

GENEVA CONCERTS

presents



Rochester Philharmonic Orchestra

Carlos Kalmar, guest conductor

Ahrim Kim, cello

Friday 9 November 2018 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2018–2019 SEASON

Thursday 27 September 2018 at 7:30 p.m.

Chanticleer

Then and There, Here and Now—celebrating Chanticleer's 40th year

Called “the world’s reigning male chorus” by *The New Yorker*, the San Francisco-based Grammy Award-winning ensemble is known around the world as “an orchestra of voices” for its seamless blend of twelve male voices.

Friday 9 November 2018 at 7:30 p.m.

Rochester Philharmonic Orchestra

Carlos Kalmar, conductor; Ahrim Kim, cello

KODÁLY Dances of Galánta

SCHUMANN Concerto in A Minor for Cello, Op. 129

HAYDN Symphony No. 98 in B-flat Major

LISZT Hungarian Rhapsody No. 1 in F Minor

Friday 1 February 2019 at 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, Music Director; Jon Nakamatsu, piano

RACHMANINOFF Isle of the Dead

BEETHOVEN Piano Concerto No. 2 in B-flat Major, Op 19

STRAVINSKY The Rite of Spring

Saturday 2 March 2019 at 7:30 p.m.

Darrah Carr Dance

Ceilidh: An Evening of Irish Music and Dance

The champion Irish step dancers are acclaimed for their lightning-fast renditions of both hard-shoe and soft-shoe styles set to live music on fiddle, accordion, spoons, and guitar.

Friday 12 April 2019 at 7:30 p.m.

Rochester Philharmonic Orchestra

Michael Francis, conductor

Yekwon Sunwoo, piano (2013 Van Cliburn Gold Medalist)

WALTON Symphony No. 1 in B-flat Minor

RACHMANINOFF Piano Concerto No. 3 in D Minor, Op. 30

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 9 November 2018 • 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, Music Director

Carlos Kalmar, guest conductor

Ahrim Kim, cello

Zoltán Kodály *Dances of Galánta*

Robert Schumann Concerto in A Minor for Cello, Op. 129
Nicht zu schnell
Langsam
Sehr lebhaft

Ahrim Kim, cello

Intermission

Franz Joseph Haydn Symphony No. 98 in B-flat Major
Adagio – Allegro
Adagio
Menuet: Allegro
Presto

Franz Liszt Hungarian Rhapsody No. 1 in F Minor

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during the concert so as to not disrupt the concert.
Audio and video recording of the concert is not allowed.
Thank you for your cooperation.**

Carlos Kalmar

Carlos Kalmar is in his 14th season as Music Director of the Oregon Symphony. He is also the Artistic Director and Principal Conductor of the Grant Park Music Festival in Chicago.

In May 2011, he made his New York debut at Carnegie Hall with the Oregon Symphony as part of the inaugural Spring for Music Festival. Both his imaginative program, *Music for a Time of War*, and the performance itself were hailed by critics in *The New York Times*, *The New Yorker* magazine, and *Musical America*, and the concert was recorded and released on the PentaTone label, subsequently earning two Grammy nominations (Best Orchestral Performance and Best Engineered). Under Kalmar's guidance, the orchestra has recorded subsequent CDs on the PentaTone label – *This England*, featuring works by Britten, Vaughan Williams, and Elgar, and *The Spirit of the American Range*, with works by Copland, Piston, and Antheil, which received another Best Orchestral Performance Grammy nomination.

The New Yorker magazine critic Alex Ross called the Oregon Symphony's Carnegie Hall performance under Kalmar "the highlight of the festival and one of the most gripping events of the current season." That verdict was echoed by Sedgwick Clark, writing for *Musical America*, who described the performance of Vaughan Williams' Fourth Symphony as "positively searing...with fearless edge-of-seat tempos...breathtakingly negotiated by all..."

A regular guest conductor with major orchestras in America, Europe, and Asia, Kalmar recently made his subscription series debuts with three of America's most prestigious orchestras: those of Boston, Chicago, and San Francisco. Past engagements have seen him on the podium with the Philadelphia Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, and the New World Symphony, as well as the orchestras of Baltimore, Cincinnati, Dallas, Houston, Milwaukee, Nashville, Seattle, and St. Louis.

Carlos Kalmar, born in Uruguay to Austrian parents, showed an early interest in music and began violin studies at the age of 6. By the time he was 15, his musical promise was such that his family moved back to Austria in order for him to study conducting with Karl Osterreicher at the Vienna Academy of Music. He has previously served as Chief Conductor and Artistic Director of the Spanish



Radio/Television Orchestra and Choir in Madrid, as well as Music Director for the Hamburg Symphony, the Stuttgart Philharmonic, Vienna's Tonkünstlerorchester, and the Anhaltisches Theater in Dessau, Germany. He lives in Portland with his wife, Raffaella, and sons, Luca and Claudio.

Ahrim Kim

Ahrim Kim is an accomplished soloist, chamber musician, and orchestral leader who joined the RPO as principal cellist in the fall of 2015. She was awarded the Cassado Prize at the Gaspar Cassado International Cello Competition in Japan and top prizes in numerous other competitions, including the Houston Symphony's Ima Hogg Young Artists Competition, the Hudson Valley Philharmonic String Competition, the Five Towns Music Competition, and the Corpus Christi International Competition. She has performed solo and chamber repertoire at Boston's Symphony Hall, the Juilliard School, Alice Tully Hall at Lincoln Center, the Sarasota Music Festival, Jordan Hall at the New England Conservatory, the Kennedy Center, and the Salzburg Mozarteum. As a soloist, she has appeared with the Boston Pops, Houston Symphony Orchestra, Hudson Valley Philharmonic Orchestra, and others. She was a member of the Indianapolis Symphony Orchestra for the 2014-15 season as acting principal cellist, and she has also played in the Orpheus Chamber Orchestra. In 2016, she taught and played at the Bowdoin International Music Festival.



Born in Seoul, South Korea, Kim began her cello studies at the age of 6. She moved to the U.S. in 2002 and studied cello through Juilliard's Pre-College Division for young musicians. She holds a master's degree in cello performance from the New England Conservatory of Music, where she also earned her bachelor's degree under the tutelage of Laurence Lesser and Natasha Brofsky.

Kim was awarded the Arthur Foote Award from the Harvard Musical Association as the cellist of the Klimt Trio. As a chamber musician, she has participated in festivals such as Yellow Barn, Chesapeake Chamber Music, and Marlboro.

PROGRAM NOTES

Dances of Galánta

ZOLTÁN KODÁLY

b. Keszckemét, Hungary / December 16, 1882

d. Budapest, Hungary / March 6, 1967

First performed by the RPO: November 2, 1944; Fritz Reiner, conductor

Last performed by the RPO: November 8, 2018; Christoph Koenig, conductor

This colorful concert is bookended by exciting, folk-flavored pieces created by two of Hungary's greatest composers. Kodály spent the years 1885-1892 in Galánta, one of a series of small towns where his father served as railroad stationmaster. In 1933, the Budapest Philharmonic Society commissioned a new work from Kodály. He turned for raw materials to a collection of folk tunes published in Vienna in 1804. The melodies were attributed to a particular band which had operated in the vicinity of Galánta. Their descendants made up one of the ensembles he had heard in his youth.

It opens with an extended, almost mysterious introduction in slow tempo. Emerging into the spotlight, the solo clarinet at first muses rhapsodically, then introduces the recurring rondo theme. Its quicksilver shifts between introspection and passion are entirely typical of native Hungarian music. Pizzicato strings usher in the first episode, a capricious tune first voiced by flute and piccolo. The rondo subject returns, on full strings and markedly more passionate in feeling. The second episode is an attractive ditty scored in light, sparkling colors. An incomplete restatement of the rondo theme sets up the concluding, and lengthiest segment, a series of dances. It rushes forward with increasingly delirious abandon, only to pause abruptly for breath. Fragments of the rondo tune drift by in the wind instruments before the dance bursts forth into a final gallop.

Concerto in A Minor for Cello, Op. 129

ROBERT SCHUMANN

b. Zwickau, Germany / June 8, 1810

d. Endenich, Germany / July 29, 1856

First performed by the RPO: November 10, 1960; Theodore Bloomfield, conductor

Last performed by the RPO: April 27, 2002; Christopher Seaman, conductor

In 1850, Robert and Clara Schumann moved from Dresden to Düsseldorf, where Robert took up his new position as General Director of Music. One al-

most immediate product of the move was this concerto, which he composed with typical speed between October 10 and 24.

Far from typical were the doubts about it that arose later (as did the mental illness that would lead to his death). Seeking to improve and polish it, he went over it with several prominent cellists. As late as 1854, the year it was published, he was still tinkering with details. For unknown reasons, the concerto does not appear to have been performed in public until 1860, four years after his death, when cellist Ludwig Ebert gave the premiere in Leipzig.

It is a beautiful, poetic work, created virtually as much with the orchestra in mind as the solo instrument. It continued two of Schumann's favored procedures: the entire piece is performed as a single, uninterrupted whole, and some of its themes recur throughout the piece, not just in one movement.

It opens with a brief, gentle orchestral prelude, followed by a lyrical cello theme. The second subject is romantic, as well. The movement gains its sense of drama and conflict from the development of these ideas and their interaction with the orchestral theme heard at the start. There is no solo cadenza; instead a quiet transitional passage leads into the slow section. Pizzicato strings introduce this haunting, dream-like song without words, music perfectly suited to the expressive side of the cello's personality.

Schumann recalls the concerto's prelude in the passage which links slow movement and finale. The last section is the most outgoing portion of the concerto, and its most humorous. The concerto's only cadenza comes near the end. In a bold, innovative step it is accompanied by the orchestra, rather than being performed, as it would be traditionally, only by the soloist. Following the cadenza, soloist and orchestra race merrily to the concluding bars.

Symphony No. 98 in B-flat Major

JOSEPH HAYDN

b. Rohrau, Lower Austria / March 31, 1732

d. Vienna, Austria, May 31, 1809

First performed by the RPO: December 1, 1977; Sarah Caldwell, conductor

Haydn made two trips to England, in 1791-92 and 1794-95. For them, he composed 12 new symphonies (Nos. 93 through 104), six for each season. They have become known as his "London" Symphonies, and they were the final ones he wrote. He composed No. 98, the last in the first half-dozen, in early 1792. It premiered on March 2 at the Hanover Rooms, under the joint direction of the composer (seated at the keyboard) and concertmaster Johann Peter Salomon, the impresario who had brought Haydn to London.

The first movement begins with a brief, mock-solemn introduction in slow tempo that quickly gives way to the expected energy and high spirits.

Haydn displayed great ingenuity by basing the movement on a single theme, rather than the usual two. The hymn-like second movement sports a theme with a passing resemblance to the English national anthem, “God Save the Queen,” to which Haydn had been recently introduced. A cheerful minuet follows, with a decidedly rustic feel to the central trio section. In the merry finale, Haydn gave sophisticated treatment, filled with surprising twists and turns, to outwardly naïve thematic material.

Hungarian Rhapsody No. 1

FRANZ LISZT

b. Raiding, Hungary / October 22, 1811

d. Bayreuth, Germany / July 31, 1886

First performed by the RPO: December 7, 1928; Eugene Goossens, conductor

Liszt celebrated Hungary and its music in many of his compositions. Later research has shown that he frequently mistook virtuoso Gypsy/Romani music (or original concert works by living composers) for authentic Hungarian folk music. But since many of his folk-flavored pieces have come to be thought of as quintessentially “Hungarian,” quibbling over their degree of authenticity seems almost pointless.

His enormous catalogue of music contains several sets of pieces with Hungarian roots. The most famous are the 19 colorful and exciting Hungarian Rhapsodies. They transfer to the piano the melodies and performing style of Gypsy/Romani music. He published the first 15 from 1851 to 1853, and four more followed in the mid-1880s. He transcribed six of the earlier pieces for orchestra. The orchestral Rhapsody No. 1 is based on the piano Rhapsody No. 14 (it is also the basis for the popular piano-and-orchestra work known as the Fantasia on Hungarian Folk Themes). It is a free-wheeling medley of attractive themes, dramatic, ceremonial and vivacious by turns.

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Geneva Concerts Educational Outreach

The Ladies First jazz quintet from Buffalo, New York, performed assemblies in two Geneva schools on Thursday 25 October 2018. A performance for 112 students and 18 adults from St. Francis/St. Stephens School took place in the St. Stephens church at 10:00 a.m. The second program was performed for 100 Geneva Middle School band students, grades 6, 7, and 8, and their teacher, in the Geneva Middle School auditorium at 1:45 p.m.



The quintet, comprised of saxophone/vocalist, trumpet, piano, bass, and drums, performed jazz tunes in a variety of styles. The program featured jazz improvisation and techniques such as “scat singing” in the “call and response” style where the performer sang a short vocal phrase followed by the students repeating it.

To demonstrate the creation of a blues song, the singer asked students to tell how they felt three times that day: when they got up in the morning, when they got to school, and when they arrived at the concert. Their responses were then integrated into a blues-style song.

They took one tune, “Watermelon Man,” and demonstrated how it would sound different using four different rhythmic styles: swing, Latin, waltz, and rock ‘n roll.

The musicians were all highly skilled, and the music very impressive. However, the most effective aspect of these assemblies was the fact that the students witnessed women performing jazz at a professional level, serving as inspiring role models for all of the students, girls and boys alike.

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