

GENEVA CONCERTS

presents

Rochester Philharmonic Orchestra



Friday, March 2, 2012 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2011-2012 SEASON

Saturday, 24 September 2011, 7:30 p.m.

New York Gilbert & Sullivan Players

The Mikado

Sunday, 11 December 2011, 3:00 p.m.

Imani Winds

A Christmas Concert



This tour engagement of Imani Winds is funded through the Mid Atlantic Tours program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

Friday, 2 March 2012, 7:30 p.m.

Rochester Philharmonic Orchestra

Christoph Campestrini, conductor

Juliana Athayde, violin

Music of Barber and Brahms

Friday, 30 March 2012, 7:30 p.m.

Brian Sanders' JUNK

Patio Plastico Plus



PENNSYLVANIA PERFORMING ARTS ON TOUR

This project is partially supported by a grant from Pennsylvania Performing Arts on Tour, a program developed and funded by The Heinz Endowments; the William Penn Foundation; the Pennsylvania Council on the Arts, a state agency; and The Pew Charitable Trusts; and administered by Mid Atlantic Arts Foundation.

Saturday, 28 April 2012, 7:30 p.m.

Cantus

On the Shoulders of Giants

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



These concerts are made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, March 2, 2012 at 7:30 p.m.

Rochester Philharmonic Orchestra

Arild Remmereit, Music Director

Christoph Campestrini, guest conductor

Juliana Athayde, violin

JOHANNES BRAHMS
(1833-1897)

Tragic Overture, Op. 81

SAMUEL BARBER
(1910-1981)

Violin Concerto, Op. 14

I. Allegro

II. Andante

III. Presto in moto perpetuo

Juliana Athayde, violin

Intermission

JOHANNES BRAHMS
(1833-1897)

Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso – Poco meno presto

IV. Allegro energico e passionato – Più allegro

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

The use of cameras and recording equipment is prohibited by law.

Christoph Campestrini

Recognized widely as a young conductor of enormous musical talent and deep introspection, Austrian native Christoph Campestrini has been lauded by critics for his “youthful energy and nice sense of phrasing” (*The New York Times*) and “vibrant eloquence” (*Le Soleil*). Appraising his interpretation of Schubert’s Ninth Symphony, the Denver Post observed that “he brought a sense of immediacy and drama to this music, conveying the architectural scope of the massive piece while highlighting its inner dialogues and dynamic contrasts.”



Such accolades have given rise to a career that brought him together with over 100 orchestras on five continents, among them the London Symphony Orchestra, Philadelphia Orchestra, Houston Symphony, Detroit Symphony, Vancouver Symphony, Milwaukee Symphony, Florida Orchestra, Deutsche Sinfonieorchester Berlin, Frankfurt Radio Symphony, Stuttgart Philharmonic, Moscow Radio Symphony, Prague Philharmonia, Vienna Radio Symphony, Mozarteum Orchestra Salzburg, Orchestre National du Capitole de Toulouse, Queensland Philharmonic, and the Israel Sinfonietta. He has also nurtured close collaborations with such soloists as Gidon Kremer, Julian Rachlin, Rudolf Buchbinder, Sharon Kam, Julia Fischer, and Emmanuel Pahud.

A graduate of Juilliard and Columbia University, Campestrini got his initial break when he was chosen as the only European artist to the founding class of the Yale University Affiliate Artists Conducting Program, at the time the preeminent program of its kind. While at Yale, he received important artistic impulses by the likes of Lorin Maazel, Wolfgang Sawallisch, and Kurt Sanderling. Although at home in a wide range of repertoire, and championing the music of contemporary composers, he feels a particular affinity with the music of his compatriots Schubert, Bruckner, and Mahler.

Campestrini is equally in demand as an accomplished opera conductor. He has served as principal conductor of the Essen Aalto Musiktheater and the Essen Philharmonic Orchestra, where he conducted more than 15 different operas in over 100 performances. Other opera credits over time have included the Deutsche Oper am Rhein in Düsseldorf (*Die Zauberflöte*), Opera Lyra Ottawa (*Le nozze di Figaro*), Austin Lyric Opera (*Don Giovanni*), Cremona Opera, and Zagreb National Opera.

During the 2011-12 season, Campestrini augments this list with a production of Massenet’s *Werther* in the pit of the Minnesota Opera. Noteworthy orchestral engagements include a Beethoven Gala with the Indianapolis Symphony and Lang Lang as soloist, his debut with the Rochester Philharmonic, and concerts with the Württembergische Philharmonie in Germany.

Among last season’s North American highlights figured engagements with the Vancouver Symphony, Toledo Symphony, Grand Rapids Symphony, and Quebec Symphony, in addition to an appearance at the Round Top Festival. He also appeared for a New Year’s concert at the Teatro Regio in Torino, and led the Sinfonieorchester Wuppertal, the Nürnberg Symphony and L’Orchestre philharmonique Royal de Liège, the latter at Vienna’s

Musikverein. His opening concert of the Carinthian Summer Festival rounded out the calendar.

Recent seasons saw him conduct the Sakai City Opera with Massenet's *Cendrillon* and Dvořák's *Rusalka*, the Orquesta Sinfonica de Navarra (Spain), Hungarian Radio Symphony Budapest, and Calgary Philharmonic. In addition, he was re-engaged to the symphonies of San Antonio, Colorado, Oregon, and Huntsville.

In Europe, he maintains a permanent relationship with the Czech State Philharmonic Brno, which he conducts in several programs each season as well as on tour. He also regularly works with the Camerata Salzburg, Bruckner Orchestra Linz, and the Slovak Philharmonic.

Campestrini was born in Linz, Austria and received his musical education at the Juilliard School while simultaneously majoring in philosophy and languages at Columbia University. In addition to German and English, he speaks Italian, French, Russian, and Spanish.

Juliana Athayde

Concertmaster of the Rochester Philharmonic Orchestra since 2005, Juliana Athayde previously held the same position with the Canton and Plymouth symphonies. She has appeared as guest concertmaster with the Kansas City Symphony, Houston Symphony, and National Arts Centre Orchestra, and has performed nationally and internationally with the Cleveland Orchestra. In 2002, she led the New York String Seminar Orchestra at Carnegie Hall under Jaime Laredo. An Aspen Music Festival fellow for many years, she received the prestigious Dorothy DeLay fellowship in 2004 and was invited to speak at the festival's 2010 convocation ceremony.



In addition to her numerous solo appearances with the RPO, including the 2010 world premiere of Allen Shawn's violin concerto, Athayde also has performed as a soloist with the Asheville, Canton, Diablo, Fayetteville, Flint, Mid-Texas, New Bedford, Palo Alto, Plymouth, and Wyoming symphony orchestras. A native of the San Francisco Bay Area, Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony. Athayde is also in demand as a chamber musician throughout the country and recently performed with acclaimed French pianist, Jean-Yves Thibaudet.

A passionate educator, Athayde is on the faculties of the Eastman School of Music, Roberts Wesleyan College, Cornell University, and is a visiting teacher at the Cleveland Institute of Music. She holds degrees from the University of Michigan and the Cleveland Institute of Music, where she studied with Paul Kantor and William Preucil, becoming the first graduate of the Concertmaster Academy at CIM. She spends her summers performing alongside her husband, RPO principal oboist Erik Behr, at San Diego's Mainly Mozart Festival and with the Sun Valley Summer Symphony in Idaho. She performs on a 1948 Celeste Farrotto violin and a J.B. Vuillaume bow.

Program Notes

TRAGIC OVERTURE, OP. 81

Johannes Brahms

b. Hamburg, Germany / May 7, 1833

d. Vienna, Austria / April 3, 1897

Brahms composed his two concert overtures – Academic Festival and Tragic – during the summer of 1880. First came Academic Festival, a light-hearted potpourri of traditional German student songs. Perhaps as a counterweight to its frivolity, or in his own words because “I could not refuse my melancholy nature the satisfaction of composing an overture for a tragedy,” he proceeded immediately to the second overture. There has been some speculation that it was related to a potential commission, one that failed to materialize, for incidental music to accompany a stage production of Goethe’s *Faust*. The fact that it makes use of sketches dating from as much as a decade earlier makes a concrete connection with this or any other particular source unlikely. He established a mood of stark drama right from the abrupt opening bars. A contrasting second theme brings only a slight sense of consolation. The overture’s overwhelming atmosphere is one of turbulent and ultimately unsuccessful struggle.

VIOLIN CONCERTO, OP. 14

Samuel Barber

b. West Chester, Pennsylvania / March 9, 1910

d. New York, New York / January 23, 1981

After undergoing a period of relative neglect following his death, Barber’s reputation has ridden the neo-romantic wave and returned to the high level it enjoyed during the peak of his career. His music combines the emotional warmth and spirit of communication found in nineteenth-century romanticism, with those techniques of contemporary practice that suited him.

He composed this concerto in 1939. It was his first concerto, and it remains the most frequently performed of the three he wrote. The others feature cello (1945) and piano (1962). It was commissioned by Samuel Fels, a wealthy industrialist and philanthropist from Philadelphia, as a vehicle for Iso Briselli, a gifted young violinist who was Fels’s ward and protégé.

Barber sketched the first two movements in Switzerland during the summer of 1939. Due to the increasing threat of war, he returned to the U.S. in September. He completed the first two movements in mid-October and dis-

patched them to Briselli. Briselli was pleased with them, but his approval did not extend to the finale that Barber sent him in November. He considered it insufficiently substantial to balance the first two movements. He suggested that Barber rewrite the finale, but the composer declined to do so. Briselli returned the music to Barber. Apparently they remained friends despite the dissolution of their intended musical collaboration.

It fell to the distinguished American soloist, Albert Spalding, to give the concerto's premiere, on February 4, 1941. Eugene Ormandy conducted the Philadelphia Orchestra. The concerto quickly entered the international repertoire, and it remains one of the most frequently performed concertos of the last century.

Dispensing with preliminary gestures, Barber launches the concerto with a lyrical, gracious opening theme on solo violin. Throughout the first movement, humor and drama make themselves felt, but the overall mood is sweet and restrained. This atmosphere continues in the slow second section, with an added overlay of melancholy. Barber prefaces the violin's first entry with lovely solos for wind instruments. Tension later builds gradually to an orchestral climax of darkened fervor. The "perpetual motion" finale brings a strong change in tone and a greatly heightened energy level. Brief, concentrated, and Barber's most "modern" creation to date, it offers plenty of rhythmic thrust and virtuoso fireworks, for soloist and orchestra alike.

SYMPHONY NO. 4 IN E MINOR, OP. 98

Johannes Brahms

"I shall never write a symphony," Brahms told his friend, conductor Hermann Levi. "You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us." The "him" was Beethoven, and Brahms was far from being alone in feeling intimidated by Beethoven's nine unsurpassable examples of symphonic creation. Once Brahms felt secure in his own gifts, he did take up the challenge, composing four exceptional symphonies which have carved out their own enduring and revered corner of the symphonic pantheon.

He created Symphony No. 4 during the summers of 1884 and 1885. Composing it gave him a great deal of trouble, and he harbored strong misgivings about its value. Most of the friends he played it for shared those reservations – but not the eminent conductor Hans von Bülow, who praised its "incomparable strength from start to finish." Still, the premiere, which Brahms conducted himself in Meiningen on October 25, 1885, met a cool reception. Audiences found the symphony's reserved grandeur and fatalistic power too difficult to deal with on first acquaintance. They needed time to come to terms with its granite-like character.

It is one of Brahms' most successful reconciliations between the opposing demands of Classical form and Romantic expressiveness. The first movement presents a mixture of nostalgia and defiance. For all its relaxed pace, it bears an underlying sense of unease. The next section continues the melancholy mood, with several disturbing climaxes rising up from the general mood of meditation. In marked contrast, the third movement (the last to be written) is a hearty scherzo, reminiscent of Beethoven's grand symphonic jests. It is driven by an immense fund of energy, and Brahms gives its texture extra sparkle by including the silvery tinkling of the triangle.

The finale (which introduces the dark, forceful sound of trombones for the first time in this work) resumes the symphony's overall mood of tragedy. Brahms gave it the form of a passacaglia. This type of piece, favored by many composers of the seventeenth and eighteenth centuries, consists of a set of continuous variations over an unchanging ground bass. Brahms' passacaglia plays a direct tribute to the Baroque era as well, based as it is on the melody of the final chorus from Johann Sebastian Bach's Cantata No. 150, a piece which had not been published at the time but which Brahms knew from a copyist's manuscript given to him by an eminent Bach scholar, Philipp Spitta.

Conductor Siegfried Ochs recalled a conversation he witnessed (in about 1880), between Brahms and Bülow. "In order to demonstrate what a work of art (this Bach cantata) was, Brahms went to the piano and played part of the passacaglia which forms its climax and conclusion. He first played the bass, upon which the whole piece is built, then proceeded to the passacaglia itself. Bülow listened to all this with only cold admiration, and made the objection that the great climax, which was clearly Bach's intellectual conception of it, could hardly be brought out with the desired force by singing voices. 'That has occurred to me, too,' said Brahms. 'What would you think of a symphonic movement written on this theme some day? But it is too heavy, too straightforward. It would have to be altered in some way.'" From this theme, Brahms constructed a starker and weightier passacaglia than any written before. It builds an inexorable sense of tragic momentum right up to its uncompromisingly stern conclusion.

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The Rochester Philharmonic Orchestra

89 Years of Exhilarating, Inspiring Experiences

Since its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has been committed to enriching and inspiring the community through the art of music. For 89 years, the RPO has been known for its high standard of artistic excellence, unique tradition of musical versatility, and deep commitment to education and community engagement.

Norwegian-born conductor Arild Remmereit began his tenure as RPO Music Director in September 2011, continuing the traditions of such notable former Music Directors as Eugene Goossens, José Iturbi, Erich Leinsdorf, David Zinman, and Christopher Seaman. The RPO also has performed under the batons of such renowned guest conductors as Fritz Reiner, 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.

The Orchestra is also at the vanguard of music education, naming Michael Butterman as Principal Conductor for Education and Outreach (The Louise and Henry Epstein Family Chair) – the first position of its kind in the country. In addition to performing concerts for students of all ages, RPO musicians visit every elementary school in the Rochester City School District through the Primary Ensembles Program.

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

Today, the RPO presents nearly 200 concerts per year, serving an estimated quarter of a million people through ticketed events, education, and community engagement activities, and concerts in schools and community centers throughout the region. RPO concerts also are rebroadcast on WXXI 91.5 FM.

One of America’s great orchestras, the RPO is passionately dedicated to outstanding musical performance at the highest artistic levels and celebrates its unique tradition of musical versatility. A commitment to music education in its broadest sense, a deep and enduring engagement with the community, and a culture that inspires staff, board, volunteers and musicians to excel—along with a commitment to grow while paving a path to a financially sound future—are the organization’s core values.

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