

GENEVA CONCERTS

presents

Rochester Philharmonic Orchestra

*Pinchas
Zukerman
conductor and violin*



*with
Ariana Ghez, oboe*

Friday, March 9, 2007 • 8:15 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2006-2007 SEASON

Friday, 29 September 2006, 8:15 p.m.

State Street Ballet of Santa Barbara

Carmen

A passionate story of lust, treachery and fate, based on the fabled temptress of Seville, told in ballet and set to the music of Georges Bizet.

Thursday, 2 November 2006, 8:15 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

“Shakespeare in Music”

Walton, Mendelssohn, Sibelius, Strauss

Saturday, 20 January 2007, 8:15 p.m.

Cantus

One of America’s finest professional male vocal ensembles, Cantus’ repertoire spans many periods and genres including Gregorian chant, Renaissance motets, contemporary works, art songs, folk music, spirituals, and pop.

Friday, 9 March 2007, 8:15 p.m.

Rochester Philharmonic Orchestra

Pinchas Zukerman, conductor and violin

Ariana Ghez, oboe

Bach, Stravinsky, Elgar

Friday, 30 March 2007, 8:15 p.m.

Hesperus

“The Buxtehude Project”

Saturday, 21 April 2007, 8:15 p.m.

Syracuse Symphony Orchestra

Ron Spigelman, conductor

Allen Vizzutti, trumpet

De Falla, Vizzutti, Bernstein, Copland

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

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.

Friday, March 9, 2007 • 8:15 p.m.

Rochester Philharmonic Orchestra *Pinchas Zukerman, conductor and violin* *Ariana Ghez, oboe*

Johann Sebastian Bach Concerto in C minor for Oboe, Violin, and
String Orchestra, BWV 1060

- I. Allegro
- II. Adagio
- III. Allegro

Pinchas Zukerman, violin
Ariana Ghez, oboe

Igor Stravinsky

Suite from *Pulcinella* (1949 revision)

- I. Sinfonia
- II. Serenata
- III. Scherzino
- IV. Tarantella
- V. Toccata
- VI. Gavotta
- VII. Duetto
- VIII. Minuetto - Finale

*** Intermission ***

Edward Elgar

Variations on an Original Theme, Opus 36
“Enigma Variations”

Enigma: Andante

Variations:

- I. “C.A.E.” L’istesso tempo
- II. “H.D.S.- P.” Allegro
- III. “R.B.T.” Allegretto
- IV. “W.M.B.” Allegro di molto
- V. “R.P.A.” Moderato
- VI. “Ysobel” Andantino
- VII. “Troyte” Presto
- VIII. “W.N.” Allegretto
- IX. “Nimrod” Moderato
- X. “Dorabella - Intermezzo” Allegretto
- XI. “G.R.S.” Allegro di molto
- XII. “B.G.N.” Andante
- XIII. “*** - Romanza” Moderato
- XIV. “E.D.U.” - Finale

Pinchas Zukerman

Pinchas Zukerman has been recognized as a phenomenon for nearly four decades. His musical genius and prodigious technique have long been a marvel to critics and audiences, and his exceptional artistic standards continue to earn him the highest acclaim. His devotion to younger generations



of musicians who are inspired by his magnetism has been applauded worldwide. Equally respected as a violinist, violist, conductor, pedagogue, and chamber musician, Pinchas Zukerman is indeed a master of our time.

Appointed Music Director of Canada's National Arts Centre Orchestra in 1998, Pinchas Zukerman is the fifth conductor to lead the 46-member, classical-sized ensemble, which was founded in 1969 as the resident orchestra of the newly opened National Arts Centre. Mr. Zukerman is deeply committed to enriching the Orchestra's cultural involvement within the region, and since his appointment has taken an interest in virtually every aspect of Ottawa's artistic community. He has made five recordings with the Orchestra, introduced a new Acoustic Control System to the NAC's Southam Hall, has been involved in a number of national radio and television broadcasts, and initiated the NAC Young Artists Programme as part of the summer's Great Composers Festival. The Conductors' Programme, launched in 2001, provides a valuable opportunity for conductors to develop under the expert guidance of accomplished orchestra leaders. The Zukerman Musical Instrument Fund works to acquire donated and new instruments for orchestral musicians. Since the arrival of Pinchas Zukerman, the National Arts Centre Orchestra has regained its commitment to regular touring both nationally and internationally. He led enormously successful Canadian tours in 1999, 2002, 2004, and 2005, as well as critically acclaimed tours to the Middle East and Europe in 2000 and the United States and Mexico in 2003, all highlighted by hundreds of unprecedented outreach activities with an innovative internet component.

In addition to his position with the National Arts Centre Orchestra, Mr. Zukerman chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music. To maintain close relation-

ships with his students while fulfilling the travel demands of his concert engagements, Mr. Zukerman has pioneered the use of distance-learning technology in the arts. Through the use of the school's videoconferencing system, his students are able to receive regular string instruction.

Currently in his eighth season as Music Director of the National Arts Centre Orchestra, Mr. Zukerman leads the ensemble's Quebec tour in fall 2006, featuring numerous educational events. Also during the 2006-2007 season, Mr. Zukerman conducts the Pittsburgh, Seattle, and Madison Symphonies and Rochester Philharmonic, and appears as soloist with the New York Philharmonic, Chicago, Indianapolis, and Phoenix Symphonies. Overseas engagements include the 70th anniversary of the Israel Philharmonic, as well as the orchestras of Sofia, Bucharest, and Valencia, Spain. Recitals with longtime collaborator Marc Neikrug take place this season in the United States, Spain, Italy, Germany, and Sweden.

Pinchas Zukerman performs regularly with the world's finest orchestras and has held numerous artistic positions. From 1980 to 1987, he was Music Director of the Saint Paul Chamber Orchestra, and became instrumental in bringing that ensemble to international prominence. He also served as Music Director of the Baltimore Symphony Orchestra's Summer MusicFest for three years, London's South Bank Festival for three years, and the Dallas Symphony's International Summer Music Festival for three years. Mr. Zukerman was Principal Guest Conductor of the Dallas Symphony Orchestra for two years.

A frequent chamber music performer, Pinchas Zukerman has appeared regularly with such luminaries of the music world as Daniel Barenboim, Vladimir Ashkenazy, Itzhak Perlman, the Orion and Tokyo String Quartets, the Kalichstein-Laredo-Robinson Trio, Ralph Kirshbaum, Yefim Bronfman, Lynn Harrell, Marc Neikrug, and the late Jacqueline du Pré. Each summer, he performs at the Santa Fe Chamber Music Festival, where he also participates in educational outreach activities within the community. Mr. Zukerman appears in April 2007 with the Kalichstein-Laredo-Robinson Trio at Carnegie Hall and Princeton's McCarter Theatre, in celebration of that ensemble's 30th anniversary season. He recently formed the Zukerman ChamberPlayers, an ensemble which has performed for the past four seasons at such prestigious overseas venues as the BBC Proms, Concertgebouw, Tivoli, Schleswig-Holstein, Verbier,

Harrogate, and Tuscan Sun Music Festivals. In North America, the group has garnered critical acclaim for concerts at the Ravinia, Tanglewood, and Aspen Music Festivals and at Parry Sound and Domaine Forget in Canada. This season the group brings its artistry for the first time to New York in a three-concert series with guest artists at the 92nd Street Y, in addition to its Kennedy Center debut and concerts in Philadelphia, Seattle, and Calgary. The Zukerman ChamberPlayers' debut recording for CBC Records, *Mozart-Zukerman*, was nominated for a 2004 Juno Award in the "Classical Album of the Year: Solo or Chamber Ensemble" category. A second disc featuring string quintets of Brahms and Mozart was released on Altara in spring 2006, with two additional recordings on that same label due out this season.

Pinchas Zukerman's extensive discography contains over 100 titles, and has earned him 21 Grammy nominations and two awards: "Best Chamber Music Performance" in 1980 and "Best Classical Performance, Instrumental Soloist With Orchestra" in 1981. Mr. Zukerman's first recording as Music Director of the National Arts Centre Orchestra was a 1999 CBC Records release of Vivaldi's *The Four Seasons* in which he is featured as conductor and violinist. An earlier recording of three Haydn works on BMG Classics, which he made as guest conductor of the Orchestra in 1993, was re-released in 1998 in honor of his appointment. In 2000, CBC Records released Mr. Zukerman's first-ever recording of Beethoven Symphonies—Nos. 1 and 2—along with the Romance No. 2 in F Major, followed by discs of Schubert works in 2002 and Mozart in 2003. Prior releases on BMG Classics/RCA Victor Red Seal include the complete violin/piano and viola/piano repertoire of Brahms, Beethoven, Mozart, and Schumann with pianist Marc Neikrug. Earlier recordings are also available on the Angel, CBS, Decca, Deutsche Grammophon, London, and Philips labels.

Pinchas Zukerman has been featured in numerous television specials and national talk shows. He appeared with the Chicago Symphony on the PBS special *Mozart by the Masters* and has been a performer and presenter at the *Grammy Awards* ceremony. He has been a frequent performer on *Live from Lincoln Center* and has collaborated with the English filmmaker Christopher Nupen on several projects including the *Here to Make Music* series, a Brahms series, a Schubert series, and a documentary on Nathan Milstein. He appeared on PBS's *Charlie Rose Show* and on CBC Television's

nationwide broadcast celebrating the opening concerts of the National Arts Centre's 30th-anniversary season. *Crossing Bridges*, a documentary by Niv Fichman, followed his tour to the Middle East with the Orchestra, and was awarded the prestigious Gold World Medal at the 2001 New York Festivals. Mr. Zukerman's violin playing can be heard on the film soundtracks for *Prince of Tides* and *Critical Care*.

Born in Tel Aviv in 1948, Pinchas Zukerman studied music with his father, first on the recorder and clarinet, and later on the violin. He soon began lessons with Ilona Feher and came to America in 1962 with the support of Isaac Stern, Pablo Casals, and the America-Israel and Helena Rubenstein Foundations. He began his studies at The Juilliard School with Ivan Galamian and, in 1967, was named first-prize winner of the 25th Leventritt Competition. He holds an honorary doctorate from Brown University and an Achievement Award from the International Center in New York. He was presented with the King Solomon Award by the America-Israel Cultural Foundation and, in 1983, President Reagan awarded him the Medal of Arts for his leadership in the musical world. In 2002 he became the first recipient of the Isaac Stern Award for Artistic Excellence at the National Arts Awards Gala in New York City, and in May 2006 was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. Pinchas Zukerman is married to cellist Amanda Forsyth and is father to two daughters, Arianna and Natalia.

Ariana Ghez

Ariana Ghez joined the Los Angeles Philharmonic as Principal Oboe at the beginning of this season. She has recently performed as guest principal oboe with the Chicago Symphony Orchestra and the New York Philharmonic. Prior to her appointment in Los Angeles, she was principal oboe of the Rochester Philharmonic Orchestra and the Santa Fe Opera. As a soloist, she has performed with the Rochester Philharmonic, with members of the Metropolitan Opera Orchestra at Bargemusic (Brooklyn, NY), and with Paula Robison at the



Metropolitan Museum of Art. In March 2007 she returns to Rochester as a soloist to perform Bach's Oboe and Violin Concerto with Pinchas Zukerman. Also an avid lover of chamber music, Ghez spent three summers at the Marlboro Music Festival in Vermont, and she has performed with Chamber Music Rochester and the Santa Fe Chamber Music Festival. Ghez's other chamber music engagements have taken her to Carnegie Hall, Weill Recital Hall, and the Metropolitan Museum of Art in New York, as well as the Isabella Stewart Gardner Museum in Boston.

A lover of new music, Ghez has performed Elliott Carter's ASKO Concerto at Weill Recital Hall with Oliver Knussen, and collaborated with pianist Leif Ove Andsnes in the "Andsnes Project" at Carnegie's Zankel Hall, for music by Kurtág and Ronnefeld. Ghez has performed at numerous festivals, including the Tanglewood Music Center, Kent/Blossom, Spoleto Festival USA, and on tour with the UBS Verbier Festival Orchestra with James Levine and Paavo Järvi.

Ariana Ghez holds a bachelor's degree in English literature from Columbia University, where she was enrolled in the Columbia/Juilliard School joint program and studied with John Mack and John Ferrillo. Ghez pursued graduate studies at Temple University in Philadelphia, where she studied with Richard Woodhams and was an oboe teaching assistant.

Program Notes

CONCERTO FOR VIOLIN AND OBOE IN C MINOR, BWV 1060

Johann Sebastian Bach

b. Eisenach, Germany / March 21, 1685;

d. Leipzig, Germany / July 28, 1750

First performance by the RPO

Among Bach's responsibilities during his period in Leipzig, the final 27 years of his life, was the directorship of the Collegium musicum. This performing group gave public concerts. For those events, Bach not only composed original works but adapted many previously existing ones. He created the original, violin-and-oboe edition

of this concerto for the Collegium musicum. That version has been lost, but his transcription for two harpsichords survived. From it, musicologists have reconstructed what they believe to be its original scoring. The concerto's opening and closing movements bustle with animation, while the slow middle section offers an interlude of poised, placid nobility.

PULCINELLA: SUITE

Igor Stravinsky

b. Oranienbaum, Russia / June 17, 1882;

d. New York, New York, USA / April 6, 1971

First performed by the RPO on November 8, 1956; Victor Alessandro, conductor

Stravinsky shot to fame through his brilliant collaborations with impresario Sergei Diaghilev and his company, Les Ballets Russes: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). In 1919 Diaghilev hatched a new plan. Stravinsky recalled that as the two of them strolled down a boulevard in Paris, Diaghilev said, “I have an idea that I think will amuse you...I want you to look at some delightful eighteenth-century music with the idea of orchestrating it for a ballet.’ When he said that the composer was Pergolesi, I thought he must be deranged. I did promise to look, however, and to give him my opinion. I looked, and I fell in love.”

Diaghilev, Stravinsky, and choreographer Leonide Massine collaborated on the ballet's scenario. They based it on a manuscript dating from 1700, setting out the adventures of Pulcinella, a rascally character from the Neapolitan theater tradition known as commedia dell'arte. The story they settled on is a typically farcical tale of love, jealousy, and deception.

Stravinsky chose a pit-sized orchestra of 33 for his enchanting score. He kept Pergolesi's melodies virtually intact, but placed his own, tart stamp upon them. The premiere took place in Paris on May 15, 1920. The press gave it mixed reviews, but the public adored it. Two years later, Stravinsky prepared this purely instrumental concert suite.

“Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible,” Stravinsky wrote. *“It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too.”*

VARIATIONS ON AN ORIGINAL THEME, OP. 36 (ENIGMA)

Sir Edward Elgar

b. Broadheath, England / June 2, 1857;

d. Worcester, England / February 23, 1934

First performed by the RPO on February 19, 1925; Albert Coates, conductor

The origin of the “Enigma” Variations, the English orchestral work par excellence and Elgar’s ticket to fame, can be precisely dated: October 21, 1898. As he recalled, “One evening after a long and tiresome day’s teaching, aided by a cigar, I musingly played on the piano the theme as it now stands. The voice of Lady Elgar asked with a sound of approval ‘What was that?’ I answered, ‘Nothing – but something might be made of it; Powell would have done this (Variation 2) or Nevinson would have looked at it like this (Variation 12).’ Variation 4 was then played and the question asked, ‘Who is that like?’ The answer was, ‘I cannot quite say, but it is exactly the way W.M.B. goes out of the room. You are doing something which I think has never been done before.’ Thus the work grew into the shape it has now.” Hans Richter conducted the highly acclaimed premiere, in London on June 19, 1899.

Elgar never fully explained a mystery he had woven into the score. In later years he stated that throughout the variations “another and larger theme ‘goes,’ but it is not played.” It was long assumed that he was referring to a concealed melody, which could be played in counterpoint to the variations. Identifying it became virtually a national sport for British music lovers: *Auld Lang Syne*, *God Save the Queen*, and *Rule, Britannia* have been the most frequent of the many candidates put forward. Elgar himself gave some credence to this view, stating that the mystery melody “was so well known that it was strange no one had discovered it.”

On another occasion, he stated: “This work, commenced in a spirit of humor and continued in deep seriousness, contains sketches of the composer’s friends. It may be understood that these personages comment or reflect on the original theme and each one attempts a solution of the ‘enigma,’ for so the theme is called.” Fortunately the music requires no knowledge of its sources and subtext to succeed. Its international esteem springs from its purely musical qualities: a rich diversity of mood and sound, affecting emotional sincerity and masterly display of orchestral resource.

After the somewhat melancholy theme has been presented, the slightly more animated and affectionate Variation 1 characterizes Elgar's wife, Caroline. The nervous bustle of Variation 2 mimics Hew David Steuart-Powell's characteristic warmup at the piano, while the third variation's light-hearted mood recalls the mimicking talents of Elgar's friend Richard Baxter Townshend. The animated, sharply accented Variation 4 presents a portrait of the brusque country squire William Meath Baker. It is followed in Variation 5 by a gently dreaming picture of music lover Richard Penrose Arnold.

Amateur violist Isabel Fitton is the next person to be portrayed, in a lyrical variation featuring a solo for her chosen instrument. A rambunctious variation featuring timpani and trombones then shows us Arthur Troyte Griffith, an outgoing architect, and his woeful efforts at piano playing. Variation 8 takes a glowingly colored look at a young woman named Winifred Norbury.

The score's most celebrated section, the ninth variation, offers Elgar's heartfelt tribute to one of his most steadfast friends, German-born music editor and journalist August Johannes Jaeger. In German, this family name means hunter. Elgar decided to nickname Jaeger's variation Nimrod, after the vain Old Testament hunter-king who built the tower of Babel.

The fleet, delicately orchestrated Variation 10 brings us Dora Penny, portraying her stammer in a delicately affectionate manner. Elgar drew Dorabella, his nickname for her, from a character in Mozart's opera *Così fan tutte*. The boisterous Variation 11 presents not so much its dedicatee, organist George Robertson Sinclair, as his bulldog Dan, leaping into the river to fetch a stick.

A gorgeous cello solo is featured in Variation 12, depicting Basil G. Nevinson, a friend who played that instrument. Variation 13 paints a rather somber portrait of Lady Mary Lygon. She was about to embark on a sea voyage at the time Elgar composed this portrait, hence the imitations of ship engines and the clarinets' quotation from Mendelssohn's overture, *Calm Sea and Prosperous Voyage*.

The Finale is a self-portrait, written, as Elgar stated, "at a time when friends were dubious and generally discouraging as to the composer's musical future." His reply to their doubtfulness is bold and vigorous, and contains quotations from previous portions of the score. It forecasts—accurately, as it turned out—Elgar's successful future.

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