

GENEVA CONCERTS

presents



ROCHESTER PHILHARMONIC ORCHESTRA

Courtney Lewis, conductor

Corey Cerovsek, violin

Friday, April 19, 2013 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2012-2013 SEASON

Saturday, 13 October 2012, 7:30 p.m.

Ballet Jörgen

Swan Lake

Friday, 9 November 2012, 7:30 p.m.

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor

Kenneth Grant, clarinet

Michael Daugherty: *Route 66*

Jeff Tyzik: *IMAGES: Musical Impressions of an Art Gallery*

Aaron Copland: Clarinet Concerto

Leonard Bernstein: *On the Waterfront* Suite

Friday, 25 January 2013, 7:30 p.m.

Rochester Philharmonic Orchestra

Yoav Talmi, conductor

Mark Kellogg, trombone

Jennifer Higdon: *Machine*

Ludwig van Beethoven: Symphony No. 1

Lars-Erik Larsson: Concertino for Trombone

W.A. Mozart: Symphony No. 40

Friday, 1 March 2013, 7:30 p.m.

Swingle Singers

Friday, 19 April 2013, 7:30 p.m.

Rochester Philharmonic Orchestra

Courtney Lewis, conductor

Corey Cerovsek, violin

Margaret Brouwer: *Remembrances*

Henryk Wieniawski: Violin Concerto No. 2

Ludwig van Beethoven: Symphony No. 3, "Eroica"

Programs subject to change.

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, April 19, 2013 at 7:30 p.m.

Rochester Philharmonic Orchestra

Courtney Lewis, conductor

Corey Cerovsek, violin

Margaret Brouwer *Remembrances*

Henryk Wieniawski Concerto No. 2 in D Minor for Violin
and Orchestra, Op. 22
I. Allegro moderato — II. Romance
III. Allegro con fuoco - Allegro moderato (à la zingara)

Corey Cerovsek, violin

INTERMISSION

Ludwig van Beethoven Symphony No. 3 in E-Flat Major, "Eroica," Op. 55
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

Courtney Lewis, conductor

Courtney Lewis is quickly becoming recognized as one of today's top emerging talents. He is founder and music director of Boston's acclaimed Discovery Ensemble, a chamber orchestra with the mission of introducing inner-city school children to classical music while bringing new and unusual repertoire to established concert audiences. Lewis is also associate conductor of the Minnesota Orchestra, where he regularly conducts Young People's concerts, outdoor concerts, and other performances, making a successful subscription debut in the 2011–12 season.



In November 2008, Lewis made his major American orchestra debut with the Saint Louis Symphony Orchestra. Other recent and upcoming appearances include returns to the Atlanta Symphony, St. Louis Symphony, and the Ulster Orchestra (for a series of BBC Radio 3 Invitation Concerts as well as on subscription) and debuts with the Colorado and New Hampshire music festivals as well as the Alabama, Edmonton, Jacksonville, Kitchener-Waterloo, Memphis, Milwaukee, and Vancouver symphonies, the Naples Philharmonic, Washington's National Symphony Orchestra, the RTÉ National Symphony Orchestra of Ireland, and the Lausanne Chamber Orchestra. Appointed a Dudamel Fellow with the Los Angeles Philharmonic, he made his debut with that orchestra in fall 2011, returning for additional performances in the spring. This is his RPO debut.

Born in Belfast, Northern Ireland, Lewis attended the University of Cambridge. After completing a master's degree with a focus on the late music of György Ligeti, he attended the Royal Northern College of Music, where his teachers included Sir Mark Elder and Clark Rundell.

Corey Cerovsek, violin

Born in Vancouver, Canada and now residing in Paris, Corey Cerovsek began playing the violin at the age of five. After early studies with Charmian Gadd and Richard Goldner he graduated at age 12 from the University of Toronto's Royal Conservatory of Music with a gold medal for the highest marks in strings. That same year, he was accepted by Josef Gingold as a student and enrolled at Indiana University, where he received bachelor's degrees in mathematics and music at age 15, master's degrees in both at 16, and completed his doctoral course work in mathematics and music at age 18. Concurrently he studied piano with Enrica Cavallo, until 1997 frequently appearing in concert performing on both instruments.



Working with conductors such as Zubin Mehta, Charles Dutoit, Michael Tilson Thomas, Neeme Järvi, and Andrew Litton, Cerovsek has performed in North America with the orchestras of Boston, Philadelphia, San Francisco, Detroit, Cincinnati, St. Louis, Atlanta, and Baltimore, among many others, and internationally.

In recital, Cerovsek has performed throughout the world, including frequently at the Isabella Stewart Gardner Museum (Boston), the Kennedy Center (Washington, D.C.), and Lincoln Center's Walter Reade Theatre. He is also an avid chamber musician, regularly appearing at the festivals of Kuhmo (Finland), Verbier (Switzerland), and Tanglewood (USA).

His recording of the complete Beethoven Violin Sonatas, made in 2006 with pianist Paavali Jumppanen for the Claves label, received numerous awards. His Corigliano Violin Sonata, with Andrew Russo on the Black Box label, was nominated for a 2006 Grammy Award. The Brahms Violin Sonatas, also with Paavali Jumppanen, will be released in late 2013.

Corey Cerovsek plays the "Milanollo" Stradivarius of 1728. He is also a cofounder and the CTO of an Internet service for medical education.

Program Notes

Remembrances

MARGARET BROUWER

b. Ann Arbor, Michigan / February 8, 1940

This is the first performance by the RPO.

Margaret Brouwer's music has earned singular praise for its lyricism, musical imagery, and emotional power. She received an Award in Music from the American Academy of Arts and Letters in 2006, was named a Guggenheim Fellow for 2004, and was awarded an Ohio Arts Council Individual Fellowship for 2005. In January 2006, Naxos released a CD of her orchestral music called *Aurolucent Circles*, featuring Evelyn Glennie, solo percussionist, and the Royal Liverpool Philharmonic Orchestra with Gerard Schwarz conducting. Other recordings of Brouwer's music can be found on the New World, CRI, Crystal, Centaur, and Opus One labels.

Many of the country's most distinguished ensembles in New York, Seattle, San Francisco, Washington, D.C., Boston, and Cleveland regularly program her works. They also have been played by the Seattle, Dallas, Detroit, and Columbus symphonies, among others. She served as head of the composition department and holder of the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music from 1996 to 2008. Her past residencies include the MacDowell Colony, where she has been a Norton Stevens Fellow, and Rockefeller Foundation's Bellagio Center.

Remembrances was commissioned by the Roanoke Symphony, and was premiered by them, with Yong-Yan Hu conducting, on March 18, 1996. The composer writes, "This tone poem is an elegy and a tribute to Robert Stewart who was a musician, composer, sailor, and loved one. Beginning with an expression of grief and sorrow, the music evolves into a musical portrait, full of warm memories, love and admiration, and images of sailing. Typical of elegies and tone poems such as *Death and Transfiguration* by Strauss, it ends in a spirit of consolation and hope."

Violin Concerto No. 2 in D Minor, Op. 22

HENRYK WIENIAWSKI

b. Lublin, Poland / July 10, 1835

d. Moscow, Russia / March 31, 1880

First performed by the RPO on February 10, 1927; Eugene Goossens, conductor; Richard De Sylva, violin. Last performed December 21, 1972; Sergiu Comissiona, conductor; Pinchas Zukerman, violin.

An amazing child prodigy, Wieniawski was admitted to the Paris Conservatoire at eight years of age. His adult career included a lengthy period spent in Russia, where he divided his energies between performing (including the coveted position of private soloist to Tsar Alexander II, 1860-72), teaching at the recently founded St. Petersburg Conservatory, and composing. Concert tours took him throughout Europe, and as far afield as North America, where he and Russian pianist Anton Rubinstein played 215 joint recitals in a single year. Legend has it that during that tour, because of a petty dispute over billing, they played Beethoven's "Kreutzer" Sonata more than 70 times without speaking to each other! All this activity preyed on Wieniawski's frail health, leading to his premature death at 45.

His fate was forecast in a dramatic event that took place during a concert in Berlin two years before his demise. He suffered a heart spasm that instantly rendered him incapable of continuing the performance. Fellow violinist Joseph Joachim was in the audience. Once he had been assured that Wieniawski was in no immediate danger, he soothed the audience, and paid homage to his colleague, by taking up Wieniawski's violin and performing Bach's gravely beautiful Chaconne.

It was Anton Rubinstein who suggested that Wieniawski compose what became his best known work, Violin Concerto No. 2, as a vehicle to introduce himself to Russian audiences. It was first performed in St. Petersburg on November 27, 1862, with the composer as soloist and Rubinstein conducting. Wieniawski performed it on many later occasions, as well. He dedicated it, with typical generosity, to fellow violinist Pablo de Sarasate.

It is filled with ardent romantic melodies, and serves as a superb showcase for virtuoso soloists. The three movements are often performed without pauses between them. The first artfully balances fiery drama with yearning lyricism. Solo clarinet sets up the second, a sweet, songful Romance that famed Russian violinist Leopold Auer called “a song to be sung in a way to make us forget the instrument.” The dazzling third movement echoes with rhythms drawn both from gypsy style and the folk dances of Wieniawski’s native Poland.

Symphony No. 3 in E-flat Major, “Eroica,” Op. 55

LUDWIG VAN BEETHOVEN

b. Bonn, Germany / December 15, 1770

d. Vienna, Austria / March 26, 1827

First performed by the RPO on February 5, 1932; Bernardino Molinari, conductor. Last performed on January 29, 2005; Christopher Seaman, conductor.

In 1802, Beethoven declared to a friend, “I am not satisfied with my works up to the present time. From today I mean to take a new road.” On the symphonic front, he did so by composing his Third. It is an astonishing watershed in the history of orchestral music; a stirring declaration of artistic and spiritual independence; and in both physical size and visionary spirit a model for countless compositions by later composers. Its origins lie several years back, and partly in events outside music. A dedicated humanitarian such as Beethoven heartily endorsed the French Revolution and the early career of Napoleon Bonaparte. He composed the Third during the summer of 1803. His friend Ferdinand Ries relates that a draft of the title page originally bore simply the words “Bonaparte” at the top, and “Ludwig van Beethoven” at the bottom, with the balance to be filled in later.

On May 20, 1804, Bonaparte declared himself Emperor of France. “I was the first to announce this to him,” Ries recalled, “whereupon he flew into a rage and cried out: ‘Then he, too, is nothing but an ordinary mortal! Now he, too, will trample on the rights of man and indulge only his own ambition! He will raise himself above all others and become a tyrant!’ Beethoven went to the table, took hold of the title

page by the top, tore it apart and flung it on the ground. The first page was rewritten and not until then was the symphony entitled *Sinfonia eroica* (Heroic Symphony).” The first performance was a private one, given in Vienna at the palatial home of Beethoven’s patron, Prince Franz Joseph Maximilian von Lobkowitz. The public premiere took place on April 7, 1805.

The first movement is the most clearly “heroic” of the four. It opens with two sharp chords, simply yet effectively setting this titanic creation in motion. As this section unfolds, both the vastness of its structure and the wealth of its materials gradually become clear. Instead of basing it upon two short, contrasting themes, as Haydn or Mozart did in their first movements, Beethoven uses what are in effect groups of themes, and his development of them is more expansive, subtle, and intricate.

Another of the innovations in the *Eroica* is the inclusion, as the second movement, of a funeral march. This type of composition had never before been featured in a symphony. The influence of military music is clear, with its muffled drums and slow, mournful tread. The third movement is an immensely vital, red-blooded piece that sweeps away the funeral march’s emotional clouds. The horn section comes into its own in the contrasting central trio section, crowing merrily as they gallop across the countryside. The finale is a set of variations on a rather naïve theme drawn from Beethoven’s ballet, *The Creatures of Prometheus*. Here it reaches its apotheosis, transformed by his genius into material fit to crown this mightiest of symphonies.

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