

ROCHESTER PHILHARMONIC ORCHESTRA

10-11
Season

BRAVO

Volume 88, Book I • September 30 - October 24, 2010



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RPO

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Michael Buttermann, Principal Conductor for Education and Outreach • The Louise and Henry Epstein Family Chair

A photograph of a Stickley-style armchair and ottoman in a rustic wooden setting. The chair is made of light-colored wood with a curved back and a red leather seat and backrest. The ottoman is also made of wood with a red leather top. A small table with a lamp and books is next to the chair. The background is a wooden wall with a staircase.

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CHRISTOPHER SEAMAN, MUSIC DIRECTOR

BRAVO

*The official magazine of the
Rochester Philharmonic Orchestra*

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FROM THE PRESIDENT & CEO



Dear RPO Friends,

It is with great excitement that I welcome you to the 2010-2011 Season in Kodak Hall at Eastman Theatre. We have so much to celebrate this year!

We celebrate the beautiful and historic Kodak Hall, while continuing to explore opportunities that the newly renovated and expanded Theatre provides. We will celebrate our current Maestro, Christopher Seaman, who for the last 12 seasons has been a magnificent

artistic leader for our organization. And, we will celebrate great music.

When Christopher announced his plans to leave the RPO last fall, we were faced with the daunting task of finding someone to enhance the world-class music-making and artistic excellence of this great Orchestra, while understanding the importance of our place within the greater Rochester community. We now have a new reason to celebrate.

On September 15, the RPO announced the appointment of Arild Remmereit as our 11th Music Director—an appointment that adds to the storied history of our 88-year-old organization. Remmereit joins a long list of distinguished conductors to hold the Music Director title, including Eugene Goossens, Erich Leinsdorf, David Zinman, José Iturbi, and Mark Elder. The Norwegian-born conductor will lead the Orchestra in at least 11 weeks each year, beginning in September 2011. Remmereit and his wife, Honami, who currently reside in Vienna, Austria, plan to make Rochester their home.

This announcement may not come as a surprise to many of you. Arild Remmereit has conducted three programs with the RPO, the most recent in July 2010. It was clear from the beginning, however, that his relationship with the Orchestra was special. The *Democrat and Chronicle* article said, “Remmereit’s performance with the RPO last season was electrically charged, similar to pick-up chamber music, where first time combinations of musicians just click and sparks fly.”

I want to especially thank the 11 members of our search committee—composed of musicians, board, and staff—for their hard work and thoughtful deliberations. I was proud to co-chair that group, alongside our Principal Cellist, Stefan Reuss, and I commend him in particular for the effective communication channel he established between the committee and the musicians of the RPO.

Please join me in welcoming the RPO’s 11th Music Director, Arild Remmereit, to our wonderful city! This relationship is truly something to celebrate.

Sincerely,

Charles H. Owens
President & CEO
cowens@rpo.org



ROCHESTER PHILHARMONIC ORCHESTRA

Christopher Seaman, *Music Director*

Jeff Tyzik, *Principal Pops Conductor*

Michael Buttermann, *Principal Conductor for Education and Outreach*

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John Sullivan
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Boris Zapesochny
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ED. CHAPPEL

2010-2011 marks Music Director Christopher Seaman's thirteenth season with the Rochester Philharmonic Orchestra. The internationally renowned, British-born conductor has become an integral

part of the Greater Rochester community and is recognized as having raised the artistic level of the Orchestra to its present excellence. In May 2009, the University of Rochester awarded him an Honorary Doctor of Music degree. He will conclude his tenure as the RPO's longest-serving Music Director in June 2011.

Recognized worldwide as one of today's leading conductors, he previously served as Principal Conductor of the BBC Scottish Symphony and Northern Sinfonia, conductor-in-residence with the Baltimore Symphony Orchestra, and Music Director of the Naples Philharmonic in Florida.

Highly sought-after internationally as a guest conductor and noted for his strong command of a broad repertoire, Seaman has regular engagements in North America, Israel, Eastern Europe, the Far East, Australia, and New Zealand, as well as in Great Britain.

Recent guest conducting engagements in North America have included the orchestras of Vancouver, Columbus, Seattle, Omaha, and San Antonio, and the Eastern Music Festival in North Carolina. He previously has conducted the orchestras of Pittsburgh, Detroit, Houston, San Francisco, Saint Louis, Utah, New Jersey, Minnesota, Cincinnati, Colorado, Louisville, and Atlanta. For several summers, he has conducted concerts at the Aspen Festival and also taught at the American Academy of Conducting at Aspen.

Abroad, his schedule includes concerts with all of the London orchestras; the major

United Kingdom orchestras including the City of Birmingham Symphony, the Bournemouth Symphony, the Royal Liverpool Philharmonic, the Royal Scottish National Orchestra, the Ulster Orchestra, and the various BBC orchestras. He also has led the symphony orchestras of Budapest, Prague, Warsaw, Trondheim, and the North German Philharmonic, among others, and will make return visits this season to Portugal and the Czech Republic.

He visits Australia annually, conducting the major orchestras there (often including concerts in the Sydney Opera House) and also leading master classes for young Australian conductors.

His recordings include performances with the Royal Philharmonic, the Philharmonia Orchestra, and the National Youth Orchestra of Britain. Seaman has recorded two CDs with the RPO, one with pianist Jon Nakamatsu released in 2001, and one with pianist Olga Kern, released in 2003 and hailed by the *Democrat and Chronicle* as "sensational."

His third and final RPO recording project, featuring Vaughan Williams' "London" Symphony and *Serenade to Music*, will be released on harmonia mundi in 2011.

*Visit www.rpo.org
for more information
including music clips,
program notes, concert
details, tickets,
and more!*



TYLER BOYE

Grammy Award-winner Jeff Tyzik has earned a reputation as one of America's most innovative pops conductors, recognized for his brilliant arrangements, original programming, and

engaging rapport with audiences of all ages. The 2010-11 season marks his seventeenth season as Principal Pops Conductor of the Rochester Philharmonic Orchestra. He also serves as Principal Pops Conductor of the Oregon Symphony and the Vancouver Symphony Orchestra.

Highly sought-after as a guest conductor, Tyzik's recent guest appearances include the Boston Pops and the Philadelphia Orchestra at the Saratoga Performing Arts Center. He also has appeared with the Cincinnati Pops, the New York Pops, the orchestras of Dallas, Detroit, and Milwaukee, and the Los Angeles Philharmonic at the Hollywood Bowl, among others. Tyzik made his U.K. debut with the Royal Scottish National Orchestra in June 2010.

A native of Hyde Park, N.Y., Tyzik began his life in music at age nine playing the cornet. He studied both classical and jazz throughout high school and went on to earn both his bachelor's and master's degrees from the Eastman School of Music, where he studied composition/arranging with Radio City Music Hall's Ray Wright and jazz studies with the great band leader Chuck Mangione.

An accomplished composer and arranger, Tyzik has written over 160 works for orchestra, including a trombone concerto commissioned by the National Endowment for the Arts and performed at Carnegie Hall. His newest commission, a timpani concerto,

was premiered by the Rochester Philharmonic Orchestra in January 2010.

His compositions and arrangements have been recorded by the London Symphony Orchestra, Rochester Philharmonic, Erich Kunzel and the Cincinnati Pops, Doc Severinsen and the Royal Philharmonic Orchestra, Vancouver Symphony, Winnipeg Symphony, Summit Brass, and the Eastman Wind Ensemble.

Tyzik has produced a GRAMMY Award-winning album, *The Tonight Show Band with Doc Severinsen, Vol. 1*. In May 2007, harmonia mundi released his recording conducting works by Gershwin with pianist Jon Nakamatsu and the Rochester Philharmonic, which reached No. 3 on the Billboard classical chart. He also has produced and composed theme music for many of the major television networks and released six of his own albums.

Tyzik lives in Rochester with his wife, Jill. For more information, please visit www.jefftyzik.com.

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MICHAEL BUTTERMAN, *Principal Conductor for Education and Outreach*
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GLENN ROSS

Michael Buttermann is making his mark as a model for today's conductors and is recognized for his commitment to creative artistry, innovative programming, and audience and community engagement.

Now in his eleventh season as the RPO's Principal Conductor for Education and Outreach—the first position of its kind in the United States—Buttermann is also Music Director for both the Boulder Philharmonic and the Shreveport Symphony orchestras. Beginning in the fall of 2009, he assumed the additional post of Resident Conductor for the Jacksonville Symphony Orchestra.

Also in demand as a guest conductor, Buttermann has appeared recently with the symphonies of Detroit, Houston, Colorado, Oregon, Kansas City, Hartford, San Antonio, Syracuse, New Mexico, Louisiana, Spokane, Santa Fe, Mobile, and Peoria, as well as Pensacola Opera and Asheville Lyric Opera. Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival in Colorado, and the Wintergreen Music Festival in Virginia.

Buttermann gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the 1999 recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, and shared the podium with Ozawa to lead the season's opening concert. In 1997, he was sponsored by UNESCO to lead the National Philharmonic Orchestra of Moldova in a concert of music by great American masters.

From 2000 to 2007, Buttermann held the post of Associate Conductor for the Jacksonville Symphony in Florida. For six seasons, he also served as Music Director of Opera Southwest in Albuquerque, N.M. Prior to joining the Jacksonville Symphony, Buttermann was Director of Orchestral Studies at the LSU School of Music for five years, and was Principal Conductor of the LSU Opera Theater. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera Workshop at the Indiana University School of Music. For two seasons, he was also the Associate Music Director of the Ohio Light Opera, conducting over 35 performances each summer.

At Indiana University, Buttermann conducted a highly acclaimed production of Leonard Bernstein's little-known *1600 Pennsylvania Avenue* in a series of performances at the Kennedy Center in Washington, D.C., receiving unanimous praise from such publications as *The New York Times*, *Washington Post*, *Variety*, and *USA Today*. He subsequently was invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Buttermann's work has been featured in five nationwide broadcasts on public radio's *Performance Today*, and can be heard on two CDs recorded for the Newport Classics label. A third CD, in which he conducts the RPO in two narrated works for families, is scheduled for release this season.

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Music of Liptak, Holst, Dvořák, Tchaikovsky.
Solos by RPYO Concerto Competition Winners
and distinguished RPYO Alumni Guest Artists
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Music of Hindemith and Hanson
Solos by RPYO Concerto Competition Winners
Tickets: \$10 and \$5

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Friday, November 5, 2010, 8pm

A solo recital of music by
Schubert and Liszt

Unreserved seating: \$5 Students; \$15 Faculty/Staff/Alumni;
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the Run in the Student Union and at the Field House box
office, or at the door on performance night, if available. For
VISA/MC, call (585) 475-5210 or (585) 475-4121.

II.



Presented by the RPO

Hochstein Performance Hall

Sunday, November 7, 2010, 7:30pm

Andrey Pisarev, piano

Amenda Quartet:

David Brickman, violin

Patricia Sunwoo, violin

Melissa Matson, viola

Mimi Hwang, cello

with **Colin Corner**, bass

This spectacular concert features the Amenda Quartet and the music of Beethoven and Chopin. Pisarev will be soloist in the world premiere of composer Marek Harris' arrangement of the Chopin Piano Concerto No. 1 in E Minor for piano and string quintet... a marvelous "re-imagining" of this beloved concerto as chamber music!

Unreserved seating: Tickets are \$20 in advance and \$25 at the door. Call the RPO Box Office at (585) 454-2100 or browse to "Special Concerts" on-line at www.rpo.org

For more information: www.davidigital.com/concert.



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EASTMAN THEATRE RENOVATION & EXPANSION

You will notice some changes within the Eastman Theatre complex this season! Enjoy a brand new culinary experience at RPO concerts in the new **Eastman Theatre Café**, located right next to the Wegman Family Gallery. You can get refreshments and sit back with friends at one of a dozen tables. The new glass windows in the original solid wood exterior doors will let in lots of natural light, and give you a view of what's happening on Gibbs Street. It's the new space to see and be seen!

There also have been **additional enhancements to the Ranlet Lounge** off the balcony lobby, in preparation for its new function as a patron lounge on RPO evenings.

In mid-November, the 32,000-square-foot Eastman School expansion project will be completed, with the spacious, multi-story **Wolk Atrium** connecting the original Eastman Theatre building with the new

wing. There will be an entrance to the building directly across from the East End Parking Garage, making access to the Theatre even easier. Other features include:

- A magnificent large-scale, suspended Chihuly sculpture created especially for the new atrium
- The 222-seat Hatch Recital Hall—a contemporary equivalent of Kilbourn Hall
- New restrooms at every level of the wing—including the Orchestra level
- New elevators enhancing accessibility to every level of the Theatre and the new wing

As one of the features of the new Eastman School wing, **the RPO will be moving its Box Office into the Wolk Atrium in mid-November**, with convenient short-term parking spaces out front and a new Gift Shop. Stay tuned for more information on the exact timing of the Box Office move.



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The Season Begins! Elgar, Liszt & Tchaikovsky

Thursday, September 30, 2010, at 7:30 pm
Saturday, October 2, 2010, at 8:00 pm
Kodak Hall at Eastman Theatre
2010-2011 Season • Program No. 1

Christopher Seaman, conductor
Ilya Itin, piano

Mr. Itin performs on a Steinway piano donated in honor of Jon Nakamatsu, a special friend of the RPO.

Edward Elgar

Cockaigne, "In London Town," Op. 40

15:00

Franz Liszt

Concerto No. 1 in E-flat major for Piano and Orchestra

21:00

I. Allegro maestoso

II. Quasi adagio - Allegretto vivace

III. Allegro marziale animato

Ilya Itin, piano

Intermission

Piotr Ilyich Tchaikovsky

Symphony No. 4 in F minor, Op. 36

44:00

I. Andante sostenuto

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

The RPO gratefully acknowledges  PAETEC for their support of discounted student tickets for Philharmonics Series concerts.



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PROGRAM NOTES

A Note from the Music Director

As this is my final celebratory season as your Music Director, I have included a number of pieces with particular associations for me.

Tonight it's Tchaikovsky's Fourth Symphony, affectionately known in the orchestral world as "Tchaik 4." This has always been one of

my big favorites (Tchaikovsky himself once said it was his best), but the work gained a special significance for me because it was on the program for my trial concert for the job of Principal Timpanist of the London Philharmonic Orchestra. I was 22, very inexperienced, and felt a bit shaky at the rehearsal. But when the concert came I decided

that as it would be the only time I would ever play with a great orchestra, I should enjoy myself, which I did. The next morning the General Manager called me and offered me the job, so I ended up spending four years with that wonderful orchestra during which I learned an enormous amount and played with some very great conductors, including Munch, Solti, Haitink, Boult, and Svetlanov.

We have an English overture tonight, *Cockaigne* by Elgar, a picture of London at the turn of the 19th and 20th centuries. It is an attractive mixture of pageantry and of course Elgar's usual nostalgia, all enhanced by his colorful use of the orchestra. There is even a feeling of "Land of Hope and Glory" at the end!

Then we are very excited about welcoming our soloist, Russian pianist Ilya Itin, a graduate of the Moscow Conservatory who has won top honors at a number of piano competitions. Ilya will play Liszt's First Piano Concerto, powerful, dramatic, and romantic. Listen out for the triangle solo—the season begins on a high note!



Cockaigne, Op. 40
Sir Edward Elgar

b. Broadheath, England / June 2, 1857
d. Worcester, England / February 23, 1934

First performed by the RPO on October 31, 1923; Eugene Goossens, conductor. Last performed on February 23, 1991; Mark Elder, conductor.

Elgar preferred country living to the city. He clearly kept a warm spot in his heart for London, however, as this robust concert overture clearly demonstrates. The commission came from the Philharmonic Society of London, in recognition of the sharp rise in Elgar's stock brought about by the success of his *Enigma Variations* in 1899. He composed *Cockaigne* over the winter of

1900-1901, and conducted the highly successful premiere himself on June 20. It bears a dedication, "To my many friends the members of British orchestras."

The title originated in the medieval legend of *Cockaigne*, a mythical land of plenty. The name later came to be associated in a humorous way with London. It may be the source of the slang word "cockney." Although it bears no official program, Elgar told friends that *Cockaigne* portrays the sights and sounds of the English capital. In it may be heard the cries of street urchins, the parading by of brass bands, and music for the contrasting areas of quiet, reflection, and romance which dot the face of London. This is warm-hearted, optimistic music, mirroring the bustling spirit of a great metropolis in a time of plenty. "Here is nothing deep or melancholy," Elgar wrote. "It is intended to be honest, healthy, humorous, and strong but not vulgar."

Piano Concerto No. 1 in E-flat Major
Franz Liszt

b. Raiding, Hungary / October 22, 1811
d. Bayreuth, Germany / July 31, 1886

First performed by the RPO on February 12, 1976; David Zinman, conductor; Martha Argerich, piano. Last performed on October 14, 2006; Christopher Seaman, conductor; Andrew von Oeyen, piano.

Liszt was not only the foremost virtuoso pianist of his era, he was also a prime mover behind many important innovations in the field of composition. One of his most striking and influential creative achievements was the development of the symphonic poem, a form of orchestral music inspired by such extra-musical concepts as literature, artwork, and natural phenomena. To bind the various and continuous sections of such works together, he developed a compositional method through which the entire piece is based on the evolution and transformation of a few

short, simple themes. Liszt's piano concertos also make use of this "transformation of themes" technique. They are, in effect, symphonic poems with the piano soloist as the central character.

Concertos 1 and 2 evolved over lengthy periods, perhaps as much as 30 years. Concerto No. 3 probably dates from the same time frame as the earliest drafts of its companions. At the premiere of the final version of Concerto No. 1 (Weimar, Germany, 1855), Liszt himself played the solo part, with his friend and musical soul mate Hector Berlioz conducting. What a dazzling performance that must have been!

Much fuss was made over Liszt's use of a triangle in the scherzo of the concerto. Critics thought its silvery frivolity out of place in a serious composition. Actually, it sounds right at home in this brilliant music. In addition to humor, the concerto contains ample amounts of drama, tenderness, and commanding energy. The heroic demands of the solo part reflect the composer's own sovereign gifts.

Symphony No. 4 in F Minor, Op. 36

Piotr Ilyich Tchaikovsky

b. Kamsko-Votkinsk, Russia / May 7, 1840
d. St. Petersburg, Russia / November 6, 1893

First performed by the RPO on December 12, 1923; Vladimir Shavitch, conductor. Last performed on July 18, 2009; Christopher Seaman, conductor.

This turbulent work reflects the personal turmoil Tchaikovsky underwent during its creation. He began composing it in February 1877, during the same period that he entered into highly influential relationships with two women. The first was Nadezhda von Meck, a wealthy patron of music. Already deeply attached to Tchaikovsky's compositions, she made contact with him through a mutual acquaintance: conductor/pianist Nikolai Rubinstein.

She agreed to supply Tchaikovsky with a generous monthly allowance, thus giving him the opportunity to compose more freely.

The second woman was Antonina Milyukova, an emotionally unstable former student in his composition class at the Moscow Conservatory. Her declarations of love left him deeply confused. His lack of experience in personal matters, his desperate desire to conceal his homosexuality, a desire to please his aging father by getting respectably married off, and Milyukova's persistence led him to give into her advances. They were married on July 6.

He apparently had attempted to impress upon her that theirs was to be a strictly platonic relationship. The message had not gotten through, however, with the result that their union lasted just a few months. Tchaikovsky became so distraught that he had a nervous breakdown and attempted suicide. He fled to France, Italy, and Austria. After resuming work on the symphony towards the end of the year, he completed it in Venice during January 1878. Nikolay Rubinstein conducted the first performance, which took place in Moscow one month later.

In a letter to Mme. von Meck, Tchaikovsky disclosed the ideas and emotions which he had borne in mind while composing the symphony. A harsh brass fanfare opens the symphony and recurs throughout it. "This is Fate," Tchaikovsky wrote, "the power which hinders one in the pursuit of happiness from gaining the goal, whose jealousy provides that peace and comfort do not prevail, that the sky is not free from clouds—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but submit and vainly to complain."

The two main themes of the first movement proper are a restless, yearning string melody and a wistful, dance-like theme introduced by

solo clarinet. The latter offers some moments of consolation, only to be driven savagely into the background by the Fate theme. The coda is stark and uncompromisingly tragic: Fate seen triumphant.

“The second movement shows another phase of sadness,” Tchaikovsky continued. “Here is that melancholy feeling that enwraps one when he sits alone at night in the house exhausted by work; a swarm of reminiscences arises. It is sad, yet sweet, to lose one’s self in the past.”

The atmosphere of gloom is dispelled by a playful scherzo, where the strings play pizzicato from first bar to last. “Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated,” according to Tchaikovsky. In the middle section, oboes and bassoons give out a rustic dance tune, while brass and piccolo offer a humorous imitation of military band music.

A brilliant flourish for full orchestra gets the finale under way at top speed. Woodwinds introduce the main theme, a Russian folk song called *In the Meadow There Stands a*

Birch Tree. The original words have to do with the fates of unmarried women, marking a possible connection with Tchaikovsky’s bride. A confident, march-like theme appears. After this sequence is repeated, the atmosphere gradually loses its sense of well-being. The Fate theme from the first movement makes a catastrophic reappearance, bringing the festivities to a grinding halt.

But all is not lost. “If you find no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. There still is happiness, simple, naive happiness. Rejoice in the happiness of others – and you can still live.” The music regains its momentum and ends in a blaze of celebration.

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ILYA ITIN, piano

ROY QUIESADA



In 1989, Ilya Itin entered the William Kapell Competition, taking top honors; followed by First Prize at the Casadesus Competition; and, in 1996, garnering the Gold Medal and all top

prizes at the Leeds International Piano Competition.

Since then, he has collaborated with conductors including Sir Simon Rattle, Jarvi, Dohnányi, Kreizberg, Sinaisky, Polyansky, Pletnev, and Noll with orchestras including The Cleveland Orchestra, St. Petersburg Philharmonic, the Tokyo Symphony, the National Symphony, and the London Philharmonic. Itin has been a much-lauded soloist on multiple tours throughout the capitals of Europe, Asia, South America, and the United States.

Ilya Itin's 2009 season included sold-out recitals throughout North America, giving master classes, teaching, and performing. He is equally at home playing music from Bach to Messiaen.

Born in Ekatarinburg, Russia, Itin studied piano throughout his childhood, guided by Natalia Litvinova. He went on to graduate from the Moscow Conservatory with highest honors, working there with Lev Naumov. It was while attending the conservatory, that Itin won his first major piano competition, taking second place in the Russian National Rachmaninov Competition.

Ilya Itin resides in New York City. He is on the teaching faculties of the Graduate Program at CUNY, and the Golandsky Institute in Princeton. He is a frequent guest teacher in the piano department at The Juilliard School. Learn more about Ilya Itin at www.ilyaitin.com.

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Kodak Hall at Eastman Theatre

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Jeff Tyzik, conductor

Ellis Hall, vocals, piano, and keyboards

Mr. Hall performs on a Steinway piano donated in honor of Jon Nakamatsu, a special friend of the RPO.

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A Fifth of Beethoven

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Ellis Hall - Tribute to Ray Charles

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Girl You're Not in Kansas Anymore

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Hallelujah I Love Her So

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ELLIS HALL, vocals, piano, and keyboards



Ellis Hall, born in Savanna, Georgia, raised in Boston, is often labeled “genius.” Without musical boundaries he is the quintessential performer, multi-instrumentalist, and

vocalist, with a five-octave range. Hall also has made a mark with his incredible ability as a songwriter, arranger, and producer.

Hall has performed, recorded, and collaborated with a vast variety of musical icons, including Stevie Wonder, Patti LaBelle, George Benson, Michael McDonald, John Mayer, Herbie Hancock, Earth Wind & Fire, Natalie Cole, James Taylor, George Duke, and his musical mentor, Ray Charles.

In the early years of his career, Hall was featured as the lead vocalist performing with

Kenny G. He then joined the soul-stirring group Tower of Power as lead vocalist, keyboardist, songwriter, arranger, and producer and enjoyed tremendous success as a member of the multi-platinum group The California Raisins.

Hall has been featured in several films, including *Big Momma's House* and Steven Spielberg's *Catch Me If You Can*. He also has been a featured vocalist on soundtracks including *West Wing*, *NYPD Blue*, *Lion King II*, *Chicken Run*, and *Bruce Almighty*.

Hall has the honor of being the only artist, other than Ray Charles, to be signed to Charles' label, Crossover Records. He performed in a Ray Charles tribute concert at The Kennedy Center, which led to performances with various Pops symphonies including the Pittsburgh, Tucson, Nashville, Florida, and Honolulu orchestras and most recently the renowned Boston Pops.



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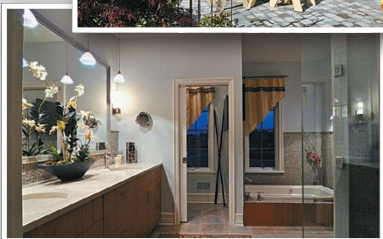
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PHILHARMONICS SERIES

Sibelius, Glazunov & Stravinsky

Thursday, October 21, 2010, at 7:30 pm
Saturday, October 23, 2010 at 8:00 pm
Kodak Hall at Eastman Theatre
2010-2011 Season • Program No. 2

Christopher Seaman, conductor
Juliana Athayde, violin
The Caroline W. Gannett & Clayla Ward Chair

Jean Sibelius

Suite from *Karelia*, Op. 11 14:00
I. Intermezzo
II. Ballade
III. Alla marcia

Alexander Glazunov

Concerto in A minor for Violin and Orchestra, Op. 82 19:00
Moderato—Andante—Allegro
Juliana Athayde, violin

Intermission

Igor Stravinsky

Pétrouchka (1947 revision) 34:00
I. The Shrovetide Fair
II. Petrouchka's Cell
III. The Moor's Cell
IV. The Fair (towards evening)

Juliana Athayde's performance is made possible by the Katherine T. and Jon L. Schumacher Orchestra Musician Soloist Fund.

The RPO gratefully acknowledges  PAETEC for their support of discounted student tickets for Philharmonics Series concerts.



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PROGRAM NOTES

A Note from the Music Director

Sibelius' music was strongly influenced by the folklore, legends, and atmosphere of Finland—some would say, even by its weather! The noble horn-calls in the opening

movement first are heard through a mist, which eventually clears, revealing the full splendor of the tune in bright sunshine. The sad, lonely second movement is followed by the proud, swaggering “alla marcia,” which we used as the signature tune for my

"Concert Companion" radio broadcasts on WXXI some years ago.

It is always a big event when Juliana, our concertmaster, appears as soloist with the Orchestra. Over the past few years she has had major triumphs with a whole range of concertos (including a world premiere last season). Tonight she plays the Glazunov, a work which will show her brilliance, expressive power, and virtuosity to the fullest.

Some of the works in the programs this season were requested by a number of musicians, because they associate the pieces with me. Stravinsky's *Petrouchka* is one of these. Commissioned by Diaghilev for his Ballets Russes, the work describes a fairground scene on a sharp spring day. Many different characters and sideshows are brilliantly depicted by the composer (such as "Peasant with Bear," "Nurses' Dance" and so on), but the main feature is a puppet theatre in which the tragi-comic story of the hapless Petrouchka is portrayed. The show is so vivid and realistic that at the end (when Petrouchka dies), the showman has to pick up the puppet and shake the sawdust out of it, to show the audience that it's not real. Night falls, and as he packs up his little theatre, the ghost of Petrouchka, with his grotesque laugh, appears silhouetted in the sky. The terrified puppeteer creeps off into the darkness.



Suite from *Karelia*, Op. 11

Jean Sibelius

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

First performed by the RPO on October 31, 1957; Howard Hanson, conductor. Last performed on July 2, 2008; Christopher Seaman, conductor.

Sibelius regularly composed incidental music to accompany stage plays and pageants. The

first commission to do so appeared in 1892, soon after the successful premiere of Kullervo, a large-scale, symphony-like tone poem for vocal soloists, chorus, and orchestra. The commission for incidental music came from the Viipuri Student Corporation at the Imperial Alexander University in Helsinki. They were all from Viipuri (now Vyborg), a city in the eastern Finnish province of Karelia. They were planning a patriotic soirée, the stage portion of which would consist of scenes from the province's turbulent history. The intent was to bolster Finnish, and specifically Karelian patriotism, in the face of ominous political rumblings from Finland's powerful and belligerent neighbor, Russia.

Sibelius began work on the score during the summer of 1893. It consists of an overture and music to be heard during, and at times in between, the eight tableaux of the pageant. The soirée took place in Helsinki on November 13, 1893. It drew a sold-out house; in fact many people were turned away at the door. The event was counted a huge success, and it raised enough money to establish a school in the parish of Uusikirkko. The loud conversations of the audience, however, rendered much of Sibelius' music inaudible.

Before the month was out, he began conducting extracts from the score at concerts. A friend, conductor Robert Kajanus, assembled the three-movement suite that you will hear at these performances, and conducted its first performance in 1899. It consists of music from the third, fourth, and fifth tableaux.

The *Karelia* Suite opens with an atmospheric and exciting Intermezzo. It depicts fourteenth-century Karelian woodsmen passing in procession, proudly and defiantly, on their way to pay taxes to a Lithuanian duke. The second movement, a melancholy Ballade, was originally a vocal piece. The tableau showed a deposed fifteenth-century king, Charles Knutsson Bonde, sitting in his castle and listening to a minstrel. The suite concludes

with a festive march. It followed a call to battle issued by Pontus de la Gardie, a French-born, sixteenth-century soldier who became Swedish high commander in a war against Russia.

Violin Concerto in A Minor, Op. 82

Alexander Glazunov

b. St. Petersburg, Russia / August 10, 1865

d. Paris, France / March 21, 1936

First performed by the RPO on January 9, 1936; Fritz Reiner, conductor; Alexander Leventon, soloist. Last performed on February 1, 2003; Jorge Mester, conductor; Livia Sohn, soloist.

Glazunov is an important transitional figure in Russian music, linking the folk-based style of the late nineteenth century with the more cosmopolitan schools of the twentieth. He was the student and protégé of Nikolai Rimsky-Korsakov, one of the most prominent composers who took Russian folk music as the root and pattern for concert works and operas. In his eventual position as director of the St. Petersburg Conservatory, he taught many significant Russian musicians, Sergei Prokofiev and Dmitri Shostakovich among them. He found some of his pupils' music bewildering, but the support he gave them rarely wavered.

Distressed by the changes brought about by the Bolshevik Revolution, Glazunov stuck it out for a decade before leaving Russia in 1928. Settling in Paris, he toured the world as a conductor and continued to compose, but without his previous energy and flair. Homesickness and a feeling of being left behind by musical developments gave his latter-day works a tired, colorless quality.

His earlier works are his best, including the melodious, gorgeously scored ballets *Raymonda* and *The Seasons*. Another is this concerto, his most frequently performed piece. He composed it in 1904. It is dedicated to, and was premiered by, the great

Hungarian soloist Leopold Auer, the teacher of Heifetz, Milstein, Elman, and other outstanding violinists.

Following a formal structure instigated by Franz Liszt, whom Glazunov admired deeply, the concerto is cast in a single movement. The first two sections share an atmosphere of restrained melancholy, tempered by sweetness and a warm degree of expressiveness. A taxing solo cadenza acts as a bridge to a festive finale filled with virtuoso fireworks and sparkling orchestration.

Pétrouchka (1947 Revision)

Igor Stravinsky

b. Oranienbaum, Russia / June 17, 1882

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

First performed by the RPO on January 9, 1936 (1911 edition); Fritz Reiner, conductor. First Scene conducted by Igor Stravinsky on March 1, 1945. Last performed on July 1, 2005; Christopher Seaman, conductor.

Stravinsky's involvement in his first great success, the dance score *The Firebird*, came about in 1910, thanks to Sergei Diaghilev, impresario of the renowned company Les Ballets Russes. Soon afterwards, he and Diaghilev agreed on an evocation of pagan Russia as their next project. *Pétrouchka*, however was destined to come to term first. "Before tackling *The Rite of Spring*, which would be a long and difficult task," Stravinsky wrote, "I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part—a sort of *Konzertstück*. In composing the music, I had a clear picture of a puppet, suddenly let loose, trying the patience of the orchestra with devilish cascades of arpeggios. There follows a tremendous brawl which ends with the sad collapse of the poor puppet."

Stravinsky settled on *Pétrouchka* (Punch) as the leading figure in his piece, adopting the

pathetic clown character familiar from fairground shows in many lands. Visiting the composer to hear his sketches for the “pagan Russia” project, Diaghilev was surprised to hear materials for the piano concerto instead. Quickly sensing their stage possibilities, he persuaded Stravinsky to turn them into a ballet score. Composition continued in France, Switzerland, and Italy, between the summer of 1910 and May 1911.

Diaghilev, meanwhile, assigned Alexander Benois to create the scenery and costumes (Benois also collaborated on the scenario), and Mikhail Fokine, the choreography. The premiere in Paris on June 13, 1911 scored a tremendous success for all concerned, including Vaslav Nijinsky, who danced the title role.

Stravinsky’s score is one of his most brilliant achievements, bursting with the energy and inventiveness of youth. The depth of characterization is astonishing, no more so than in regards to Pétrouchka. Stravinsky gives the melancholy puppet enough personality to make listeners care about him, without letting us forget that he is made of straw and cloth, not flesh and blood. These performances will use the revised version of the orchestration that he prepared in 1947.

The setting is a Shrovetide fairground in St. Petersburg, about 1830. Amidst the hustle

and bustle of the carnival is a puppet show, overseen by a mysterious, aging charlatan. His flute brings to life three characters: Pétrouchka, the handsome Blackamoor, and the lovely Ballerina. The three puppets perform a vivacious Russian Dance. The action moves backstage to Pétrouchka’s small, bare room. He professes his love for the Ballerina but she rejects him coldly. The next stop is the Blackamoor’s quarters, where he and the Ballerina are enjoying an amorous rendezvous. Pétrouchka appears, only to be chased away by his rival.

Back outside, evening is falling and the fair is in full swing. Suddenly Pétrouchka appears running through the crowd. The Blackamoor pursues him, then strikes him down with a sword. The charlatan demonstrates to the shocked crowd that the apparent murder victim was only a puppet. But as he drags the body away, Pétrouchka’s ghost appears above the theatre, rudely mocking his former master.

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JULIANA ATHAYDE, violin

The Caroline W. Gannett & Clayla Ward Chair



Concertmaster of the RPO since 2005, Juliana Athayde previously held the same position with the Canton and Plymouth symphonies. She has performed with the Cleveland Orchestra,

the IRIS Chamber Orchestra, and has appeared as guest concertmaster with the Kansas City Symphony, Houston Symphony, and National Arts Centre Orchestra. In 2002, she led the New York String Seminar Orchestra at Carnegie Hall under Jaime Laredo. An Aspen Music Festival Fellow for many years, Athayde received the prestigious Dorothy DeLay fellowship in 2004 and was invited to speak at the 2010 convocation ceremony.

In addition to her numerous solo appearances

with the RPO, Athayde also has performed as a soloist with the Asheville, Canton, Diablo, Flint, Mid-Texas, New Bedford, Palo Alto, Plymouth, and Wyoming symphony orchestras. A native of the San Francisco Bay Area, Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony.

Athayde is an Assistant Professor of Violin at the Eastman School of Music, and holds degrees from the University of Michigan and the Cleveland Institute of Music, where she studied with Paul Kantor and William Preucil. Athayde spends her summers teaching at the University of Maryland's National Orchestral Institute and performing alongside her husband, RPO principal oboist Erik Behr, at the Canandaigua LakeMusic Festival, San Diego's Mainly Mozart Festival, and with the Sun Valley Summer Symphony in Idaho.



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Johann Sebastian Bach
(1685 - 1750)

Air on the G String from Suite No. 3 (1729-31)

Antonio Salieri
(1750 - 1825)

Sinfonia in D major, “Veneziana” (circa 1778)

Wolfgang Amadè Mozart
(1756 - 1791)

Symphony No. 35 in D major, “Haffner,” K. 385
(1782)

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and Steven Hess.

With media support from **WXXI**



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