

GENEVA
CONCERTS



presents



ROCHESTER PHILHARMONIC ORCHESTRA

Christopher Seaman, Conductor Laureate
Andrew von Oeyen, piano

Friday, 14 October 2016 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2016–2017 SEASON

Saturday, 24 September 2016, 7:30 p.m.

Garth Fagan Dance

Tony Award-winner Garth Fagan, described by *The New York Times* as “unfailingly original,” choreographed Disney’s musical *The Lion King*, the highest grossing Broadway musical in history.

Friday, 14 October 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, Conductor Laureate

Andrew von Oeyen, piano

Tobias Picker: *Old and Lost Rivers*

Beethoven: Piano Concerto No. 2 in B-flat Major, Op. 19

Elgar: Symphony No. 2 in E-flat Major, Op. 63

Saturday, 12 November 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Stefan Sanders, conductor

Julian Schwarz, cello

Prokofiev: Symphony No. 1, “Classical”

Haydn: Cello Concerto in D Major

Mozart: Symphony No. 40 in G minor, K. 550

Saturday, 25 March 2017, 7:30 p.m.

River City Brass

Celtic Concert

This brass band is famous for its varied and entertaining programming. They’ll have you tapping your toes and dancing in your seat. “It’s not a reach to say that this may be the most fun with music you’re going to have all year,” touts the *St. Louis Post-Dispatch*.

Friday, 21 April 2017, 7:30 p.m.

Symphoria

Lawrence Loh, Music Director

Jon Kimura Parker, piano

Berlioz: *Beatrice and Benedict* Overture

Grieg: Piano Concerto

Prokofiev: Symphony No. 5

Programs subject to change.

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

These concerts are made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Friday, 14 October 2016 • 7:30 p.m.

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Christopher Seaman, conductor

The Christopher Seaman Chair

Supported by Barbara and Patrick Fulford and The Conductor Laureate Society

Andrew von Oeyen, piano

Tobias Picker

Old and Lost Rivers

Ludwig van Beethoven

Concerto No. 2 in B-flat Major
for Piano and Orchestra, Op. 19

Allegro con brio

Adagio

Rondo: Molto allegro

Andrew von Oeyen, piano

Intermission

Edward Elgar

Symphony No. 2 in E-flat Major, Op 63

Allegro vivace e nobilmente

Larghetto

Rondo

Moderato e maestoso

Christopher Seaman

Conductor Laureate

*(The Christopher Seaman Chair,
Supported by Barbara and Patrick Fulford
and The Conductor Laureate Society)*



British conductor Christopher Seaman has an international reputation for inspirational music making. His diverse musical interests are reflected in his range of repertoire and he is particularly known for his interpretations of early 20th Century English music, Bruckner, Brahms, and Sibelius.

Seaman was music director of the RPO from 1998–2011, and was subsequently named conductor laureate. During his 13-year tenure—the longest in RPO history—he raised the orchestra’s artistic level, broadened its audience base, and created a new concert series. This contribution was recognized with an award from the American Society of Composers, Authors and Publishers.

Other key positions have included music director of the Naples Philharmonic Orchestra, conductor-in-residence with the Baltimore Symphony Orchestra, and artistic advisor of the San Antonio Symphony. In the U.K. he was principal conductor with both the BBC Scottish Symphony Orchestra and Northern Sinfonia.

As a guest conductor, Seaman has recently performed with the Aspen Music Festival, Detroit, Houston, St Louis, Cincinnati, Milwaukee and Seattle symphony orchestras, the Warsaw Philharmonic Orchestra, Kristiansand Symphony Orchestra, Orchestra of Opera North, and Orquestra Filarmônica de Minas Gerais in Brazil. He frequently visits Australia and Asia where he has conducted the Hong Kong Philharmonic Orchestra and the National Taiwan, Sydney, Melbourne, Adelaide, and Singapore symphony orchestras, amongst others.

As a recording artist, Seaman has worked with the Royal Philharmonic and the RPO, amongst others, and his RPO recordings have received great critical acclaim.

In May 2009, the University of Rochester made Seaman an Honorary Doctor of Music, acknowledging his outstanding leadership as conductor, recording artist, teacher, and community arts partner. In 2013, University of Rochester Press published Seaman’s *Inside Conducting*, a wise but entertaining look at the art of conducting.

Andrew von Oeyen, piano

Since his debut at age 16 with the Los Angeles Philharmonic and Esa-Pekka Salonen, Andrew von Oeyen has excelled in a broad spectrum of concerto repertoire with such ensembles as the Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, Detroit Symphony, Saint Louis Symphony, Seattle Symphony, Atlanta Symphony, Cincinnati Symphony, Berlin Symphony Orchestra, New Japan Philharmonic, Singapore Symphony, Grant Park Orchestra, Ravinia Festival Orchestra, Vancouver Symphony, Utah Symphony, Orchestre Symphonique de Marseille, Geneva Chamber Orchestra, Spoleto Festival USA Orchestra, Slovenian Philharmonic, and Slovak Philharmonic. As both soloist and conductor he has led concerti and orchestral works by Haydn, Mozart, Beethoven, Ravel, and Kurt Weill. His last appearance with the RPO was in October 2006.



2016-17 engagements include a European and North American tour with the Prague Philharmonia (including performances as both soloist and conductor), appearances with the Vancouver Symphony, Jerusalem Symphony, Calgary Philharmonic, Chicago's Grant Park Music Festival Orchestra, and the orchestras of Grand Rapids, Oklahoma City, Wichita, and Boise. He also will appear in recital in San Francisco and throughout Europe. In 2018, he will make his debut with the Orchestre Philharmonique de Radio France and the Orchestra Filarmonica della Fenice in Venice.

Born in the U.S., von Oeyen began his piano studies at age 5 and made his solo orchestral debut at age 10. An alumnus of Columbia University and graduate of The Juilliard School, he won the prestigious Gilmore Young Artist Award in 1999 and also took First Prize in the Leni Fe Bland Foundation National Piano Competition in 2001. He lives in Paris.

Program Notes

Old and Lost Rivers

TOBIAS PICKER

b. July 18, 1954, New York, New York

First performed by the RPO October 28, 2004; Peter Bay, conductor

Last performed by the RPO November 3, 2007; Christopher Seaman, conductor

After studying in New York with esteemed composers Charles Wuorinen, Elliott Carter, and Milton Babbitt, Picker quickly found success with his colorful and appealing music. His catalog includes five operas, concertos, chamber work, piano solos, and songs. He composed this gently pastoral piece in 1986, during his term as composer-in-residence with the Houston Symphony Orchestra. It was his contribution to a project that he initiated: a series of short pieces by 21 composers that would launch one of the orchestra's concerts during the season marking the 150th anniversary of the Texas Declaration of Independence. The title refers to a natural phenomenon east of Houston, a network of slow-running bayous left behind by shifts in the course of the Trinity River. Where the two largest of these converge stands a sign that identifies them: "Old and Lost Rivers."

Piano Concerto No. 2 in B-Flat Major, Op. 19

LUDWIG VAN BEETHOVEN

b. December 15, 1770, Bonn, Germany

d. March 26, 1827, Vienna, Austria

First performed by the RPO November 7, 1957;

Samuel Gerard, conductor/Glenn Gould, piano

Last performed by the RPO March 8, 2014;

Christopher Seaman, conductor/Jon Kimura Parker, piano

Beethoven won fame in Vienna as a pianist. He gradually made a name for himself through his outgoing performing style and through solo piano works that he composed for his own performance. He revised certain of his existing creations as well, including Piano Concerto No. 2, his first work of this kind. In order to retain the performing rights, he delayed its publication until 1801. This explains why it is numbered

higher than Concerto No. 1, which he composed from 1796 to 1797 but which saw print nine months earlier than No. 2.

The first movement opens with an arresting call to attention, followed by a vigorous first theme and a relaxed second. The slow movement is rather formal but still expressive, with a particularly poetic concluding section. The finale is a witty romp with a charming falling interval in the main rondo theme. The intervening episodes include a zesty minor-key excursion into the exotic 'Hungarian' style that Mozart, Haydn, and other composers had employed to great effect during the preceding decades, and which Johannes Brahms would continue to advocate for decades later.

Symphony No. 2 in E-Flat Major, Op. 63

SIR EDWARD ELGAR

b. June 2, 1857, Broadheath, England

d. February 23, 1934, Worcester, England

First performed by the RPO November 21, 2002; Christopher Seaman, conductor

Last performed by the RPO April 19, 2009; Christopher Seaman, conductor

This grand work reflects Elgar's growing sense of melancholy, brought on by the advance of middle age and perpetual uncertainty about the value of his music and the durability of his reputation.

The impetus to compose a second symphony came strongly to Elgar in October 1909, but a year passed before he set to work on it in earnest. He completed it by the end of February 1911. A few months later, Elgar's friend King Edward VII died. Elgar felt the loss strongly and dedicated the symphony to the memory of the late king of England.

He headed the score with a quotation from Shelley's poem, *Invocation*: "Rarely, rarely comest thou, Spirit of Delight!" This could be interpreted as the cry of a soul in torment, but Elgar, at least in public, tried to put a more positive spin on it. He wrote to his publisher that "the spirit of the whole work is intended to be high and pure joy; there are retrospective passages of sadness but the whole of the sorrow is

smoothed out and ennobled in the last movement, which ends in a calm and, I hope and intend, elevated mood.”

Elgar conducted the first performance himself, leading the Queen’s Hall Orchestra in London on May 24. It earned a respectful rather than enthusiastic reception. His public statements had led the audience to expect the same sort of clear-cut optimism offered in Symphony No. 1. Now here instead was a complex, emotionally ambiguous work—one that didn’t even end loudly! The nature of the piece, which may be interpreted as forecasting the end of an era, also clashed with their mood. They were looking forward joyously to the coronation of their next monarch, George V, in less than a month.

The first movement is warm-hearted and sweeping. A lengthy section in a brooding, inward-looking manner lies at the core. “I have written the most extraordinary passage, a sort of malign influence wandering thro’ the summer night in the garden,” wrote Elgar in a letter to a friend. The opening atmosphere of exuberance returns to counter this, if not to erase its impact completely.

Like the corresponding section of Beethoven’s ‘Eroica’ Symphony (which is set in the same key), the second movement has the manner of a funeral march. Because it communicates the most profound feelings of sorrow, there can be little wonder why many listeners believed initially (and mistakenly) that it had been inspired by the death of King Edward. Elgar here gives eloquent voice to a more universal grief than any particular event could have been inspired.

He then presents an energetic but rather unsettling scherzo, unusually cast in the form of a rondo. The climactic episode rages fiercely. During the rehearsals for the premiere, Elgar described to the orchestra the effect he wished to achieve as “like that horrible throbbing in the head during some fever.”

The finale opens with a mellow, gracefully ambling theme. Another, stirring subject was inspired, Elgar stated, by his great champion, conductor Hans Richter. The development section includes a glance backward at the symphony’s opening subject. Gradually, the tensions and conflicts that have accumulated from the symphony’s opening bars evaporate. This leads to a concluding section of sweet, if not entirely untroubled serenity.

RPO History

Since its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has been committed to enriching and inspiring our community through the art of music. Currently in its 94th year, the RPO is dedicated to maintaining its high standard of artistic excellence, unique tradition of musical versatility, and deep commitment to education and community engagement.

Today, the RPO presents more than 130 concerts per year, serving nearly 170,000 people through ticketed events, education and community engagement activities, and concerts in schools and community centers throughout the region. Nearly one-third of all RPO performances are educational or community-related. In addition, WXXI 91.5 FM rebroadcasts approximately 30 RPO concerts each year.

The RPO's long line of notable music directors includes Eugene Goossens, José Iturbi, Erich Leinsdorf, David Zinman, and Christopher Seaman. Appointed the 12th music director of the RPO in July 2014, Rochester native Ward Stare has been described as a "rising star in the conducting firmament" by the *Chicago Tribune*. The RPO also has performed under the batons of such renowned guest conductors as Fritz Reiner, Aaron Copland, Howard Hanson, 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, and was inducted into the Rochester Music Hall of Fame in 2012 as part of its inaugural class. With Michael Buttermann as Principal Conductor for Education and Community Engagement (*The Louise and Henry Epstein Family Chair*) – the first endowed position of its kind in the country – the RPO reaches more than 12,000 children through its specific programs for school-aged children.

In 2002, the RPO received the New York State Governor's Arts Award for excellence and community service. In 2005, 2006, and 2012, the American Society of Composers, Authors and Publishers (ASCAP) and the American Symphony Orchestra League honored the RPO with an ASCAP Award for Adventurous Programming, recognizing the Orchestra's commitment to music written in the last 25 years.

As one of the great American orchestras, the RPO aspires to be an institution driven by a culture of confidence, adventure, excellence, and success; the premier cultural organization in the region and the hub of cultural life year-round; and recognized nationally for artistic and organizational excellence, creativity, and innovation.

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Jeff Tyzik, Principal Pops Conductor

Michael Butterman, Principal Conductor for Education and Community Engagement

The Louise and Henry Epstein Family Chair

Christopher Seaman, Conductor Laureate

The Christopher Seaman Chair, Supported by Barbara and Patrick Fulford and The Conductor Laureate Society

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