GENEVA CONCERTS
Presents The

Rochester Philharmonic Orchestra

Jeff Tyzik,
Conductor
Mark Kellogg
Trombone

April 11, 2003
8:15 p.m.
GENEVA CONCERTS, INC.
2002-2003 SEASON

The Dukes of Dixieland
Saturday, September 21, 2002
Blowing Traditional Jazz into the 21st Century

Syracuse Symphony Orchestra
Daniel Hege, Conductor
Eliot Fisk, Guitar
Thursday, October 17, 2002
Daugherty, Rodrigo, Beethoven

Orquesta La Moderna Tradición
Friday, November 22, 2002
Performing Classical Cuban Dance Music

Syracuse Symphony Orchestra
Daniel Hege, Conductor
Olga Kern, Piano
Sunday, March 23, 2003
Featuring the 2001 Van Cliburn Gold Medalist

Rochester Philharmonic Orchestra
Jeff Tyzik, Conductor
Mark Kellogg, Trombone
Friday, April 11, 2003
Kernis, de Falla, Tyzik, Bernstein, Stravinsky

All Performances at Smith Opera House
82 Seneca Street, Geneva, NY

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.
PROGRAM

ROCHESTER PHILHARMONIC ORCHESTRA

JEFF TYZIK, Conductor
MARK KELLOGG, Trombone

AARON JAY KERNIS
New Era Dance

MANUEL DE FALLA
Suite No. 2 from the Three Cornered Hat (Three Dances)
I The Neighbor’s Dance
II The Miller’s Dance (Farruca)
III Final Dance

JEFF TYZIK
Concerto for Trombone and Orchestra
Prelude/Scherzo
Lament
Dance

Mark Kellogg
Trombone

INTERMESSION

LEONARD BERNESTEIN
Three Dance Episodes from On the Town
The Great Lover
Lonely Town (Pas de deux)
Times Square

IGOR STRAVINSKY
Suite from The Firebird (1919 version)
I Introduction and Dance of the Firebird
Pantomime 1
Pas de deux
Pantomime 2
Pantomime 3
II Dance of the Princesses
III Internal Dance of King Kastchel
IV Berceuse
V Finale
JEFF TYZIK
Principal Pops Conductor

Jeff Tyzik has earned a reputation as one of America’s foremost pops conductors. Tyzik is known for his innovative programming, unique arrangements and his engaging rapport with audiences of all ages. Tyzik has been the Principal Pops Conductor with the Rochester Philharmonic Orchestra since 1994.

Tyzik’s recent guest conducting schedule has given him the opportunity to conduct many of America’s top orchestras including the Detroit Symphony, the Saint Louis Symphony, The Baltimore Symphony, The Seattle Symphony, the Houston Symphony, the Pittsburgh Symphony, the Boston Pops and the Cincinnati Pops. He is also a frequent guest of Canadian orchestras including Vancouver, Edmonton, Calgary and Winnipeg. Next season, Tyzik makes his debut with the Toronto Symphony.

Jeff Tyzik’s pops programming is a reflection of his musical diversity. He has crafted many programs that include the greatest music from the jazz, classical, movie soundtrack, opera, Broadway, Irish, Latin, gospel, rock, R & B and big band/swing idioms. Tyzik has worked with such diverse artists as Tony Bennett, Art Garfunkel, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O’Connor, Doc Severinsen, John Pizzarelli, Billy Taylor and Lou Rawls.

In the 2000-01 Rochester Philharmonic Orchestra season, Jeff Tyzik made his Philharmonic Series debut with the RPO. Tyzik returns to the Philharmonic Series with the RPO during the 2002-03 season in a program that will feature the world premiere of a new Tyzik composition Concerto for Trombone and Orchestra, the result of a grant from the National Endowment for the Arts.

Tyzik was commissioned by the publisher G. Schirmer to create symphonic orchestrations for many of Duke Ellington’s masterpieces including: Black, Brown and Beige and the Nutcracker Suite. In addition, G. Schirmer also publishes many other Tyzik works for symphony orchestra.

Tyzik’s contemporary compositions have been recorded by the London Symphony Orchestra, the Rochester Philharmonic Orchestra, and the Summit Brass.

Tyzik was named a Paul Harris Fellow by Rotary International in 1999 for his service to the community.
MARK KELLOGG
Trombone

Mark Kellogg enjoys the dual appointment of associate professor of trombone, euphonium, and chamber music at the Eastman School of Music and principal trombone of the Rochester Philharmonic Orchestra. Throughout his career, he has embraced a wide variety of performing roles, from jazz soloist to chamber musician to orchestral performer.

After receiving the Performer’s Certificate from the Eastman School of Music, where he studied trombone with John Marcellus and euphonium with Cherry Beauregard, Mr. Kellogg performed with the San Francisco Symphony, the National Repertory Orchestra, and the Syracuse Symphony. In 1989, he joined the Rochester Philharmonic, in which he performs on trombone, euphonium, and bass trumpet. Since joining the RPO, Kellogg has been featured soloist with the RPO on many occasions. Kellogg has also been a soloist with the Brass Band of Battle Creek, Hamilton New Music Ensemble, Friends of Music Orchestra, and on an Eastman Wind Ensemble tour of Japan under Donald Hunsberger.

Also active as a jazz musician throughout his career, Mr. Kellogg has played with Clark Terry, Chris Vadala, Wynton Marsalis, Eddie Daniels, and Mel Torme.

As a chamber music collaborator, Mr. Kellogg has been a guest with Music of the Baroque in Chicago, San Francisco’s Chamber Music West, and Rochester’s Fortissimo! Festival and Society for Chamber Music. He can often be heard in recital with his RPO colleague, pianist Joseph Werner. A founding member of the brass and percussion ensemble Rhythm & Brass, Mr. Kellogg has toured throughout Japan and the United States.

At the Eastman School of Music, Mr. Kellogg teaches alto trombone, trombone, euphonium, coordinates the brass chamber music program, and conducts the Eastman Tuba Mirum. He has given recitals and master classes at schools and music festivals around the country, including the Music Festival at Breckenridge, the Tanglewood Music Center, the International Trombone Workshop, the Eastern Trombone Workshop, and the Leonard Falcone International Euphonium/Tuba Festival.

Mr. Kellogg lives in Fairport, NY with his wife, RPO flutist Joanna Bassett, and their son Robbie.
S
ince its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has maintained a standard of artistic excellence demonstrated by extensive touring, performances at Carnegie Hall and recording projects. As one of the great American orchestras, the RPO’s mission is to perform and present a broad range of quality music; attract, entertain and educate audiences with superior musical performances; maintain and build the Orchestra’s national reputation; and enhance the reputation of the Rochester community as a place in which to live, work, play, visit and learn.

Today, Music Director Christopher Seaman continues the traditions of such notable Music Directors as Eugene Goossens, Jose Iturbi, Erich Leinsdorf, and David Zinman. The RPO has also performed under the batons of such renowned guest conductors as Fritz Reiner, 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. The Orchestra also is at the vanguard of music education, naming Michael Butterman as Principal Conductor for Education and Outreach - the first position of its kind.

The RPO presents more than 140 concerts per year, reaching nearly 350,000 people per season through ticketed events, education and outreach concerts, an annual residency at the Bravo! Vail Valley Music Festival in Colorado, regional runouts and concert broadcasts on WXXI 91.5 FM.
NEW ERA DANCE
Aaron Jay Kernis
(1960—)

One of the youngest composers ever to receive a Pulitzer Prize (for String Quartet No. 2, 1998), and the most recent winner of the prestigious Grawemeyer Award, Kernis is among the most esteemed musical figures of his generation. His music bursts with rich poetic imagery, brilliant instrumental color, distinctive musical wit and infectious exuberance.

Composed in the summer of 1992, *New Era Dance* was jointly commissioned by the New York Philharmonic for its 150th anniversary, and by the Baltimore Symphony Orchestra. David Zinman conducted the BSO in the world premiere on April 8, 1994. In seeking to write, in his words, a “larger than life work,” Kernis incorporated the many types of music one would hear in the neighborhood where he was living at the time, the Washington Heights district of New York. Hence the strains of salsa, rap, folk, disco and jazz that pop up throughout this kinetic and vividly entertaining piece - not to mention the police whistles, taped sound effects and orchestral chanting.

Events of the day, such as the Los Angeles riots and an impending Presidential election influenced the music, too. “All these things,” says Kernis, “represent new eras in one form or another. *New Era Dance* is dedicated and written in celebration of a new era of leadership at the New York Philharmonic, in anticipation of the new millennium to come in the year 2000, in hope for a time of imperative political and social change in this country.”

THREE CORNERED HAT, SUITE NO. 2
Manuel de Falla
(1876-1946)

Falla’s music blends Spanish folk roots with the impressionism of composers such as Debussy and Ravel. He led Spanish music onto a new path, away from its tradition of providing little more than simple illustration, and more toward the mainstream of international 20th-century composition.

In 1916, he composed a score for a stage pantomime based on Pedro de Alarcón’s novel *The Cor-
regidor and The Miller’s Wife. When Sergei Diaghilev, impresario of the renowned dance company Les Ballets Russes de Monte Carlo, heard it during a visit to Madrid, he suggested that Falla adapt it into a full-scale ballet score. Falla took up the idea eagerly. Re-christened The Three-Cornered Hat, it premiered on July 22, 1919, in London’s Alhambra Theater. In addition to Falla and Diaghilev, it involved a stellar lineup of talent: Léonide Massine created the choreography and danced the role of the miller; Pablo Picasso designed the curtain, decor and costumes; and Ernest Ansermet conducted. It scored a sensational success.

The story is set in rural Spain. The principal characters are a miller and his wife, plus the Corregidor, an amorous local magistrate whose three-cornered hat symbolizes his pompous nature. The Corregidor sets his sights on the miller’s attractive spouse. His clumsy efforts at seduction come to nothing, however, and the couple resumes its happy life.

CONCERTO FOR TROMBONE AND ORCHESTRA (World Premiere)
Jeff Tyzik
(1951-)

About a year ago, Mark Kellogg, Principal Trombone of the RPO, heard that I would be doing a Philharmonics pair, and he pushed for me to write him a concerto for the occasion. The orchestra received a National Endowment for the Arts grant to support the piece.

In terms of style, I’d call the concerto contemporary tonal music. It’s very accessible and challenging. It uses the whole range of the trombone, from top to bottom. It’s definitely virtuoso material, climaxing in a lengthy solo cadenza in the third movement. The role of the orchestra is critical to the concerto as well. The concerto shows many Latin and Afro-Cuban influences, from classical to folk. Another regular ingredient is a device from the early days of jazz: call and response, where the trombone makes a statement and the orchestra answers it, and vice-versa. This is particularly prominent in the first movement, and it turns up in the finale, too.

The first movement, called Prelude and Scherzo, has two parts: a slow introduction for strings and trombone, then a very rhythmic and energetic second half. The next movement, Lament, gives voice to my feelings about the 9/11 tragedy. The finale, Dance, is almost a bacchanale.
ON THE TOWN: THREE DANCE EPISODES

Leonard Bernstein
(1918-1990)

Following the success of Bernstein's ballet Fancy Free (1944), he decided to adapt its story of three sailors finding romance during a 24-hour shore leave in New York City into a musical. On the Town, with a brand-new, jazz-flavored score that draws nothing from Fancy Free, made its successful debut on Broadway before the year was out. Bernstein then adapted dance sequences from the show into this concert suite. He conducted the San Francisco Symphony in the premiere performance on February 13, 1946.

In “The Great Lover,” one of the sailors falls asleep and dreams of winning his lady-love with his irresistible charm. In the lyrical pas de deux “Lonely Town,” the sailors watch as another seaman flirts with, but then abandons, an innocent young girl. In the exuberant final number, the guys and their girlfriends take in the bustling sights and sounds of Times Square. This segment incorporates the production's hit tune, “New York, New York.”

THE FIREBIRD: SUITE (1919 Version)

Igor Stravinsky
(1882-1971)

The ballet The Firebird belongs to Stravinsky's first period, when his music still showed the influence of the colorful, folk-based style favored by his teacher, Nicolai Rimsky-Korsakov. As with The Three-Cornered Hat, it came into being thanks to Sergei Diaghilev. Stravinsky felt no qualms about setting aside his opera The Nightingale, whose first act he had recently completed. He finished The Firebird in mid-April 1910.

It follows the sequence of the original scenario. With the help of a magic firebird, the hero, Prince Ivan, rescues a group of spellbound princesses from the clutches of an evil magician, Kastcheï. Stravinsky's music is highly atmospheric, colorful, imaginative and melodious. It includes two Russian folk songs, one a lyrical tune for the princesses, the other the majestic hymn which closes the score. The whirling, nightmarish Infernal Dance performed by Kastcheï and his monstrous subjects is a tour-de-force of orchestral brilliance.
Rochester Philharmonic Orchestra
2002-2003 Season
Christopher Seaman, Music Director
Jeff Tyzik, Principal Pops Conductor
Mark Kellogg, Trombone

Violin I
Wilfredo Deglans, Acting Concertmaster
The Caroline W. Gannett & Clayla Ward Chair
Corinne Stillwell, Assistant Concertmaster
Perrin Yang
Tigran Vardanian
Ellen Rathjen
Janice Maciasak
William Hunt
Sabina Slepecki
Kenneth Langley
Lise Stoddard
Joanna Owen
Shirley Reynolds
An-Chi OuYang
Margaret Leenhouts

Violin II
David Brickman, Principal
Daryl Perlo*, Assistant Principal
Shannon Nance
John Sullivan
Nancy Hunt
Boris Zapesochny
Christine Hauptly
James Dumm
Lee Wilkins+
Karen Stone
Patricia Sunwoo
Virginia Wensel

Viola
Melissa Micciche, Principal
Alexandra Moellmann, Assistant Principal
Donn Johansen
Elizabeth Seka
Olita Povero
Michail Verba*
Heidi Stauber
Laurel Grant*+ David Hult
Sidney Kilmer*
Adrienne Sommerville
Linda Kirkwood
Jason Totzke

Cello
Stefan Reuss, Principal
The Clara and Edwin Strasenburgh Chair
Kathleen Murphy Kemp, Assistant Principal
Robert F. Taylor
Peter Wukovitz
Mary Ann Wukovitz
Don Reinfeld

Ingrid Bock
Melissa Burton

Bass
Robert Zimmerman, Principal
The Anne Hayden McQuay Chair
Michael Griffin, Assistant Principal
Jack Stauber
Jesse Watras
Gaelen McCormick
Timothy Blinkhorn
Paul Strelau
Jeff Campbell

Flute
Rebecca Gilbert, Principal
The Charlotte Whitney Allen Chair
Joanna Bassett
Jan Angus+
Diane Smith

Oboe
Laura Griffiths, Principal*
The Dr. Jacques M. Lipson Chair
Andrea Banke, Acting Principal
Jonathan Parkes
Anna Hendrickson
Priscilla Brown

English Horn
Jonathan Parkes

Clarinet
Kenneth Grant, + Principal
The Robert J. Strasenburgh Chair
Robert DiLutis
Ramon Ricker+
Alice Meyer

Eb Clarinet
Robert DiLutis

Bass Clarinet
Ramon Ricker+

Bassoon
Abraham Weiss, Principal
Charles Bailey
Martha Sholl

Contra-Bassoon
Charles Bailey

Horn
Rebecca Root, Principal*
The Cricket and Frank Luellen Chair
Dietrich Hemann, Acting Principal
Peter Kurau, + Acting Assistant Principal
Jennifer Burch
David Angus
Aydin Adler

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

Timpani
Jeffrey Anderson, Principal*
Randall Montgomery, Acting Principal

Mallets
Jenn Beck, + Principal
The Harold and Joan Feinblom Chair

Percussion
Jim Tiller, Principal
Brian Stotz
John McNeill
Robert Patterson
Jillian Pritchard

Harp
Grace Wong, Principal
Eileen Moulton Chair, A Tribute by Mr. and Mrs. Harcourt M. Sylvester
Barbara Dechiaro

Keyboards
Joseph Werner, Principal
The Lois C. Lines Chair
Cary Ratcliff

Joseph Werner - Personnel Manager
Kim Hartquist - Librarian
Rick Fuller - Stage Manager
Brian Doane - Assistant Stage Manager

* On Leave
+ Full time faculty at the Eastman School of Music
GENEVA CONCERTS, INC.
2003-2004 SEASON

SYRACUSE SYMPHONY ORCHESTRA
Thursday, October 2, 2003
Daniel Hege, Conductor
Peter Serkin, Piano Soloist
Brahms Piano Concert #1, Beethoven Symphony #7

BALLET JORGEN
Saturday, November 8, 2003
Ballet Coppellia by Delibes

SYRACUSE SYMPHONY ORCHESTRA
Thursday, January 29, 2004
Grant Cooper, Conductor
Corey Cerovsek, Violin Soloist
Corigliano, Ravel, Copland, Tchaikovsky

THE SWINGLE SINGERS
Friday, February 27, 2004
Marvelous a cappella Group Singing Both Classical and Popular Works

BURNING RIVER BRASS
Saturday, April 3, 2004
Composed of Principal Brass Players from the Cleveland Orchestra

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