

# GENEVA CONCERTS



PRESENTS



# RPO

**ROCHESTER PHILHARMONIC ORCHESTRA**

**PETER AND THE WOLF**

**Andreas Delfs, conductor**  
**Juliana Athayde, violin**  
**Thomas Warfield, narrator**

Sunday, November 24, 2024 • 3:00 p.m.  
Smith Opera House

# GENEVA CONCERTS

## 2024-2025 Season

Sunday, September 22, 2024 at 3:00 pm

### **THE SYRACUSE ORCHESTRA**

Lawrence Loh, conductor; Michelle Cann, piano  
Garrop, Beethoven, and Tchaikovsky

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Saturday, October 19, 2024 at 7:30 pm

### **RUBBERBAND Dance**

*Vic's Mix*

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Sunday, November 24, 2024 at 3:00 pm

### **ROCHESTER PHILHARMONIC ORCHESTRA**

Andreas Delfs, conductor; Juliana Athayde, violin;  
Thomas Warfield, narrator  
Britten, Liebermann, and Prokofiev

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Sunday, March 9, 2025 at 3:00 pm

### **THE SYRACUSE ORCHESTRA**

Lawrence Loh, conductor; Jon Nakamatsu, piano  
Bunch, Mendelssohn, and Brahms

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Friday, May 2, 2025 at 7:30 pm

### **ROCHESTER PHILHARMONIC ORCHESTRA**

Andreas Delfs, conductor; Tessa Lark, violin  
Adams, Bernstein, Copland, and Gershwin

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

Geneva Concerts programs are made possible, in part, with funds from the Williams Family Foundation; the Wyckoff Family Foundation; Hobart and William Smith Colleges; Rotary Club of Geneva; and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

The preferred lodging partner of Geneva Concerts is Fairfield Inn & Suites by Marriott, Geneva/Finger Lakes.



**Andreas Delf, Music Director**

**PETER AND THE WOLF**

Andreas Delfs, conductor

Juliana Athayde, violin

*The Caroline W. Gannett & Clayla Ward Chair*

Thomas Warfield, narrator

**PROGRAM**

Benjamin Britten

*The Young Person's Guide to  
the Orchestra*

Thomas Warfield, narrator

Sergei Prokofiev

Violin Concerto No. 2

I. Allegro moderato

II. Andante assai

III. Allegro, ben marcato

Juliana Athayde, violin

**INTERMISSION**

Lowell Liebermann

*Frankenstein Waltzes*

Sergei Prokofiev

*Peter and the Wolf*

Thomas Warfield, narrator

## **ANDREAS DELFS, conductor**

The Rochester Philharmonic Orchestra's 24/25 season marks a milestone for Music Director Andreas Delfs, whose debut with the RPO was November 17, 1994. Many return appearances and more than 25 years later, Maestro Delfs was announced as the RPO's 13th music director in January 2021. Since then, Delfs has been pivotal in leading the orchestra out of the depths of the pandemic through the RPO's history-making 23/24 Centennial Season: breaking box-office records with blockbuster programming and A-list special guests, while also climbing to new artistic heights with world-premiere commissions and acclaimed community collaborations. Not one to rest on the laurels of those successes, Delfs is using them to inspire the orchestra to thrive into its second century. "You always have to move forward," he explained. "And the only way to follow a breath-taking anniversary season is to build on its momentum."

Born in Flensburg, Germany, Delfs began studying piano and music theory at age five. By 20, he became the youngest music director in the history of the Hamburg University Orchestra. Following graduation from Hamburg Conservatory, he followed the recommendation of legendary German conductor Christoph von Dohnányi, and took off for New York, where he earned his master's degree at Juilliard School of Music, studying under such legendary conductors as Jorge Mester, Sixten Ehrling, and Leonard Bernstein. Delfs soon landed posts at the Pittsburgh Symphony Orchestra and the Swiss Youth Symphony Orchestra (SYSO). He served as general music director of Hanover, Germany, conducting the city's renowned symphony orchestra and opera company. As music director and conductor of the Milwaukee Symphony Orchestra, Delfs led the orchestra on its historic 1999 tour of Cuba, the first by an American orchestra in more than 37 years, and was instrumental in the Symphony's rise to national prominence.

Andreas Delfs has led scores of distinguished ensembles such as the London Philharmonic, Frankfurt Radio Symphony Orchestra, Los Angeles Philharmonic, and Beijing Symphony Orchestra. He has partnered with world-renowned artists including Philip Glass, André Watts, Emanuel Ax, Joshua Bell, Hilary Hahn, Yo-Yo Ma, Lang Lang, and Renée Fleming. While Delfs' approach to conducting has been forged by decades of experience, his love of new music is undeniable. Over the last two seasons alone, he has overseen RPO commissions by such highly regarded composers as Derrik Skye, Roberto Sierra, James Lee III, and Aaron Jay Kernis. His passionate and dramatic interpretations of the late Romantic repertoire with orchestras in both North America and Europe have drawn critical acclaim, reflecting a constantly evolving artistic maturity marked by the insight, depth and integrity he brings to the podium.

He and wife Amy live east of Rochester in the hamlet of Pultneyville, surrounded by their children, a grandchild, and Casper the Spitz.

## **JULIANA ATHAYDE, violin**

*Concertmaster, The Caroline W. Gannett & Clayla Ward Chair*

Appointed concertmaster of the Rochester Philharmonic Orchestra in 2005 at the age of 24, Juliana Athayde became the youngest person and first female to hold the position since the orchestra's founding in 1922. She has appeared as guest concertmaster with the Houston, San Diego, Kansas City, and Santa Barbara symphonies, as well as the National Arts Center Orchestra in Ottawa, Ontario. She has also performed with The Cleveland Orchestra in the United States and Europe.

A native of the San Francisco Bay Area, Ms. Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony and has been praised by critics for her "power and precision," "melting lyricism," and "larger than life" performances. A passionate advocate for contemporary music, Athayde's numerous solo appearances

with the RPO have covered a wide range of composers and include multiple world premieres: Allen Shawn's violin concerto (2010), Jeff Tyzik's Jazz Concerto for Violin (2016), and Roberto Sierra's violin concerto (2022), all commissioned by the RPO and written specifically for her. Athayde has also performed as a soloist with orchestras throughout the United States and is in demand as a chamber musician. Together with her husband, RPO principal oboist Erik Behr, Ms. Athayde demonstrates her commitment to fostering a thriving classical music scene in the community and serves as Co-Artistic Director of the Society for Chamber Music in Rochester.

A dynamic teacher, Ms. Athayde is Associate Professor of Violin at the Eastman School of Music and serves on the faculty at music festivals throughout the United States, including Carnegie Hall's National Youth Orchestra and the National Orchestral Institute + Festival with Music Director Marin Alsop. Ms. Athayde holds a B.M. from the University of Michigan where she studied with Paul Kantor, and both M.M. and A.D. degrees from the Cleveland Institute of Music, studying with former Cleveland Orchestra Concertmaster, William Preucil, where she was the first graduate of CIM's Concertmaster Academy. A fellow at the Aspen Music Festival and School for six years, Ms. Athayde was awarded the prestigious Dorothy DeLay fellowship in 2005 and was invited to deliver the festival's convocation speech in 2010.

Ms. Athayde performs on a J.B. Vuillaume violin and a Jean Dominique Adam bow.

## **THOMAS WARFIELD, narrator**

Thomas Warfield is an international performing artist who has lived in six countries. As a singer, dancer, actor, model, composer, pianist, choreographer, director, producer, educator, activist, and poet, Warfield has performed on stage, television, and film in more than 100 cities worldwide.

His childhood dance training in Rochester, NY was with Olive McCue at the Mercury Ballet, and piano and voice training at Eastman School of Music where he performed with Opera Theatre of Rochester and local theatre groups. He also trained in New York City at the School of American Ballet. Warfield holds a bachelor's degree in dance and journalism from SUNY Purchase, and a master's in dance ethnology from the University of Utah. His professional dance career has included performing with the Joffrey Ballet, Jane Dudley in London and New York, and ballet companies in Hong Kong, Stockholm, Paris, San Francisco, Macau, and elsewhere. His numerous and diverse professional performances include at the New York City Opera, the Metropolitan Opera, The Yard on Martha's Vineyard, a circus in Japan, three U.S. prisons, HBO Shorts, *Marie Claire* Magazine in Hong Kong, the Rochester Philharmonic Orchestra, Utah Symphony, Gateways Music Festival Orchestra, a royal Command Performance for Queen Elizabeth II in London, and an East Coast tour of his original project AstroDance, which combines dance and astrophysics, funded by the National Science Foundation. He the founder and artistic director of the 33-year-old PeaceArt International, Inc., a global project using arts to foster world peace. For 25 years Warfield has been the director of dance at the Rochester Institute of Technology.

Warfield was recently appointed by Governor Kathy Hochul to the New York Hate and Bias Prevention Council, and serves as co-chair of the City of Rochester's Arts & Creative Community Committee. He serves on the boards of Garth Fagan Dance, the Rochester Philharmonic Orchestra, and the Rochester Area Community Foundation Advisory. He has served on the YWCA Diversity Advisory Board, Eastman School of Music Action Commission for Racial Justice, is a former president of ARTWalk, a former president of Association of Teaching Artists, a founding board member of MuCCC Theatre, and president emeritus of the William Warfield Scholarship Fund.

He is the recipient of numerous awards, including the U.S. House of Representatives Congressional Special Recognition Award, New York State Commendation Award, United Nations Peace Award, American Ethical Union Award, Empire State Pride Agenda LGBTQ Champion Award, National Dance Education Association Award, University of Rochester Medical Center Red Ribbon for HIV Research, City of Rochester Unsung Heroes Award, National Task Force on AIDS Prevention Award, Rochester Pride Parade Grand Marshall, and an off-off Broadway award for choreography. His *Global Poem In Praise of Peace* garnered global recognition in letters from composer Leonard Bernstein, Mother Teresa, The Dalai Lama and hundreds of others.

Thomas Warfield's first solo album of original compositions, "Celebrate the Moment," has sold throughout the world and can be found on itunes.com and Spotify.

## Program Notes

### Benjamin Britten

#### *The Young Person's Guide to the Orchestra*

b. Lowestoft, England/November 22, 1913; d. Aldeburgh, England/December 4, 1976

How can young people best be introduced to the beauty and power of an orchestra? That's the question the British Ministry of Education asked when it commissioned one of the leading English composers of the twentieth century—Benjamin Britten—to write a work that would appear in an educational documentary televised in 1946. Britten's fame had just catapulted due to the success of his opera, *Peter Grimes*, which premiered one year prior. His televised children's work was soon embraced in the concert hall and was given a first public performance by the Liverpool Philharmonic later that year.

Instead of basing the work around an entirely original theme (Britten's veiled English modernisms still perhaps a bit too much for children), he borrowed a stately theme from English Baroque composer Henry Purcell. It was the "Rondeau" of Purcell's incidental music to a play called *Abdelazer*, or *The Moor's Revenge*, the music written in 1695. Although the play is not suitable for children (several characters are slain), Purcell's music had just enough pomp and circumstance—and hummability—to become a classic for both children and adults.

After a spoken introduction by a narrator touting the orchestra's dazzling capabilities, Purcell's "Rondeau" theme is first performed *tutti* (by the full orchestra) and then passed off through each instrumental grouping, whetting the audience's appetite for the showcase ahead. Then, Britten uses his magnificent orchestration skills to spotlight each instrument's unique characteristics in 13 variations on Purcell's theme. With each new variation, Britten turns Purcell's original theme on its head, a lively and entertaining way to cycle through the orchestra. In a finale, the instruments take off in a windswept fugue, concluding with a brass chorale of the original theme. Britten's adeptness for orchestral writing turned a small children's commission into a masterpiece and core repertory for modern orchestras.

### Sergei Prokofiev

#### *Violin Concerto No. 2*

b. Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine/April 23, 1891; d. Moscow, Russia/March 5, 1953

Sergei Prokofiev's *Violin Concerto No. 2* is uncanny and macabre, juxtaposed by vivid and emotionally heightened themes. Rising violinist Haley Maurer Gillia described the concerto's characteristics well: "dark and ominous, majestic, militaristic, and anxious, but also light and sweet, lush, dreamy, and heartbreakingly romantic." The concerto

might recall Tim Burton's films with music composed by Danny Elfman. "Prokofiev got right into my soul," Elfman has said of Prokofiev's influence on his music.

When Prokofiev wrote the second concerto in 1935, he was in the midst of a major transition: moving back to Moscow, Russia, after nearly 20 years of living in the West. He was frustrated by the grunt work needed to get his works performed in Europe, and he felt his music had fallen out of popularity. Already fielding commissions from Russia—including his ballet *Romeo and Juliet*—he decided to take his chances on Russia despite the uncertain political climate.

Right before his move, Prokofiev went on a concert tour with French violinist Robert Soetens, for whom he wrote his second violin concerto. The tour provided some of the inspiration for his work. Prokofiev explained in a biography, "The variety of places in which the concerto was written is a reflection of the nomadic concert-tour existence I led at that time: the principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh [Russia], the orchestration I completed in Baku [Azerbaijan], while the first performance was given in Madrid, in December 1935." Passing influences from some of their geographical locales can be discovered in the concerto.

The first movement's sinuous violin theme recalls Russian folk melodies, while a hyper-romantic theme later seems influenced by Prokofiev's *Romeo and Juliet*. In the lyrical second movement, the violin sings a tender melody that recalls the "Ave Maria," suspended over a soft, bouncy staccato accompaniment in the orchestra. Roles are reversed at the movement's end, where the orchestra's lowest instruments get an atypical moment to sing while the violin provides the pillowy accompaniment. The final movement is a folksy rondo. Prokofiev's travels to Spain are heard in the addition of castanets to the texture.

The work is straightforward in its themes and harmonies, perhaps a purposeful way to appeal to the Russian government in preparation for his move. However, the work's haunting qualities seem to foreshadow the nightmare ahead for the composer, who would attempt to create his music in an increasingly dangerous climate for artists under Stalin.

**Lowell Liebermann**  
***Frankenstein Waltzes***

b. New York, New York/February 22, 1961

American composer Lowell Liebermann has an accessible style that combines aural fantasy with harmonic complexity. When British dance choreographer Liam Scarlett was considering composers to help bring a new ballet based on Mary Shelley's 1818 book *Frankenstein* to the stage—a co-commission between the Royal Ballet and San Francisco Ballet—he looked toward Liebermann to create a score that could strike the right balance of romantic and strange.

At the center of Shelley's story is Victor, the scientist whose experiments uncover a method that can spark life into dead matter. He attempts to build a beautiful hominoid out of mismatched parts, but it goes awry, resulting in the "Creature," a hideous, 8-foot-tall monster. The Creature yearns for love and acceptance but is only met with rejection. Feeling lonely, he asks Victor to create him a soul mate. When Victor refuses to duplicate his experiments, the angered Creature vows to kill those he loves, including Victor's dear wife Elizabeth.

Scarlett, the choreographer, was most interested in accessing Frankenstein's inner humanity, shedding an empathetic light on the monster, as well as grasping onto the longing, hopes, and fears of all the characters. "This isn't a horror story in the sense of a Hitchcock film," he said in an interview. "This is an intimate journey for the audience."

Liebermann wrote of the music: “The musical language of *Frankenstein* is thus a synthesis of aspects of a Classical/Early Romantic musical aesthetic filtered through my own compositional sensibility. The spirit of Mendelssohn, always a favorite composer of mine, hovered in the back of my mind as a period inspiration in terms of the transparency and simplicity I wanted to strive for, in order to encapsulate what I felt was the emotional world of the novel.”

Although Liebermann considered the ballet a through-composed “two-and-a-half-hour symphony,” his *Frankenstein Waltzes* are a smaller selection of dances from the ballet for orchestra that will sweep listeners into the eerie—but also beautiful—world of Victor, Frankenstein, and Elizabeth from Mary Shelley’s celebrated story.

**Sergei Prokofiev**  
***Peter and the Wolf***

b. Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine/April 23, 1891; d. Moscow, Russia/March 5, 1953

Peter, an adventurous, self-assured, and somewhat foolish boy, is the hero of Sergei Prokofiev’s musical children’s story, *Peter and the Wolf*. Peter yearns to explore the wild green meadow beyond his home. But his grandfather warns a hungry wolf may be lurking. With youthful ignorance, Peter heads out anyway, befriending a bird, duck, and cat on his journey. The animals all have close encounters with the wolf, but Peter schemes a way to catch the wolf with a lasso, outsmarting even the hunters in the woods. He emerges victorious, although the poor duck isn’t as lucky.

Each character—from Peter to the animals to the hunters—is represented by an instrument or instrument family, Prokofiev’s clever way of introducing children to the sounds and capabilities of a full symphonic orchestra. The educational goals of the work, however, are never heavy-handed: the instruments are only memorable because of Prokofiev’s adeptness at hearing characters in the distinctive timbres of each instrument.

The tale of *Peter and the Wolf* is so ubiquitous today that it’s easy to think it might be an old fairytale given a musical dramatization by the composer. Instead, it’s a story that is straight from Prokofiev’s imagination and is influenced, in part, by his surroundings in Russia. He moved back to Russia in 1936—after relatively unsuccessful stints in the United States and Europe—hoping for a better reception for his music. Soon after, however, Prokofiev had to tow the Stalinist line or face serious repercussions. With his two sons, Prokofiev frequented the Moscow Children’s Musical Theatre, where the standoffish composer eventually warmed to its director, Natalya Sats. Sensing a childlike nature in the composer, Sats commissioned Prokofiev to write something for the theater.

Prokofiev pacified the government with his young hero, Peter, who represented a Russian “young pioneer.” Young pioneers were like politicized Boy Scouts, groomed to be model socialists. Although Russian audiences would have recognized Peter as such at the time, Prokofiev managed to avoid any direct political statements in the work, which has resulted in its longevity as a concert work.

The music was written to accompany a lively, spoken script. Many celebrities have served as *Peter and the Wolf* narrators, including Eleanor Roosevelt, Leonard Bernstein, Sean Connery, David Bowie, Sting, and recently, Viola Davis. Here, our local celebrity, Thomas Warfield, the nephew of renowned opera singer William Warfield and director of dance at the Rochester Institute of Technology, narrates. Thomas, an accomplished singer and dancer, leads a vibrant artistic life and has a long history of sharing his gifts with his native Rochester community.

*Program notes by Anna Reguero, PhD, a Rochester-based arts writer and music scholar.*



# Rochester Philharmonic Orchestra

## **Violin 1**

Juliana Athayde +, *Concertmaster*  
Shannon Nance, *Asst. Concertmaster*  
Jeongwon Claire An  
Tigran Vardanyan  
James Zabawa-Martinez  
Thomas Rodgers  
Anna Leunis  
Molly McDonald  
Kurt Munstedt  
Perrin Yang  
Jeremy Hill  
An-Chi Lin

## **Violin 2**

Jeanelle Thompson, *Principal*  
Daryl Perlo, *Assistant Principal*  
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 Christainsen  
James Marshall  
Olita Povero  
Neil Miller  
Melissa Matson  
Ye In Son  
David Hult

## **Cello**

Ahrim Kim, *Principal*  
Lars Kirvan, *Assistant Principal*  
Samuel Pierce-Ruhland  
Christopher Haritatos  
Benjamin Krug  
Jennifer Carpenter  
Ingrid Bock

## **Bass**

Cory Palmer, *Principal*  
Michael Griffin, *Assistant Principal*  
Daniel Morehead  
Edward Castilano  
Fred Dole  
Jeff Campbell+  
Eric Polenik

## **Flute**

Rebecca Gilbert, *Principal*  
Sean Marron  
Elise Kim

## **Piccolo**

Sean Marron  
Elise Kim

## **Oboe**

Erik Behr, *Principal*  
Anna Steltenpohl  
Megan Kyle

## **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**

Michael Stevens, *Principal*  
YiCheng Gong, *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**

Charles Ross, *Principal*

## **Percussion**

Brian Stotz

## **Harp**

Grace Browning, *Principal*  
Rosanna Moore

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Chiao-Wen Cheng +, *Principal*

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