

# GENEVA CONCERTS

presents

## *Syracuse Symphony Orchestra*

*James Judd, conductor*

*Tai Murray, violin*



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Sunday, March 2, 2008 • 3:00 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2007-2008 SEASON

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

**Sherrie Maricle & the  Jazz Orchestra**

Saturday, 27 October 2007, 8:15 p.m.

**The Philadelphia Dance Company**  
*Philadanco!*

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,  
Arcuri, Morricone, Piazzolla, Khatchaturian, and Heidrich

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

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# GENEVA CONCERTS, INC.

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

## *Syracuse Symphony Orchestra*

*Daniel Hege, Music Director*

*James Judd, conductor*

*Tai Murray, violin*

**Hector Berlioz**  
1803-1869

*Roman Carnival Overture*

**Felix Mendelssohn**  
1809-1847

Concerto in E minor for Violin and  
Orchestra, Op. 64

Allegro molto appassionato

Andante

Allegretto non troppo - allegro molto vivace

*Tai Murray, violin*

### **Intermission**

**Edward Elgar**  
1857-1934

Symphony No. 1 in A-flat Major, Op. 55

Andante, nobilmente e semplice - Allegro

Allegro molto

Adagio

Lento - Allegro

**Patrons are requested to silence signal watches, pagers, and  
cell phones.**

**The use of recording equipment is prohibited by law.**

## *James Judd, conductor*

Music Director Emeritus of the New Zealand Symphony Orchestra, British-born conductor James Judd is also the Principal Guest Conductor of the Orchestre National de Lille in France.

He continues to conduct the London Philharmonic, Royal Philharmonic Orchestra, Hallé Orchestra, BBC National Orchestra of Wales, and English Chamber Orchestra. Mr. Judd was co-founder of the Chamber Orchestra of Europe, which he has led on tours throughout the United States, the Far East, and Europe.

In North America he is a frequent guest conductor, having appeared with the orchestras of Saint Louis, Montreal, Cincinnati, Pittsburgh, Seattle, Indianapolis, Utah, Vancouver, and Ottawa.

A graduate of London's Trinity College of Music, Mr. Judd came to international attention as the assistant conductor of the Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. Four years later, he returned to Europe after being appointed Associate Music Director of the European Community Youth Orchestra by Claudio Abbado (he continues to serve as honorary artistic director of that ensemble).

James Judd has since led the Berlin Philharmonic and Israel Philharmonic, and has made guest appearances with such prestigious ensembles as the Vienna Symphony, Gewandhaus Orchestra of Leipzig, Prague Symphony, Orchestre National de France, Orchestre de la Suisse Romande, Zurich Tonhalle Orchestra, Monte-Carlo Symphony Orchestra, Rotterdam Philharmonic Orchestra, Flemish Radio Orchestra, and Mozarteum Orchestra of Salzburg.

Mr. Judd's live recordings of Mahler's Symphonies No. 9 with the Gustav Mahler Youth Orchestra and No. 10 with the European Community Youth Orchestra received enthusiastic



international praise, as did his performance of Elgar's Symphony No. 1 with the Hallé Orchestra. He continues to fulfill an ongoing project with the Naxos label of works by Copland, Reich, Takemitsu, Gershwin, and Herrmann as well as works by British composers such as Elgar, Lilburn, Vaughan Williams, Tippett, and others.

## *Tai Murray, violin*

Since making her debut with the Chicago Symphony Orchestra at age nine, Tai Murray has performed extensively as soloist with orchestras and in recitals across the United States and Europe. Born in Chicago in 1982, she has been heard on such concert stages as Los Angeles'



Hollywood Bowl, Salt Lake City's Abravanel Hall, and Chicago's Orchestra Hall. Concerto performances include dates with the symphonies of Chicago, Saint Louis, Cincinnati, Dallas, Baltimore, Los Angeles, Utah, Charlotte, Oakland, Sacramento, Washington, D.C., and many others. She appeared with the St. Louis Symphony in two consecutive seasons and her April 2004 performance of the Bernstein *Serenade* with the Chicago Symphony Orchestra elicited the following from the *Chicago Tribune*: "Violin playing so full of youthful vitality and freshness deserved a huge ovation, and that's what it got from Thursday's crowd, as well as from the orchestra members themselves."

Ms. Murray made her New York concerto debut with the Juilliard Orchestra at Lincoln Center's Alice Tully Hall in May 2002, and her New York recital debut at Merkin Hall in April 2003. She was invited to perform the Dvořák Violin Concerto with the Juilliard Orchestra in August 2005 in Berlin.

As a chamber musician, Ms. Murray made her third national tour with Musicians from Marlboro in February 2005. She com-

pleted two seasons as member of the Chamber Music Society of Lincoln Center II, performs regularly with the Ritz Chamber Players and has toured with Peter Serkin, Jaime Laredo, and the Brandenburg Ensemble on several occasions.

Tai Murray has received top prizes in the Indiana University Concerto Competition, the inaugural Sphinx Competition, and the Juilliard School Concerto Competition. She was also awarded a Certificate of Honor for outstanding musicianship by the Accademia Chigiana in Siena, Italy. In 2000, Ms. Murray earned an Artist Diploma in music performance from Indiana University and another Artists Diploma from the Juilliard School in 2006.

# *Program Notes*

HECTOR BERLIOZ

b. La Côte-Saint-André, France, December 11, 1803

d. Paris, March 8, 1869

## **ROMAN CARNIVAL OVERTURE**

### **Briefly...**

• Berlioz's most popular and most virtuosic overture is actually an independent concert piece, but has close ties to the opera, *Benvenuto Cellini*.

Berlioz had the opportunity of viewing Italian life firsthand as recipient of France's *Prix de Rome*. He remembered his impressions and experiences and responded to them in such compositions as *Harold in Italy* and *Romeo and Juliet*. *Benvenuto Cellini*, his opera based on the exploits of the Florentine sculptor, goldsmith, and intriguing lover (1500-1571), is replete with authentic reminders of Roman life in the Renaissance. Especially brilliant was his depiction of the Carnival celebrations in the Piazza Colonna.

Like most of Berlioz's operas, *Benvenuto Cellini* was not a success at its premiere in 1839. Five years later, he extracted themes from it and reworked them into a glittering concert overture. With its contrast of wistful melody (the love duet of Cellini and Teresa in Act I) and joyous abandon (the Act II Carnival scene), its bold and unexpected leaps into new tonalities, and the ever-changing colors of its orchestration, *The Roman Carnival* has achieved the popularity and frequency of performance that eluded *Benvenuto Cellini*.

Instrumentation: 2 flutes doubling piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, timpani, cymbals, tambourine, triangle, and strings.

FELIX MENDELSSOHN

b. Hamburg, Germany, February 3, 1809

d. Leipzig, November 4, 1847

## CONCERTO IN E MINOR FOR VIOLIN AND ORCHESTRA, OP. 64

### **Briefly...**

- This, Mendelssohn's last large orchestral work, forms an important part of the violin repertoire and is one of the most popular and most frequently performed violin concertos of all time.

Mendelssohn's great Violin Concerto, like that of Brahms later on, was the result of the composer's friendship with an excellent violinist—in this case, Ferdinand David. David's brilliant technique, though influenced by Paganini's showy example, was combined with a taste and restraint perfectly in keeping with Mendelssohn's own conservative musical style. When Mendelssohn assumed direction of Leipzig's Gewandhaus Orchestra in 1835, he brought in David as his concertmaster. David often had to take over rehearsals or concerts because of his friend's poor health. Mendelssohn also encouraged the appointment of David as chief teacher of violin at the Leipzig Conservatory.

The composer was away from Leipzig on vacation when he wrote to David in July 1838, "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." The work took shape slowly over the next six years. David gave advice on the writing of the solo part, and in fact seems to have been largely responsible for the cadenza in the first movement. Mendelssohn revised and polished constantly. Even after the score went to the publisher he continued making changes.

No slave to 18th-century modes of composition, Mendelssohn often incorporated new ideas into his works. If a certain idealistic sobriety prevented his embracing the more lurid aspects of the Romantic rebellion, he nevertheless adopted or even initiated many of the new practices of the age. One of the more striking features of this E-minor concerto is the composer's use of links between the three movements, so that the work is a single,



uninterrupted piece of music. Structural unity was increasingly important to 19th-century composers, contributing to the adoption of such practices as cyclic return of themes, thematic transformation, and single-movement sonata forms. Mendelssohn's use of bridges between movements was another unifying device.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

## EDWARD ELGAR

b. Broadheath, England, June 2, 1857

d. Worcester, February 23, 1934

### **SYMPHONY NO. 1 IN A-FLAT MAJOR, OP. 55**

#### **Briefly...**

- This work is the only frequently-performed symphony whose main key is A flat major.
- The *nobilmente* theme was used in the Academy Award-winning stop-motion animated film, *Wallace & Gromit: The Curse of the Were-Rabbit* (2005).

Elgar was the first significant composer to arise in England since Purcell two centuries before. England's love affair with foreign composers—Handel, Mendelssohn, Saint-Saëns, Dvořák—had an unfortunately detrimental effect on her home-grown ones, who tended to settle for dry academicism or undisciplined amateurism. Elgar, whatever shortcomings later generations may have found in his music, showed English composers that it was possible for a native son to get a hearing and an enthusiastic response. Thus he paved the way for the careers of such dissimilar composers as Vaughan Williams and Britten.

The First Symphony is perhaps Elgar's finest composition, a work of breadth and vision. Acclaimed at its premiere, it had nearly 100 performances within a year. Although he would not



**2007-2008 Orchestra Roster**

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**Kazuyoshi Akiyama**, Conductor Emeritus  
**Kenneth Andrews**, Youth Orchestra Conductor  
**Muriel Bodley**, Youth String Orchestra Conductor

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Andrew Zaplatynsky, *Concertmaster*  
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*Associate Concertmaster*  
Vladimir Pritsker  
Cristina Buciu  
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Linda Greene

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 Daniel Carno

**ENGLISH HORN**

Daniel Carno

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 John Friedrichs, *Assistant First Chair*

**E-FLAT CLARINET**

Victoria Bullock

**BASS CLARINET**

John Friedrichs

**BASSOON**

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 David Ross  
 Martha Sholl

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David Ross

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