

GENEVA CONCERTS



PRESENTS

RPO

Vinay Parameswaran
conductor

Tai Murray, violin

Sunday, November 6, 2022 • 3:00 p.m.
Smith Opera House

GENEVA CONCERTS

2022-2023 SEASON

Friday, September 16, 2022 at 7:30 pm
Cerqua Rivera Dance Theatre

Sunday, November 6, 2022 at 3:00 pm
Rochester Philharmonic Orchestra

Vinay Parameswaran, conductor; Tai Murray, violin
SIBELIUS Symphony No. 5, Op. 82 in E-flat Major
WYNTON MARSALIS Violin Concerto in D Major

Friday, March 10, 2023 at 7:30 pm
Symphoria

Lawrence Loh, conductor; Awadagin Pratt, piano

SEAN O'LOUGHLIN *Symphoria*

ROBERT SIERRA *Fandangos*

JESSIE MONTGOMERY *Rounds* for Piano and String Orchestra

DUKE ELLINGTON *Three Black Kings*

AARON COPLAND *Lincoln Portrait*

Sunday, April 23, 2023 at 3:00 pm
Michelle Merrill, conductor

MENDELSSOHN *The Hebrides Overture*, Op. 26

J.S. BACH *Brandenburg Concerto No. 3*

JOHANN STRAUSS, Jr. *On the Beautiful Blue Danube*

MOZART Symphony No. 41 in C Major, K. 551 (*Jupiter*)

Performed at the Smith Opera House, 82 Seneca Street, Geneva, NY

These concerts are made possible, in part, by the Williams Family Foundation, the Wyckoff Family Foundation, Hobart and William Smith Colleges, and the Statewide Community Re-grants Program of the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature and administered by Auburn Public Theater.



ROCHESTER PHILHARMONIC ORCHESTRA

Andreas Delfs, Music Director

Vinay Parameswaran, conductor
Tai Murray, violin

Violin Concerto in D

Wynton **MARSALIS**

- I. Rhapsody
- II. Rondo Burlesque
- III. Blues
- IV. Hootenanny

Tai Murray, violin

~ INTERMISSION ~

Symphony No. 5 in Eb Major, Op. 82

Jean **SIBELIUS**

- I. Tempo molto moderato — Allegro moderato — Presto
- II. Andante mosso, quasi allegretto
- III. Allegro molto — Misterioso — Un pochettino largamente

Vinay Parameswaran



Vinay Parameswaran joined The Cleveland Orchestra as assistant conductor with the 2017-18 season, and was promoted to associate conductor in 2021. In this role, he leads the Orchestra in several dozen concerts each season at Severance Hall, Blossom Music Festival, and on tour. He also serves as music director of the Cleveland Orchestra Youth Orchestra.

Mr. Parameswaran came to Cleveland following three seasons as associate conductor of the Nashville Symphony (2014-2017), where he led over 150 performances. In the summer of 2017, he was a Conducting Fellow at the Tanglewood Music Center.

In addition to his concert work, Mr. Parameswaran has led performances of Mozart's *The Magic Flute* and Donizetti's *The Elixir of Love* with Curtis Opera Theater. He also assisted with Opera Philadelphia's presentation of Verdi's *Nabucco*.

Mr. Parameswaran has participated in conducting masterclasses with David Zinman at the National Arts Centre Orchestra in Ottawa, as well as with Marin Alsop and Gustav Meier at the Cabrillo Festival of Contemporary Music. He is the conductor on the album *Two x Four*, featuring the Curtis 20/21 ensemble alongside violinists Jaime Laredo and Jennifer Koh, in works by Bach, David Ludwig, Philip Glass, and Anna Clyne.

A native of the San Francisco Bay Area, Mr. Parameswaran played as a student for six years in the San Francisco Symphony Youth Orchestra. He holds a bachelor of arts degree in music and political science from Brown University. At Brown, he began his conducting studies with Paul Phillips. He received a diploma from the Curtis Institute of Music, where he studied with Otto-Werner Mueller as the Albert M. Greenfield Fellow.

Tai Murray



Described as “superb” by *The New York Times*, violinist Tai Murray has established herself a musical voice of a generation. “Technically flawless... vivacious and scintillating... It is without doubt that Murray’s style of playing is more mature than that of many seasoned players...” (*Muso Magazine*)

Appreciated for her elegance and effortless ability, Murray creates a special bond with listeners through her personal phrasing and subtle sweetness. Her programming reveals musical intelligence. Her sound, sophisticated bowing and choice of vibrato, remind us of her musical back-

ground and influences, principally Yuval Yaron (a student of Gingold and Heifetz) and Franco Gulli. Winner of an Avery Fisher Career Grant in 2004, Tai Murray was named a BBC New Generation Artist (2008 through 2010). As a chamber musician, she was a member of Lincoln Center’s Chamber Music Society II from 2004 to 2006.

She has performed as guest soloist on the main stages worldwide, performing with leading ensembles such as the Indianapolis Symphony Orchestra, Royal Liverpool Symphony Orchestra, and all of the BBC Symphony Orchestras. She is also a dedicated advocate of contemporary works written for the violin. Among others, she performed the world premiere of Malcolm Hayes’ violin concerto at the BBC PROMS, in the Royal Albert Hall.

As a recitalist Tai Murray has visited many of the world’s capitals, having appeared in Berlin, Chicago, Hamburg, London, Madrid, New York’s Carnegie Hall, Paris and Washington D.C., among many others.

Tai Murray’s critically acclaimed debut recording for Harmonia Mundi of Ysaÿe’s six sonatas for solo violin was released in February 2012. Her second recording with works by American composers of the 20th Century was released by the Berlin-based label eaSonus, and her third disc with the Bernstein *Serenade* on the French label Mirare.

Tai Murray plays a violin by Tomaso Balestrieri made in Mantua ca. 1765, on generous loan from a private collection.

Program Notes

WYNTON MARSALIS

Violin Concerto in D Major

b. New Orleans, Louisiana, USA / October 18, 1961

Marsalis composed the Violin Concerto (2015) for soloist Nicola Benedetti. She has performed it widely and recorded it with conductor Cristian Măcelaru and the Philadelphia Orchestra. It was commissioned by a consortium of American, English and German orchestras and festivals.

The composer writes,

(This piece) takes inspiration from Nicola's life as a traveling performer and educator who enlightens and delights communities all over the world with the magic of virtuosity. Scored for full symphony orchestra, with tremendous respect for the demands of that instrument, it is nonetheless written from the perspective of a jazz musician and New Orleans bluesman. We believe that all human beings are connected in the essential fundamentals of life: birth, death, love and laughter; that our most profound individual experiences are also universal (especially pain); and acknowledging the depth of that pain in the context of a groove is a powerful first step towards healing.



Nicky asked me to “invite a diverse world of people into the experience of the piece.” Because finding and nurturing common musical ground between differing arts and musical styles has been a lifetime fascination of mine, I was already trying to welcome them. It may seem simple enough, but bringing different perspectives together is never easy. The shared vocabulary between the jazz orchestra and the modern orchestra sits largely in the areas of texture and instru-

mental technique. Form, improvisation, harmony and methods of thematic development are very different. The biggest challenges are: how to orchestrate the nuance and virtuosity in jazz and blues for an ensemble not versed in those styles (a technical issue); and how to create a constant groove without a rhythm section (a musical/philosophical issue).

Because modern living is an integrated experience, it is never difficult to discover organic connections. Turning those insights into something meaningful and playable, however, is another story. It has to be lived and digested. That's why I looked for real-life examples in the history of jazz-symphonic collaborations and to the environment and experience that connect Nicky and me. I considered aspects of her Scottish ancestry ... These sources led me to reconnect with the Anglo-Celtic roots of Afro-American music.

The Concerto opens with (the soloist) whispering a solo note before the orchestra enters, as if to say “and so it came to pass” or “once upon a time.” Then we are into a form constructed in four – as in the four corners of the earth, where (the soloist's) talents take her. Each of the four movements reveals a different aspect of the dream, which becomes reality through the public story-telling that is virtuosic performance.

Movement 1, **Rhapsody**, is a complex dream that becomes a nightmare, progresses into peacefulness and dissolves into ancestral memory.

Movement 2, **Rondo Burlesque**, is a syncopated, New Orleans jazz, calliope, circus clown, African gumbo, Mardi Gras party in odd meters.

Movement 3, **Blues**, is the progression of flirtation, courtship, intimacy, sermonizing, final loss and abject loneliness that is out there to claim us all.

Movement 4, **Hootenanny**, is a raucous, stomping and whimsical barnyard throw-down. (The soloist) excites us with all types of virtuosic chicanery and gets us intoxicated with revelry and then... goes on down the Good King's highway to other places yet to be seen or even foretold.

As in the blues and jazz tradition, our journey ends with the jubilation and uplift of an optimistic conclusion.

JEAN SIBELIUS

Symphony No. 5 in E-flat Major, Op. 82

b. Hämeenlinna, Finland / December 8, 1865; d. Järvenpää, Finland / September 20, 1957

Sibelius's Fifth Symphony underwent the longest, most difficult gestation of all his works. He began composing it during the late summer of 1914, with the goal of having it premiered as the centerpiece of a concert to be given in Helsinki as part of the gala celebrations honoring his fiftieth birthday. He made slow progress, writing in his diary, "It is as if God the Father had thrown down mosaic pieces from heaven's floor and asked me to put them back as they were."



Nevertheless the premiere, which he conducted himself, took place as planned on December 8, 1915. What the audience heard was much different from the work as it is known today. They reacted favorably, but the composer, who had completed it in some haste in order to meet the deadline, did not. The following year, he produced a revised version.

The principal alteration was to compress its four movements into three. He achieved this by joining together the thematically-linked opening pair.

Still not satisfied after hearing that version, he produced the definitive edition in the autumn of 1919. This involved the alteration, reordering and condensation of numerous local details in all three movements. Everything, at last, seemed natural, cohesive, inevitable.

The very opening is rich with atmosphere: quiet, dreamy, like a forest before break of day. The music's thematic fragments coalesce as the

piece unfolds. Eventually a grandiose climax ushers in the brightly animated, scherzo-like second half of the movement. The second movement is a set of variations, as much on the opening rhythm as on any theme. Much of it is lightness personified; only occasionally do clouds darken the sky.

The finale begins with little volume but much scurrying activity. The second theme is a noble melody introduced on the horns. Musicologist Sir Donald Tovey compared it to Norse god Thor swinging his hammer, but in Sibelius's diary, in an entry dated April 21, 1915, he revealed that it represents a specific image: "Today at ten to eleven I saw 16 swans. One of my greatest experiences! Lord God, what beauty! They circled over me for a long time. Disappeared into the solar haze like a gleaming silver ribbon. Their call the same woodwind type as that of cranes, but without tremolo...A low-pitched refrain reminiscent of a small child crying. Nature mysticism and life's angst! The Fifth Symphony's finale-theme: legato in the trumpets!" After much energy is expended, the "swan" theme rides a torrent of sound to crown the symphony. Six mighty, broadly spaced chords (the bane of over-anxious or inattentive listeners) set the seal.

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Geneva Concerts Outreach

During the 1991–92 season, Geneva Concerts began an educational outreach program which continues to grow. In recent seasons we have reached more than 1,000 school children annually. This program helps to build our future audience base by exposing our children to a wide variety of concert and dance performances, and it assists the Arts-in-Education programs for Geneva and surrounding school districts by providing high-quality performers for school programs.

The Geneseo Wind Quintet, sponsored by Geneva Concerts, and supported by the Wyckoff Foundation, performed assembly concerts in three Geneva schools on Monday, October 24. The ensemble, consisting of flute, clarinet, oboe, bassoon, and French horn, demonstrated their instruments and performed selections by composers such as Ravel, Ibert, and Piazzolla. Students in Pre-K, K, and grade 1 at West Street School, grades K - 8 at St. Francis-St. Stephen School, and grades 2 and 3 at North Street School experienced the excitement of an up-close live performance by professional musicians.

ROCHESTER PHILHARMONIC ORCHESTRA

VIOLIN 1

Juliana Athayde,
+ *Concertmaster*
Shannon Nance,
Acting Associate Concertmaster,
Perrin Yang*
Tigran Vardanyan
Willa Finck
Thomas Rodgers
Aika Ito
Youngsun Kim
Molly McDonald
Cynthia Burton
Jeremy Hill
An-Chi Lin

VIOLIN 2

Jeanelle Thompson, *Principal*
Daryl Perlo, *Assistant Principal*
The James E. Dumm *Chair,*
Patricia Sunwoo
John Sullivan
Lara Sipols
Sooyeon Kim
Petros Karapetyan
Liana Koteva Kirvan
Margaret Leenhouts
Heidi Brodwin
Ellen Stokoe

VIOLA

Joshua Newburger, *Principal*
Marc Anderson, *Assistant Principal*
Rebecca Christiansen
Olita Povero
Neil Miller
Melissa Matson
Ye In Son
David Hult
Benjamin Magruder

CELLO

Ahrim Kim, *Principal*
Lars Kirvan, *Assistant Principal*
Christopher Haritatos
Zexun Shen*
Benjamin Krug
Jennifer Carpenter
Ingrid Bock

BASS

Cory Palmer, *Principal*
The Anne Hayden McQuay *Chair,*

Michael Griffin,
Assistant Principal
Edward Castilano
Fred Dole
Jeff Campbell+
Eric Polenik

FLUTE

Rebecca Gilbert, *Principal*
Sean Marron
Angela Lombardo
Diane Smith

PICCOLO

Sean Marron
Angela Lombardo

OBOE

Erik Behr, *Principal*
Anna Steltenpohl

ENGLISH HORN

Anna Steltenpohl

CLARINET

Kenneth Grant, + *Principal*
Kamalia Freyling
Andrew Brown

E-FLAT CLARINET

Kamalia Freyling

BASS CLARINET

Andrew Brown

BASSOON

Matthew McDonald, *Principal*
Karl Vilcins
Martha Sholl

CONTRA-BASSOON

Karl Vilcins

HORN

W. Peter Kurau, + *Principal*
Nikolette Labonte,
Associate/Assistant/Utility
Maura McCune Corvington
Nathan Ukens
Stephen Laifer

TRUMPET

Douglas Prosser, *Principal*
Wesley Nance
Herbert Smith
Paul Shewan

TROMBONE

David Bruestle, *Principal*
Lisa Albrecht
Jeffrey Gray

BASS TROMBONE

Jeffrey Gray

TUBA

W. Craig Sutherland,
Principal

TIMPANI

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Jim Tiller, *Assistant Principal*

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Families are encouraged to bring children to concerts but are asked to be considerate of other patrons. As we do not have ushers, please use discretion upon late entrance. For your convenience, blue recycling containers are provided in the lobby. Please deposit unwanted programs for reuse and recycling. The use of cameras and recording equipment is strictly prohibited. Please turn off cell phones and signal watches during concerts.