

GENEVA CONCERTS

presents



ROCHESTER PHILHARMONIC ORCHESTRA

Christoph Campestrini, Guest Conductor
Barry Snyder, piano

Friday, November 8, 2013 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2013-2014 SEASON

Saturday, 19 October 2013, 7:30 p.m.

BalletX

Still@Life / Silt / The Last Glass

Friday, 8 November 2013, 7:30 p.m.

Rochester Philharmonic Orchestra

Christoph Campestrini, conductor

Barry Snyder, piano (1966 Van Cliburn Silver Medalist)

Stravinsky: *The Fairy's Kiss*: Divertimento

Mozart: Piano Concerto No.23 in A Major, K.488

Tchaikovsky: Symphony No. 5 in E Minor, Op. 64

Friday, 31 January 2014, 7:30 p.m.

Rochester Philharmonic Orchestra

Fabien Gabel, conductor

Philippe Quint, violin (four-time Grammy Award nominee)

Debussy: *Prelude to the Afternoon of a Faun*

Saint-Saëns: Violin Concerto No. 3

Ravel: *Une barque sur l'océan* (A Boat on the Ocean)

Ravel: *Tzigane*

Stravinsky: *Firebird Suite* (1919)

Saturday, 1 March 2014, 7:30 p.m.

Michael Hashim's New York All-Stars!

An elegant quintet of piano, bass, guitar, drums,
and Geneva's own Michael Hashim on saxophone.

Friday, 28 March 2014, 7:30 p.m.

River City Brass

The 17-piece ensemble has delighted audiences with its signature style, building upon the tradition of brass bands popularized in Great Britain and the U.S.

Programs subject to change.

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

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GENEVA CONCERTS, INC.

Friday, November 8, 2013 at 7:30 p.m.

Rochester Philharmonic Orchestra

Christoph Campestrini, Guest Conductor

Barry Snyder, piano

Igor Stravinsky
(1882-1971)

Divertimento from *The Fairy's Kiss*

- I. Sinfonia
- II. Danses suisses
- III. Scherzo
- IV. Pas de deux

Wolfgang Amadeus Mozart
(1756-1791)

Concerto No. 23 in A Major
for Piano and Orchestra, K. 488

- I. Allegro
- II. Adagio
- III. Allegro assai

Barry Snyder, piano

INTERMISSION

Piotr Ilyich Tchaikovsky
(1840-1893)

Symphony No. 5 in E Minor, Op. 64

- I. Andante – Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso – Più allegro

Patrons are requested to silence signal watches, pagers and cell phones.

The use of cameras and recording equipment is prohibited by law.

Christoph Campestrini

The Austrian conductor Christoph Campestrini received his musical education in the United States. He studied music in New York at The Juilliard School and at the prestigious Yale University/Affiliate Artists Conducting program, where he worked with Wolfgang Sawallisch, Lorin Maazel, and Kurt Sanderling. In addition he also studied languages and philosophy at Columbia University.

Recognized internationally as a conductor of enormous musical variety and deep introspection, he conducted more than 100 orchestras on all five continents. Among them are the London Symphony Orchestra, Moscow Radio Symphony, Deutsche Symphonie Orchester Berlin, Frankfurt Radio Symphony, Cologne Radio Symphony, Prague Philharmonia, Mozarteum Orchestra Salzburg, Vienna Radio Symphony, Orquestra Metropolitana Lisbon, Orchestra della Svizzera Italiana, Orchestre Lamoureux Paris, Queensland Philharmonic (Australia), National Symphony Orchestra of Mexico, Israel Sinfonietta, and many others.

He worked together with soloists such as Lang Lang, Gidon Kremer, Julian Rachlin, Rudolf Buchbinder, Alisa Weilerstein, and Julia Fischer.

Campestrini is equally in demand as an accomplished opera conductor. He has served as 1. Kapellmeister (Principal Conductor) at the prestigious Essen Aalto Musiktheater in Germany, where he appeared in over 100 performances. In addition he conducted opera productions at the Deutsche Oper am Rhein Düsseldorf, Zagreb National Opera, National Arts Centre Ottawa, Minnesota Opera, and repeatedly in Japan at the Sakai City Opera Osaka.

Within the last seasons he established an impressive presence in North America. He appears regularly with orchestras such as the Philadelphia Orchestra, Houston Symphony, Detroit Symphony, Chicago Grant Park Festival Orchestra, Milwaukee Symphony, Oregon Symphony, Indianapolis Symphony, Rochester Philharmonic, Colorado Symphony, Columbus Symphony, Florida Orchestra, San Antonio Symphony, Vancouver Symphony, National Arts Centre Orchestra Ottawa, Orchestre Symphonique de Québec, Calgary Philharmonic, and many others.

In Asia, Campestrini has worked with the National Symphony Orchestra of Taiwan, the Seoul Philharmonic Orchestra, and Korean Broadcasting Symphony Orchestra (KBS), as well as The Hong Kong Academy.

In Europe he recently conducted New Year's concerts at the Teatro Regio Torino (Italy), at the Carinthian Summer Festival (Austria), the Real Orquesta Sinfonica de Sevilla (Spain), and on tour in France with the Wiener Concertverein. With the leading Belgian orchestra, the Orchestre Philharmonique Royal de Liège, he performed in Liège and Brussels as well as in an acclaimed tour appearance at the famous Golden Hall of the Vienna Musikverein.

In 2012, Campestrini was also appointed musical director at the prestig-



ious Oper Klosterneuburg Festival outside Vienna, where he debuted with *Don Pasquale* (Donizetti). In 2013, he will conduct a new production of *Manon* (Massenet) there.

Highlights of the 2012-13 season included return engagements with the Orchestre Philharmonique Royal de Liège, the Real Orquesta Sinfonica de Sevilla, and the Orchestre Symphonique de Québec, his debut with the Orquesta Filharmonica de Gran Canaria, a new production of *Les contes d'Hoffmann* at the Edmonton Opera (Canada), tours of Austria with the Polish National Radio Symphony Katowice and the Wiener Concertverein, as well as debut performances in China and Taiwan.

Campestrini also holds a degree in composition and has composed Lieder cycles, chamber, and symphonic music.

Recordings include the labels ORFEO (Munich), SIGNUM (Heidelberg), as well as for the Austrian (ORF), West German (WDR) and Czech (CR) radio stations.

Barry Snyder

Barry Snyder is an internationally acclaimed pianist and teacher whose entry onto the international stage came after winning three major prizes at the 1966 Van Cliburn International Piano Competition: Silver Medal, Pan American Union Award, and the Chamber Music Prize.

Since then, Snyder has toured the world performing concerti, presenting solo and collaborative recitals, and leading masterclasses. He has performed with conductors such as Robert Shaw, Leopold Stokowski, David Zinman, Charles Dutoit, Sixten Ehrling, and Arthur Fiedler. He has performed with the RPO a number of times, most recently in September 2001.

A well-known collaborator, Snyder has appeared with Hermann Prey, Jan DeGaetani, Zvi Zeitlin, Ani Kavafian, Sylvia Rosenberg, Bonita Boyd, Steven Doane, and the Chilingarian and Cleveland Quartets. Many of these collaborations can be heard in Snyder's substantial discography of 50 recordings.

Committed to performing 20th and 21st century repertoire, Snyder has given world premieres of works by composers Sydney Hodkinson, Toshio Hosakawa, and Augusta Read Thomas. Many compositions, such as those by Carter Pann and Verne Reynolds, have been written specifically for him.

Held in high esteem by the professional community, Snyder is a widely sought-after teacher. Since 1970, he has been professor of piano at the Eastman School of Music.

Snyder studied solo piano with renowned teachers Wilbur Hollman, Vladimir Sokoloff, and Cecile Genhart, and studied chamber music with John Celentano and Brooks Smith. For more information, visit barrysnyderpiano.com.



Program Notes

The Fairy's Kiss: Divertimento

IGOR STRAVINSKY

b. Oranienbaum, Russia / June 17, 1882

d. New York, New York, USA / April 6, 1971

Stravinsky's teacher, Nikolai Rimsky-Korsakov, nurtured him in the folk-inspired Russian national school. This fact is reflected in such early works as his ballet *The Firebird*. But Stravinsky also felt deep admiration for a more cosmopolitan Russian composer of Rimsky's generation – Tchaikovsky, whose ballet scores and operas he came to love as a youth. Eventually, his own inclinations led him away from the national school, towards a more global outlook. But he never lost his love for what he felt was the true musical spirit of his homeland – and for him, that meant Tchaikovsky's unconscious tapping of the Russian soul, not, as Stravinsky called it, Rimsky-Korsakov's "facile picturesqueness."

In London during 1921, the Ballets Russes, for whom Stravinsky had written several highly successful scores, mounted a lavish new staging of Tchaikovsky's *The Sleeping Beauty*. It won a huge success, virtually establishing *The Sleeping Beauty's* international reputation.

Six years later, Ida Rubinstein, a former member of the Ballets Russes who had left to form her own company, commissioned a new work from Stravinsky. Stravinsky's friend, the artist Alexandre Benois, suggested a score inspired by the music of Tchaikovsky. Stravinsky decided to take the concept one step further, basing his music on his idol's actual compositions. To avoid direct imitation, he chose pieces, mainly piano works and songs, that Tchaikovsky hadn't orchestrated. And his method was far from simple transcription. He used Tchaikovsky's pieces as the raw materials for the ballet, then adapted them and filtered them through his own, decidedly non-romantic sensibilities. He also contributed considerable original material, created to mirror Tchaikovsky's style.

For the scenario, he chose *The Ice Maiden*, a fairy tale by a contemporary of Tchaikovsky, Danish author Hans Christian Andersen. He changed the name to *The Fairy's Kiss*. Another reason for choosing this story was its parallel with Tchaikovsky's own life, "the fairy's kiss on the heel of the child paralleling the Muse marking Tchaikovsky at his birth," as Stravinsky himself remarked. The premiere took place in Paris on November 27, 1928.

Here is the full scenario: "During a storm, a mother is separated from her child, who is found and kissed by a fairy, then taken away to be looked after by villagers. Eighteen years later the young man is celebrating with his fiancée at a village festival. The fairy, disguised as a gypsy, tells his fortune and prom-

ises him great happiness, then leads him back to his fiancée and friends. By a mill, the young man dances with his lady love, but after she leaves to put on her bridal dress, the fairy appears instead in bridal disguise. Exerting her supernatural power, she confuses the young man and persuades him to follow her. In the epilogue, the Fairy bestows her fatal kiss upon him, and encloses him forever in the Land of Eternal Dwelling.”

In 1934, Stravinsky arranged a 20-minute suite from the ballet, choosing the name *Divertimento* because of its largely light-hearted character. It includes music from every scene, with a special concert ending added on.

Piano Concerto No. 23 in A Major, K. 488

WOLFGANG AMADEUS MOZART

b. Salzburg, Austria / January 27, 1756

d. Vienna, Austria / December 5, 1791

In May 1781, Mozart relocated from the cultural backwater of his native Salzburg to the bustling musical metropolis of Vienna. The city was ripe for artists with his talent and drive. Before long, he was deep into a busy schedule of composing, performing, and teaching. Because Viennese audiences loved him above all for his skill as a pianist, he focused on composing music for that instrument. He wrote 12 superlative piano concertos between February 1784 and December 1786. They are deeper in feeling, broader in scope and richer in color than any written before. In years to come, they would serve as models of their kind, ones to which Beethoven, Brahms and other similarly high-minded composers would turn for inspiration. He began Concerto No. 23 in 1784 and completed it in early 1786. The premiere took place on March 2.

It opens in leisurely fashion, with the orchestra presenting the movement’s principal materials. The soloist then treats them with a winning mixture of elegance and delicious flights of fancy. With only the briefest of digressions, the mood throughout is utterly contented. The atmosphere changes radically in the slow movement, one of Mozart’s most poignant creations. The piano leads off, introducing a main theme in the rhythm of a *Siciliano*. Passionate outbursts have no place here, but just the same, Mozart sets forth the depth of his despair in most telling fashion. The finale brings further contrast, lightening the air completely. Mozart brings back the sun, more welcome than ever in the wake of the dark *Adagio*.

Symphony No. 5 in E Minor, Op. 64

PYOTR ILYICH TCHAIKOVSKY

b. Kamsko-Votkinsk, Russia / May 7, 1840

d. St. Petersburg, Russia / November 6, 1893

Ten years passed between the creation of Tchaikovsky's fourth and fifth symphonies. He completed No. 5 in August 1888. It earned little favor at first – perhaps due to his middling gifts as a conductor – but it quickly found great success.

As he had done with Symphony No. 4, he based No. 5 on a recurring musical theme that represented his outlook on life at that time. By then, his attitude to fate had softened somewhat, possibly due to a rebirth in religious feeling. He now referred to it by the less intimidating name “providence.” Reflecting this shift, the Fifth Symphony's “providence” theme is much less aggressive than its counterpart in Symphony No. 4. It appears in the opening bars, intoned quietly and soberly by the clarinets. Where the Fourth Symphony's “fate” theme is heard only in the first and last movements, and remains unchanged from one appearance to the next, the Fifth's “providence” theme plays a role in each of the four movements. Its character also evolves to match the emotional progress of the music.

After the introduction, the opening movement contrasts restless striving, represented in the first theme, a march-like variant of the motto, with a second subject whose heartfelt yearning is expressed with maximum eloquence by the strings. The second movement can only be described as a passionate love-idyll. Its sweeping, swelling raptures are twice interrupted, with a newly developed sense of forcefulness, by the “providence” theme.

Next comes a typically elegant Tchaikovsky waltz. He based it on a popular song he heard being sung by a boy in the street during a visit to Florence, Italy. The sole blemish on its courtly façade is provided by a brief, almost casual appearance of “providence,” just before the end. Thus softened, the once-gloomy theme sounds ripe for transfiguration.

It stands proudly on display in the slow-tempo introduction to the finale, where it is heard in a major key for the first time. The finale proper emerges swiftly out of the final bars of this passage. It is one of Tchaikovsky's most joyous and energetic symphonic movements, strongly colored with the hearty flavors and dancing rhythms of Russian folk music.

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Rochester Philharmonic Orchestra

Since its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has been committed to enriching and inspiring our community through the art of music. Currently in its 91st year, the RPO looks forward to maintaining its high standard of artistic excellence, unique tradition of musical versatility, and deep commitment to education and community engagement.

The RPO's long line of notable music directors includes Eugene Goossens, José Iturbi, Erich Leinsdorf, David Zinman, and Christopher Seaman. The RPO also has 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, and was inducted into the Rochester Music Hall of Fame in 2012 as part of its inaugural class.

The Orchestra is also at the vanguard of music education, naming Michael Buttermann as Principal Conductor for Education and Outreach (The Louise and Henry Epstein Family Chair)—the first position of its kind in the country. In addition to performing concerts for students of all ages, RPO musicians visit every elementary school in the Rochester City School District through the Primary Ensembles Program.

In 2002, the RPO received the New York State Governor's Arts Award for excellence and community service. In 2005, 2006, and 2012, the American Society of Composers, Authors and Publishers (ASCAP) and the American Symphony Orchestra League honored the RPO with an ASCAP Award for Adventurous Programming, recognizing the Orchestra's commitment to music written in the last 25 years.

Today, the RPO presents nearly 200 concerts per year, serving an estimated quarter of a million people through ticketed events, education, and community engagement activities, and concerts in schools and community centers throughout the region. RPO concerts also are rebroadcast on WXXI 91.5 FM.

As one of the great American orchestras, the RPO aspires to be an institution driven by a culture of confidence, adventure, excellence, and success; the premier cultural organization in the region and the hub of cultural life year-round; and recognized nationally for artistic and organizational excellence, creativity, and innovation.

ROCHESTER PHILHARMONIC ORCHESTRA

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