

# GENEVA CONCERTS

presents



Christopher Seaman, conductor  
Olga Kern, piano



Friday, November 19, 2010 • 7:30 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2010-2011 SEASON

Friday, 10 September 2010, 7:30 p.m.

### **Koresh Dance Company** *ev•o•lu•tion*

Thursday, 7 October 2010, 7:30 p.m.

### **Syracuse Symphony Orchestra**

Daniel Hege, conductor  
Yeol Eum Son, piano (2009 Van Cliburn Silver Medalist)  
Music of Glinka, Mozart, Prokofiev, and R. Strauss

Friday, 19 November 2010, 7:30 p.m.

### **Rochester Philharmonic Orchestra**

Christopher Seaman, conductor  
Olga Kern, piano (2001 Van Cliburn Gold Medalist)  
Music of Dvořák, Rachmaninoff, and Sibelius

### **FREE CONCERT**

Friday, 14 January 2011, 7:30 p.m.

### **Rick Holland - Evan Dobbins Little Big Band** Geneva High School Auditorium, Carter Road, Geneva

Sunday, 6 March 2011, 7:30 p.m.

### **Cape Town Philharmonic Orchestra**

Martin Pantelev, conductor  
Philippe Quint, violin  
Music of Bernstein, Tchaikovsky, and Rimsky-Korsakov

Saturday, 9 April 2011, 7:30 p.m.

### **New York Gilbert & Sullivan Players** *The Pirates of Penzance*

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

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.

# GENEVA CONCERTS, INC.

Friday, November 19, 2010 at 7:30 p.m.



**Christopher Seaman, conductor**  
**Olga Kern, piano**

Antonín Dvořák  
(1841-1904)

*Carnival Overture, Op. 92*

Sergei Rachmaninoff  
(1873-1943)

Concerto No. 2 in C minor for Piano and  
Orchestra, Op. 18

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Olga Kern, piano

## **Intermission**

Jean Sibelius  
(1865-1957)

Symphony No. 1 in E minor, Op. 39

- I. Andante, ma non troppo -  
Allegro energico
- II. Andante, ma non troppo lento
- III. Scherzo: Allegro
- IV. Finale (quasi una fantasia):  
Andante - Allegro molto

# Christopher Seaman

2010-2011 marks Music Director Christopher Seaman's thirteenth season with the Rochester Philharmonic Orchestra. The internationally renowned, British-born conductor has become an integral part of the Greater Rochester community and is recognized as having raised the artistic level of the Orchestra to its present excellence. In May 2009, the University of Rochester awarded him an Honorary Doctor of Music degree. He will conclude his tenure as the RPO's longest-serving Music Director in June 2011.



Recognized worldwide as one of today's leading conductors, he previously served as Principal Conductor of the BBC Scottish Symphony and Northern Sinfonia, conductor-in-residence with the Baltimore Symphony Orchestra, and Music Director of the Naples Philharmonic in Florida.

Highly sought-after internationally as a guest conductor and noted for his strong command of a broad repertoire, Seaman has regular engagements in North America, Israel, Eastern Europe, the Far East, Australia, and New Zealand, as well as in Great Britain.

Recent guest conducting engagements in North America have included the orchestras of Vancouver, Columbus, Seattle, Omaha, and San Antonio, and the Eastern Music Festival in North Carolina. He previously has conducted the orchestras of Pittsburgh, Detroit, Houston, San Francisco, Saint Louis, Utah, New Jersey, Minnesota, Cincinnati, Colorado, Louisville, and Atlanta. For several summers, he has conducted concerts at the Aspen Festival and also taught at the American Academy of Conducting at Aspen.

Abroad, his schedule includes concerts with all of the London orchestras; the major United Kingdom orchestras including the City of Birmingham Symphony, the Bournemouth Symphony, the Royal Liverpool Philharmonic, the Royal Scottish National Orchestra, the Ulster Orchestra, and the various BBC orchestras. He also has led the symphony orchestras of Budapest, Prague, Warsaw, Trondheim, and the North German Philharmonic, among others, and will make return visits this season to Portugal and the Czech Republic.

He visits Australia annually, conducting the major orchestras there (often including concerts in the Sydney Opera House) and also leading masterclasses for young Australian conductors.

His recordings include performances with the Royal Philharmonic, the Philharmonia Orchestra, and the National Youth Orchestra of Britain. Seaman has recorded two CDs with the RPO, one with pianist Jon Nakamatsu released in 2001, and one with pianist Olga Kern, released in 2003 and hailed by the *Democrat and Chronicle* as “sensational.”

His third and final RPO recording project, featuring Vaughan Williams’ “London Symphony” and *Serenade to Music*, will be released on harmonia mundi in 2011.

## Olga Kern

Olga Kern, the striking young Russian Gold Medal winner of the 2001 Van Cliburn International Piano Competition—whose performance of the Rachmaninoff Piano Concerto No. 3 made her the first woman to achieve this distinction in over 30 years—made her New York City debut in Carnegie’s Zankel Hall in May 2004. Eleven days later she returned to New York to play at Carnegie again, this time on the stage of the Isaac Stern Auditorium at the invitation of Carnegie Hall.



Kern is a magnetic performer with one of the most prodigious techniques of any young pianist. This season, the Dallas Symphony Orchestra and Van Cliburn Foundation will honor Kern’s Cliburn victory 10 years ago with a co-presentation of her talents in March and April of 2011.

Also this season, Kern will perform with the symphonies of Detroit, Anchorage, Nashville, Dallas, Virginia, St. Louis, Pittsburgh, Madison, Johnson City, Syracuse, and Colorado. She also has been invited to perform at Longwood Gardens, the Sanibel Music Festival, the Winter Park Bach Festival, the Royal Conservatory of Music in Toronto, and Drake University. In January 2012, Kern will tour North America in a special recital program with violinist Vladimir Spivakov, their first outside of Europe.

Kern records exclusively with harmonia mundi, and her highly anticipated Chopin Sonatas CD was released in May 2010. Her discography also includes a recording of Tchaikovsky’s Piano Concerto No. 1 with Christopher Seaman and the RPO.

# Program Notes

## **CARNIVAL OVERTURE, OP. 92**

Antonín Dvořák

b. Nelahozeves, Bohemia / September 8, 1841

d. Prague, Bohemia / May 1, 1904

*First performed by the RPO on October 16, 1924; Eugene Goossens, conductor. Last performed on May 6, 2006; Christopher Seaman, conductor.*

To Dvořák, “nature” meant more than woods and fields. It was the driving force behind life itself, and it contained both positive and negative elements. Early in 1891, he set out to compose an orchestral piece designed to express his views on it. The project evolved into a cycle of three overtures or symphonic poems, to which he gave the working title *Nature, Life, and Love*. He intended them to be performed as a unit, although his wish has only rarely been carried out. To bind them together, he created a melody, a “nature” theme, which appears in each of them. He conducted their joint premieres in Prague on April 28, 1892, just before embarking for a three-year stay in New York. By the time they were published in 1894, he settled on calling them *In Nature’s Realm, Carnival, and Othello*.

While the thoughtful, contented first and stormily dramatic third overtures have been neglected, *Carnival* has become his most popular short orchestral work. Aside from the peaceful central interlude (where he introduces the “nature” theme on solo clarinet), it is all rambunctious energy, a clear display of his joyous enthusiasm for life.

## **PIANO CONCERTO NO. 2 IN C MINOR, OP. 18**

**Sergei Rachmaninoff**

b. Oneg, Russia / March 20, 1873

d. Beverly Hills, California / March 28, 1943

*First performed by the RPO on February 16, 1928; Eugene Goossens, conductor; Henrietta Schumann, soloist. Last performed on July 18, 2009; Christopher Seaman, conductor; Joyce Yang, soloist.*

In 1897, the disastrous premiere of Rachmaninoff’s First Symphony threw his promising career as a composer into disarray. For three agonizing years, he found himself unable to write another significant note of music. His family persuaded him to seek the help of Dr. Nikolai Dahl, a psychoanalyst.

As the composer recalled, “My relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl asked what manner of composition they desired and had received the answer, ‘a concerto for pianoforte,’ for this I had

promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in my armchair in Dr. Dahl's study, 'You will begin to write your concerto....You will work with great facility....The concerto will be of excellent quality....' It was always the same, without interruption.

"Although it may sound incredible, this cure really helped me. Already at the start of the summer, I was composing once more. The material accumulated, and new musical ideas began to stir within me – many more than I needed for my concerto. By autumn I had completed two movements (the Andante and the Finale)....These I played that same season at a charity concert conducted by Sikti....with gratifying success....By the spring I had finished the first movement (Moderato)...and felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my Second Concerto to him."

Rachmaninoff performed it many times, and recorded it twice. The reasons for its ongoing popularity are clear. It traverses a satisfying emotional arc, from initial gloom to concluding triumph. The themes are attractive and memorable; Rachmaninoff clothed them in lush orchestral colors; and the solo part is brilliant, mirroring the power and expressiveness of the composer's own performing skills.

### **SYMPHONY NO. 1 IN E MINOR, OP. 39**

**Jean Sibelius**

b. Hämeenlinna, Finland / December 8, 1865

d. Järvenpää, Finland / September 20, 1957

*First performed by the RPO on November 29, 1929; Eugene Goossens, conductor. Last performed on February 10, 2001; Christopher Seaman, conductor.*

Sibelius established one of the most important links between the music of the 19<sup>th</sup> and 20<sup>th</sup> centuries. Beginning his symphonic career in the melodious, lushly scored, and emotionally heated style of late Romanticism, he concluded it as the foremost figure in the school of modern music that favors unadorned directness of sound, form, and content.

Finland's culture during his youth was dominated by art from Western Europe and Russia. He determined to forge a distinctly Finnish musical style. He did so not by working with folk music, but by capturing the bold, visionary spirit of the people. It was only after he had established himself that he first heard authentic Finnish tunes. He was astonished to hear how closely his music resembled them.

For his initial efforts in writing concert music with a Finnish character, he turned for inspiration to the *Kalevala*, his country's national cycle of mythological tales. The results were the symphonic poem *Kullervo*, and the

*Lemminkäinen Suite*. Similarly patriotic works from this early period include a brace of pieces drawn from incidental scores for historical stage pageants: *Karelia Overture* and *Karelia Suite*; the first suite of *Historic Scenes*, and *Finlandia*. His fellow Finns greeted them with tremendous enthusiasm.

He remained content to compose exclusively within this nationalist programmatic vein only for a limited period. He recognized that to win himself more than simply a local reputation, he would have to create successfully in the abstract forms of international music.

By 1898, he felt sufficiently confident and experienced to write a symphony, a genre considered at the time the highest form of musical expression. He conducted the premiere of Symphony No. 1 himself, in Helsinki on April 26, 1899. It won an exceptionally warm reception. Soon afterwards it won success abroad, too, laying the foundation for what became his towering international stature. To his great satisfaction, his reputation was founded upon his abilities as a composer, not just the novelty of being Finnish.

Symphony No. 1 presents many turns of phrase and touches of harmony and orchestration which would become increasingly familiar in later works. With its rich colors (including inventive use of the harp) and overt emotional expressiveness, however, it is the least economical, the most Romantic Sibelius symphony. Naturally, for the work of a fairly young musician, it displays the influences of other composers he admired. Among them are Borodin, Bruckner, and above all, Tchaikovsky. Sibelius had heard Tchaikovsky's Sixth Symphony in 1894, when it was barely a year old, and it impressed him deeply. Afterwards he wrote to his wife, "There is much in that man that I recognize in myself."

The Sibelius First opens quietly, mysteriously, with the solo clarinet giving out a melancholy theme. This introduction paves the way for the first movement proper, an epic creation built on an array of sharply characterized ideas. After a grand build-up in tension, it concludes with strong pizzicato chords. The slow movement begins with a heartfelt string theme. A series of contrasting episodes follows, some fanciful, some lyrical, leading to a harsh and agitated climax. Finally, the opening subject returns to restore calm.

Timpani set the pace for the following scherzo, a dynamic piece fuelled by a tremendous sense of forward drive. Horns introduce the contrasting trio section, an oasis of repose amidst the fireworks. The finale opens with a passionate restatement of the theme which began the first movement. The main body contrasts drama with yearning, the latter expressed in another big, passionate tune. The conclusion is emotionally enigmatic, and once again pizzicato.

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# ROCHESTER PHILHARMONIC ORCHESTRA

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Jeff Tyzik, Principal Pops Conductor

Michael Butterman, Principal Conductor for Education and Outreach

The Louise & Henry Epstein Family Chair, Funded in perpetuity

Arild Remmereit, Music Director-Designate

## 2010-2011 Season

### Violin I

Juliana Athayde,  
Concertmaster  
*The Caroline W.  
Gannett & Clayla  
Ward Chair*  
*Funded in perpetuity*

Wilfredo Degláns,  
Associate  
Concertmaster  
Shannon Nance,  
Assistant  
Concertmaster

Perrin Yang  
Tigran Vardanyan  
Ellen Rathjen  
Janice Macisak  
William Hunt  
Sabina Slepceki  
Kenneth Langley  
Lise Stoddard  
Joanna Owen  
An-Chi OuYang  
Margaret Leenhouts

### Violin II

David Brickman,  
Principal  
Daryl Perlo,  
Assistant Principal  
Patricia Sunwoo  
John Sullivan  
Lara Sipols  
Nancy Hunt  
Boris Zapesochny  
Liana Koteva Kirvan  
Jeremy Hill  
Ainur Zabenova  
Heidi Brodwin  
Lee Wilkins

### Viola

Melissa Matson,  
Principal  
Michael Larco,  
Assistant Principal  
Marc Anderson  
Elizabeth Seka  
Olita Povero  
Michail Verba \*  
Linda Kirkwood  
Lisa Steltenpohl  
David Hult  
Samantha Rodriguez  
Heidi Stauber

### Cello

Stefan Reuss, Principal  
*The Clara and Edwin  
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Assistant Principal  
Lars Kirvan  
Christopher Haritatos  
Mary Ann Wukovitz  
Benjamin Krug  
Yu-Wen Wang  
Ingrid Bock  
Melissa Burton Anderson

### Bass

Colin Corner, Principal  
*The Anne Hayden  
McQuay Chair*  
*Funded in perpetuity*  
Michael Griffin,  
Assistant Principal  
Jack Stauber \*  
Robert Zimmerman  
Gaelen McCormick  
Jeff Campbell +  
Eric Polenik

### Flute

Rebecca Gilbert,  
Principal  
*The Charlotte Whitney  
Allen Chair*  
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Joanna Basset  
Jan Angus +  
Diane Smith

### Piccolo

Joanna Basset  
Jan Angus +

### Oboe

Erik Behr, Principal  
*The Dr. Jacques M.  
Lipson Chair*  
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John Upton

### English Horn

Anna Steltenpohl

### Clarinet

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Principal  
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Alice Meyer

### E-flat Clarinet

Min Na Lee

### Bass Clarinet

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Abraham Weiss,  
Principal  
Charles Bailey  
Martha Sholl

### Contra-Bassoon

Charles Bailey

### Horn

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Principal  
*The Cricket and Frank  
Luellen Chair*  
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Assistant Principal  
Jennifer Burch  
David Angus  
Patrick Walle

### Trumpet

Douglas Prosser, +  
Principal  
*The Elaine P. Wilson  
Chair*  
Wesley Nance  
Herbert Smith  
Paul Shewan

### Trombone

Mark Kellogg, +  
Principal  
*The Austin E.  
Hildebrandt Chair*  
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Lisa Albrecht  
Andrew Chappell

### Tuba

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Principal

### Timpani

Charles Ross, Principal  
*The Harold and Joan  
Feinbloom Chair*  
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Assistant Principal

### Percussion

Jim Tiller, Principal  
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### Harp

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*The Eileen Malone  
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Music

**THE RICK HOLLAND – EVAN DOBBINS**

# **LITTLE BIG BAND**

**→ FREE CONCERT ←**

**Friday, January 14, 2011**

**7:30 p.m.**

**Geneva High School Auditorium, Carter Road, Geneva**

The Big Bands of the 1930s and 40s Swing Era often had 17 or more musicians: saxophones, trumpets, trombones, piano, bass, drums, and vocalists. Big Bands toured widely, led by the biggest names in 20<sup>th</sup> century music: Count Basie, Benny Goodman, Artie Shaw, Cab Calloway, Dizzie Gillespie, Duke Ellington, Louis Armstrong. The list is a who's-who of jazz. The Big Band style of playing, with pieces pre-arranged on sheet music with intervals indicated for improvised solos, is a familiar standard that continues today.

**The Rick Holland – Evan Dobbins Little Big Band** is a Rochester band that carries on this tradition. Comprised of faculty and alumni from the Eastman School of Music, the Little Big Band is composed of ten musicians and one female vocalist who replicate the sound of the Era of Swing.

Geneva Concerts is bringing the Little Big Band to Geneva as part of our outreach efforts in the Geneva schools. The Little Big Band will perform in an assembly for the Geneva Middle School, followed by a master class / workshop for middle school and high school band members. Selected band members will work to prepare a piece that will be performed with the Little Big Band at their evening concert.

Geneva Concerts will present a concluding free concert by the Little Big Band in the Geneva High School auditorium on Friday, January 14, 2011 at 7:30 p.m. This will be the culmination of the one-day outreach in Geneva. The Little Big Band will be joined on stage in concert for one of their pieces by Geneva high school and middle school musicians.

We hope you will join us for this performance on January 14.

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