

# GENEVA CONCERTS

presents

***Augustin Hadelich, violin***



***Rochester Philharmonic Orchestra***  
***Daniel Hege, conductor***

Friday, March 6, 2015 • 7:30 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2014-2015 SEASON

Saturday, 20 September 2014, 7:30 p.m.

**Canada's Ballet Jörgen**

*Cinderella*

Friday, 14 November 2014, 7:30 p.m.

**Rochester Philharmonic Orchestra**

José Luis Gomez, conductor

Vadym Kholodenko, piano (2013 Van Cliburn Gold Medalist)

R. Strauss: *Death and Transfiguration*

Prokofiev: Piano Concerto No. 2

Mozart: Symphony No. 41, "Jupiter"

Saturday, 7 February 2015, 7:30 p.m.

**New York Gilbert & Sullivan Players**

*I've Got a Little TWIST*

Friday, 6 March 2015, 7:30 p.m.

**Rochester Philharmonic Orchestra**

Daniel Hege, conductor

Augustin Hadelich, violin

Smetana: Three Dances from *The Bartered Bride*

Dvořák: Violin Concerto

Diamond (100th Anniversary): Symphony No. 4

Copland: *Billy the Kid* Suite

Friday, 1 May 2015, 7:30 p.m.

**Rochester Philharmonic Orchestra**

Christopher Seaman, conductor

Jon Nakamatsu, piano

Elgar: *In the South*

Saint-Saëns: Piano Concerto No. 2

Stravinsky: *Petrushka* (1947)

*Programs subject to change.*

Performed at the Smith Opera House

82 Seneca Street, Geneva, New York

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# GENEVA CONCERTS, INC.

Friday, March 6, 2015 at 7:30 p.m.

## Rochester Philharmonic Orchestra

Daniel Hege, guest conductor

Augustin Hadelich, violin

**BEDŘICH SMETANA**  
(1824 - 1884)

**Three Dances from *The Bartered Bride***

Polka  
Furiant  
Dance of the Comedians

**ANTONÍN DVOŘÁK**  
(1841 - 1904)

**Concerto in A minor for Violin and Orchestra, Op. 53**

Allegro, ma non troppo  
Adagio, ma non troppo  
Finale: Allegro giocoso, ma non troppo

Augustin Hadelich, violin

**Intermission**

**DAVID DIAMOND**  
(1915 - 2005)

**Symphony No. 4**

Allegretto  
Adagio andante  
Allegro

**AARON COPLAND**  
(1900 - 1990)

**Suite from *Billy the Kid***

The Open Prairie  
Street in a Frontier Town  
Card Game at Night  
Running Gun Battle  
Celebration on Billy's Capture  
Billy's Death  
The Open Prairie Again

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# Daniel Hege

Daniel Hege is widely recognized as one of America's finest conductors, earning critical acclaim for his fresh interpretations of the standard repertoire and for his commitment to creative programming.

Following a nationwide search, Hege was named Music Director of the Syracuse Symphony Orchestra in April, 1999 and served there for eleven seasons. In June 2001, he completed a five year tenure with the Baltimore Symphony where he held the titles of Assistant, Associate, and Resident Conductor, and led the orchestra in subscription, family, and run-out concerts. Hege also served as Associate Conductor of the Kansas City Symphony, Assistant Conductor of the Pacific Symphony, Music Director of the Encore Chamber Orchestra in Chicago and Music Director of the Chicago Youth Symphony where he was twice honored by the League of American Orchestras for innovative programming. In June 2009, he was appointed Music Director of the Wichita Symphony, beginning his tenure with that orchestra in September 2010.

Hege has made numerous recordings, including a disc with the Baltimore Symphony and the Morgan State University Choir featuring works by Adolphus Hailstork and three CDs with the Syracuse Symphony. He also made a recording on the Cedille label titled *Violin Concertos by Black Composers of the 18th and 19th Centuries* with Rachel Barton Pine and the Encore Chamber Orchestra.

Hege received his Bachelor of Arts Degree in 1987 from Bethel College, Kansas where he majored in music and history. He continued his studies at the University of Utah, receiving a Master of Music degree in orchestra conducting and also founding the University Chamber Orchestra and serving as Assistant Conductor of the University Orchestra and Music Director of the Utah Singers. He subsequently studied with Paul Vermel at the Aspen Music Festival and in Los Angeles with noted conductor and pedagogue Daniel Lewis.

In May 2004, Hege was awarded an honorary degree of Doctor of Humane Letters from Le Moyne College in Syracuse for his contributions to the cultural life in central New York State. Born in Colorado, Hege resides in Syracuse with his wife and their three daughters.



# Augustin Hadelich

Augustin Hadelich has established himself as one of the most sought-after violinists of his generation. His remarkable consistency throughout the repertoire, from Paganini, to Brahms, to Bartók, to Adès, is seldom encountered in a single artist.

Composed for Hadelich, his recent premiere of David Lang's 35-minute solo violin work, *mystery sonatas*, at Carnegie's Zankel Hall in April 2014 was a resounding success. One week earlier, the *Washington Post* wrote a rave review for *Tango Song and Dance*, an originally conceived, multi-media recital premiered at Kennedy Center, featuring Hadelich, guitarist Pablo Villegas, and pianist Joyce Yang.

Hadelich's first major orchestral recording, featuring the violin concertos of Jean Sibelius and Thomas Adès ("Concentric Paths") with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra, was released to great acclaim in March 2014 on the AVIE label. The disc was nominated for a Gramophone Award, and was listed by NPR on their Top 10 Classical CDs of 2014. He has recorded three previous albums for AVIE: *Flying Solo*, a CD of masterworks for solo violin; *Echoes of Paris*, featuring French and Russian repertoire influenced by Parisian culture in the early 20th century; and *Histoire du Tango*, a program of violin-guitar works in collaboration with Pablo Villegas. A recent recording of the Mendelssohn Violin Concerto and Bartók's Concerto No. 2 with the Norwegian Radio Orchestra under Miguel Harth-Bedoya is scheduled for release on AVIE in the spring of 2015.

The 2006 Gold Medalist of the International Violin Competition of Indianapolis, Hadelich is the recipient of an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the UK (2011), and Lincoln Center's Martin E. Segal Award (2012).

The son of German parents, Hadelich was born and raised in Italy. A resident of New York City since 2004 and now an American citizen, he holds an artist diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



# Program Notes

## Three Dances from *The Bartered Bride*

**BEDŘICH SMETANA**

b. March 2, 1824; Litomyšl, Bohemia

d. May 12, 1884; Prague, Bohemia

First performed by the RPO October 19, 1989

Mark Elder, conductor

Last performed by the RPO June 29, 2011

Michael Butterman, conductor

Revered as the father of Czech Romantic music, Smetana paved the way for Antonín Dvořák to raise the style to the height of its international renown. His eight operas became the bedrock of the country's repertoire. *The Bartered Bride* is the second of them. It premiered in Prague on May 30, 1866, but without success.

Smetana revised it thoroughly. Those improvements, and a growing sense of pride in its deeply Czech qualities, led to its eventual stature as the most popular and most representative of nineteenth-century Czech operas. Smetana's post-premiere revisions included adding three delightful dance episodes. The first is a jolly Polka that builds to a rousing finish. The second is a vivacious Furiant, a folk dance characterized by cross-rhythms. The last, Dance of the Comedians, accompanies the slapstick antics of a troupe of circus clowns.

## Violin Concerto in A Minor, Op. 53

**ANTONÍN DVOŘÁK**

b. September 8, 1841; Nelahozeves, Bohemia

d. May 1, 1904; Prague, Bohemia

First performed by the RPO November 16, 1961

Theodore Bloomfield, conductor; Nathan Milstein, violin

Last performed by the RPO February 12, 2005

Christopher Seaman, conductor; Wilfredo Degláns, violin

In July 1879, Dvořák traveled to Berlin to hear the renowned Joachim Quartet perform his music. Joseph Joachim was a famous musician who was the group's first violinist and leader. Although Dvořák was a decent fiddler, he asked for and received Joachim's advice on the technical aspects of the concerto. After it was finished, and Joachim had accepted the dedication, he twice asked for revisions. Dvořák obliged, but Joachim remained unsatisfied. He never did perform the concerto. Frustrated, the composer turned it over to his friend, František Ondříček, who gave the premiere in Prague on October 14, 1883.

The concerto does not possess the same depth of emotion and formal mastery that characterize Dvořák's later Cello Concerto, yet it marks a substantial advance over his earlier Piano Concerto. The opening two movements are performed as a continuous whole. The first is rhapsodic, filled with passion, yearning, and drama. The second is serene, with only the occasional dramatic outburst to disturb its tranquility. The finale is a folk-flavored segment, a joyful dance led off by the solo violin.

## **Symphony No. 4**

**DAVID DIAMOND**

b. July 9, 1915; Rochester, New York

d. June 13, 2005; Rochester, New York

First performed by the RPO November 11, 1948

Erich Leinsdorf, conductor

Last performed by the RPO March 17, 2007

Gerard Schwarz, conductor

American composer David Diamond's catalogue includes 11 symphonies, operas, incidental music for theatre and film, concertos, miscellaneous orchestral works, chamber, and vocal scores.

He began Symphony No. 4 in 1945. It was commissioned by the foundation that Serge Koussevitzky, music director of the Boston Symphony Orchestra, had created in 1942 to encourage the composition and performance of new music. The BSO gave the premiere performance on January 23, 1948, with Leonard Bernstein substituting for the ailing Koussevitzky. "The entire symphony was created with the

idea of...Gustav Fechner’s theories of life and death,” the composer wrote, “as, I – a continual sleep, II – the alternation between sleeping and waking, and III – eternal waking, birth being the passing from I to II and death the transition from II to III.” The first of the three compact movements is pleasant in character. Diamond’s orchestration exhibits both a rich instrumental palette and an appealing transparency. The two main themes are combined at the climax, after which the music concludes with a relaxed coda. The second movement opens with a slow, stern proclamation before moving on to the heartfelt lyricism that is its primary emotion. The finale displays plentiful vigor and triumphant high spirits, laced with contrasting passages of warm expressiveness.

## **Suite from *Billy the Kid***

**AARON COPLAND**

b. November 14, 1900; Brooklyn, New York

d. December 2, 1990; Peekskill, New York

First performed by the RPO November 25, 1942

Guy Fraser Harrison, conductor

Last performed by the RPO April 28, 2012

Jeff Tyzik, conductor

This superlative ballet score was commissioned by impresario Lincoln Kirstein for his company, the American Ballet. Kirstein had wanted a score from Copland for some time, but it was only in 1938 that they agreed on the life of the notorious western outlaw Billy the Kid as the subject. Eugene Loring created the choreography. The premiere took place in Chicago in October 1938. Later that year, Copland created this 20-minute suite for concert use.

The exploits of Billy the Kid (1855-1881, born in New York as William H. Bonney) have been heavily romanticized in various media since his death—including this ballet, which has only a slight grounding in reality.

The action begins and closes on the open prairie. The first scene is a street in a frontier town. Cowboys saunter into town, some on horseback, others with their lassos. Mexican women do a dance, which is interrupted by a fight between two drunks. Attracted by the gathering



crowd, Billy is seen for the first time as a boy of 12 with his mother. The brawl turns ugly, guns are drawn and Billy's mother is accidentally killed. In cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers.

In swift succession we see episodes in Billy's later life. He plays cards under the stars with his outlaw friends, and then later is captured by a posse led by one of his former friends. Billy's capture is celebrated, but Billy soon escapes from prison, only to be discovered by the posse and killed.

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*David Diamond with Samuel Barber, Peter Mennin, and Aaron Copland at the premiere of "To Music" (1967). © The Estate of David L. Diamond*

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