

# GENEVA CONCERTS



Friday, November 9, 2012 • 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**

Arild Remmereit, 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**

Arild Remmereit, conductor

Sergej Krylov, 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, November 9, 2012 at 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 Museum*

1. Convergence  
(*Albert Paley: Convergence, 1987*)
2. Spirits of Tuol Sleng  
(*Binh Dahn: Found Portraits Collection: from the Cambodian Killing Fields at Tuol Sleng, 2003*)
3. Dr. Caligari  
(*Wendell Castle: Dr. Caligari, 1984*)
4. The Nightmare Before the Battle  
(*James Henry Beard: The Night Before the Battle, 1865*)
5. Harlem Street Scene, 1948  
(*Jacob Lawrence: Summer Street Scene in Harlem, 1948*)
6. Memory  
(*William Ordway Partridge: Memory, 1914*)
7. Ritual Dance  
(*Unknown Mayan artist: Stela No. 9: Two Dancing Figures, ca. 859*)

*Commissioned by Robert and Joanne Gianniny to commemorate the 100<sup>th</sup> anniversary of The Memorial Art Gallery*

### INTERMISSION

AARON COPLAND

Concerto for Clarinet and Orchestra

Slowly and expressively - Cadenza - Rather fast

**Kenneth Grant, clarinet**

LEONARD BERNSTEIN

Symphonic Suite from *On the Waterfront*

# Jeff Tyzik

Grammy Award winner Jeff Tyzik has earned a reputation as one of America's most innovative pops conductors, recognized for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. The 2012-13 season marks his nineteenth season as Principal Pops Conductor of the Rochester Philharmonic Orchestra. He also serves as Principal Pops Conductor of the Oregon Symphony, Vancouver Symphony Orchestra, Florida Orchestra, and starting in September 2013, the Seattle Symphony. In April 2012 he was inducted into the Rochester Music Hall of Fame alongside Cab Calloway, Chuck Mangione, and five other notable figures.



Highly sought after as a guest conductor, Tyzik has recently appeared with orchestras including the Boston Pops, the Cincinnati Pops, the New York Pops, the Philadelphia Orchestra at the Saratoga Performing Arts Center, the Los Angeles Philharmonic at the Hollywood Bowl, and the Dallas Symphony at the Bravo! Vail Valley Music Festival. This season, he also performs with orchestras across North America including the Detroit, Milwaukee, Seattle, and Toronto symphony orchestras. Tyzik made his U.K. debut in June 2010 in Edinburgh and Glasgow with the Royal Scottish National Orchestra.

A native of Hyde Park, New York, Tyzik began his life in music at age nine playing the cornet. He studied both classical and jazz throughout high school and went on to earn both his bachelor's and master's degrees from the Eastman School of Music, where he studied composition/arranging with Radio City Music Hall's Ray Wright and jazz studies with the great band leader Chuck Mangione.

An accomplished composer and arranger, Tyzik has written over 200 works for orchestra, including a trombone concerto commissioned by the National Endowment for the Arts and performed at Carnegie Hall. His timpani concerto was premiered by the Rochester Philharmonic Orchestra in January 2010.

His compositions and arrangements have been recorded by the London Symphony Orchestra, Rochester Philharmonic, Erich Kunzel and the Cincinnati Pops, Doc Severinsen and the Royal Philharmonic Orchestra, Vancouver Symphony, Winnipeg Symphony, Summit Brass, and the Eastman Wind Ensemble. Tyzik has produced a Grammy Award winning album, *The Tonight Show Band*

*with Doc Severinsen, Vol. 1.* In May 2007 harmonia mundi released his recording conducting works by Gershwin with pianist Jon Nakamatsu and the Rochester Philharmonic, which reached No. 3 on the Billboard classical chart. He also has produced and composed theme music for many of the major television networks and released six of his own albums.

Tyzik lives in Rochester, with his wife, Jill. For more information, please visit [jefftyzik.com](http://jefftyzik.com).

## **Kenneth Grant**

Recognized as a premier musician, clarinetist Kenneth Grant possesses extensive experience that has won him acclaim from both critics and peers.

A Buffalo native, Kenneth Grant received his education at the Eastman School of Music. His principal teachers were Donald Mattea, James Pyne, and D. Stanley Hasty. He did additional study with Frank Cohen and Theodore Johnson of The Cleveland Orchestra. He joined the Rochester Philharmonic Orchestra in 1987 as principal clarinet after almost 15 years in the same position with the Columbus Symphony.



In 1990, Grant toured Europe with The Cleveland Orchestra as assistant principal clarinet and participated in that orchestra's recording of Bruckner's Seventh Symphony. In 1994, he won critical acclaim in Japan as soloist with the Eastman Wind Ensemble on the Mozart Clarinet Concerto and has returned to Japan on several occasions to provide lessons and masterclasses.

In addition to performing, Grant is associate professor of clarinet at the Eastman School of Music and has also taught at Barker (NY) Central Schools, Capital University, Tidewater Music Festival, Otterbein College, and Ohio Wesleyan University.

# Program Notes

*Route 66*

**MICHAEL DAUGHERTY**

b. Cedar Rapids, Iowa / April 28, 1954

*First performance by the RPO.*

Michael Daugherty is one of the most frequently commissioned, performed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound. He first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994.

*Route 66* (1999) was commissioned and premiered by the Kalamazoo Symphony Orchestra. The composer has written the following note: “Musical ideas come to me when I drive my car down an empty American highway. There is freedom of movement and space to reflect. I meditate on my experiences as a composer of contemporary concert music; a keyboard player in jazz, funk, and rock bands; a percussionist in drum and bugle corps; an improviser on synthesizers for silent film; an organist for county and state fairs; a pianist in cocktail bars. *Route 66* is a musical reflection on America, as seen through my rear view mirror. Warning—objects in mirror are closer than they appear.

“In *Route 66*, I create an intricate structure that is dramatic and memorable, using a wide palette of timbres, lively rhythms, and contrapuntal complexity. Whether I am playing jazz piano or composing concert music, I like to deviate from the middle of the road. Through an unconventional use of American icons, I open a door to listeners, inviting them to bring their own emotions and associations into the musical experience.”

*Images: Musical Impressions of an Art Museum*

**JEFF TYZIK**

b. Hyde Park, New York / August 1, 1951

*This is the world premiere of this piece.*

Jeff Tyzik has provided the following notes:

“Soon after I agreed to compose this suite, I walked among the artwork at the Memorial Art Gallery with an entirely new perspective. Upon viewing the collection, I felt there was a musical story I could tell about each piece of art that I selected for this composition.

“*Convergence*: When I enter the MAG, I’m always greeted by Albert Paley’s sculpture, *Convergence*. I wanted to depict the energy and metallic nature of Paley’s work through celebratory and heralding music. In fact, I wondered what the sculpture would sound like if it were a musical instrument. This movement features brass and percussion and angular lines in the woodwinds and strings. There are several points in this movement where musical ideas “converge” and create new departure points for musical exploration.

“*Spirits of Tuol Sleng*: I was first drawn to this art by its simplicity and I wondered why this piece was significant. As I got closer to the canvas, the faces on the leaves began to appear. I was deeply moved by the spirits contained within those faces ... actual faces of people killed in the Cambodian Killing Fields. In this movement, the music is ethereal and hopeful. There is a hint of a small Cambodian band playing. I use whirly tubes (a child’s toy) to create an unusual musical texture to represent these soaring spirits.

“*Dr. Caligari*: This fanciful clock by Wendell Castle was part of a series of angular, painted furnishings he created named after the 1920s horror movie, *The Cabinet of Dr. Caligari*. In addition to its interesting design, *Dr. Caligari* is still a timepiece. I created angular musical ideas that flow over a steady pulse in the bass. The lines that flow over the ever-constant pulse push and pull the feeling of time in the music.

“*The Nightmare Before the Battle*: This painting was completed in the year the Civil War ended. James Henry Beard was a soldier in the Union Army. The dark and mystical scene he conjured up intrigued me. I tried to imagine what would be going through the minds of the soldiers in that foxhole. The piece starts with a dark and foreboding introduction by the strings and a solo trumpet offstage. After a hint of calm in a section based on the spiritual “Swing Low, Sweet Chariot,” a march begins in the distance and becomes more and more ominous. Eventually the “nightmare” ends and we return to the darkness of the opening material.

“*Harlem Street Scene, 1948*: This is a fun and raucous painting. It’s full of exciting action and neon colors. I wondered what Duke Ellington might have written if he were to compose music depicting this painting. I decided to write a composition in the Ellington style of the 1940s to capture the essence of this painting.

*“Memory:* This sculpture is powerful and moving in its simplicity. This was the last movement that I wrote. This composition is for solo violin and solo oboe. The violin is the mother and the oboe is the child. A musical conversation takes place between them. As I wrote this movement, my thoughts were of my daughter, Jami, and my granddaughter, Jemma.

*“Ritual Dance:* This art piece is an ancient carving of two dancing figures. I imagined a ritual dance that started out in a slow and sensual way. As the dance progresses, the music becomes more intense and energetic and the dancers become possessed by the music. The music continues to build through complexity, tempo, and orchestration until the huge finish.”

Clarinet Concerto

**AARON COPLAND**

b. Brooklyn, New York / November 14, 1900

d. Peekskill, New York / December 2, 1990

*First performed by the RPO on April 22, 1976; Aaron Copland, conductor; Michael Webster, clarinet. Last performed on January 16, 2001; Jeff Tyzik, conductor; Kenneth Grant, clarinet.*

Widely regarded as “the dean of American composers,” Copland wrote music displaying a variety of styles and won his greatest successes through his joyful compositions that celebrate the folk culture of America, such as the ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944).

His interest in American music extended to jazz and signs of its influence crop up in an orchestral suite, *Music for the Theatre* (1925), and in the Piano Concerto (1926). The celebrated “Swing” clarinetist Benny Goodman commissioned this concerto from him in 1947. Goodman and conductor Fritz Reiner gave the first performance on a radio broadcast from New York, featuring the NBC Symphony Orchestra, on November 6, 1950.

The concerto consists of one continuous movement, with an unaccompanied solo cadenza linking the two main sections. The opening portion is slow and lyrical, almost like a lullaby. This feeling is emphasized by Copland’s skillful use of his accompanying orchestra, which is made up of strings and harp. The cadenza begins in the same mood, but gradually the rhythms of jazz and South American dances make their way into the music, ushering in the bouncy, virtuosic second half. In that section, Copland expanded the orchestra’s range of colors by adding a piano.



*On the Waterfront*, Symphonic Suite

**LEONARD BERNSTEIN**

b. Lawrence, Massachusetts / August 25, 1918

d. New York, New York / October 14, 1990

*First performed by the RPO on January 18, 1996; Peter Bay, conductor. Last performed on January 16, 2001; Jeff Tyzik, conductor.*

Few classical musicians have been known to as many people as Leonard Bernstein. The multiple roles he filled brilliantly—conductor, composer, pianist, writer, broadcaster, and recording artist—and his huge, outgoing personality made him the 20th century's finest goodwill ambassador of music.

He created his only film score for the hardhitting 1954 drama, *On the Waterfront*. Directed by Elia Kazan and written by Budd Schulberg, it won eight Academy Awards, including best picture. Bernstein was nominated for best music, but lost to Dimitri Tiomkin for *The High and the Mighty*.

*On the Waterfront* tells the story of a young ex-boxer, Terry Malloy (Marlon Brando), and his fight against corruption in the longshoreman's union on the docks of New York City. Bernstein's music has an aptly dramatic, violent edge, softened by a tender theme representing the love between Malloy and his supportive, understanding girlfriend, Edie (Eva Marie Saint). Dissatisfied with the way the score was edited and dubbed onto the soundtrack, Bernstein created this concert suite in order to give it a proper showcase. It includes all the major themes and presents a capsule digest of the plot. The composer conducted the Boston Symphony Orchestra in the premiere on August 11, 1955.

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