained at Pittsburgh Ballet Theatre.

BEN RABE is a native of Pittsburgh, Pennsylvania, and he trained at The Pittsburgh Ballet Theatre School. He joined RCB in 2009 and danced here for several seasons before joining BalletMet in Ohio. He returned to RCB in 2014.

ELIZABETH RODBELL trained at the Timothy M. Draper Center for Dance Education and graduated in three years from Indiana University's Jacobs School of Music BA in Dance program. She also studied with The State Street Ballet, Chautauqua, Central Pennsylvania Youth Ballet, and Miami City Ballet. This is her fourth season with RCB.

SHANNON RODRIGUEZ received her dance training at the Timothy M. Draper Center for Dance Education. Shannon has attended summer intensives at both the Juilliard School and The Joffrey Ballet of Chicago. Following graduation from the University of Arizona, Shannon returned to Rochester to join RCB in 2015.

CAITLIN SCHWARTZ, a native of Pittsburgh, Pennsylvania, joined RCB in 2014. She received her training at the Timothy M. Draper Center for Dance Education, and she holds a BFA from the University of Arizona.

JESSICA TRETTER, a native of Rochester, New York, trained at the Timothy M. Draper Center for Dance Education and the Houston Ballet's Ben Stevenson Academy under full scholarship. She also attended the School of American Ballet summer intensive under full scholarship, and American Ballet Theatre's summer intensive in New York City. Jessica was a member of the Houston Ballet before joining RCB. She also has performed with Ballet Next.

Dvořák's Slavonic Dances, Op. 46

No. 1

Peter Base, Christopher Collins, Ryan Corbett, Francesca Genovese, Megan Kamler, Adam Kittelberger, Timothy Kolman, Ben Rabe, Elizabeth Rodbell, Shannon Rodriguez, Caitlin Schwartz, Jessica Tretter

No. 4

Christopher Collins, Megan Kamler, Ben Rabe, Jessica Tretter

No. 8

Peter Base, Christopher Collins, Ryan Corbett, Francesca Genovese, Megan Kamler, Adam Kittelberger, Timothy Kolman, Ben Rabe, Elizabeth Rodbell, Shannon Rodriguez, Caitlin Schwartz, Jessica Tretter

RPO History

Since its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has been committed to enriching and inspiring our community through the art of music. Currently in its 94th year, the RPO is dedicated to maintaining its high standard of artistic excellence, unique tradition of musical versatility, and deep commitment to education and community engagement.

Today, the RPO presents more than 130 concerts per year, serving nearly 170,000 people through ticketed events, education and community engagement activities, and concerts in schools and community centers throughout the region. Nearly one-third of all RPO performances are educational or community-related. In addition, WXXI 91.5 FM rebroadcasts approximately 30 RPO concerts each year.

The RPO's long line of notable music directors includes Eugene Goossens, José Iturbi, Erich Leinsdorf, David Zinman, and Christopher Seaman. Appointed the 12th music director of the RPO in July 2014, Rochester native Ward Stare has been described as a "rising star in the conducting firmament" by the *Chicago Tribune*. The RPO also has performed under the batons of such renowned guest conductors as Fritz Reiner, Aaron Copland, Howard Hanson, Leonard Bernstein, Sir Thomas Beecham, and Leopold Stokowski. Principal Pops Conductor Jeff Tyzik has earned a national reputation for excellence in pops programming during his tenure with the RPO, and was inducted into the Rochester Music Hall of Fame in 2012 as part of its inaugural class. With Michael Butterman as Principal Conductor for Education and Community Engagement (*The Louise and Henry Epstein Family Chair*) – the first endowed position of its kind in the country – the RPO reaches more than 12,000 children through its specific programs for school-aged children.

In 2002, the RPO received the New York State Governor's Arts Award for excellence and community service. In 2005, 2006, and 2012, the American Society of Composers, Authors and Publishers (ASCAP) and the American Symphony Orchestra League honored the RPO with an ASCAP Award for Adventurous Programming, recognizing the Orchestra's commitment to music written in the past 25 years.

As one of the great American orchestras, the RPO aspires to be an institution driven by a culture of confidence, adventure, excellence, and success; the premier cultural organization in the region and the hub of cultural life year round; and recognized nationally for artistic and organizational excellence, creativity, and innovation.

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Jeff Tyzik, Principal Pops Conductor

Michael Butterman, Principal Conductor for Education and Community Engagement

The Louise and Henry Epstein Family Chair

Christopher Seaman, Conductor Laureate

The Christopher Seaman Chair, Supported by Barbara and Patrick Fulford and The Conductor Laureate Society

FIRST VIOLIN

Juliana Athayde,
Concertmaster
The Caroline W. Gannett
& *Clayla Ward Chair*
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Associate Concertmaster
Shannon Nance,
Assistant Concertmaster
Perrin Yang
Tigran Vardanyan
Ellen Rathjen
Thomas Rodgers
Aika Ito
William Hunt
Kenneth Langley
Molly Werts McDonald
Willa Finck
Jeremy Hill
An-Chi Lin

SECOND VIOLIN

Hanna Landrum, *Principal*
Daryl Perlo, *Assistant*
Principal
Patricia Sunwoo
John Sullivan
Lara Sipols
Nancy Hunt
Boris Zapesochny
Liana Koteva Kirvan
Margaret Leenhouts
Heidi Brodwin
Ainur Zabenova*
Petros Karapetyan

VIOLA

Melissa Matson, *Principal*
The William L. Gamble Chair
Supported in part this season
by John & Carol Bennett
Marc Anderson,
Assistant Principal
Samatha Rodriguez
Olita Povero
Olivia Chew
Samantha Rodriguez
Neil Miller
David Hult
Aaron Mossburg
Matthew Ross
Benjamin Magruder

CELLO

Ahrim Kim, *Principal*
The Clara and Edwin
Strasenburgh Chair
Funded in perpetuity
Kathleen Murphy Kemp,
Assistant Principal
Lars Kirvan
Christopher Haritatos
Una Gong
Benjamin Krug
Zexun Shen
Ingrid Bock

BASS

Cory Palmer, *Principal*
The Anne Hayden McQuay
Chair
Funded in perpetuity
Michael Griffin
Assistant Principal
Gaelen McCormick
Edward Castilano
Fred Dole
Jeff Campbell +
Eric Polenik

FLUTE

Rebecca Gilbert, *Principal*
The Charlotte Whitney Allen
Chair
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Diane Smith

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Principal
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TROMBONE

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The Austin E. Hildebrandt
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BASS TROMBONE

Jeffrey Gray

TUBA

W. Craig Sutherland,
Principal

TIMPANI

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HARP

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The Eileen Malone Chair,
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Deirdre Street, *Assistant*
Stage Manager
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+ Full-time faculty at the
Eastman School of Music

Program Notes

Slavonic Dances, Op. 46, Nos. 1, 4, and 8

ANTONÍN DVOŘÁK

b. Nelahozeves, Bohemia / September 8, 1841

d. Prague, Bohemia / May 1, 1904

In 1874, Dvořák applied for a grant which the Austrian government made available to young, impoverished composers. The works he submitted deeply impressed the panel of judges, headed by Johannes Brahms. He won the prize several times, helping sustain his dream of becoming a professional composer. Contact with Brahms launched a close friendship, one result of which was a strong recommendation to the senior composer's Berlin publisher, Fritz Simrock. Simrock published the Moravian Duets which had helped win Dvořák the prize, then commissioned a set of Slavonic Dances, to be patterned on Brahms' popular Hungarian Dances.

People throughout Europe immediately fell in love with the eight sprightly, and to their ears, exotic Slavonic Dances that make up Dvořák's Op. 46, first in their original form as piano duets, then in the virtually simultaneous orchestral transcriptions. Unlike Brahms' Hungarian Dances, they are based on original melodies in folk style, rather than authentic native melodies or previously existing works by other composers. Naturally Simrock pressed for more such works, but Dvořák resisted. He finally composed a second set in 1886. At this concert you will hear three pieces from the Op. 46 collection: a furiant, a vigorous Czech leaping dance, a gentle sousedská or moderate-tempo waltz, and another furiant.

The Miraculous Mandarin Suite

BÉLA BARTÓK

b. Nagyszentmiklós, Hungary / March 25, 1881

d. New York, New York, USA / September 26, 1945

Menyhért Lengyel's libretto, *The Miraculous Mandarin*, was published in 1917. Bartók approached him for permission to set it to music. Once this was granted, Bartók set to work immediately, but other activities delayed completion of the full score for five years. A produc-

tion was announced for the Budapest Opera in 1926. It failed to materialize since the lurid, provocative scenario ran afoul of the censors. It was first staged in Cologne, Germany, on November 27 of that year, but it never reached the stage in Hungary during Bartók's lifetime.

The scenario takes place in a large modern city, an ugly, noisy location that both creators deplore through their treatment of it. In order to lure passersby into a trap designed for robbery and murder, three thugs force an attractive young woman to stand in a window overlooking a busy street. The first two people to fall under her spell are an aging gentleman and a shy young man. Since both are penniless, the villains promptly throw them back into the street.

The third victim is a richly dressed Chinese mandarin, with a weird, unsettling aura of inscrutability about him. At first he shows indifference to the girl, but gradually her dancing captures his interest. Staring fixedly at her, he pursues her, wildly and doggedly. The thugs first rob him, then try desperately to kill him, by smothering him with pillows, stabbing him with a rusty sword, and hanging him from a light fixture. Yet it is only after the girl satisfies his desire by offering him a compassionate embrace that his wounds start to bleed and he dies in her arms.

Bartók matched this grotesque scenario with music that seethes with savage, primordial power and frenetic energy, and radiates a disturbing eeriness. This suite includes roughly two-thirds of the score, with a special concert ending added on.

Suite of Ballet Scores Arranged for Violin And Orchestra

PIOTR ILYICH TCHAIKOVSKY

b. Kamsko-Votkinsk, Russia / May 7, 1840

d. St. Petersburg, Russia / November 6, 1893

Tchaikovsky's spectacular gifts in rhythm, melody, musical drama and colorful orchestration made him a natural ballet composer. *Swan Lake* (1877), *The Sleeping Beauty* (1890), and *The Nutcracker* (1892) form the summit of nineteenth-century theatrical dance music.

Tonight you will hear a suite of eight selections from the first two ballets. It was compiled and arranged for violin and orchestra by Ward Stare and violin soloist David Halen. Four selections from *Swan Lake* (Scene #1; *Pas de deux*; Dance of the Swans; Scene) are followed by

two selections from *The Sleeping Beauty* (*Entr'acte symphonique* and Scene; *Entr'acte* from Act Two) and finally two further extracts from *Swan Lake* (Hungarian Dance and Russian Dance).

La Valse

MAURICE RAVEL

b. Ciboure, France / March 7, 1875

d. Paris, France / December 28, 1937

Ravel had considered composing a tribute to the Strauss family of Vienna as early as 1906. Had he gone ahead with it at that time, it would probably have sounded as carefree as *The Blue Danube*. But by the time he did compose *La Valse* (*The Waltz*, 1919-1920), both he and the general life of Europe had undergone significant and disturbing changes. This piece reflects those changes strongly and dramatically.

The following introduction is appended to the score: "Through whirling clouds can be glimpsed now and again waltzing couples. The mists gradually disperse, and at letter A, a huge ballroom is revealed filled with a great crowd of whirling dancers. The stage grows gradually lighter. At the fortissimo at letter B the lights in the chandeliers are turned on full."

The music emerges out of silence through a throbbing, indistinct opening. Fragments of what might be the rhythm and melody of a waltz are heard. The opening theme gradually becomes more distinct as the volume rises, then it bursts forth in full glory as the first climax is reached. Ravel proceeds with a series of elegant waltz melodies. As the music moves forward, it retains an outwardly gracious and carefree mood, but dark, portentous undercurrents persist.

The atmosphere gradually grows more tense, more abandoned. Rhythms and accents become increasingly savage, more war-like than dance-like. As the climax approaches, the initial theme begins to return to its original, fragmented form. Short, sharp waves of dynamic contrast push the music close to a scream, capped by a gasping pause, then a final out-of-control, nightmarish whirl and collapse. The care-free era of pre-war Europe has vanished forever.

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