Geneva Concerts presents

Christopher Seaman
Conductor Laureate

Christopher O’Riley
piano

Friday, 16 October 2015 • 7:30 p.m.
Smith Opera House
GENEVA CONCERTS, INC.
2015–2016 SEASON

Saturday, 19 September 2015, 7:30 p.m.
Ensemble Español
Original Spanish classical ballets, folkloric suites, and Flamenco dramas are
accompanied by Flamenco guitar, percussion, and vocals. Olé!

Friday, 16 October 2015, 7:30 p.m.
Rochester Philharmonic Orchestra
Christopher Seaman, conductor
Christopher O’Riley, piano
Debussy: “Ibéria” from Images
Mozart: Piano Concerto No. 22 in E-flat Major, K. 482
Brahms: Symphony No. 4 in E Minor, Op. 98

Friday, 5 February 2016, 7:30 p.m.
Rochester Philharmonic Orchestra
Ward Stare, conductor
Marina Piccinini, flute
Haydn: Symphony No. 67 in F Major
Kernis: Flute Concerto (premiere commission)
Beethoven: Symphony No. 4 in B-flat Major, Op. 60

Thursday, 7 April 2016, 7:30 p.m.
Chanticleer
This Grammy Award-winning ensemble is known around the world for
the seamless blend of its 12 male voices.

Friday, 6 May 2016, 7:30 p.m.
Rochester Philharmonic Orchestra
Jeff Tyzik, conductor
Juliana Athayde, violin
Rochester City Ballet, Jamey Leverett, Artistic Director
Bernstein: Symphonic Dances from West Side Story
Tyzik: Violin Concerto (premiere)
Marquez: Danzon No. 2
Piazzolla: Tangazo
Copland: Four Dances from Rodeo

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.
Friday, 16 October 2015 at 7:30 p.m.

ROCHESTER PHILHARMONIC ORCHESTRA

Christopher Seaman, Conductor Laureate
Christopher O’Riley, piano

“Ibéria,” No. 2 from *Images* 
Claude Debussy  
Par les rues et par les chemins (In the Streets and Byways)  
Les parfums de la nuit (Fragrances of the Night)  
Le matin d’un jour de fête (Morning of a Festival Day)

Concerto No. 22 in E-flat Major  
for Piano and Orchestra, K. 482  
Wolfgang Amadeus Mozart  
Allegro  
Andante  
Rondo: Allegro  
Christopher O’Riley, piano

*Intermission*

Symphony No. 4 in E Minor, Op. 98  
Johannes Brahms  
Allegro non troppo  
Andante moderato  
Allegro giocoso  
Allegro energico e passionato
British conductor Christopher Seaman has an international reputation for inspirational music making. His diverse musical interests are reflected in his range of repertoire and he is particularly known for his interpretations of early 20th century English music, Bruckner, Brahms, and Sibelius.

Seaman was music director of the RPO from 1998-2011 and was subsequently named conductor laureate. During his 13-year tenure—the longest in RPO history—he raised the orchestra’s artistic level, broadened its audience base, and created a new concert series. This contribution was recognized with an award from the American Society of Composers, Authors, and Publishers.

Other key positions he has held include music director of the Naples Philharmonic Orchestra, conductor-in-residence with the Baltimore Symphony Orchestra, and artistic advisor of the San Antonio Symphony. In the U.K. he was principal conductor with both the BBC Scottish Symphony Orchestra and Northern Sinfonia.

The 2015-16 season includes engagements with North American orchestras such as the Cincinnati, Baltimore, Vancouver, Milwaukee, and Hawaii symphonies. He also opens the Auckland Philharmonia Orchestra’s season and makes debuts with the Kristiansand Symphony Orchestra in Norway and the Orquestra Filarmônica de Minas Gerais in Brazil.

Seaman’s recordings with the RPO have received great critical acclaim. His recordings also include performances with the Royal Philharmonic Orchestra, Philharmonic Orchestra, and National Youth Orchestra of Great Britain.

In May 2009, the University of Rochester made Seaman an honorary doctor of music. In 2013, University of Rochester Press published Seaman’s *Inside Conducting*, a wise but entertaining look at the art of conducting.
Christopher O’Riley, piano

Acclaimed for his engaging and deeply committed performances, Christopher O’Riley is known as the host of NPR’s From the Top. Now in his 15th year on-air with From the Top, O’Riley introduces the next generation of classical-music stars to almost a million listeners each week, broadcast by 250 stations across the U.S. As an acclaimed soloist and recitalist, his repertoire spans a kaleidoscopic array of music from the pre-baroque to present-day.

O’Riley has performed as a soloist with virtually all of the major American orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, National Symphony, and San Francisco Symphony. His last appearance with the RPO was in November 2000. He has worked with such renowned conductors as Alan Gilbert, David Robertson, Leonard Slatkin, Neeme Järvi, Marin Alsop, Semyon Bychkov, and Hugh Wolff. He also performs recitals throughout North America, Europe, and Australia.

O’Riley has received the prestigious Avery Fisher Career Grant and an equally coveted four-star review from Rolling Stone magazine. He strives to introduce new audiences to classical music by performing piano arrangements of music by Radiohead, Elliott Smith, Pink Floyd, and Nirvana alongside traditional repertoire. He has performed recitals featuring these arrangements in New York City and in venues such as the Istanbul Jazz Festival and South by Southwest (Austin, Texas). He has recorded for Sony Classical, Oxingale Records, RCA Red Seal, Decca, and harmonia mundi. See christopheroriley.com and fromthetop.org.
Program Notes

“Ibéria,” No. 2 from *Images* 
**CLAUDE DEBUSSY**
b. 22 August 1862, St. Germain-en-Laye, France
d. 25 March 1918, Paris, France

First performed by the RPO 29 October 1925; Eugene Goossens, conductor
Last performed by the RPO 14 February 2009; Christopher Seaman, conductor

Debussy composed the three orchestral Images between 1905 and 1912. Each one portrays a country: England in “Gigues,” Spain in “Ibéria,” and France in “Rondes de Printemps” (“Round Dances of Spring”). He had paid a single visit to Spain, even then only to spend part of one day attending a bullfight. That encounter, plus books, paintings, travel tales told by friends, and his vivid imagination—the last as always his preferred and most potent inspiration—sparked him to create several works with connections to Spain. In addition to “Ibéria” he composed the piano pieces “La soirée dans Grenade” (“Evening in Granada”) and “La puerta del Vino” (“The Wine Gate”), the song “Madrid, Princesse des Espagnes” (“Madrid, Princess of Spain”), and the unfinished opera *Rodrige et Chimène (Rodrigo and Chimene)*.

The outer movements of “Ibéria” bask in the diamond-bright glow of Spanish sunshine. The opening section, “In the Streets and Byways,” blazes with bright, sharply-chiseled colors, and pulses with vivacious rhythms. The second movement, “Fragrances of the Night,” is a still, shimmering nocturne. As the warmth of the night gradually dissolves with the approach of daybreak, this panel overlaps ingeniously with the exuberant, free-wheeling finale, “Morning of a Festival Day.”

**Piano Concerto No. 22 in E-flat Major, K. 482**
**WOLFGANG AMADEUS MOZART**
b. 27 January 1756, Salzburg, Austria
d. 5 December 1791, Vienna, Austria

First performed by the RPO 1 November 1956; Jose Iturbi, conductor and piano
Last performed by the RPO 1 March 2008; Christopher Seaman, conductor and Joseph Kalichstein, piano

On the surface, Mozart’s life during the mid-1780s must have seemed bright and successful. Emperor Joseph II had personally commissioned what
proved to be Mozart’s masterpiece of comic opera, *The Marriage of Figaro*. Mozart composed this concerto while he was working on it, but signs of the tragic fate that lay in store for him were already making themselves felt. Viennese taste was moving away from him, aggravating his perpetual inability to manage his finances. Together with increasing ill health, this would make the remaining six years of his life a long descent into catastrophe.

Mozart hoped that this concerto would help reverse the decline in his fortunes. To this end, he made it as ‘listener-friendly’ as possible. The result was an expansive (it is the longest concerto he ever wrote) and truly glorious work. He completed it on 16 December 1785. He played the solo part at the premiere himself, either on that same day or shortly thereafter. It did not, alas, have any lasting effect upon his declining fortunes.

Both of the themes upon which the first movement is based are exceptionally gracious; the second bears an added degree of winsomeness. The slow movement, the most remarkable portion of the concerto, offers marked contrast. Set in a minor key and featuring muted strings, this theme and variations is not merely melancholy but borders on authentic tragedy. The concluding movement is a relatively relaxed affair by Mozart’s standards. The recurring refrain resembles a country dance, heavy-footed but mischievous.

**Symphony No. 4 in E Minor, Op. 98**

**JOHANNES BRAHMS**

b. 7 May 1833, Hamburg, Germany  
d. 3 April 1897, Vienna, Austria

First performed by the RPO 29 January 1925; Albert Coates, conductor
Last performed by the RPO 3 March 2012; Christoph Campestrini, conductor

Brahms composed Symphony No. 4 during the summers of 1884 and 1885. It gave him a great deal of trouble, and he harbored strong misgivings about its value. Most of the friends he played it for shared those reservations, but not the eminent conductor Hans von Bülow, who praised its “incomparable strength from start to finish.” Still, the premiere, which Brahms conducted himself in Meiningen on 25 October 1885, met a cool reception. Audiences found the symphony’s reserved grandeur and fatalistic power too difficult to deal with on first acquaintance.

It is one of Brahms’ most successful reconciliations between the opposing demands of Classical form and Romantic expressiveness. The first movement presents a mixture of nostalgia and defiance. For all its relaxed pace, it bears an underlying sense of unease. The second movement continues the melancholy mood, with several disturbing climaxes rising up from the general mood.
of meditation. In marked contrast, the third movement (the last to be written) is a hearty scherzo, reminiscent of Beethoven’s grand symphonic jests. It is driven by an immense fund of energy, and Brahms gives its texture extra sparkle by including the silvery tinkling of the triangle.

The finale (which introduces the dark, forceful sound of trombones for the first time in this work) resumes the symphony’s overall mood of tragedy. Brahms gave it the form of a passacaglia. This type of piece, favored by many composers of the 17th and 18th centuries, consists of a set of continuous variations over an unchanging ground bass. Brahms’ passacaglia plays a direct tribute to the Baroque era as well. He based it on the melody of the final chorus from Johann Sebastian Bach’s Cantata No. 150, a piece which had not been published at the time but which Brahms knew from a copyist’s manuscript given to him by an eminent Bach scholar, Philipp Spitta.

Conductor Siegfried Ochs recalled a conversation he witnessed (in about 1880), between Brahms and Bülow. “In order to demonstrate what a work of art (this Bach cantata) was, Brahms went to the piano and played part of the passacaglia that forms its climax and conclusion. He first played the bass, upon which the whole piece is built, then proceeded to the passacaglia itself. Bülow listened to all this with only cold admiration, and made the objection that the great climax, which was clearly Bach’s intellectual conception of it, could hardly be brought out with the desired force by singing voices. ‘That has occurred to me, too,’ said Brahms. ‘What would you think of a symphonic movement written on this theme some day? But it is too heavy, too straightforward. It would have to be altered in some way.’” From this theme, Brahms constructed a starker and weightier passacaglia than any written before. It builds an inexorable sense of tragic momentum right up to its uncompromisingly stern conclusion.
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- Deirdre Street, Assistant Stage Manager

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- Deirdre Street, Assistant Stage Manager

* On Leave

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GENEVA CONCERTS OUTREACH

On Tuesday, 20 October, Geneva Concerts will present the Eclectet Quintet, a woodwind quintet of students from the Eastman School of Music, to perform assembly concerts in North Street Elementary, West Street Elementary (including Head Start students), and St. Francis–St. Stephen schools.

A woodwind quintet is a group of five instrumental players, most commonly flute, oboe, clarinet, bassoon, and horn. For these school programs in Geneva, the Eclectet will play music that tells stories (with and without narration), shows unity, demonstrates unconventional techniques, and is just plain fun for the students.

The Eclectet woodwind quintet was formed in Fall 2012 at the Eastman School of Music by students Sho Kato (flute), Jillian Honn (oboe), Sammy Lesnick (clarinet), Ivy Ringel (bassoon), and Thea Humphries (horn).

Representing the next generation of chamber music performers, the quintet is at the forefront of expanding the boundaries and definition of chamber music. One of the Eclectet’s goals is to offer concert experiences that are interactive, meaningful, and less formal for all audiences, while also experimenting with more contemporary and less standard compositions.

As advocates of community outreach, the Eclectet has presented numerous concerts and events around Rochester in venues such as the George Eastman House, the Strong National Museum of Play, and several churches and schools. The quintet has been featured on Eastman’s Honors Chamber Music recital and has performed more than a half-dozen separate recitals at Eastman.

In Spring 2015, the Eclectet was featured on the Rochester City Ballet’s production of Peter and the Wolf at Nazareth College Arts Center. Recently, the Eclectet participated in the Plowman Chamber Music Competition.

Geneva Concerts has brought live music and dance to the community since the 1940s, especially encouraging young people to attend through the Sponsor-A-Student program and educational outreach programs brought to the schools. For more information about the school outreach events, contact Tom McClure, Vice-President for Education and Community Engagement, at (315) 789-6283.
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