

# GENEVA CONCERTS

presents

## Rochester Philharmonic Orchestra



**Jorge Mester, conductor**  
**Paavali Jumppanen, piano**

Friday, April 29, 2005

8:15 p.m.

Smith Opera House

# **GENEVA CONCERTS, INC.**

## **2004-2005 SEASON**

Friday, 1 October 2004, 8:15 p.m.

**The David Leonhardt Jazz Group and the  
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*All-Gershwin Program*

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Daniel Hege, conductor  
Gail Williams, horn  
Shawn, Strauss, Mahler

Sunday, 3 April 2005, 3:00 p.m.

**Syracuse Symphony Orchestra**  
Daniel Hege, conductor  
Olga Kern, Van Cliburn Gold Medalist, piano  
Ives, Rachmaninoff, Tchaikovsky

Friday, 29 April 2005, 8:15 p.m.

**Rochester Philharmonic Orchestra**  
Jorge Mester, conductor  
Paavali Jumppanen, piano  
Kodály, Bartók, Brahms

All Performances at the Smith Opera House,  
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# GENEVA CONCERTS, INC.

Friday, April 29, 2005  
8:15 p.m.

**Rochester Philharmonic Orchestra**  
**Christopher Seaman, Music Director**

**Jorge Mester, conductor**  
**Paavali Jumppanen, piano**

## *“Hungarian Rhapsody”*

**ZOLTAN KODÁLY**     *Dances of Galánta*  
1882-1967

**BÉLA BARTÓK**     Concerto No. 3 for Piano and Orchestra  
1881-1945     *Allegretto*  
                         *Adagio religioso—Poco più mosso—Tempo I*  
                         *Allegro vivace*

Paavali Jumppanen, piano

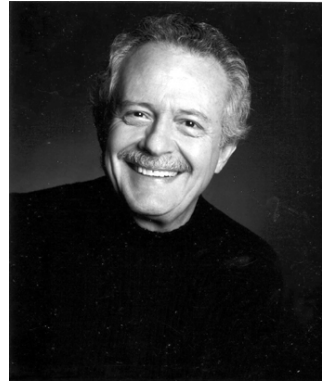
### **Intermission**

**JOHANNES BRAHMS**     Symphony No. 3 in F major, Opus 90  
1833-1897     *Allegro con brio*  
                         *Andante*  
                         *Poco allegretto*  
                         *Allegro*

Patrons are requested to silence signal watches, pagers and cell phones. The use of recording equipment is prohibited by law.

## Jorge Mester, conductor

Jorge Mester, one of the world's most dynamic conductors, has served as music director of The Pasadena Symphony since 1984, and celebrates his 20th Anniversary season by leading the orchestra in eight concerts during the 2004-2005 season. He is conductor laureate of the prestigious Aspen Music Festival, which he led as music director for 21 years. This season, he also assumes the post of music director of the Naples Philharmonic Orchestra in Florida in addition to his work with The Pasadena Symphony.



In separate reviews the Los Angeles Times declared, "Mester is a master," called him "a virtuosic conductor," and said he is a conductor of "passionate vision." Indeed, throughout his career, Mester has brought excellence and prominence to each of the organizations he has led.

Notably, Master's passion for conducting extends from the stage to the classroom. He served as director of the Juilliard School's Conducting Department during the early 1980s and, this past season, led a series of conducting workshops for the Buffalo Philharmonic Orchestra. He has also been a guest conductor at the USC Thornton School of Music. Says Mester, "I love teaching. I hope to pay back the help which Leonard Bernstein, Gregor Piatigorski, William Schuman, and Jean Morel gave me early in my career. I want to help others the way I was helped." Indeed, he has taught several generations of conductors, including James Conlon, Dennis Russell Davies, Andreas Delfs, JoAnn Falletta, and John Nelson. In addition, he has mentored early in their careers such internationally acclaimed artists as Nadja Salerno-Sonnenberg, Midori, Renee Fleming, Cho-Liang Lin, and Robert McDuffie.

Long considered an ardent champion of contemporary music, Mester has given more than 70 world-premiere performances of works by such composers as Philip Glass, Peter Schickele, Michael Daugherty, Carl Ruggles, Joan Tower, and George Tsontakis.

During his 12-year tenure as music director of the Louisville Orchestra from 1967 to 1979, Mester made 72 world premiere recordings with the orchestra, a prolific achievement for both conductor and orchestra. Mester recalls, "It was an exciting challenge to find music deserving of a permanent record. During that time, I got an incredible

overview of contemporary music around the globe.” Among the composers whose works he recorded are Dmitri Shostakovich, Krzysztof Penderecki, Carlos Chavez, Frank Martin, Henry Cowell, Peter Mennin, Walter Piston, Samuel Barber, George Crumb, Leonardo Balada, and Peter Sculthorpe.

“I have gained tremendous insight from working with these composers,” says Mester. “What I have learned about their feelings about tempo, balance and musical structure helps me understand how other composers from the Classical and Romantic eras may have thought about their own music.”

Mester served as a guiding force in the music world during his 21-year affiliation with the Aspen Music Festival (1970-1991), an organization he describes as having its own unique dynamics and personality due to the synergy between the distinguished faculty, acclaimed guest artists, and gifted young musicians. He says, “That made it possible for me to put together programs that set the festival apart both in scope and quality.” It is a characteristic for which Mester is still widely regarded.

In 1985, he received Columbia University’s prestigious Ditson Conductor’s Award for the advancement of American music. Other Ditson Awards recipients include Leonard Bernstein, Eugene Ormandy, and Leopold Stokowski.

Mester previously put his unique stamp on the Puerto Rico Festival Casals during the seven years he served as its music director beginning in the late 1970s. As the artistic director of the National Orchestra Association’s New Orchestra Music Project from 1988 to 1992, he became familiar with an impressive number of American composers and had the opportunity to present many new works at Carnegie Hall. He also served as chief conductor of the West Australia Symphony Orchestra in Perth and principal guest conductor of both the Adelaide Symphony and the St. Paul Chamber Orchestra. From 1998 to 2002 he served as artistic director of the Orquesta Filarmonica de la Ciudad de Mexico in Mexico City, with which, in 2000, he conducted an unprecedented 10-month retrospective of 20<sup>th</sup> Century music. In Cape Town, he programmed and directed a two-month long contemporary music festival.

A noted opera conductor as well, Mester has led numerous productions for the New York City Opera, the Sydney Opera, Spoleto and the Washington Opera, including *Der Rosenkavalier*, *Cavalleria Rusticana*, *Ì Pagliacci*, *La Bohème*, *Le Nozze di Figaro*, *Madama Butterfly*, *Salome*, and *The Cunning Little Vixen*. He has also guest conducted the Royal Philharmonic Orchestra of London, the Boston Symphony, the Philadelphia Orchestra, the Detroit Symphony, the Cincinnati Orchestra, the Seattle Symphony, the Oregon Symphony, the Milwaukee

Symphony, the Rochester Philharmonic, the Buffalo Philharmonic, the Cape Town Symphony Orchestra, and the Lausanne Chamber Orchestra. He commanded worldwide attention when he conducted the opening ceremonies for the Getty Center in Los Angeles in 1997 and subsequently served as artistic director of the Center's first classical music series.

Mester, who is of Hungarian descent, was born and raised in Mexico City and currently resides in Southern California. An accomplished violist, he performed with the Beaux-Arts Quartet for several years before focusing exclusively on conducting.

## **Paavali Jumppanen, pianist**

Finnish pianist Paavali Jumppanen will perform this season with the Helsingborg Symphony Orchestra in Sweden, Orchestre des Concerts Lamoureux at Theatre des Champs Elysees in Paris, and the Rochester Philharmonic and the Pasadena Symphony in the U.S. In Finland Mr. Jumppanen will perform the complete piano concertos by Beethoven in a cycle with the Kuopio Symphony Orchestra and also appear with the Finnish Radio Symphony Orchestra and the Tapiola Sinfonietta. Recital performances include concerts at Tonhalle Zurich, Paris' Concerts de Serres d'Auteuil and in Cyprus, Finland, Italy, and the U.S.



Recent performances have included tours in Australia as soloist with the Melbourne Symphony and the West Australian Symphony Orchestra, concerts in France, Italy, Germany, and Norway with the Oslo Philharmonic, and an appearance with the Finnish Radio Symphony Orchestra. Last season in the U.S., Mr. Jumppanen appeared with Tulsa's Signature Symphony, returned to the Isabella Stewart Gardner Museum in Boston, and gave recitals for the Classical Concert Series in North Carolina and the Weis Center for the Performing Arts at Bucknell University in Lewisburg, PA.

Mr. Jumppanen won First Prize in the 2000 Young Concert Artists International Auditions as well as the Bruce Hungerford Memorial Prize, the Maurice M. Clairmont Piano Prize, the Joseph Kalichstein Piano Prize, and the Pennsylvania Presenters' Prize, a thirteen-concert tour throughout the state. He is also the recipient of the first Miriam Horowitz Meckler Award, established by YCA alumna pianist Ruth Laredo.

In 2001 the Young Concert Artists Series presented Mr. Jumppanen's New York debut at the 92<sup>nd</sup> Street Y. The *New York Times* reported that his playing was "fresh and exciting" and that "he performs with immense power and an extraordinary range of colors." Mr. Jumppanen also debuted in the Young Concert Artists Series at the Kennedy Center in Washington, DC and at the Isabella Stewart Gardner Museum in Boston, and performed in New York at the Morgan Library and at Carnegie's Weill Recital Hall. In 2002 Mr. Jumppanen made his New York concerto debut with the New York Chamber Symphony conducted by Gerard Schwarz at Alice Tully Hall. He has also performed as soloist in the U.S. with the Pasadena, Flagstaff, Paducah, and Fort Smith Symphonies.

Winner of First Prize in Finland's national Maj Lind Competition in Helsinki at the age of nineteen, Mr. Jumppanen has since performed as soloist with all of Finland's orchestras, including the Tapiola Sinfonietta, the Finnish Radio Symphony Orchestra, the Lahti Symphony and the Helsinki Philharmonic. He has performed Gershwin's "Rhapsody in Blue" with the Belgrade Philharmonic and appeared with the Basel Symphony Orchestra in Switzerland and the Orchestre de Cannes in France. Mr. Jumppanen has played at numerous international music festivals including the Loviisa Sibelius Festival in Finland, the La Roque d'Antheron Festival in France, the Kitayushu Chamber Music Festival in Japan and at the Oslo Chamber Music Festival in Norway. Mr. Jumppanen is a regular visitor at the Kuhmo Chamber Music Festival in Finland and at the Kingston Chamber Music Festival in Rhode Island. Beginning in 2004, Mr. Jumppanen will serve as Artistic Director for Finland's Lemi-Lappeenranta Music Festival.

Born in Espoo, Finland, Paavali Jumppanen began to play the piano at the age of five at the Espoo Music Institute, where he studied with Marja Huhtamaki and Katarina Nummi. He studied at the Sibelius Academy in Helsinki with Margit Rahkonen, and has performed in master classes for Murray Perahia, Dimitry Bashkirov, Pascal Devoyon, and Eero Heinonen. From 1997-2000 he worked with Krystian Zimerman at the Music Academy of Basel in Switzerland where he was awarded the Soloist Diploma with highest possible awards.

Mr. Jumppanen frequently programs contemporary works and regularly commissions works from Finnish composers. He has performed the Dutilleux Sonata for the composer himself. In 2004 he had the pleasure of working with Pierre Boulez in preparation for a recording of the complete Boulez Piano Sonatas, which will be released in 2005 by Deutsche Grammophon.

# Program Notes

## *Dances of Galánta*

Zoltán Kodály

b. Kescskemét, Hungary / December 16, 1882

d. Budapest, Hungary / March 6, 1967

Close friends Kodály and Bartók were the two greatest Hungarian composers of the twentieth century. Kodály spent the years 1885-1892 in Galánta, one of a series of small towns where his father served as railroad stationmaster. When the Budapest Philharmonic Society commissioned a new work, he turned for raw materials to a collection of folk tunes published in Vienna in 1804. The melodies were attributed to a particular band which had operated in the vicinity of Galánta; their descendants made up one of the ensembles he had heard in his youth. He composed *Dances of Galánta* during the summer of 1933. Ernő Dohnányi conducted the premiere on October 23.

In their original forms, the themes Kodály chose were quite monotonous. His multi-faceted skill transmuted them into pure gold. His scoring ingeniously recreates the sounds of a Hungarian folk band, with violin and clarinet featured prominently. *Dances of Galánta* opens with an extended, almost mysterious introduction in slow tempo. Emerging into the spotlight, the solo clarinet at first muses rhapsodically, then introduces the recurring rondo theme. Its quicksilver shifts between introspection and passion are entirely typical of native Hungarian music. Pizzicato strings usher in the first episode, a capricious tune first voiced by flute and piccolo. The rondo subject returns, on full strings and markedly more passionate in feeling. The second episode is an attractive ditty scored in light, sparkling colors. An incomplete restatement of the rondo theme sets up the concluding and lengthiest segment, a series of dances. It rushes forward with increasingly delirious abandon, only to pause abruptly for breath. Fragments of the rondo tune drift by in the wind instruments before the dance bursts forth into a final gallop.



## Concerto No. 3 for Piano and Orchestra

Béla Bartók

b. Nagyszentmiklós, Hungary / March 25, 1881

d. New York, New York / September 26, 1945

Bartók's music involving his own performing instrument, the piano, forms a vital sector of his catalogue, from numerous solo pieces to five works for piano and orchestra. Taken together, these last compositions could serve as a miniature survey of his creative development. The Scherzo of 1904 and the Rhapsody of 1905 are traditional works, continuing the virtuoso style of his countryman Franz Liszt. *Concertos No. 1* (1926) and *No. 2* (1931) date from the period when he had recently formulated his own personal musical speech. By that time, he had come to view the piano more as a percussion instrument than a source of lyricism and brilliance. Thus they are by far the most dynamic and aggressive of his works for piano and orchestra.

Several factors made *Concerto No. 3*—like the *Concerto for Orchestra* he composed shortly before—the relatively laid-back work that it is. Mellowness and serenity became more prominent features of all his music toward the end of his life. Also, when he began the piano concerto early in 1945, he knew he was dying. He spent that summer in a sanatorium in Lake Saranac, New York, all the while working earnestly to finish the score. He harbored doubts that royalties from his compositions would generate enough income to support his wife, Ditta, who was also a concert pianist, after his death. He planned his new concerto as an at least relatively straightforward vehicle whose anticipated popularity would help stabilize her income. All this led him to make it one of his most straightforward, directly appealing scores.

When he died, it lay complete except for the full orchestration of the final 17 bars. His friend and colleague Tibor Serly completed it, using Bartók's sketches. Oddly enough, Ditta Bartók didn't begin to perform it until the 1960s. The premiere took place on February 8, 1946. György Sándor was the soloist, and Eugene Ormandy conducted the Philadelphia Orchestra.

The first movement is bright, vigorous, and quite traditional in form. The outer panels of the following Adagio religioso movement display a calm thoughtfulness. They frame a fleet,

atmospheric middle panel in Bartók's favored vein of outdoor fantasy. It contains fragments of birdsongs that he himself had notated. The concluding rondo has a folk-inspired recurring theme. Bartók here leavens the trademark energy of his earlier works with joyousness, while through its form he bows the knee to baroque practice with a pair of episodes in fugal style.

### **Symphony No. 3 in F major, Op. 90**

Johannes Brahms

b. Hamburg, Germany / May 7, 1833

d. Vienna, Austria / April 3, 1897

Brahms needed a long time to develop an individual style. A large part of his difficulty sprang from his awe of Beethoven, even though many of his supporters and colleagues saw him as the earlier composer's true symphonic heir. "I shall never write a symphony," he told conductor Hermann Levi. "You have no idea how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us."

Time and experience eventually convinced him to renounce that vow. When he was 21, his first hearing of Beethoven's Ninth Symphony so overwhelmed him that he set out to compose a symphony of his own. The sketches refused to fit that form, however; he ended up using them in his *Piano Concerto No. 1* and *A German Requiem*.

Some 20 years passed after Brahms began work on his first "official" symphony before he felt it was ready to be played in public. The premiere in 1876 won great success, confirming in his mind that he really did possess the necessary skills to follow in Beethoven's footsteps as a great composer of symphonic music.

He completed *Symphony No. 3* during the summer of 1883, during a working holiday in the town of Wiesbaden; the first performance followed in Vienna on December 2. The Third is a more individual and characteristic symphony than its two predecessors, containing less of Beethoven's heroic struggles than the First, and less reliant than the Second (1877) on the lyricism of his mentor, Robert Schumann. In its striking mixture of passion

and pessimism, of restlessness and serenity, Brahms offers listeners a compelling, highly revealing musical self portrait.

“What harmonious mood pervades the whole!” his close friend Clara Schumann wrote to him after playing through the symphony at the piano. “All the movements seem to be of one piece, one beat of the heart, each one a jewel. From start to finish one is wrapped about with the mysterious charm of the woods and forests.”

One of the symphony’s most striking features is that all four movements end quietly. Such an unusually reserved practice indicates the degree of confidence that Brahms had attained by this point in his career. The opening movement is rich with incident and feeling; surges of emotion, positive and doubting alike, roll across its richly textured surface. The following two movements are peaceful interludes. Only at the climax of the second section does its overall atmosphere of almost rustic gentleness give way to a more heated style of utterance. The third movement is a dance: slow, melancholy, hauntingly beautiful. The symphony’s emotional conflicts are resumed in the finale, only to dissipate, unresolved, as the music winds down to a resigned, almost exhausted coda.

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