

GENEVA CONCERTS

presents

***CAPE TOWN
PHILHARMONIC***



Martin Pantelev, conductor

Philippe Quint, violin

Sunday, March 6, 2011 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2010-2011 SEASON

Friday, 10 September 2010, 7:30 p.m.

Koresh Dance Company

ev•o•lu•tion

Thursday, 7 October 2010, 7:30 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

Yeol Eum Son, piano (2009 Van Cliburn Silver Medalist)

Music of Glinka, Mozart, Prokofiev, and R. Strauss

Friday, 19 November 2010, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Olga Kern, piano (2001 Van Cliburn Gold Medalist)

Music of Dvořák, Rachmaninoff, and Sibelius

FREE CONCERT

Friday, 14 January 2011, 7:30 p.m.

Rick Holland - Evan Dobbins Little Big Band

Geneva High School Auditorium, Carter Road, Geneva

Sunday, 6 March 2011, 7:30 p.m.

Cape Town Philharmonic Orchestra

Martin Panteleev, conductor

Philippe Quint, violin

Music of Bernstein, Tchaikovsky, and Rimsky-Korsakov

Saturday, 9 April 2011, 7:30 p.m.

New York Gilbert & Sullivan Players

The Pirates of Penzance

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

These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a State agency, and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Sunday, March 6, 2011 at 7:30 p.m.

CAPE TOWN PHILHARMONIC

Martin Panteleev, conductor

Philippe Quint, violin

Overture to *Candide*

BERNSTEIN

Concerto for Violin and Orchestra in D Major, Op. 35

TCHAIKOVSKY

Allegro moderato

Canzonetta

Allegro vivacissimo

Philippe Quint, violin

Intermission

Scheherazade, Op. 35

RIMSKY-KORSAKOV

The Sea and Sinbad's Ship

The Story of the Prince Kalendar

The Young Prince and the Young Princess

The Festival of Baghdad. The Sea; The Vessel is Wrecked: Conclusion

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MARTIN PANTELEEV

Conductor

Born in Sofia, Bulgaria to a family of musicians, Martin Pantelev started violin lessons at the age of four. He studied at the National School of Music and later at the Bulgarian State Academy of Music. At a young age his talents as a violinist were recognized; he won several prizes and toured as assistant concertmaster of Bulgaria's Youth Orchestra, performing in concerts throughout Europe.



Still in his early twenties, Martin Pantelev began conducting and composing; in 1999 he became assistant conductor of the Philharmonia of the Nations (envisioned by Leonard Bernstein and founded by Justus Frantz) and toured the United States, China, Russia, and Germany. That same year Frantz conducted the premiere of Pantelev's *Symphony No. 1* as well as subsequent performances in Berlin, Frankfurt, and at the Schleswig Holstein Festival. Pantelev was nominated for the Davidoff Prix for this composition. His symphonic poem "*Two*" was premiered and recorded in 2000 at the Festival of the Nations in Bad Wörishofen, Germany. Another premiere of his *Concerto for Percussion and Orchestra* took place in Beijing in October 2001 where it was performed by the Beijing Symphony Orchestra.

Martin Pantelev's career as a conductor and solo violinist has included recent concerto performances with Camerata Salzburg; he conducted the premiere of his *Symphony No. 3* at the Festival of the Nations in Bad Wörishofen, Germany, and recorded his *Symphonies Nos. 1 and 3* with the Bulgarian National Radio Symphony Orchestra.

In 2002 Martin Pantelev founded the chamber music festival "Kammermusik Tage" in Barth, Germany, the country in which he currently resides. He has been a guest conductor of the Sofia Philharmonic Orchestra since 2006, toured the U.S. with that orchestra in 2008, and since October 2009 has been the Orchestra's music director. In June 2010 Martin Pantelev led the orchestra in performance at the international music festival in Klagenfurt, Austria.

Martin Pantelev has worked as conductor with such orchestras as the Schleswig-Holstein Symphony Orchestra (Germany), Orquesta Sinfonica di Lecce (Italy), the Netherlands Symphony Orchestra, Concertgebouw Chamber Orchestra (Amsterdam), and the Ukraine National Symphony Orchestra. He has toured with the Sofia Festival Orchestra in the Netherlands and the U.S. In October 2007 Martin Pantelev performed at the opening of the Berliner Symphoniker Symphony Orchestra's season at Berlin's Philharmonic Hall.

PHILIPPE QUINT

Violin

Two time Grammy award nominee, violinist Philippe Quint, has emerged in recent years as one of a few young soloists to combine a remarkable degree of lyricism, poetry, and impeccable virtuosity. His stage persona is evocative of a 19th century Romantic performer: “With his lanky build and shoulder-length dark hair, he looked like a modern day Paganini—and he played like one, too” raved the *Cincinnati Enquirer*.



Philippe Quint is consistently re-engaged both domestically and internationally, with recent performances including the symphony orchestras of Detroit, Indianapolis, New Jersey, Minnesota, Bournemouth, Houston, Weimar Staatskapelle, Orchestra Cote du Basque, Royal Liverpool Orchestra de Pamploña, the China National, and the Orpheus Chamber Orchestra. Quint has performed under the batons of such renowned conductors as Kurt Masur, Carl St. Clair, Marin Alsop, Andrew Litton, Jorge Mester, Carlos Miguel Prieto, Klauspeter Seibel, and Stefan Sanderling.

In 2010-2011, Philippe Quint performs in North America with the San Diego Symphony and Bramwell Tovey, the Spokane Symphony with Eckart Preu, and with the Orchestras of New Mexico, Oklahoma City, Huntsville, Wichita, Peoria, and the Pacific Symphony in Costa Mesa. He will also be soloist for four performances in Germany with the Nordwestdeutsche Philharmonie under the direction of Eugene Tzigane, and with the Bochum Symphony Orchestra and Leipzig Radio Symphony Orchestra. Highlights of Quint's 2009-2010 season included debuts with the Berlin Komische Oper Orchestra for their New Year's Concerts with Maestro St. Clair, with the Chicago Symphony Orchestra and David Afham, the Louisiana Philharmonic and Maestro Prieto, and the Rhode Island Philharmonic and Michael Stern.

Philippe Quint is a founder and artistic director of the Minería Chamber Music Festival in Mexico City, and recently formed the Quint Quintet—a group dedicated to exploring the music of Astor Piazzolla and Argentine Tango. His extensive award-winning Naxos discography includes a large variety of rediscovered treasures along with popular works from the standard repertoire. His debut album of William Schuman's Violin Concerto (2001), and a highly acclaimed recording of Korngold's Violin Concerto (2009)—which jumped to the top 20 in Billboard's Classical Chart during its first week of release—were each nominated for two Grammy Awards, including that for the category “Best Instrumental Soloist with Orchestra.” Other critically acclaimed

recordings include a world premiere disc of John Corigliano's *Red Violin Caprices*, Ned Rorem's *Concerto*, Miklos Rozsa's *Complete Works for Violin and Piano* with pianist William Wolfram, Bernstein's *Serenade*, and De Beriot *Concertos*. All have received multiple Editor's Choice selections from *Gramophone*, *Strad*, *Strings*, and the *Daily Telegraph*. His latest recording, released in August 2010, is a unique compilation CD release of works by Paganini arranged by Fritz Kreisler.

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 9. After emigrating to the United States, he earned both bachelor's and master's degrees from the Juilliard School, where he graduated in 1998. His distinguished pedagogues included Dorothy Delay, Cho-Liang Lin, Masao Kawasaki, and Felix Galimir. He has also studied and participated in masterclasses with Isaac Stern, Itzhak Perlman, and Arnold Steinhardt.

Philippe Quint plays on a 1723 "Ex-Kiesewetter" Antonio Stradivari violin on loan to him from Clement and Karen Arrison through the generous efforts of the Stradivari Society.

CAPE TOWN PHILHARMONIC

The Cape Town Philharmonic Orchestra, South Africa's "orchestra for all seasons," is a financially and culturally sustainable, multi-functional orchestra delivering a world-class musical experience to all communities of the Western Cape. The CPO is one of only three full-time professional symphony orchestras in South Africa and continues a long and proud history of symphonic music since Cape Town's first symphony orchestra was formed in 1914.

Apart from traditional symphony concerts presented in the historic City Hall with its excellent acoustics for orchestral music, the CPO also performs at the Artscape Theatre Centre with Cape Town Opera and Cape Town City Ballet for their opera and ballet seasons. Further engagements include performing with prestigious visiting ballet companies such as the St. Petersburg Ballet, charity galas, lighter "symphonic pops" music for special occasions, and collaboration with community musicians and choirs. These performances all add up to a staggering 160 performances a year. Some performances are given at other venues in Cape Town and the Western Cape such as the Endler Hall in Stellenbosch, the Baxter Theatre, and the Bellville Velodrome. Other venues include popular tourist destinations such as the Kirstenbosch Botanical Gardens, Vergelegen wine estate, and leading hotels. However, the orchestra does not only play in the Cape's premier venues, but also visits smaller venues in previously disadvantaged communities.

PART OF A GLOBAL CULTURE

The Cape Town Philharmonic Orchestra is arguably the most versatile and active orchestra on the continent of Africa and contributes handsomely in making Cape Town part of a global culture. In this spirit the CPO presented the first Cape Town International Music Festival in November and December 2006. This festival has become an annual event, attracting first rate musicians from all over the world, as well as providing opportunities to South Africa's foremost artists. With Cape Town being the prime tourist destination in South Africa, this also means that the orchestra makes an important contribution to the cultural component of the tourism product that the city offers to local and international visitors.

EDUCATION THROUGH A YOUTH ORCHESTRA

The CPO embraces education through its training orchestras, the Cape Town Philharmonic Youth Orchestra (CPYO), the Cape Town Philharmonic Youth Wind Ensemble (CPYWE), a cadet program for aspiring professional musicians, and various far-reaching educational and development programs. The CPYO and CPYWE were launched in 2004 and consist mostly of young musicians from the townships and previously disadvantaged communities. Music is a powerful tool in closing the gap between our disparate cultures, which is why the CPO is a tireless promoter of cultural accessibility and interactivity.

NOTES ON THE PROGRAM

LEONARD BERNSTEIN

Overture to the opera *Candide*

In contrast to his earlier *On the Town* and *Wonderful Town*, which he categorized as musical comedies, Bernstein designated *Candide* a comic opera. He composed the work in 1955-56, with Lillian Hellman as his chief literary collaborator in developing the text based on Voltaire, and that version was given its premiere on December 1, 1956 at the Martin Beck Theater in New York. Seventeen years later a new book was provided by Hugh Wheeler and new song texts were composed by Stephen Sondheim, who had by then written the words for *West Side Story* and had actually been Bernstein's original choice for *Candide*. Much of the text for the still later "opera house version," prepared for the New York City Opera in 1982, was rewritten by Bernstein himself.

Shortly after the original 1956 stage premiere, Bernstein made the Overture a concert piece by providing it with a richer orchestration, and in this form it quickly established itself in the international orchestral repertory. The

scintillating and eminently substantial piece, in sonata form, is a contemporary counterpart to such celebrated curtain-raisers as the overtures to Mozart's *Marriage of Figaro* and Glinka's *Ruslan and Ludmilla*—in a musical language as thoroughly American as the Glinka piece is Russian. The big lyrical tune is from the duet "Oh happy we;" the codetta is based on material from the soprano aria "Glitter and be gay," which has become a popular number on concert and recital programs in its own right.

PETER ILYICH TCHAIKOVSKY

Concerto for Violin and Orchestra in D Major, Op. 35

For a concerto that was declared impossible to play and suffered a now unbelievably negative reaction at its early performances, Tchaikovsky's Violin Concerto has achieved an immense popularity. At Clearens, Switzerland, Tchaikovsky had worked out the technical details with Joseph Kotek, the noted Russian violinist and composer, and they were in agreement on the results. But the outside rebuffs, from his patroness Mme. Von Meck to virtuoso violinist Leopold Auer, were personal setbacks for Tchaikovsky. In his diary he noted that Auer's pronouncement that the work was unplayable cast "this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

The Concerto's first performance in Vienna in 1881, with Adolf Brodsky as soloist, was dealt a staggering blow by critic Eduard Hanslick. "The violin is no longer played, it is yanked about, it is torn asunder, beaten black and blue. I do not know whether it is possible for anyone to conquer these harassing difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself." In a remarkable understatement, Tchaikovsky admitted to Mme. Von Meck that he had no luck with critics. However, the Concerto's musical vitality eventually triumphed and even Auer became one of its champions.

The design of the first movement follows the classical concerto pattern, with an orchestral introduction preceding the entrance of the solo violin. Duo-thematic in concept, it features a brilliant cadenza.

The second movement is a *canzonetta*, the muted solo violin chanting a nostalgic theme.

The rhythmically vibrant finale echoes the spirit of the Trepak, a quick Cossack dance.

NICOLAI RIMSKY-KORSAKOV

Scheherazade, Symphonic Suite, Op. 35

Rimsky-Korsakov was one of a group of Russian composers in the late nineteenth century known as "The Five." All of these composers were essentially self-taught, and were frequently engaged in other-than-musical occupa-

tions, in Rimsky-Korsakov's case, as a naval officer. His first musical impressions were derived from a small group of performers on the family estate. At the age of six he began the study of piano, and at nine attempted his first compositions. His formal studies were completed at the naval college in St. Petersburg. Following a three-year tour of duty abroad (1863-1865), he returned to St. Petersburg where he renewed his musical studies and associations. In 1871 he was appointed professor of composition and instrumentation at the St. Petersburg Conservatory.

Scheherazade was composed in 1888 during a summer spent on Lake Cherymenyetskoye. The premiere took place the following musical season. The score includes this program:

"The Sultan of Schahriar, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan puts off his wife's execution from day to day, and at last gave up his bloody plan.

"For her stories the Sultana borrowed from the poets their verses, from folk songs the words; and she strung together tales and adventures."

In his autobiography *My Musical Life*, the composer has the following to say about the suite:

The program I had been guided by in composing Scheherazade consisted of separate, unconnected episodes and pictures from The Arabian Nights, scattered through all four movements of my suite: the sea and Sinbad's ship, the fantastic narrative of the Prince Kalender, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV, and the intermezzo in Movement III, written for violin solo and delineating Scheherazade herself as telling her wondrous tales to the stern sultan... Given motives thread and spread over all the movements...alternating and intertwining each with the other. Appearing as they do each time under different illumination, depicting each time different traits and expressing different moods, the self-same given motives and themes correspond each time to different images, actions, and pictures.

CAPE TOWN PHILHARMONIC ORCHESTRA

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Patrick Goodwin

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 Quentin Crida
 Henryk Domagala
 René Groyer
 Elzahn Johnson
 Emina Lukin *
 Philip Martens
 Sarolta Szegedi
 Maretha Uys

Second Violins:

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 Mirosława Domagala
 Petra Hofmeyr
 Tomasz Kita #
 Odile Lesch
 Katlego Taunyane
 Annien van der Linde
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 Piet de Beer
 Paula Fourie *
 Jan-Hendrik Harley
 Azra Isaacs
 Kabelo Marabe
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