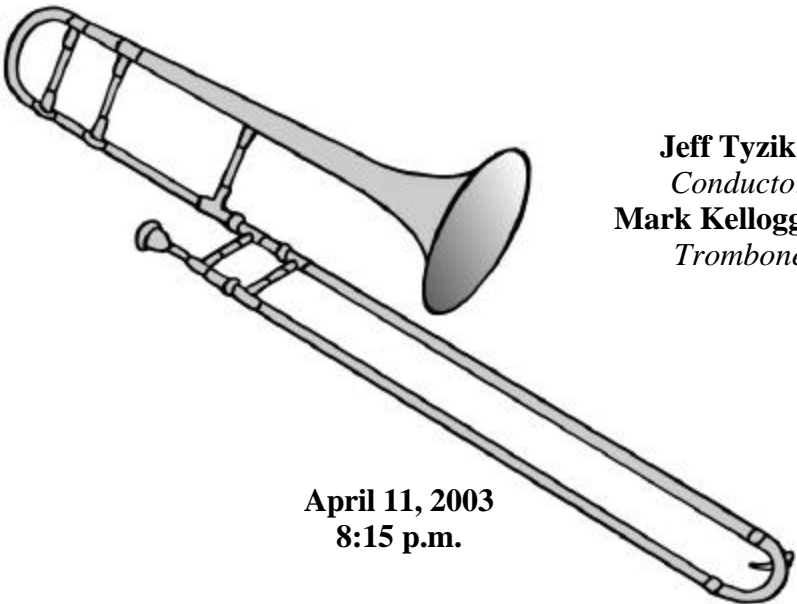


# GENEVA CONCERTS

Presents The

## Rochester Philharmonic Orchestra



**Jeff Tyzik,**  
*Conductor*  
**Mark Kellogg**  
*Trombone*

**April 11, 2003**  
**8:15 p.m.**





**GENEVA CONCERTS, INC.**  
**2002-2003 SEASON**

**The Dukes of Dixieland**

Saturday, September 21, 2002

*Blowing Traditional Jazz into the 21st Century*

**Syracuse Symphony Orchestra**

**Daniel Hege**, *Conductor*

**Eliot Fisk**, *Guitar*

Thursday, October 17, 2002

*Daugherty, Rodrigo, Beethoven*

**Orquesta La Moderna Tradición**

Friday, November 22, 2002

*Performing Classical Cuban Dance Music*

**Syracuse Symphony Orchestra**

**Daniel Hege**, *Conductor*

**Olga Kern**, *Piano*

Sunday, March 23, 2003

*Featuring the 2001 Van Cliburn Gold Medalist*

**Rochester Philharmonic Orchestra**

**Jeff Tyzik**, *Conductor*

**Mark Kellogg**, *Trombone*

Friday, April 11, 2003

*Kernis, de Falla, Tyzik, Bernstein, Stravinsky*

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All Performances at Smith Opera House  
82 Seneca Street, Geneva, NY

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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.

# PROGRAM

## ROCHESTER PHILHARMONIC ORCHESTRA

**JEFF TYZIK, *Conductor***  
**MARK KELLOGG, *Trombone***

AARON JAY KERNIS  
*New Era Dance*

MANUEL DE FALLA  
*Suite No. 2 from the Three Cornered Hat (Three Dances)*  
I The Neighbor's Dance  
II The Miller's Dance (Farruca)  
III Final Dance

JEFF TYZIK  
*Concerto for Trombone and Orchestra*  
Prelude/Scherzo  
Lament  
Dance

**Mark Kellogg**  
*Trombone*

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### INTERMISSION

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LEONARD BERNSTEIN  
*Three Dance Episodes from On the Town*  
The Great Lover  
Lonely Town (Pas de deux)  
Times Square

IGOR STRAVINSKY  
*Suite from The Firebird (1919 version)*  
I Introduction and Dance of the Firebird  
Pantomime I  
Pas de deux  
Pantomime 2  
Pantomime 3  
II Dance of the Princesses  
III Internal Dance of King Kastchel  
IV Berceuse  
V Finale

## JEFF TYZIK

*Principal Pops Conductor*



Jeff Tyzik has earned a reputation as one of America's foremost pops conductors. Tyzik is known for his innovative programming, unique arrangements and his engaging rapport with audiences of all ages. Tyzik has been the Principal Pops Conductor with the Rochester Philharmonic Orchestra since 1994.

Tyzik's recent guest conducting schedule has given him the opportunity to conduct many of America's top orchestras including the Detroit Symphony, the Saint Louis Symphony, The Baltimore Symphony, The Seattle Symphony, the Houston Symphony, the Pittsburgh Symphony, the Boston Pops and the Cincinnati Pops. He is also a frequent guest of Canadian orchestras including Vancouver, Edmonton, Calgary and Winnipeg. Next season, Tyzik makes his debut with the Toronto Symphony.

Jeff Tyzik's pops programming is a reflection of his musical diversity. He has crafted many programs that include the greatest music from the jazz, classical, movie soundtrack, opera, Broadway, Irish, Latin, gospel, rock, R & B and big band/swing idioms. Tyzik has worked with such diverse artists as Tony Bennett, Art Garfunkel, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O'Connor, Doc Severinsen, John Pizzarelli, Billy Taylor and Lou Rawls.

In the 2000-01 Rochester Philharmonic Orchestra season, Jeff Tyzik made his Philharmonic Series debut with the RPO. Tyzik returns to the Philharmonic Series with the RPO during the 2002-03 season in a program that will feature the world premiere of a new Tyzik composition *Concerto for Trombone and Orchestra*, the result of a grant from the National Endowment for the Arts.

Tyzik was commissioned by the publisher G. Schirmer to create symphonic orchestrations for many of Duke Ellington's masterpieces including: *Black, Brown and Beige* and the *Nutcracker Suite*. In addition, G. Schirmer also publishes many other Tyzik works for symphony orchestra.

Tyzik's contemporary compositions have been recorded by the London Symphony Orchestra, the Rochester Philharmonic Orchestra, and the Summit Brass.

Tyzik was named a Paul Harris Fellow by Rotary International in 1999 for his service to the community.

## MARK KELLOGG

### *Trombone*



**M**ark Kellogg enjoys the dual appointment of associate professor of trombone, euphonium, and chamber music at the Eastman School of Music and principal trombone of the Rochester Philharmonic Orchestra. Throughout his career, he has embraced a wide variety of performing roles, from jazz soloist to chamber musician to orchestral performer.

After receiving the Performer's Certificate from the Eastman School of Music, where he studied trombone with John Marcellus and euphonium with Cherry Beaugard, Mr. Kellogg performed with the San Francisco Symphony, the National Repertory Orchestra, and the Syracuse Symphony. In 1989, he joined the Rochester Philharmonic, in which he performs on trombone, euphonium, and bass trumpet. Since joining the RPO, Kellogg has been featured soloist with the RPO on many occasions. Kellogg has also been a soloist with the Brass Band of Battle Creek, Hamilton New Music Ensemble, Friends of Music Orchestra, and on an Eastman Wind Ensemble tour of Japan under Donald Hunsberger.

Also active as a jazz musician throughout his career, Mr. Kellogg has played with Clark Terry, Chris Vadala, Wynton Marsalis, Eddie Daniels, and Mel Torme.

As a chamber music collaborator, Mr. Kellogg has been a guest with Music of the Baroque in Chicago, San Francisco's Chamber Music West, and Rochester's Fortissimo! Festival and Society for Chamber Music. He can often be heard in recital with his RPO colleague, pianist Joseph Werner. A founding member of the brass and percussion ensemble Rhythm & Brass, Mr. Kellogg has toured throughout Japan and the United States.

At the Eastman School of Music, Mr. Kellogg teaches alto trombone, trombone, euphonium, coordinates the brass chamber music program, and conducts the Eastman Tuba Mirum. He has given recitals and master classes at schools and music festivals around the country, including the Music Festival at Breckenridge, the Tanglewood Music Center, the International Trombone Workshop, the Eastern Trombone Workshop, and the Leonard Falcone International Euphonium/Tuba Festival.

Mr. Kellogg lives in Fairport, NY with his wife, RPO flutist Joanna Bassett, and their son Robbie.



## **ROCHESTER PHILHARMONIC ORCHESTRA**

**Christopher Seaman**, *Music Director*

**Jeff Tyzik**, *Principal Pops Conductor*

**S**ince its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has maintained a standard of artistic excellence demonstrated by extensive touring, performances at Carnegie Hall and recording projects. As one of the great American orchestras, the RPO's mission is to perform and present a broad range of quality music; attract, entertain and educate audiences with superior musical performances; maintain and build the Orchestra's national reputation; and enhance the reputation of the Rochester community as a place in which to live, work, play, visit and learn.

Today, Music Director Christopher Seaman continues the traditions of such notable Music Directors as Eugene Goossens, Jose Iturbi, Erich Leinsdorf, and David Zinman. The RPO has also 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 also is at the vanguard of music education, naming Michael Buttermann as Principal Conductor for Education and Outreach - the first position of its kind.

The RPO presents more than 140 concerts per year, reaching nearly 350,000 people per season through ticketed events, education and outreach concerts, an annual residency at the Bravo! Vail Valley Music Festival in Colorado, regional runouts and concert broadcasts on WXXI 91.5 FM.

## NEW ERA DANCE

Aaron Jay Kernis

(1960—)



One of the youngest composers ever to receive a Pulitzer Prize (for *String Quartet No. 2*, 1998), and the most recent winner of the prestigious Grawemeyer Award, Kernis is among the most esteemed musical figures of his generation. His music bursts with rich poetic imagery, brilliant instrumental color, distinctive musical wit and infectious exuberance.

Composed in the summer of 1992, *New Era Dance* was jointly commissioned by the New York Philharmonic for its 150th anniversary, and by the Baltimore Symphony Orchestra. David Zinman conducted the BSO in the world premiere on April 8, 1994. In seeking to write, in his words, a “larger than life work,” Kernis incorporated the many types of music one would hear in the neighborhood where he was living at the time, the Washington Heights district of New York. Hence the strains of salsa, rap, folk, disco and jazz that pop up throughout this kinetic and vividly entertaining piece - not to mention the police whistles, taped sound effects and orchestral chanting.

Events of the day, such as the Los Angeles riots and an impending Presidential election influenced the music, too. “All these things,” says Kernis, “represent new eras in one form or another. *New Era Dance* is dedicated and written in celebration of a new era of leadership at the New York Philharmonic, in anticipation of the new millennium to come in the year 2000, in hope for a time of imperative political and social change in this country.”

## THREE CORNERED HAT, SUITE NO. 2

Manuel de Falla

(1876-1946)



Falla's music blends Spanish folk roots with the impressionism of composers such as Debussy and Ravel. He led Spanish music onto a new path, away from its tradition of providing little more than simple illustration, and more toward the mainstream of international 20th-century composition.

In 1916, he composed a score for a stage pantomime based on Pedro de Alarcón's novel *The Cor-*

*regidor and The Miller's Wife*. When Sergei Diaghilev, impresario of the renowned dance company Les Ballets Russes de Monte Carlo, heard it during a visit to Madrid, he suggested that Falla adapt it into a full-scale ballet score. Falla took up the idea eagerly. Re-christened *The Three-Cornered Hat*, it premiered on July 22, 1919, in London's Alhambra Theater. In addition to Falla and Diaghilev, it involved a stellar lineup of talent: Léonide Massine created the choreography and danced the role of the miller; Pablo Picasso designed the curtain, decor and costumes; and Ernest Ansermet conducted. It scored a sensational success.

The story is set in rural Spain. The principal characters are a miller and his wife, plus the Corregidor, an amorous local magistrate whose three-cornered hat symbolizes his pompous nature. The Corregidor sets his sights on the miller's attractive spouse. His clumsy efforts at seduction come to nothing, however, and the couple resumes its happy life.

### CONCERTO FOR TROMBONE AND ORCHESTRA (World Premiere)

*Jeff Tyzik*  
(1951-)



About a year ago, Mark Kellogg, Principal Trombone of the RPO, heard that I would be doing a Philharmonics pair, and he pushed for me to write him a concerto for the occasion. The orchestra received a National Endowment for the Arts grant to support the piece.

In terms of style, I'd call the concerto contemporary tonal music. It's very accessible and challenging. It uses the whole range of the trombone, from top to bottom. It's definitely virtuoso material, climaxing in a lengthy solo cadenza in the third movement. The role of the orchestra is critical to the concerto as well. The concerto shows many Latin and Afro-Cuban influences, from classical to folk. Another regular ingredient is a device from the early days of jazz: call and response, where the trombone makes a statement and the orchestra answers it, and vice-versa. This is particularly prominent in the first movement, and it turns up in the finale, too.

The first movement, called Prelude and Scherzo, has two parts: a slow introduction for strings and trombone, then a very rhythmic and energetic second half. The next movement, Lament, gives voice to my feelings about the 9/11 tragedy. The finale, Dance, is almost a bacchanale.



## ON THE TOWN: THREE DANCE EPISODES

Leonard Bernstein

(1918-1990)



Following the success of Bernstein's ballet *Fancy Free* (1944), he decided to adapt its story of three sailors finding romance during a 24-hour shore leave in New York City into a musical. *On the Town*, with a brand-new, jazz-flavored score that draws nothing from *Fancy Free*, made its successful debut on Broadway before the year was out. Bernstein then adapted dance sequences from the show into this concert suite. He conducted the San Francisco Symphony in the premiere performance on February 13, 1946.

In "The Great Lover," one of the sailors falls asleep and dreams of winning his lady-love with his irresistible charm. In the lyrical pas de deux "Lonely Town," the sailors watch as another seaman flirts with, but then abandons, an innocent young girl. In the exuberant final number, the guys and their girlfriends take in the bustling sights and sounds of Times Square. This segment incorporates the production's hit tune, "New York, New York."

## THE FIREBIRD: SUITE (1919 Version)

Igor Stravinsky

(1882-1971)



The ballet *The Firebird* belongs to Stravinsky's first period, when his music still showed the influence of the colorful, folk-based style favored by his teacher, Nicolai Rimsky-Korsakov. As with *The Three-Cornered Hat*, it came into being thanks to Sergei Diaghilev. Stravinsky felt no qualms about setting aside his opera *The Nightingale*, whose first act he had recently completed. He finished *The Firebird* in mid-April 1910.

It follows the sequence of the original scenario. With the help of a magic firebird, the hero, Prince Ivan, rescues a group of spellbound princesses from the clutches of an evil magician, Kastcheï. Stravinsky's music is highly atmospheric, colorful, imaginative and melodious. It includes two Russian folk songs, one a lyrical tune for the princesses, the other the majestic hymn which closes the score. The whirling, nightmarish Infernal Dance performed by Kastcheï and his monstrous subjects is a tour-de-force of orchestral brilliance.

# ROCHESTER PHILHARMONIC ORCHESTRA

## 2002-2003 SEASON

Christopher Seaman, *Music Director*

Jeff Tyzik, *Principal Pops Conductor*

Mark Kellogg, *Trombone*

### Violin I

Wilfredo Degláns, Acting Con-  
certmaster

*The Caroline W. Gannett &  
Clayla Ward Chair*

Corinne Stillwell, Assistant  
Concertmaster

Perrin Yang

Tigran Vardanian

Ellen Rathjen

Janice Macisak

William Hunt

Sabina Slepecki

Kenneth Langley

Lise Stoddard

Joanna Owen

Shirley Reynolds

An-Chi OuYang

Margaret Leenhouts

### Violin II

David Brickman, Principal

Daryl Perlo\*, Assistant Principal

Shannon Nance

John Sullivan

Lara Sipols

Nancy Hunt

Boris Zapesochny

Liana Koteva

Christine Hauptly

James Dumm

Lee Wilkins+

Karine Stone

Patricia Sunwoo

Virginia Wensel

### Viola

Melissa Micciche, Principal

Alexandra Moellmann, Assistant  
Principal

Carl Johansen

Elizabeth Seka

Olieta Povero

Michail Verba\*

Heidi Stauber

Laurel Grant\*

David Hult

Sidney Killmer\*

Adrienne Sommerville

Linda Kirkwood

Jason Totzke

### Cello

Stefan Reuss, Principal

*The Clara and Edwin Strassen-  
burgh Chair*

Kathleen Murphy Kemp, Assis-  
tant Principal

Robert F. Taylor

Peter Wukovitz

Mary Ann Wukovitz

Don Reinfeld

Ingrid Bock

Melissa Burton

### Bass

Robert Zimmerman, Principal

*The Anne Hayden McQuay  
Chair*

Michael Griffin, Assistant Prin-  
cipal

Jack Stauber

Jesse Watras

Gaelen McCormick

Timothy Blinkhorn

Paul Strelau

Jeff Campbell

### Flute

Rebecca Gilbert, Principal

*The Charlotte Whitney Allen  
Chair*

Joanna Bassett

Jan Angus+

Diane Smith

### Piccolo

Joanna Bassett

Jan Angus

### Oboe

Laura Griffiths, Principal\*

*The Dr. Jacques M. Lipson  
Chair*

Andrea Banke, Acting Principal

Jonathan Parkes

Anna Hendrickson

Priscilla Brown

### English Horn

Jonathan Parkes

### Clarinet

Kenneth Grant, + Principal

*The Robert J. Strassenburgh  
Chair*

Robert DiLutis

Ramon Ricker+

Alice Meyer

### E♭ Clarinet

Robert DiLutis

### Bass Clarinet

Ramon Ricker +

### Bassoon

Abraham Weiss, Principal

Charles Bailey

Martha Sholl

### Contra-Bassoon

Charles Bailey

### Horn

Rebecca Root, Principal\*

*The Cricket and Frank Luellen  
Chair*

Dietrich Hemann, Acting Prin-  
cipal

Peter Kurau, + Acting Assistant  
Principal

Jennifer Burch

David Angus

Ayden Adler

### Trumpet

Douglas Prosser, + Principal

*The Elaine P. Wilson Chair*

Wesley Nance

Herbert Smith

Paul Shewan

### Trombone

Mark Kellogg, + Principal

*The Austin E. Hildebrandt Chair*

Megumi Kanda\*

Mark Salatino

David Richey

### Tuba

Jeffrey Anderson, Principal\*

Randall Montgomery, Acting  
Principal

### Timpani

John Beck, + Principal

*The Harold and Joan Feinbloom  
Chair*

### Percussion

Jim Tiller, Principal

Brian Stotz

John McNeill

Robert Patterson

Jillian Pritchard

### Harp

Grace Wong, Principal

*Eileen Malone Chair, A Tribute  
by*

*Mr. and Mrs. Harcourt M. Syl-  
vester*

Barbara Dechario

### Keyboards

Joseph Werner, Principal

*The Lois P. Lines Chair*

Cary Ratcliff

Joseph Werner - Personnel Man-  
ager

Kim Hartquist - Librarian

Rick Fuller - Stage Manager

Brian Doane - Assistant Stage  
Manager

\* On Leave

+ Full time faculty at the East-  
man School of Music



**GENEVA CONCERTS, INC.**  
**2003-2004 SEASON**

**SYRACUSE SYMPHONY ORCHESTRA**

Thursday, October 2, 2003

Daniel Hege, *Conductor*

Peter Serkin, *Piano Soloist*

*Brahms Piano Concert #1, Beethoven Symphony #7*

**BALLET JORGEN**

Saturday, November 8, 2003

*Ballet Coppellia by Delibes*

**SYRACUSE SYMPHONY ORCHESTRA**

Thursday, January 29, 2004

Grant Cooper, *Conductor*

Corey Cerovsek, *Violin Soloist*

*Corigliano, Ravel, Copland, Tchaikovsky*

**THE SWINGLE SINGERS**

Friday, February 27, 2004

*Marvelous a cappella Group Singing Both Classical and  
Popular Works*

**BURNING RIVER BRASS**

Saturday, April 3, 2004

*Composed of Principal Brass Players from the  
Cleveland Orchestra*

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