



GENEVA
MUSIC
FESTIVAL

GEOFFREY HERD, DIRECTOR

2024 GENEVA MUSIC FESTIVAL SPRING BENEFIT CONCERT

MARCH 8, 2024

AND AUCTION: MARCH 1 – 8, 2024

Gearan Center for the Performing Arts
Froelich Hall, Hobart and William Smith Colleges
299 Pulteney Street, Geneva NY 14456

LIVE AUCTION INFORMATION

During the intermission, we will finish auctioning the following items from our 32Auctions site:

Double magnum of 2005 Viridesiens wine donated by Red Newt Cellars

VALUE: **\$300**

“Along the Old Canal: Seneca Lake Park” oil painting by Michael Collins

VALUE: **\$400**

Private gourmet dinner for four prepared by Chef Samantha Buyskes

VALUE: **\$560**

3-day/2-night stay at Black Bear Crossing 2000 sq. ft Adirondack cabin

VALUE: **\$550**

Finger Lakes Massage - 1 hour therapeutic massage

VALUE: **\$140**

“Stacked Rocks” Artist version of original 1970’s piece. Watercolors and ink by Artist Debbie Ferrell

VALUE: **\$40**

Complete auto detailing by Geneva Foreign & Sports

VALUE: **\$250**

The starting bid will be the last bid made on 32Auctions when the auction closed at 12 noon today. Online bidders unable to attend tonight’s concert may have submitted proxy bids, which will be bid by GMF volunteers.

Successful bidders for items in this live auction or in the online auction may pay for their items at the end of the concert (check or credit card) or online at 32Auctions.

SPRING BENEFIT CONCERT

Carr-Petrova Duo

Molly Carr *viola*
Anna Petrova *piano*

Florence Price (1887-1953)
Elfentanz (5’)

Clara Schumann (1819 – 1896)
Three Romances for Violin and Piano, arr. for Viola and Piano (9’)
I. Andante molto
II. Allegretto
III. Leidenschaftlich schnell

Vivian Fung (b. 1975)
“Prayer” (based on music by Hildegard von Bingen) (5’)

Amy Beach (1867-1944)
Romance for Violin and Piano, arr. for Viola (9’)

Beyoncé/Henrique Eisenmann (b. 1986)
“Halo” (8’)

INTERMISSION

Andrea Casarrubios (b. 1988)
“Magnitude”

Commissioned by the Carr-Petrova Duo and based on music by the Palestinian Women Ensemble
“Daughters of Jerusalem” (6’)

Rebecca Clarke (1886 – 1979)
Sonata for Viola and Piano (28’)
I. Impetuoso
II. Vivace
III. Adagio – Agitato

Froelich Hall
Gearan Center for the
Performing Arts
March 8, 2024



PROGRAM NOTES

This evening's program celebrates the women who, despite facing discrimination on both personal and institutional levels, nevertheless forged their own artistic paths. From the medieval era to the present, these composers not only often strayed outside of the narrow bounds of society's expectations, but also produced music that testifies to their creativity, experience, and brilliance. As the performers describe, it captures "the vision, strength, resilience, and vital contributions of women throughout history."

Born and raised in Little Rock, Arkansas, **Florence Price** (1887-1953) almost immediately faced obstacles to her musical training; the city's white instructors refused to work with her, leaving her mother in charge of her artistic development. Throughout her life, she was plagued by such discrimination; in a letter to the conductor Serge Koussevitzky (conductor of the Boston Symphony Orchestra at the time), she writes explicitly of her "two handicaps...sex and race." Despite this, she became a nationally-acclaimed composer. Her songs were championed by famed contralto Marian Anderson, while her Symphony in E minor was premiered by the Chicago Symphony Orchestra—the first orchestral work by an African American woman to be performed by a major American orchestra. Many of her works languished in manuscript form, forgotten for over half a century. After being rediscovered in a dilapidated home (Price's former summer house) in 2009, they are happily now gaining appreciation through publication and performance. **Elfentanz** ("Dance of the Elves") is one of several short pieces originally written for violin and piano.

It opens with a spritely theme made effervescent by pervasive offbeat rhythms, capturing the whimsy of the title. A lushly romantic middle section follows, with soaring melodies and yearning harmonies. The impish music tiptoes back in, however, and the work closes with a playful pizzicato wink.

Clara Schumann (1819-1896) was hailed in her lifetime as a virtuoso performer, described by her masculine contemporaries (including her husband, Robert Schumann, as well as Johannes Brahms and Franz Liszt) as the "priestess" of the piano. She also composed, often featuring her own works on recitals. Despite her well-recognized prowess, Schumann often confessed her self-doubt in her diary about her abilities to both compose and perform. In 1839, for instance, she lamented:

I once believed that I had creative talent, but I have given up this idea; a woman must not wish to compose—there never was one able to do it. Am I intended to be the one? It would be arrogant to believe that.

Despite her hesitations, the year of 1853 nevertheless was a prolific one compositionally. Written in July of that year, the **Three Romances for Violin and Piano, op. 22** (transcribed here for viola) were dedicated to the celebrated violinist Joseph Joachim; the pair performed the work several times together, including once for the reigning monarch of Hanover, King George V. From the very opening of the first movement (Andante molto), we hear the dialogue between the instruments. It opens with a series of questions, and a sense of longing—in both melody and harmony—is

pervasive. In the Allegretto that follows, Schumann plays with quicksilver changes of mode; the opening theme in G minor, which Schumann directs performers to play with "delicate expression," is contrasted with a lighthearted section in the parallel major. Listen, too, for such shifts in the final moments of the movement. The indication of the finale—*Leidenschaftlich schnell* ("passionately quick")—captures something of its character, as a long, pathos-filled melody unspools smoothly over bubbling piano arpeggios.

Writing of **Prayer**, composer **Vivian Fung** (b. 1975) comments on the personal nature of this piece, and speaks to her experience as a mother and composer:

Prayer is, in essence, an aberration, for under no other circumstance in the past (or probably in the future) have I worn my heart on my sleeve as transparently as I have with this piece. In times of crisis and peril, we have but the reliance on faith – from the profound faith in humanity, faith in love, and faith that we will persevere and get through this with dignity, to the mundane faith that I would complete the piece within the extraordinary conditions that faced me, with a young child at home 24/7, a bronchial infection, and a very tight timeline (ultimately, a matter of days) to complete the piece...

In both melody and meaning, the work pays homage to another remarkable woman: **Hildegard von Bingen** (1098-1179). In today's parlance, we might describe her as a multi-hyphenate: she was an abbess responsible for her Benedictine community, a visionary who recorded and shared her prophetic insights, a prolific writer in genres from medicine to hagiography

to poetry, and a composer with an original, distinctive voice. That she – a woman – accomplished all of this in the twelfth century, within the confines of the deeply patriarchal church makes her all the more extraordinary. *Prayer* takes inspiration from one of Hildegard's antiphons, *O Pastor animarum* ("O Shepherd of our souls"). The chant is characteristic of the composer's style, with monophonic melodies emphasizing the meaning of the poetic text through rhapsodic melismas; liberare, ("to free"), for instance, is stretched out over many notes. Fung adopts (and adapts) the opening, rising contour of Hildegard's melody, piecing it together slowly over rippling accompaniment, before allowing the viola to triumphantly intone it more fully.

The origin of **Romance**, by American composer and pianist **Amy Beach** (1867-1944) is uniquely tied to the celebration of women artists; it was premiered during the Women's Musical Congress, part of the 1893 Chicago World's Fair. Performed by Beach herself on piano and Maud Powell on violin, the concert was one of many devoted exclusively to music by women. This recital must have been particularly sweet for Beach, whose performance career was constrained due to her husband's wishes; citing his professional status, he requested that she limit herself to only annual recitals serving as charitable fundraisers, and she thus turned primarily to composition as her main artistic outlet. To be honored in this way—as a female composer and performer—must have been satisfying indeed. The work was apparently well received, with an encore performance immediately and vociferously requested by the audience. Their enthusiasm is understandable; the graceful melodies of *Romance* soar from the lowest to the highest ranges

of the instruments, with the parts intertwining and supporting each other equally. The late-nineteenth-century, lushly Romantic harmonic vocabulary and effusive dynamics make the work sing with passion throughout, only finding true closure in the final moments as both instruments ascend and disappear into the ether.

Though **Beyoncé** (b. 1981) likely needs no introduction, it is nevertheless worth reviewing her astounding career as one of the best-selling and decorated artists of the modern era. At the age of eight, she was already performing semi-professionally with the group that would later evolve into Destiny's Child; by twenty, she was a household name, and released her first solo album soon after. As her star power grew with each album, so too did her confidence in herself and her artistry; more recent work experiments with different musical genres, explores new themes (most prominently, perhaps, Beyoncé's own feminist outlook), and integrates divergent forms. "**Halo**" comes from her third studio album *I Am...Sasha Fierce*, which (as the title suggests) is divided into two halves. The double album aimed to capture the self-described bipartite nature of the artist's identity: the "real" Beyoncé versus her performative alter-ego. "Halo" belongs to the former section, with the lyrics describing how—with the right person—she can let her guard down and trust. Musically, the song is vocally demanding, traversing a wide range, and featuring virtuosic ornaments and melismas. This transcription by **Henrique Eisenmann** (b. 1986) turns "Halo" into an instrumental rhapsody; the composer transforms the original melody with surprising harmonies, fragments and recomposes motives to create something entirely new, and celebrates the technical capabilities of

the two instruments while never losing the feeling of Beyoncé's original power ballad.

Magnitude by **Andrea Casarrubios** (b. 1988) was commissioned in 2021 by the Carr-Petrova Duo, and emerged from their Novel Voices Refugee Aid Project, during which the pair traveled across the world performing at refugee camps and engaging with residents in workshops. While in Jerusalem, they witnessed a performance by the "Daughters of Jerusalem," an ensemble of Palestinian women who study at the Edward Said National Conservatory. The director of the conservatory, Suheil Khoury, described how these musicians are challenging the male-dominated tradition of music making, creating new music that is unique to the ensemble in form and style, and bearing witness to the members' experiences. *Magnitude* pays homage to their effect and significance as artists; as Casarrubios writes of the work's inspiration, "I couldn't help but consider the magnitude—the tremendous impact they will continue to make, and how their courage in music can have such important repercussions in generations to come." Throughout the work, the instruments seem to explore this type of influence; motivic fragments first imagined by the piano, for instance, blossom in the viola, becoming more expansive melodies. The accompaniment shifts throughout, shifting between gently syncopated chords to a resolute pedal tone to rippling sixteenth notes to grandiose arpeggios, yet the momentum never ceases. These disparate parts—the initial melody as well as various accompanimental figures—come together as the piece climaxes; musical materials are reinterpreted and recombined into something greater than the sum of their parts. After this profusion of

sound, tranquility descends as the two instruments echo each other once more, their dialogue fading into the distance.

In program notes for a concert given in 1977, composer **Rebecca Clarke** (1886-1979) seized the opportunity to vehemently and proudly claim the **Sonata for Viola and Piano** as her own, writing "I do indeed exist...and... my Viola Sonata is my own unaided work!" While it might seem strange to assure audiences of the originality and authorship of the work (let alone prove the composer's very existence), the origin story of the sonata explains Clarke's clarification. The work was composed for a competition in 1919 sponsored by Elizabeth Sprague Coolidge, the American patroness of the arts, in which it received second place (coming runner-up to Ernest Bloch's Suite for Viola and Piano). The judging was conducted anonymously, with the composers' names revealed only after the winners had been determined. Coolidge, who cast the tie-breaking vote, later recounted to Clarke the surprise of the jury, saying "you should have seen their faces when they saw it was by a woman!" The shock (and ensuing doubt) reverberated; a number of articles claimed that Clarke had not, in fact, written the sonata, that she had been helped by other composers, and even that the name was a pseudonym for her competitor, Bloch. In an interview recorded on the occasion of her ninetieth birthday, Clarke recalled, "I had an *extreme* feeling of unreality as if I really didn't exist...getting a clipping to say that there wasn't such a person *as me* was a rather strange experience."

Yet the Sonata is proof not only of Clarke's existence, but also of her compositional prowess. The first movement, "Impetuoso," opens with a declamatory fanfare in the viola. Like Clarke herself, the instrument

seems to assert its presence, proclaiming its soloistic power in a brief but impassioned cadenza. With the reentrance of the piano, we are cast more deeply into Clarke's sound world; a fervent, rising melody is accompanied by modal harmonies and undulating dynamics. The tempestuous music abates, leaving a sinuous, chromatic melody in its wake. This more dreamy, mysterious middle section, replete with floating harmonies, is perhaps the most audible reference to Claude Debussy, whom Clarke cited as a major influence in another interview given late in her life. At moments, the opening material reemerges, hinting at its eventual, powerful return. The "Vivace" that follows opens with an exuberant, dance-like theme in the piano, complemented by the muted viola, which offers colorful accompaniment in the form of strummed pizzicato and whistling harmonics. A shimmering section, awash with atmospheric arpeggiation in the piano and a lyrical, supple viola melody, offers contrast. The sonata concludes with an extensive "Adagio" that, epic-like, seems to move from episode to episode seamlessly. A lonely theme begins our journey; oscillating around one central pitch (G), it wanders freely but always returns home. The viola joins, adopting the meandering melody but supported by rich harmonies in the piano. And while occasional ardent profusions burst forth, this theme is woven throughout, reemerging with a variety of accompaniments; in one of its guises (accompanied by buzzing, *sul ponticello* tremolos), it slowly gains energy, eventually transforming into the heroic melodic themes of the first movement. Old and new musical material are intertwined in this rhapsodic coda, and the work comes to a virtuosic close.

— Anya B. Wilkening

CARR-PETROVA DUO

Violist Molly Carr and pianist Anna Petrova began playing together during their years at the Juilliard School and the Manhattan School of Music, and have since performed together across Europe, the Middle East and North America, in venues ranging from Lincoln Center to soup kitchens in New Orleans and schools in Gaza. Described as “**ravishing**” (*Strad*), “**enlightened**” (*BBC*), “**explosive**” (*Virginia Gazette*), and “**irresistibly elegant**” (*Diario de Leon*), Carr and Petrova are rapidly compiling a remarkable list of accolades in recognition of their fiery musical expression, refined artistry, and relentless entrepreneurial dedication to social initiatives. Their newly released album “**HERS**” commemorates Women’s History Month with music by women composers and performers across time and place, from the 12th century’s Hildegard von Bingen to today’s Beyoncé.

Both acclaimed international soloists, as individuals they have won top prizes in several international competitions, and have been featured in such world-renowned venues as Carnegie Hall, the Concertgebouw, and Lincoln Center. They have participated in festivals such as the Marlboro Music Festival, Ravinia, MozartFest, Music@Menlo, and the Perlman Music Program, and their performances have been broadcast on CNN, PBS, NPR’s “Performance Today,” WQXR, and ABC’s “Good Morning America.” Their debut album “**Novel Voices**” (2019) was reviewed as “magical” and a “recording to have and hold dear, [...] one of the most successful viola and piano recitals – technically perfect and musically involving” (*Fanfare Magazine*) and a top 2020 album (*Codalario Magazine*).
carrpetrovaduo.com

MOLLY CARR

Violist Molly Carr enjoys a diverse musical career as recitalist, chamber musician, educator, and artistic director. Hailed as “one of the most interesting interpreters of the viola today” (*Codalario Spain*) and praised for her “intoxicating” (*New York Times*) and “ravishing” (*Strad*) performances, she has been the recipient of numerous international awards, including the Primrose International Viola Competition, Chamber Music America, ProMusicis Foundation, among many others. She was recently named by the Sandi Klein Show as one of America’s leading “Creative Women,” honored at the United Nations, and awarded the International Father Eugène Merlet Award for Community Service for her work in prisons and with refugees around the globe as the Founding Director for *Project: Music Heals Us*, a non-profit which brings free chamber music performances and interactive programming to marginalized populations with limited ability to access the Arts themselves. She has performed across five continents and been featured in the *New York Times*, *Forbes*, and *The Wall Street Journal*, as well as on PBS, CNN, NPR, and BBC World News.

Molly is the violist of the Juilliard String Quartet and the Carr-Petrova Duo, and serves on the faculties of The Juilliard School and the Manhattan School of Music.
molly-carr.com



ANNA PETROVA

Praised for her “artistic, clear and enlightened” performances (*BBC Magazine*) that showcase “refined virtuosity and underlying passion” (*Ritmo Magazine*), Bulgarian pianist Anna Petrova embraces a multifaceted career as a soloist, chamber musician, educator, and artistic director. She has been the recipient of top honors and awards at international piano competition, including the Queen Elisabeth and Jose Roca Competitions, leading her to perform in renowned venues such as Carnegie’s Weill Recital Hall, the Concertgebouw in Amsterdam, and the National Center for the Performing Arts in Beijing. Recent highlights include her New York City debut with conductor Philippe Entremont, a recording of Stravinsky’s *Les Noces* with the Virginia Symphony Orchestra and conductor JoAnn Falletta (Naxos,) and solo and chamber music residencies at festivals across North America, Europe and Asia. In

2022 her debut solo album “**Slavic Heart**” was released to critical acclaim on Germany’s *Solo Musica* label. An avid chamber musician, Petrova is a member of two award-winning ensembles: the Iris Trio and the Carr-Petrova Duo. In 2018 Petrova was honored at the United Nations for her work with refugees around the globe through the Carr-Petrova Duo’s *Novel Voices Refugee Aid Project*. Teaching maintains an integral role in Petrova’s musical activities. She is currently the Assistant Professor of Piano at the University of Louisville, where her students have been the recipients of national and international awards and admitted to prestigious graduate programs nationwide. Petrova also enjoys offering regular masterclasses around the world at institutions such as the Beijing Central Conservatory in China, the Jerusalem Music Center in Israel, Meadowmount School of Music and Manhattan School of Music in the US, and McGill University in Canada.

Anna’s latest project is serving as the Co-Artistic Director of ATX Chamber Music and Jazz, a non-profit organization curating extraordinary concert experiences and offering educational opportunities to the local community in Austin, TX.
anna-petrova.com



Tonight’s event marks the official release of the Carr-Petrova Duo’s new album **HERS**, which features the music from this evening’s concert. The artists are going to have CDs on sale after their performance and will be delighted to sign your copy.



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DUALISM

Exploring dichotomies that
guide our understanding of
the universe through music.

MAY 18 – JUNE 9, 2024

More information:
GenevaMusicFestival.com
admin@GenevaMusicFestival.com
315-326-1951

