

GENEVA
CONCERTS



presents



ROCHESTER PHILHARMONIC ORCHESTRA

Stefan Sanders, conductor
Julian Schwarz, cello

Saturday, 12 November 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, Op. 25, “Classical”

Haydn: Concerto in D Major for Cello and Orchestra

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.

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

ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Stefan Sanders, conductor

Julian Schwarz, cello

Sergei Prokofiev

Symphony No. 1, Op. 25, "Classical"

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Franz Joseph Haydn

Concerto in D Major for Cello and Orchestra

Allegro Moderato

Adagio

Allegro

Julian Schwarz, cello

Intermission

Wolfgang Amadeus Mozart

Symphony No. 40 in G Minor, K. 550

Molto allegro

Andante

Menuetto: Allegretto

Allegro assai

Stefan Sanders



Stefan Sanders is an imaginative musician, devoted educator, and ardent champion of many types of music. Sanders holds the Montante Family Endowed Resident Conductor Chair with the Buffalo Philharmonic Orchestra, where he leads performances on the Classical, Know the Score, Pops, Rock, and Family Series as well as the Buffalo Philharmonic's award-winning Music for Youth concerts. Sanders also serves as the Music Director for the Round Rock Symphony in Central Texas, the Greater Buffalo Youth Orchestra, and the Amherst Symphony Orchestra in Amherst, New York.

Sanders has collaborated with an array of distinguished orchestras and guest artists, from violin virtuoso Gil Shaham, to *Seinfeld's* Jason Alexander. Recent guest conducting appearances have included the Orquesta Sinfónica de Guayaquil (Ecuador), Filharmonia Warminsko-Mazurska (Poland), Sarasota Orchestra, San Antonio Symphony, Virginia Symphony Orchestra, Symphoria (Syracuse, New York), Naples Philharmonic, Austin Symphony Orchestra, Buffalo Philharmonic Orchestra, Austin Lyric Opera, Corpus Christi Opera, and the Round Top International Festival Institute. Recently, Sanders was selected to participate in the prestigious League of American Orchestras' "Bruno Walter National Conductor Preview." This conductor showcase is designed to feature talented conductors poised for music directorships with major American Orchestras. The preview was hosted by the Nashville Symphony in May of 2016.

Prior to a career as a conductor, Sanders was an internationally renowned trombonist, having performed as a soloist in North America, Asia, and Europe. His performance of Eric Ewazen's Concerto for Bass Trombone and Orchestra, with the Czech Philharmonic, can be heard on the Albany Records label. Sanders was a member of the Buffalo Philharmonic's trombone section for seven seasons and has performed with several orchestras, including the New York Philharmonic, Seattle Symphony Orchestra, the Florida Orchestra, and the Seattle Opera's 2001 production of Wagner's Ring Cycle.

Sanders was a fellow at the American Academy of Conducting at Aspen under the tutelage of maestros Robert Spano, Larry Rachleff, and Hugh Wolff. He is a graduate of The Juilliard School, the University of Texas at Austin, and the Interlochen Arts Academy.

Julian Schwarz

Born in Seattle into a musical family, cellist Julian Schwarz is already being recognized as a cellist destined to rank among the finest of the 21st century.



Schwarz made his orchestral debut at age 11 playing the Saint-Saëns Concerto No. 1 with the Seattle Symphony, with his father, Gerard Schwarz, on the podium. Since then, he has appeared with the Seattle, San Diego, Puerto Rico, Columbus (Ohio), Syracuse, Virginia, Sarasota, Grand Rapids, Omaha, Wichita, and Modesto Symphonies, among others, and performed recitals at the Casals Festival in Puerto Rico and in Palm Springs. He also appears regularly on the stage of Bargemusic in New York City, playing chamber music and recitals with his regular recital partner, pianist Marika Bournaki.

Schwarz's recent and upcoming performance highlights include debuts with the Charlotte, Des Moines, West Virginia, Chicago Camerata, Toledo, Amarillo and Washington/Idaho Symphonies, The Louisville Orchestra, and Symphony Silicon Valley in San Jose; return engagements with the Hartford and Boca Raton Symphonies and the Northwest Sinfonietta; and recitals in Palm Springs, Washington, D.C., Pennsylvania, and Nova Scotia. Internationally, he made his Australian debut with the Queensland Symphony in Brisbane as well as his debut in Hong Kong, appearing at the Intimacy of Creativity Festival. He also returned to the Boca del Rio Orchestra in Veracruz, Mexico and made his debut with the Mexico City Philharmonic in June 2016.

No stranger to summer music festivals, Schwarz has attended and performed at the Aspen, Interlochen, Eastern, California Summer, and Encore Music Festivals. He has been the "Featured Young Artist" at both the Seattle Chamber Music Festival and the Cape Cod Music Festival and was chosen to participate and perform at the prestigious Verbier Festival in Switzerland. A member of the cello faculty at the Eastern Music Festival in North Carolina, he has performed the Brahms Double Concerto and the premiere of a concerto by Richard Danielpour, "A Prayer For Our Time," with the festival orchestra. During the summer of 2016, he performed the Dvořák Cello Concerto with the same ensemble.

In August 2012, Schwarz recorded the Samuel Jones Cello Concerto, which was written for him, for PBS television with the All Star

Orchestra (subsequently released as a DVD on Naxos). His other recordings for Naxos include Bright Sheng's "Northern Lights," "In Memoriam" for the Music of Remembrance series, and the Saint-Saëns No. 1 and Haydn C Major Cello Concertos with the Seattle Symphony. Schwarz's duo recordings with Marika Bournaki include the complete cello/piano works by Ernest Bloch for the Milken Archive of American Jewish Music, and a duo recital disc to be released in late 2016.

Julian Schwarz started piano lessons at the age of 5 and began his cello studies the following year with the late David Tonkonogui; his subsequent teachers include Toby Saks, Lynn Harrell, Neal Cary, and Ronald Leonard. He received his bachelor of music degree from The Juilliard School in New York City in May 2014, where he studied with Joel Krosnick, and his master of music degree, also at Juilliard, in May 2016. During the 2016-2017 season he will serve as Mr. Krosnick's teaching assistant. In August 2013, he was awarded first prize in the professional cello division of the inaugural Alice and Eleonore Schoenfeld International String Competition in Hong Kong.

Schwarz performs on a cello made in Naples by Gennaro Gagliano in 1743. He is an active contributor to the *Strings* magazine Artist Blog.

Program Notes

Symphony No. 1 in D Major, "Classical," Op. 25

SERGEI PROKOFIEV

b. April 27, 1891, Sontsovka, Ukraine

d. March 5, 1953, Moscow, Russia

One of the teachers with whom Prokofiev most enjoyed studying at the St. Petersburg Conservatory was Nikolay Tcherepnin. "Thanks to him I found myself acquiring a taste for Haydn and Mozart," he wrote. "It was because of this that I conceived the Classical Symphony, although that was five or six years later."

He composed it between 1916 and 1917. "It seemed to me that had Haydn lived in our day he would have retained his own style while accepting something of the new at the same time," he wrote. "That was the kind of symphony I wanted to write: a symphony in the classical style. And when I saw that my idea was beginning to work, I called it the Classical Symphony: in the first place because it was simpler, and

secondly for the fun of it, to ‘tease the geese,’ and in the secret hope that I would prove to be right if the symphony really did achieve the status of a classic.” He conducted the premiere in Petrograd on April 21, 1918, launching what has become, as he hoped, one of his most beloved and frequently performed works.

The first movement opens with a flourish and a pert, cheeky theme. The second subject, appearing in the violins, is equally saucy and impudent, underpinned by poker-faced bassoon commentary. A dreamy slow movement follows. At a gentle walking pace, the first violins sing the sweet, restful main theme, bedecked with bird-like, rococo-style trills. Prokofiev poked gentle fun at aristocratic figures in powdered wigs in the brief, pungent gavotte (a dance dating back to the Baroque period). At the close it fades gently away, to end pizzicato and pianissimo. The symphony wraps up with a joyful, breakneck finale that he filled to the brim with demanding writing for the entire orchestra.

Cello Concerto No. 2 in D Major

FRANZ JOSEPH HAYDN

b. March 31, 1732, Rohrau, Lower Austria

d. May 31, 1809, Vienna, Austria

Haydn spent the final 48 years of his life as an employee of the Esterházy, a Hungarian family of sufficient wealth to maintain its own, excellent orchestra. Having that ensemble to work with proved crucial in Haydn’s quest to expand the contents and meaning of the symphony as a form of music. In gratitude to his players, he composed many pieces designed specifically to showcase their superb individual skills. One such work is this concerto. He wrote it in 1783 for Anton Kraft, whom Haydn had personally recruited as principal cellist. This warm-hearted piece presents the soloist with many challenges, yet it is by no means simply a virtuoso vehicle. The richness of the opening movement’s themes is matched by the expansiveness of their treatment. The slow movement offers restful contemplation, disturbed only briefly by an anxious central episode. The finale is a merry rondo, its cheerful main subject resembling a folk song.

Symphony No. 40 in G Minor, K. 550

WOLFGANG AMADEUS MOZART

b. January 27, 1756, Salzburg, Austria

d. December 5, 1791, Vienna, Austria

Mozart could not have known that the three symphonies he composed between June 26 and August 10, 1788 would be his last. They are quite different from each other: Symphony No. 39 is one of his most elegant creations, its successor among his most pathetic. And appropriately, No. 41 is the grandest and most joyous of all his symphonies. Uncertainty surrounds their being performed during Mozart's lifetime. Circumstantial evidence points to one or more of them being programmed on several occasions, such as a subscription concert at the Vienna Casino later in 1788, or during the concert tours that took him to Germany in 1788 and 1789.

In the opening movement of Symphony No. 40, an overriding mood of resignation undercuts the music's plentiful energy. The second theme resembles nothing so much as a series of sighs. The symphony's sole oasis of repose arrives in the placid second movement. The ensuing minuet lies as far from the ballroom as may be imagined. Its almost menacing outer panels make it perhaps the most disturbing example of its kind. The central trio section offers the barest glimpse of happier times. The forward drive of the first movement returns in the finale, with a more insistent edge added. Considerable momentum is generated, but the atmosphere of gloomy defiance persists to the very last bar.

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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 Butterman 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

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Jeff Tyzik, Principal Pops Conductor

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