

GENEVA CONCERTS
presents



Rochester Philharmonic Orchestra

Christopher Seaman, Conductor Laureate
Simone Porter, Violin

Friday 18 October 2019 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2019-2020 SEASON

Saturday 14 September 2019 at 7:30 p.m.

Jon Lehrer Dance

An innovative dance company distinguished by an “organically athletic” style rooted in modern and jazz dance. “Jon Lehrer’s strikingly original choreography transformed the stage into an energy field of super-charged particles.” — *Dance Magazine*

Friday 18 October 2019 at 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor; Simone Porter, violin
HINDEMITH *Symphonic Metamorphosis*
BRUCH Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 4

Sunday 17 November 2019 at 3:00 p.m.

The Rodney Marsalis Philadelphia Big Brass

An ensemble of virtuoso brass players, collected from the Philadelphia Orchestra, the Baltimore Symphony and others, performs an eclectic program ranging from J.S. Bach’s *Contrapunctus IX* to Leonard Bernstein’s *West Side Story*, with John Philip Sousa and Harry James along for the ride.



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This engagement of The Rodney Marsalis Philadelphia Big Brass is made possible through the ArtsCONNECT program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

Saturday 29 February 2020 at 7:30 p.m.

Symphoria

Lawrence Loh, Conductor; Peter Rovit, violin; Arvilla Wendland, viola
BEETHOVEN Overture to *Fidelio*
MOZART Sinfonia concertante for violin, viola, and orchestra
BEETHOVEN Symphony No. 4

Friday 1 May 2020 at 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, conductor; Isabel Leonard, mezzo-soprano
USTVOLSKAYA Symphonic Poem No. 2
BERLIOZ *Les nuits d'été*
SHOSTAKOVICH Symphony No. 11, “The Year 1905”

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, by a continuing subscription from Hobart and William Smith Colleges, and, in part, with public funds from NYSICA’s Decentralization Program, administered locally by Finger Lakes Community Arts Grants (FLCAG).

GENEVA CONCERTS, INC.

Friday 18 October 2019 • 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, Music Director

Christopher Seaman, Conductor Laureate

Simone Porter, Violin

Symphonic Metamorphosis
on Themes of Carl Maria von Weber

Paul Hindemith

Violin Concerto No. 1 in G minor, op. 26

Max Bruch

Prelude: Allegro moderato -

Adagio

Finale: Allegro energico

Simone Porter, violin

Intermission

Symphony No. 4 in F minor, op. 36

Piotr Ilyich Tchaikovsky

Andante sostenuto - Moderato con anima

Andantino in modo di canzona

Scherzo: Pizzicato ostinato

Finale: Allegro con fuoco

Christopher Seaman, Conductor Laureate

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.



With a long and distinguished career in the U.S., Christopher was Music Director of the Rochester Philharmonic Orchestra (New York) until 2011 and was subsequently named Conductor Laureate. During his 13-year tenure – the longest in the orchestra’s 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 and he has continued to return annually to conduct the orchestra.

Other key positions have included Music Director of the Naples Philharmonic Orchestra, Conductor-in-Residence with the Baltimore Symphony Orchestra, Artistic Advisor of the San Antonio Symphony, and in the UK he was Principal Conductor with both the BBC Scottish Symphony Orchestra and Northern Sinfonia.

In May 2009, the University of Rochester made Christopher an Honorary Doctor of Music, acknowledging his outstanding leadership as conductor, recording artist, teacher and community arts partner. In 2013 the University published his first book, *Inside Conducting*, illustrating Christopher’s wealth of experience as a conductor and a teacher. The book was chosen by both *The Financial Times* and *Classical Music* magazine as one of their Books of the Year 2013; while *The Spectator* wrote that it “demystifies the art and the figure of the conductor.”

Christopher makes a point of encouraging young talent and was the Course Director of the Symphony Services International Conductor Development Program in Australia for many years, devoting a number of weeks each year to teaching and directing training programs for young conductors. He has led masterclasses with the Tonhalle-Orchester Zürich and has also worked with the National Youth Orchestra of Great Britain, and the Guildhall School of Music and Drama.

As a recording artist Christopher has worked with the Royal Philharmonic and the Philharmonia orchestras amongst others, and his recordings with the Rochester Philharmonic Orchestra have received great critical acclaim.

Simone Porter, Violin

Violinist Simone Porter has been recognized as an emerging artist of impassioned energy, interpretive integrity, and vibrant communication. In the past few years she has debuted with the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic; and with a number of renowned conductors, including Gustavo Dudamel, Yannick Nézet-Séguin, Stéphane Denève, Nicholas McGegan, Ludovic Morlot, and Donald Runnicles. Born in 1996, Simone made her professional solo debut at age 10 with the Seattle Symphony and her international debut with the Royal Philharmonic Orchestra in London at age 13. In March 2015, Simone was named a recipient of an Avery Fisher Career Grant.



Simone's emergence on the international concert circuit has occurred simultaneously with her studies at the Colburn Conservatory of Music in Los Angeles. Her Walt Disney Concert Hall debut with the Los Angeles Philharmonic and Gustavo Dudamel came in 2015, followed soon after by performances with orchestras in Detroit, Cincinnati, Houston, Pittsburgh, Minnesota, Indianapolis, Nashville, Salt Lake City, Baltimore, and Rochester. She also made her Ravinia Festival recital debut, her debut at the Grand Teton Music Festival, and multiple solo performances as a guest artist at the Aspen Music Festival. Having spent her formative years in Seattle, Simone made a rousing homecoming return engagement with the Seattle Symphony in 2016.

A 2015/16 *Performance Today* Young-Artist-in-Residence, Simone's performances and interviews have been broadcast nationally on the APM syndicated network on several different occasions. She has also been featured on the renowned syndicated NPR radio program *From the Top*, hosted by Christopher O'Riley and featuring America's best young classical musicians. Her performance in July 2012 marked her third appearance on the program; her first was in 2007 at the age of 11. Simone made her Carnegie Zankel Hall debut on the Emmy Award-winning TV show *From the Top: Live from Carnegie Hall*. In June 2016, her featured performance of music from *Schindler's List* with Maestro Gustavo Dudamel and members of the American Youth Symphony was broadcast nationally on the TNT Network as part of the American Film Institute's Lifetime Achievement Award: *A Tribute to John Williams*.

Simone Porter performs on a 1735-40 Carlo Bergonzi violin made in Cremona Italy on generous loan from The Master's University, Santa Clarita, California.

Program Notes

Symphonic Metamorphosis of Themes by Carl Maria von Weber

PAUL HINDEMITH

b. Hanau, Germany / November 16, 1895

d. Frankfurt, Germany / December 28, 1963

In 1938, Hindemith and celebrated choreographer Léonide Massine collaborated successfully on a ballet, *Nobilissima visione (Noblest of Visions)*. They discussed a further project, its score to be adapted from little-known piano duets by German composer Carl Maria von Weber (1786-1826). They parted company after Massine told Hindemith that his treatment of the music was “too personal.” Not wishing to waste something on which he had lavished considerable effort, Hindemith turned it into a concert work instead. *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (which despite its academic title is a work overflowing with energy and good humor), was premiered by the New York Philharmonic, Artur Rodzinski conducting, on January 20, 1944.

The first movement is a hearty Allegro, based on one of Weber’s Piano Duets, Op. 60. The following Scherzo takes as its point of departure a theme that Weber had used in 1809 in his incidental music for *Turandot*, Italian playwright Carlo Gozzi’s exotic drama set in China. Hindemith made imaginative use of a sizeable percussion section, one staffed with representatives of both eastern and western cultures. Next comes a gently melancholy, siciliano-like Andantino, inspired by a Romanze in Weber’s Six Easy Little Pieces, Op. 3 (1809). The Weber piece on which Hindemith based the finale is a slow, dour funeral march in the Op. 60 collection. Hindemith “metamorphosed” it into a swaggering parade.

Violin Concerto No. 1 in G Minor, Op. 26

MAX BRUCH

b. Cologne, Germany / January 6, 1838

d. Berlin, Germany / October 2, 1920

Bruch never abandoned (or significantly advanced upon) the style he adopted in his youth: the warm, expressive Romantic German school of Mendelssohn and Schumann.

Although this concerto – his most enduringly popular composition – sounds smooth and effortless, it followed a difficult course to its final form. It won a favorable reception at its first public performance on April 24, 1866, in Coblenz, Germany, but Bruch wasn’t satisfied. He consulted with the widely-respected Hungarian violinist, Joseph Joachim, who gave him a long, detailed evaluation. Relieved by this expert counsel, Bruch dedicated the concerto to

Joachim. He took up some of Joachim's suggested changes, to which he added second thoughts of his own. The debut of the revised edition, in Bremen, Germany, on January 7, 1868, drew a warm response from audience and composer alike.

Bruch entitled the opening movement "prelude," implying that it serves primarily as an introduction to the more important second movement, the adagio. The prelude opens in an air of quiet, brooding melancholy before breaking out into a full-blown and impassioned allegro. It builds up to two major climaxes before dying away in emotional exhaustion. Bruch segues without pause into the heartfelt central adagio. This begins in a prayer-like atmosphere, then gradually gains both in activity and expressiveness. Bruch concluded the concerto with a propulsive finale. It anticipates the last movement of the concerto that Johannes Brahms wrote 10 years later, a work also dedicated to, and premiered by, Joseph Joachim.

Symphony No. 4 in F Minor, Op. 36

PIOTR ILYICH TCHAIKOVSKY

b. Kamsko-Votkinsk, Russia / May 7, 1840

d. St. Petersburg, Russia / November 6, 1893

Tchaikovsky's Fourth Symphony reflected the personal turmoil he underwent during its creation. He began composing it in February 1877, during the same period that he entered into highly influential relationships with two women. The first was Nadezhda von Meck, an immensely wealthy patron of music. She agreed to supply him with a monthly allowance that would give him the freedom to compose more freely.

The second was Antonina Milyukova, an emotionally unstable former student in his composition class at the Moscow Conservatory. Her declarations of love left him deeply confused. His desperate desire to conceal his homosexuality, and Milyukova's persistence, led him to give into her advances. They were married on July 6, but the relationship quickly fell apart. He had a nervous breakdown and attempted suicide. Fleeing to Italy, he completed the symphony in Venice during January 1878.

In a letter to his patroness, Tchaikovsky disclosed the emotions that he had borne in mind while composing it. A harsh brass fanfare opens the symphony and recurs throughout it. "This is fate," he wrote, "the power which hinders one in the pursuit of happiness from gaining the goal, which... provides that peace and comfort do not prevail, that the sky is not free from clouds – a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. There is nothing to do but submit and vainly to complain." The "fate" theme permeates the movement.

"The second movement shows another phase of sadness," Tchaikovsky continued. "Here is that melancholy feeling that enwraps one when he sits

alone at night in the house exhausted by work; a swarm of reminiscences arises. It is sad, yet sweet, to lose one's self in the past."

The atmosphere of gloom is dispelled by the playful third movement, where the strings play pizzicato from first bar to last. "Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated," according to Tchaikovsky.

A brilliant flourish for full orchestra gets the finale under way at top speed. Woodwinds introduce the main theme, a Russian folk song called "In the Meadow There Stands a Birch Tree." This builds rapidly to the appearance of a confident, march-like theme. After this sequence is repeated more elaborately, the atmosphere gradually loses its sense of well-being. The "fate" theme makes a catastrophic reappearance, bringing the festivities to a grinding halt.

"If you find no pleasure in yourself, look about you," Tchaikovsky wrote. "Go to the people. See how they can enjoy life and give themselves up entirely to festivity. There still is happiness, simple, naive happiness. Rejoice in the happiness of others – and you can still live." The music regains its momentum, to end in a blaze of celebration.

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Geneva On The Lake,

the AAA Four Diamond resort hotel and gourmet restaurant located on Seneca Lake just one mile south of the Smith Opera House, is presenting a special three-course dinner, with a glass of Finger Lakes wine, to complement the Geneva Concerts season.

Dinners start at **5:15 p.m.** at the preferred price of **\$49 per person** (before tax and gratuity).

This offer is available to those who hold tickets for any of the concerts on October 18, November 17, February 29, and May 1.

Diners will be asked to present that day's ticket or a receipt showing purchase.

- **one appetizer** (from the five on the menu)
- **one entrée** (from the six on the menu)
- **one dessert** (from the three on the menu; flaming desserts not included)



Menu: genevaonthelake.com/gourmet-dining/

Please call 315.789.7190 to make your reservation.

GENEVA ON THE LAKE Geneva On The Lake, 1001 Lochland Road (Rt. 14).

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The aim of Geneva Concerts Outreach is to bring high-quality arts performances each year into the Geneva public schools and to Hobart and William Smith Colleges. Outreach in the public schools is supported by grants from the Wyckoff Family Foundation and the Geneva Rotary Foundation.

Angelicus String Quartet (report by Tom McClure)

The Angelicus String Quartet from Rochester performed assembly concerts in two Geneva schools on Friday, October 4, 2019. In the morning, all students in the St. Francis – St. Stephens school, grades K to 8, approximately 120 students plus 15 adults, attended their assembly in St. Stephens Church. In the afternoon, 413 students in pre-K, kindergarten, and first grade, and 65 adults at West Street School attended the second assembly.

Their program started with a movement of one of the classic Brandenburg Concertos by J.S. Bach. This was followed by the well-known Canon in D Major by Pachelbel. This piece served as their way of introducing themselves and the three different stringed instruments included in the quartet, starting with the cello, then the viola and the two violins. Mozart's *Eine kleine Nachtmusik* showed how the musicians communicate in the midst of the music by looking and listening to each other.

The first violinist played three solo pieces, each with a recorded accompaniment. The first showed how a melody "Chaconne" by Tomaso Vivaldi, composed hundreds of years ago, played with a modern percussion beat, might sound like music "you can hear on iTunes or Spotify." Later she played Irish and Bluegrass fiddle tunes showing how the violin is used in styles other than classical music.

Pieces by two current stringed instrument ensembles, Black Violin and Seven Nation Army, both popular with American young people, showed how stringed instruments can effectively play modern music styles and appeal to young people. Following this, one of the musicians asked "Who liked the older music better, and who liked the modern style better?" She pointed out that both choices are good, her point being that enjoying music, no matter which style, enriches their lives.

Three pieces were especially entertaining, "Plink, Plank, Plunk" by Leroy Anderson, using the pizzicato technique, the theme from the Disney Movie *Moana*, and an arrangement of "The Chicken Dance" with one of the players leading the motions in this well-known party tune.

The program was geared very well for the young students and held their attention, even the primary students at West Street. It introduced the stringed instruments and showed the wide range of music styles that exist from Bach to modern music and sometimes just "fun music."

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