

A close-up portrait of Audra McDonald with long, dark, wavy hair, wearing a light-colored, textured cardigan. She is looking slightly to the right of the camera with a soft smile. The background is a plain, light-colored wall.

**ROCHESTER  
PHILHARMONIC  
ORCHESTRA**

AUDRA  
MCDONALD

**bravo**

**17-18 SEASON JAN 12-JAN 28**

**PLUS:** E.T. THE EXTRA-TERRESTRIAL IN CONCERT  
BACH & BRAHMS | NIGHT ON BALD MOUNTAIN | PETER AND THE WOLF

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Dear Friends,

Happy New Year from the RPO! We kick off 2018 with the exciting news that Music Director Ward Stare has renewed his contract through the 2020/21 season, even as he makes his Metropolitan Opera conducting debut. He'll return to Rochester just in time to announce the 2018/19 season with Principal Pops Conductor Jeff Tyzik at our free Season Preview Concert in Kodak Hall on January 30th, so save the date!

And here's a sneak peek at our 2018/19 season: the response to November's *Harry Potter and The Sorcerer's Stone™* in Concert was so enthusiastic that we will continue the Harry Potter Film Concert Series next season with *Harry Potter and the Chamber of Secrets in Concert* on January 11 & 12, 2019. Subscription packages that include this concert will go on sale January 31st.

Many thanks to those of you who chose to celebrate the holidays with us, whether it was at *The Nutcracker*, *'The Snowman'* and *'The Bear,'* Vivaldi's *Four Seasons*, or *Gala Holiday Pops*. We hope you made some wonderful holiday memories with friends and family.

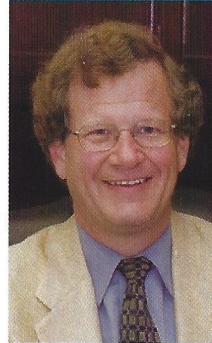
We're also grateful for the outpouring of community support for our largest-ever Year-End Holiday Challenge that ended December 31st. Like orchestras all over the U.S., the RPO's ticket sales cover only 40% of our operating costs. Therefore, we rely on contributions in order to continue to serve up to 170,000 people each year -34,000 of them youngsters - through ticketed concerts, and education and community events throughout the region. To learn more and find out how your tax-deductible gift can support the RPO, please call our Development Office at 585-399-3649.

Our January concerts exemplify the wide range of concerts that the RPO delivers. From *E.T. The Extra-Terrestrial™* in Concert with John Williams' Academy Award®-winning score, to *Night on Bald Mountain* featuring 23-year-old cello sensation Andrei Ioniță, and from Sunday Matinee: *Bach & Brahms*, to Broadway superstar Audra McDonald, we are proud to present excellent programs that engage, educate, and entertain.

Sincerely yours,



Curt Long  
President & CEO



Welcome  
from the President & CEO

**FIRST VIOLIN**

Juliana Athayde,  
*Concertmaster*  
*The Caroline W. Gannett & Clayla Ward*  
*Chair, Funded in perpetuity*  
 Wilfredo Degláns,  
*Associate Concertmaster*  
 Shannon Nance,  
*Assistant Concertmaster*  
 Perrin Yang  
 Tigran Vardanyan  
 Ellen Rathjen  
 Thomas Rodgers  
 Aika Ito  
 William Hunt  
 Kenneth Langley  
 Molly Werts McDonald  
 Willa Finck  
 Jeremy Hill  
 An-Chi Lin

**SECOND VIOLIN**

Hanna Landrum, *Principal*  
 Daryl Perlo, *Assistant Principal*  
 Patricia Sunwoo  
 John Sullivan  
 Lara Sjpols  
 Nancy Hunt  
 Boris Zapesochny  
 Liana Koteva Kirvan  
 Margaret Leenhouts  
 Heidi Brodwin  
 Ainur Zabenova\*  
 Petros Karapetyan

**VIOLA**

Melissa Matson, \* *Principal*  
*The William L. Gamble Chair*  
*Supported in part this season by John &*  
*Carol Bennett*  
 Marc Anderson,  
*Assistant Principal*  
 Samantha Rodriguez  
 Olita Povero  
 Olivia Chew  
 Neil Miller  
 David Hult  
 Aaron Mossburg  
 Matthew Ross  
 Benjamin Magruder

**CELLO**

Ahrim Kim, *Principal*  
*The Clara and Edwin Strassenburgh Chair*  
*Funded in perpetuity*  
 Kathleen Murphy Kemp,  
*Assistant Principal*  
 Lars Kirvan  
 Christopher Haritatos  
 Benjamin Krug  
 Zexun Shen  
 Ingrid Bock

**BASS**

Cory Palmer, *Principal*  
*The Anne Hayden McQuay Chair*  
*Funded in perpetuity*  
 Michael Griffin,  
*Assistant Principal*  
 Gaelen McCormick  
 Edward Castilano  
 Fred Dole  
 Jeff Campbell +  
 Eric Polenik

**FLUTE**

Rebecca Gilbert, *Principal*  
*The Charlotte Whitney Allen Chair*  
*Funded in perpetuity*  
 Joanna Bassett  
 Jessica Sindell  
 Diane Smith

**PICCOLO**

Joanna Bassett  
 Jessica Sindell

**OBOE**

Erik Behr, *Principal*  
*The Dr. Jacques M. Lipsen Chair*  
*Funded in perpetuity*  
 Anna Steltenpohl  
 Geoffrey Sanford

**ENGLISH HORN**

Anna Steltenpohl

**CLARINET**

Kenneth Grant, + *Principal*  
*The Robert J. Strassenburgh Chair*  
*Funded in perpetuity*  
 William Amsel\*  
 Luke Eckhoff  
 Andrew Brown

**E-FLAT CLARINET**

Luke Eckhoff

**BASS CLARINET**

Andrew Brown

**SAXOPHONE**

Ramon Ricker

**BASSOON**

Matthew McDonald, *Principal*  
*The Ron and Donna Fielding Chair*  
*Funded in perpetuity*  
 Karl Vilcins  
 Martha Sholl

**CONTRA-BASSOON**

Karl Vilcins

**HORN**

W. Peter Kurau, + *Principal*  
*The Cricket and Frank Luellen Chair*  
*Funded in perpetuity*  
 Nikolette LaBonte,  
*Associate/Assistant/Utility*  
 Maura McCune Corvington  
 David Angus  
 Stephen Laifer

**TRUMPET**

Douglas Prosser, + *Principal*  
*The Elaine P. Wilson Chair*  
 Wesley Nance  
 Herbert Smith  
 Paul Shewan

**TROMBONE**

David Bruestle, *Principal*  
*The Austin E. Hildebrandt Chair*  
*Funded in perpetuity*  
 Lisa Albrecht  
 Jeffrey Gray

**BASS TROMBONE**

Jeffrey Gray

**TUBA**

W. Craig Sutherland, *Principal*

**TIMPANI**

Charles Ross, *Principal*  
*The Harold and Joan Feinbloom Chair*  
*Funded in perpetuity*  
 Jim Tiller, *Assistant Principal*

**PERCUSSION**

Jim Tiller, *Principal*  
*The Marie-Merrill and George M. Ewing*  
*Chair Funded in perpetuity*  
 Brian Stotz  
 John McNeill  
 Robert Patterson  
 Jillian Pritchard Fiandach

**HARP**

Grace Wong, *Principal*  
*The Eileen Malone Chair, A Tribute*  
*by Mr. and Mrs. Harcourt M. Sylvester*  
*Funded in perpetuity*  
 Rosanna Moore

**KEYBOARD**

Joseph Werner, *Principal*  
*The Lois P. Lines Chair,*  
*Funded in perpetuity*  
 Cary Ratcliff

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Fred Dole

**PRINCIPAL LIBRARIAN**

Kim Hartquist

**PRODUCTION CREW**

David Zaccaria, *Stage*  
*Manager*  
 Deirdre Street,  
*Assistant Stage Manager*  
 Gordon Estey, *lighting director*  
 John Ebert, *sound engineer*  
 Dave Sluberski, *recording*  
*engineer*  
 Brian Cignarale, *building*  
*steward*  
 Jules Corcimiglia, *Eastman*  
*sound engineer*  
 Ron Stackman, *Eastman stage*  
*manager*

\* On Leave

+ Full-time faculty at the  
 Eastman School of Music

## WARD STARE

### Music Director

Appointed the 12th music director of the Rochester Philharmonic Orchestra in July 2014, Rochester native Ward Stare has been described as “inspiring musicians to impressive heights” by *The New York Times*, and “a dynamic music director” by Rochester *CITY Newspaper*. This December, Stare will make his debut at the Metropolitan Opera for nine performances of Franz Lehár’s *The Merry Widow*, with Grammy-winning mezzo-soprano Susan Graham in the title role.

This season at the RPO, Stare will collaborate with Itzhak Perlman and returning favorite pianists Olga Kern and Misha Dichter. Stare will also lead a Beethoven Festival, Bizet’s *Carmen* in Concert, and two world premieres by celebrated composers Allen Shawn and Jennifer Higdon. 2016–17 season highlights included collaborations with Yo-Yo Ma and Grammy-winning violinist James Ehnes. Stare also led a three-weekend salute to the music of American composers, as well as Puccini’s *La Bohème* in Concert, and a world-concert premiere by Academy-Award winning composer Eliot Goldenthal.

Stare’s recent seasons have seen a number of highly anticipated debuts with orchestras around the world, including performances with the Baltimore Symphony, Sydney Symphony, Pittsburgh Symphony, Toronto Symphony, and the Calgary Philharmonic. Last season he made his debut with the Hawaii Symphony Orchestra followed by his return to the St. Louis Symphony in December.

Stare’s frequent collaboration with the Lyric Opera of Chicago began with his debut in 2012 conducting performances of *Hansel and Gretel*; he returned in 2013 to lead *Die Fledermaus*, and again in November 2014 to lead *Porgy and Bess* to rave reviews. He made his debut with the Washington National Opera conducting Donizetti’s comic opera *L’Elisir d’amore* in 2014.

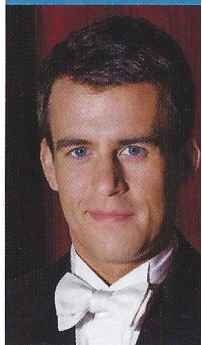
Stare served as resident conductor of the Saint Louis Symphony Orchestra from 2008 to 2012. In 2009, he made his highly successful Carnegie Hall debut with the orchestra, stepping in at the last minute to lead H. K. Gruber’s *Frankenstein!* The 2013–14 season saw his return to the Atlanta and Detroit symphony orchestras, as well as his debuts with the Syracuse Symphoria, the Jacksonville Symphony, and the Naples Philharmonic with Lang Lang as soloist.

Stare was trained as a trombonist at The Juilliard School in Manhattan. At 18, he was appointed principal trombonist of the Lyric Opera of Chicago and has performed as an orchestral musician with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has concertized in both the U.S. and Europe. [wardstare.com](http://wardstare.com)

## Our Conductors

### 2017–18 Season

SUZY GORMAN



THU  
**JAN 18**  
7:30 PM  
SAT  
**JAN 20**  
8 PM

**KODAK HALL  
AT EASTMAN  
THEATRE**

**Marcelo Lehninger**, conductor  
**Andrei Ioniță**, cello

**MAURICE RAVEL**

Suite of Five Pieces  
from *Ma Mère l'Oye* [Mother Goose] 16:00  
I. Pavane of the Sleeping Beauty 1:27  
II. Tom Thumb 3:18  
III. Laideronette, Empress of the Pagodas 4:04  
IV. Conversations of Beauty and the Beast 4:00  
V. The Enchanted Garden 3:08

**DMITRI SHOSTAKOVICH**

Concerto No. 1 in E-flat major  
for Cello and Orchestra, Opus 107 28:00  
I. Allegretto 6:27  
II. Moderato 11:42  
III. Cadenza  
IV. Allegro con moto 10:10  
Andrei Ionita, cello 3:08

**INTERMISSION**

**MODEST MUSSORGSKY**

Orch. Rimsky-Korsakov  
*A Night on Bald Mountain* 12:00

**CLAUDE DEBUSSY**

Nocturnes 25:00  
I. Nuages [Clouds] 7:25  
II. Fêtes [Festivals] 6:25  
III. Sirènes [Sirens] 11:05

**Night on Bald Mountain**



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NEWSPAPER

We kindly ask you to please silence all cellphones and electronic devices.  
Also, please note that photography and video recordings are prohibited during the performance.

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# program notes

## MAURICE RAVEL

### Mother Goose Suite

Ravel's music mirrors the face he showed to the world: cool, dapper, sophisticated. Yet beneath this façade beat a heart that yearned for the innocence and simplicity of youth. This nostalgia took concrete form in Mother Goose, a suite of five delicate miniatures for piano duet inspired by fairy tales. He composed it from 1908 to 1910, and prepared this transcription for small orchestra in 1911.

Pavane of the Sleeping Beauty sets the once-upon-a-time scene in gentle, pastel hues. This mood continues in the second section. The tiny boy Hop-o'-my-thumb (known in English as Tom Thumb), lost in the forest, discovers to his dismay that birds have eaten up the trail of breadcrumbs he left to help find his way back home. Animation enters in the third section, spiced with a far eastern accent. Laideronnette (Little Ugly One), Empress of the Pagodas, takes a bath, accompanied by a gamelan-like orchestra of instruments made from nuts and shells. Next, Beauty and the Beast converse. She sings a warm, airy clarinet waltz; he growls coarsely via the contrabassoon. The final section, The Fairy Garden, bids a wistful farewell to the land of enchantment as it rises to a shimmering, radiant climax.

**b. Ciboure, France**  
March 7, 1875  
**d. Paris, France**  
December 28, 1937

## DMITRI SHOSTAKOVICH

### Cello Concerto No. 1 in E-flat Major, Op. 107

Like so many Soviet/Russian cello works, Shostakovich's two cello concertos were inspired by and dedicated to the eminent soloist, Mstislav Rostropovich. Shostakovich knew that Rostropovich wished dearly to receive a concerto from him, but the composer's wife warned the soloist never to mention it; she knew it would appear only when the time was right.

That time proved to be the summer of 1959. Rostropovich recalled that "When I learned that Shostakovich had finished the Cello Concerto, I immediately went up to Leningrad. I received the score on the evening of August 2, and I learned the work in four days exactly. I went to Shostakovich's dacha to play the concerto through to him. He said, 'Now just hang on a minute while I find a music stand for you...' I had been waiting for this and said, 'Dmitri Dmitrievich, but I don't need a stand.' He said, 'What do you mean, you don't need a stand?' 'You know, I'll play from memory.' 'Impossible, impossible...' The play-through proceeded and gave complete satisfaction to composer and soloist alike.

A strong vein of satiric humor runs through the opening movement. Over a march-like beat, the soloist, who is given scarcely a bar of rest, engages in dialogues with various sections and soloists of the orchestra. The remainder of the concerto is played as a continuous whole. The slow movement is mournful and highly expressive. It leads into a solo cadenza of harrowing difficulty, followed by the exuberant, though at times caustic revels of the finale.

**b. St. Petersburg, Russia**  
September 25, 1906  
**d. Moscow, Russia**  
August 9, 1975

## MODEST MUSSORGSKY

### Night on Bald Mountain

As early as 1858, Mussorgsky conceived the idea of composing a piece inspired by Russian author Nikolai Gogol's story, St. John's Eve. It includes a witches' Sabbath, held on Mt. Triglav, a desolate peak in Ukraine. Between that time and 1880, he produced three versions of this project. None of them was performed in his lifetime. Five years after his death, his friend Nikolai Rimsky-Korsakov took Mussorgsky's final version as the basis for his own, the one you will hear at this concert.

**b. Karevo, Russia**  
March 21, 1839  
**d. St. Petersburg, Russia**  
March 28, 1881  
Arranged by  
Nicolai Rimsky-Korsakov

It was published with the following program attached: Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the god Tchernobog (the Devil of Russian folk lore). Glorification of Tchernobog and celebration of the Black Mass. Witches' Sabbath. At the height of the orgy the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak.

## CLAUDE DEBUSSY

### Three Nocturnes

As far back as 1892, Debussy sketched but did not complete a work called Three Twilight Scenes, which may have been the basis for the Nocturnes. Four years later, he contemplated a set of three nocturnes for violin and orchestra, but he and the intended soloist, Eugène Ysaÿe, disagreed on the contents. Debussy went ahead and completed it, but without the part for solo violin. The first two movements, the purely instrumental ones, were premièred in Paris during December 1900. The first full performance, including Sirènes, with its added, wordless female chorus, was given the following October.



**b. St. Germain-en-Laye, France**  
August 22, 1862  
**d. Paris, France**  
March 25, 1918

In musical terms, as featured in the piano pieces by Chopin, Field, Fauré and others, nocturne usually refers to a quiet, dreamy work suggesting the night. This was not what Debussy had in mind. "The title Nocturnes," he wrote, "is to be taken here in a more general and above all in a more decorative sense. Therefore we are not concerned here with the usual form of the nocturne, but with everything that this word contains in the way of impressions and special effects of light.

"Nuages (Clouds) – this is the unchangeable aspect of the sky with the slow and melancholy procession of the clouds, ending in an anguish of grey softly tinted with white. Fêtes (Festivals) – here we have the movement, the dancing rhythm of the atmosphere, with flashes of sudden light; there is also the episode of a procession, a dazzling and purely imaginary vision, passing through the festivity and mingling with it; but the background remains and persists – always the festival with its blending of music and luminous specks of dust participating in a universal rhythm. Sirènes (Sirens) – the sea and its numberless rhythms; then among the waves touched with silver by the moon, the mysterious song of the Sirens is heard, laughs, then passes on."

# artists



MARCELO LEHNINGER



ANDREI IONIȚĂ

## Marcelo Lehninger, Conductor

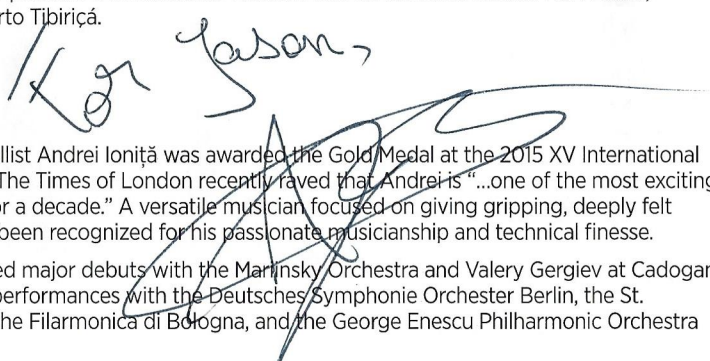
Brazilian-born Marcelo Lehninger is in his second year as Music Director of the Grand Rapids Symphony. He previously served as Music Director of the New West Symphony in Los Angeles, for which the League of American Orchestras awarded him the Helen H. Thompson Award for Emerging Music Directors. Marcelo was appointed Assistant Conductor of the Boston Symphony Orchestra by James Levine, and, after a very successful two year tenure that included stepping in for Maestro Levine on short notice in Boston and on tour at Carnegie Hall, was later promoted to Associate Conductor.

Mr. Lehninger's 2017-18 season includes his debut with the Orchestre National du Capitole de Toulouse, and a return to the Slovenian Philharmonic, which he leads on tour to Vienna. Closer to home, Mr. Lehninger debuts with the Charlotte and Tucson Symphonies, and returns to the North Carolina Symphony and Rochester Philharmonic. He returns to Carnegie Hall with the Grand Rapids Symphony, the orchestra's first performance at the famed venue in thirteen years.

As a guest conductor in the United States, Mr. Lehninger has led the Chicago, Pittsburgh, Houston, Detroit, Baltimore, Seattle, Milwaukee, National, Jacksonville, New Jersey, Indianapolis, Omaha, Chautauqua, Hartford, and Fairfax Symphonies; the Florida and Louisville Orchestras; and the Rochester and Orlando Philharmonics.

Before dedicating his career to conducting, Mr. Lehninger studied violin and piano. He holds a Master's degree from the Conductors Institute at New York's Bard College, where he studied conducting under Harold Farberman and composition with Laurence Wallach. His mentors also include Kurt Masur, Leonard Slatkin, and Roberto Tibiriță.

## Andrei Ioniță, Cello



The phenomenal young cellist Andrei Ioniță was awarded the Gold Medal at the 2015 XV International Tchaikovsky Competition. The Times of London recently raved that Andrei is "...one of the most exciting cellists to have emerged for a decade." A versatile musician focused on giving gripping, deeply felt performances, Andrei has been recognized for his passionate musicianship and technical finesse.

The 2015-16 season featured major debuts with the Mariinsky Orchestra and Valery Gergiev at Cadogan Hall in London, as well as performances with the Deutsches Symphonie Orchester Berlin, the St. Petersburg Philharmonic, the Filarmonica di Bologna, and the George Enescu Philharmonic Orchestra in Bucharest.

Andrei was born in 1994 in Bucharest and began taking piano lessons at the age of five before receiving his first cello lesson three years later. He studied under Ani-Marie Paladi in Bucharest and under Jens Peter Maintz at the Universität der Künste Berlin.

Andrei Ioniță is a scholarship recipient of the Deutsche Stiftung Musikleben and performs on a cello made by Giovanni Battista Rogeri from Brescia in 1671, generously on loan from the foundation.

# artists



GWENDOLYN H. GASSLER

## Gwendolyn H. Gassler, Music Director

Gwendolyn H. Gassler, co-founder and Music Director of Concentus Women's Chorus, ([www.concentus.org](http://www.concentus.org)) earned her Master of Music Degree in Choral Conducting at the Eastman School of Music, and her BA at Colgate University.

Ms. Gassler has led Concentus Women's Chorus since its inception in 2001. She has prepared Concentus to sing with the RPO in performances of Holst's "The Planets" and R. Vaughan Williams "Folksongs of the Four Seasons." In addition to her work with Concentus, she recently served as Interim Director for the University of Rochester/Eastman School of Music Women's Chorus and the Pittsford First Presbyterian Church Choir. Active as singer in Rochester area ensembles, Gwen was Assistant Conductor of Rochester Oratorio Society under the direction of Dr. Roger Wilhelm's for 18 years, and for 2 years with current Music Director, Dr. Eric Townell.

Ms. Gassler is a frequent participant in the Summer Choral Institute in Ogontz, New Hampshire where she's studied choral masterworks with British conductors Sir David Willcocks, Richard Marlow, David Hill, and Timothy Brown.

## Concentus Women's Chorus, Gwendolyn H. Gassler, Music Director

- Anna Atwater
- Kristen Dettman
- Tansy Deutsch
- Kathy Grant
- Cathy Heckert
- Donna Himmelberg
- Dede Holmes
- Laura Jones
- Kara Juszcak
- Rebecca Kemp
- Kate McCurdy
- Suzanne McMillan
- Annie Nichol
- Jennifer Phillips
- Johanna Rehbaum
- Monika Reifenstein
- Margaret Symington
- Nina Varon
- Kristen Dettman
- Denise Young
- Michelle Young-Brown