GENEVA CONCERTS
presents
Rochester Philharmonic Orchestra

Christopher Seaman, conductor
Adina Aaron, soprano

Friday, January 22, 2010 • 8:15 p.m.
Smith Opera House
Thursday, 24 September 2009, 8:15 p.m.

**Syracuse Symphony Orchestra**
Daniel Hege, conductor
Joyce Yang, piano
Music of Tower, Tchaikovsky, and Copland

Saturday, 24 October 2009, 8:15 p.m.

**Ballet Jörgen’s Anastasia**
This classical ballet, set to a full orchestra score, is a magical story of the Russian princess Anastasia

Friday, 20 November 2009, 8:15 p.m.

**Burning River Brass**
One of the most respected brass ensembles in the United States, Burning River Brass has been dazzling audiences since 1996.

Friday, 22 January 2010, 8:15 p.m.

**Rochester Philharmonic Orchestra**
Christopher Seaman, conductor
Adina Aaron, soprano
Music of Elgar, Barber, Handel, and Haydn

Sunday, 21 March 2010, 3:00 p.m.

**Syracuse Symphony Orchestra**
Gerard Schwarz, conductor
Colin Currie, percussion
Music of Diamond, Tchaikovsky, and Higdon’s Percussion Concerto, written for Colin Currie.

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, January 22, 2010 at 8:15 p.m.

Rochester Philharmonic Orchestra
Christopher Seaman, conductor
Adina Aaron, soprano

EDWARD ELGAR
(1857-1934)

Wand of Youth Suite No. 1, Op. 1a
Overture
Serenade
Wand of Youth Suite No. 2, Op. 1b
March
The Little Bells
Moths and Butterflies
The Tame Bear
Wild Bears

SAMUEL BARBER
(1910-1981)

Adina Aaron, soprano

* Intermission *

GEORGE FREDERIC HANDEL
(1685-1759)

Concerto Grosso in B-flat Major, Op. 6, No. 7
I. Largo
II. Allegro - Adagio
III. Largo
IV. Andante
V. Hornpipe

FRANZ JOSEPH HAYDN
(1732-1809)

Symphony No. 100 in G Major, “Military”
I. Adagio - Allegro
II. Allegretto
III. Menuet: Moderato
IV. Finale: Presto

To ensure the best environment for this performance, we kindly ask you to turn off all electronic devices—including cellular phones, pagers, or watch alarms—that may sound during the concert. For legal reasons, cameras and recording devices are not allowed to be on, or operated, while in the hall.
Christopher Seaman

2009-2010 marks Music Director Christopher Seaman’s twelfth 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. On October 16, 2009, he announced to the Rochester community that he will conclude his tenure as 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 of the Northern Sinfonia, and as conductor-in-residence with the Baltimore Symphony Orchestra.

Highly sought-after as a guest conductor throughout the world and noted for his strong command of a broad repertoire, Mr. 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 the U.S. – many of them return engagements – have included the orchestras of San Francisco, Pittsburgh, Houston, Detroit, Columbus, Seattle, and Utah, as well as at Chicago’s Grant Park Festival. This fall he began the second year of a two-year appointment as artistic advisor to the San Antonio Symphony. He previously has conducted the orchestras of Saint Louis, New Jersey, Minnesota, Cincinnati, Colorado, Louisville, and Atlanta. For several summers, he 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, and will make return visits this season as well as conducting in Holland and Portugal.

He visits Australia annually, conducting the major orchestras there (often including concerts in the Sydney Opera House) and also leading master classes for young Australian conductors.
Mr. Seaman’s recordings include performances with the Royal Philharmonic, the Philharmonia Orchestra, and the National Youth Orchestra of Britain. He 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.”

Soprano Adina Aaron is considered one of the most gifted young sopranos to have emerged in the last few years. She is now very much in demand both in the U.S. and in Europe and received rave reviews for her *Aida* at Savonlinna Festival in Finland and more recently for her *Aida* in Marseille.

The success was such that it led her to appear in April 2009 as soprano solo in Verdi’s *Requiem* in Marseille and to be engaged by the Théâtre du Châtelet Paris for the lead role of *Treemonisha* in April 2010. She has also been praised for her Mimi in *La Bohème* and for Elisabetta in *Don Carlo*.

Her busy 2009-10 season includes *Tosca* with Théâtre de Chartes, her first Alice Ford in *Falstaff* (Toulon Opera), a concert with Strauss’ *Four Last Songs* in Hartford, and Beethoven’s *Ninth Symphony* with Teatro Lirico di Cagliari. Other upcoming engagements include *Il Trovatore* in Montreal and Marseille.

Her orchestral appearances have included Beethoven’s Ninth Symphony, Valerie Coleman’s *The Painted Lady*, Beethoven’s Mass in C, Mozart’s Grand Mass in C minor, Verdi’s Requiem, and Berlioz’ *Les Nuits d’Été*. This is her debut with the RPO.

Adina Aaron participated in the Santa Fe Opera Apprentice Program and the Seattle Young Artists Program. She received her bachelor of music degree in vocal performance from Florida International University and her master of music degree in opera performance from Boston Conservatory.


When Elgar was in his early teens, he wrote an incidental score for a nameless play that he and his siblings had devised. It was set in a perfect fantasy world, beyond the stream at the end of the garden on the family property. Dull, ill-tempered adults were barred from it, and children shared it with giants, fairies, and other mythical creatures. The young Elgars also performed the score on whatever instruments were at hand. Edward noted down the themes in a sketchbook, as he always did when ideas came to him.

In the summer of 1907, about the same time that he got down to intensive labor on his long-gestating First Symphony, he reworked some of them (as well as fragments of even older material) into an orchestral suite. He called it *The Wand of Youth*, sub-titled *Music for a Children’s Play*. It combines the best of two worlds: refreshing, innocent melodies, embellished with a 50-year-old composer’s mastery of delicate orchestration. Before the first performance, he decided to release just seven of the 13 movements. The music proved so successful that one year later, he unveiled the remaining six movements as a second *Wand of Youth* Suite. This concert presents selections from both volumes.

A brisk and tuneful Overture sets the stage. Then a Serenade offers delicate, gently lilting contrast. The second suite opens with a March, the rather somber and restrained nature of its outer panels softened by a sweet theme that appears mid-way through. The movement called *The Little Bells* darts by on sprightly, wittily scored feet, followed by the gently whimsical *Moths and Butterflies*. *The Tame Bear*, with its echoes of Russian folk music, captures the pathos of the sort of captive animal that was exhibited in public during Elgar’s day. *Wild Bears* brings the suite to a close in suitably exciting, almost rowdy, fashion.

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**Program Notes**

**SIR EDWARD ELGAR**  
b. Broadheath, England / June 2, 1857  
d. Worcester, England / February 23, 1934

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Barber’s stock has risen in recent years as audiences have turned their backs on arid experimental styles and returned to music expressing
traditional, humanist values. He consistently demonstrated a deep understanding of the voice. He composed *Knoxville: Summer of 1915* in 1947 for soprano Eleanor Steber. She was the soloist at the premiere on April 9, 1948, joining conductor Serge Koussevitzky and the Boston Symphony Orchestra.

The text comes from James Agee’s autobiographical novel, *A Death in the Family*. Barber wrote, “I had always admired Mr. Agee’s writing and this prose-poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home. I found out, after setting this, that Mr. Agee and I are the same age, and the year he described was 1915, when we were both five. You see, it expresses a child’s feelings of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep.”

He and Agee first met after Barber had composed the score. They found they had much in common. “We both had back yards where our families used to lie in the long summer evenings,” Barber wrote. “We each had an aunt who was a musician. I remember well my parents sitting on the porch, talking quietly as they rocked. And there was a trolley car with straw seats and a clanging bell called ‘The Dinky’ that traveled up and down the main street...Agee’s poem was vivid and moved me deeply, and my musical response that summer of 1947 was immediate and intense. I think I must have composed Knoxville within a few days.”

Barber’s nostalgic, neo-Romantic music meshes with the Agee’s words perfectly, vividly evoking a time when life in America seemed gentler and less complicated than it does today. It fits the text’s stream-of-consciousness flow like a glove, shifting tones quickly and closely to follow the words.

Concerto Grosso in B-flat Major, Op. 6, No. 7

**GEORGE FREDERIC HANDEL**

b. Halle, Germany / February 23, 1685
d. London, England / April 14, 1759

The concerto grosso (grand concerto) became one of the most popular musical forms of the Baroque era. In contrast to the solo concerto, it is founded on the interplay between two groups of performers: the smaller concertino (most often made up of two violins and a cello), and the ripieno, a larger group consisting of strings and continuo. Handel’s Op. 6 is a set of 12 concerti grossi for strings. He created it
quite quickly, between September 29 and October 30, 1739, primarily by borrowing heavily from his previous compositions.

Concerto No. 7 is unusual in that the concertino plays no role whatsoever; Handel used the full ensemble throughout. The concerto opens with a brief, serene Largo, more an introduction than a movement proper. This is followed by an energetic fugal Allegro; a gently melancholy Largo; a sweet Andante whose liveliness belies the tempo indication; and to conclude, a cheerfully dancing Hornpipe.

Symphony No. 100 in G Major, “Military”

**FRANZ JOSEPH HAYDN**

*b. Rohrau, Lower Austria / March 31, 1732*

*d. Vienna, Austria / May 31, 1809*

Haydn made two visits to England. For them, he composed 12 new symphonies (Nos. 93 through 104), six for each season. The first performance of No. 100 took place on March 31, 1794. It won Haydn the greatest of all his successes in England, and remained the most frequently played symphony by any composer for at least a decade. Within a month of its debut, the press had given it the nickname “Military,” by which it has been known ever since.

Aside from its attractive themes and Haydn’s captivating treatment of them, the other major reason for its popularity is the appearance of percussion instruments in the second and fourth movements. These exotic sounds debuted in western art music in 1782, through Mozart’s comic opera *The Abduction from the Seraglio*. Haydn did not introduce them into this symphony solely for the sake of color. In the second movement they also add a touch of menace. Audiences during this symphony’s early career associated this section with the Napoleonic Wars that had just begun in Europe. One critic wrote, “(The second movement) is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increasing to a climax of horrid sublimity!”

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