

**RPO**  
**BRAVO**  
 18-19 SEASON  
 SEPT 13-OCT 3



DVOŘÁK'S NEW WORLD | JENNIFER HIGDON: LIVE RECORDING  
 DISTANT WORLDS: MUSIC FROM FINAL FANTASY | CIRQUE DE LA SYMPHONIE  
 THIBAUDET PLAYS GERSHWIN

SEASON SPONSOR **ROCHESTER** | Dawn and Jacques  
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Dear RPO Patron,

With Ward's first downbeat, the RPO will begin its 96th season. If the ghosts of RPO musicians past could tell us stories, one thing would be certain – a theme of community would resurface again and again.

The RPO has always prided itself on being a vital part of the Rochester community. Through education and community engagement programs, the RPO brings music to all four quadrants of the City and beyond. The Orchestra performs in Kodak Hall at Eastman Theatre, but also in churches, temples, rec centers, and in outdoor spaces. The musicians and staff individually contribute within their communities as well, by volunteering for a variety of local non-profits, partnering with organizations to spread music and education, and championing worthwhile causes. Simply put: we love being Rochesterians.

This past season, and most notably this summer, our community stepped up to the Community Challenge. Initiated by our board as a 2:1 match, we saw new donors round up their ticket purchase, add on donations at the Patron Services Center, and respond to our emails or social media appeals for action. The number of people within our community who support the RPO financially increased this past season, as did the overall amount donated. For that, we are grateful.

We also saw another year of record-setting ticket sales. Multiple sold-out performances, unbelievable musical memories, and generous financial support from our community all helped to make the 2017/18 season one to celebrate!

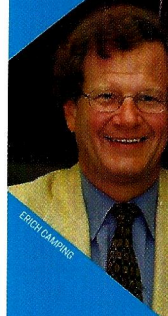
But we're not resting on our laurels. The musicians, staff, and board of the RPO are committed to making the 2018/19 season even better. Thank you for joining us as we begin another season long musical journey. Here's to a year of exciting music, beautiful memories, and making Rochester a great place to live, work and raise our families.

Sincerely,



**Curtis S. Long**  
**President & CEO**

**Welcome from the President and CEO**



**CURTIS LONG**

# FROM THE MUSIC DIRECTOR

Welcome to 2018-19! We are excited to begin this new season with a new look--including a brand new logo. It's modern and energetic while containing sonic imagery to represent the world-class music you've come to expect from your RPO. We hope you like it.

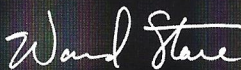
Speaking of fantastic music, our 2018-19 season is jam-packed with quality musical experiences. We'll welcome back celebrated guest artists like Jon Nakamatsu and Vadym Kholodenko; take on symphonic monoliths such as Beethoven's triumphant *Eroica* and Mahler's dramatic Symphony No. 7; and provide the score to cinematic favorites like *Harry Potter and the Chamber of Secrets* and *Star Wars: The Empire Strikes Back* - in Concert.

In addition to our time in the concert hall, we are excited to continue our work out in the community with free educational and community concerts. Our musicians will continue to extend their reach beyond the RPO and into small ensembles and outside concert venues. Like you, we live and work in Rochester--and we couldn't be happier to be part of this community.

Finally, we couldn't continue to do what we do without our most vital piece: you. Your support is what keeps the music playing, and we can't thank you enough. If you haven't already, please follow the RPO on Facebook, Twitter, and Instagram. We'd love to connect with you and stay in touch.

Here's to a phenomenal 2018-19!

Sincerely,



**WARD STARE**  
MUSIC DIRECTOR





**VIOLIN 1**

Juliana Athayde, *Concertmaster*  
 Wilfredo Deglans,  
*Associate Concertmaster*  
 Shannon Nance,  
*Assistant Concertmaster*  
 Perrin Yang  
 Tigran Vardanyan  
 Willa Finck  
 Thomas Rodgers  
 Aika Ito  
 Youngsun Kim  
 Kenneth Langley  
 Molly McDonald  
 Cynthia Burton  
 Jeremy Hill  
 An-Chi Lin

**VIOLIN 2**

Daryl Perlo, *Acting Principal*  
 Patricia Sunwoo  
 John Sullivan  
 Lara Sipols  
 Nancy Hunt  
 Boris Zapasochny  
 Liana Koteva Kirvan  
 Margaret Leenhouts  
 Heidi Brodwin  
 Catherine Arai  
 Ellen Sonnenberg

**VIOLA**

Melissa Matson, *Principal*  
 Marc Anderson,  
*Assistant Principal*  
 Samantha Rodriguez\*  
 Mary Ferrillo  
 Olita Povero  
 Olivia Chew  
 Neil Miller  
 David Hult  
 Aaron Mossburg\*  
 Matthew Ross  
 Benjamin Magruder

**CELLO**

Ahrim Kim, *Principal*  
 Kathleen Murphy Kemp,  
*Assistant Principal*  
 Lars Kirvan  
 Christopher Haritatos  
 Zexun Shen  
 Benjamin Krug  
 Ingrid Bock  
 Jennifer Carpenter

**BASS**

Cory Palmer, *Principal*  
 Michael Griffin,  
*Assistant Principal*  
 Gaelen McCormick\*  
 Edward Castilano  
 Fred Dole  
 Jeff Campbell+  
 Eric Polenik

**FLUTE**

Rebecca Gilbert, *Principal*  
 Joanna Bassott  
 Jessica Sindell  
 Diane Smith

**PICCOLO**

Joanna Bassott  
 Jessica Sindell

**OBOE**

Erik Behr, *Principal*  
 Anna Steltenpohl  
 Geoff Sanford

**ENGLISH HORN**

Anna Steltenpohl

**CLARINET**

Kenneth Grant, + *Principal*  
 Andrew Brown

**BASS CLARINET**

Andrew Brown

**SAXOPHONE**

Ramon Ricker

**BASSOON**

Matthew McDonald, *Principal*  
 Karl Vilcins  
 Martha Sholl

**CONTRA-BASSOON**

Karl Vilcins

**HORN**

W. Peter Kurau, + *Principal*  
 Nikolette Labonte,  
*Associate/Assistant/Utility*  
 Maura McCune Corvington  
 David Angus  
 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*  
 Jim Tiller, *Assistant Principal*

**PERCUSSION**

Jim Tiller, *Principal*  
 Brian Stotz  
 Bradley Loudis  
 Kyle Peters  
 Jillian Pritchard

**HARP**

Grace Browning, *Principal*  
 Rosanna Moore

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+ Full-time faculty at the  
 Eastman School of Music

# MEET OUR NEW MUSICIANS

Please join us in welcoming two new full-time musicians to the RPO! Willa Finck and Zexun (Jason) Shen joined the RPO as part-time musicians in 2017 and 2016, respectively. This season you'll be seeing them onstage a lot more often!

**WILLA FINCK, violin**

Willa Finck, a native of Boone, North Carolina, joined the RPO in January of 2017. She is the fiddle instructor at the Eastman Community Music School, and a founding member of the Rochester-based folk band, Copper Hill. She received her Bachelor of Music degree with high distinction from the Eastman School of Music in May 2018. During her time at Eastman Willa was invited to perform with faculty members, Steven Doane, Rosemary Elliot, Masumi Per Rostad, and her own teacher, Mikhail Kopelman. Willa served as a concertmaster in both the Eastman School Symphony Orchestra and the Eastman Philharmonia, starting both positions in her sophomore year. In 2016 she won Eastman's Violin Concerto Competition, which led to her performance as soloist with the Eastman School Symphony Orchestra. Willa has also been a soloist with the North Carolina Symphony and the Asheville Symphony.

In addition to her solo and orchestral endeavors, Willa is a dedicated chamber musician. While at Eastman she worked with the same quartet for three years and this group was selected four times to perform in the Honors Chamber Recital. In the summer of 2018 Willa performed with cellist Christopher Costanza of the St. Lawrence String Quartet at the Madeline Island Chamber Music Festival.

Willa grew up playing Irish and Old-Time music with her family and has made more recent forays into Bluegrass and song-writing. She plays a 2013 violin made by her father, David Finck, luthier.



**ZEXUN (JASON) SHEN, cello**

Born in Shanghai, China, Zexun (Jason) Shen studied at the Shanghai Conservatory of Music with Professor Da-Hai Liu and graduated with honors in 2009. In the same year, he began his studies with Timothy Eddy at the Mannes College of Music (BM 2013, MM 2015), where he was presented with a full scholarship and the Goldsmith Foundation Award. Shen has served as the principal cellist of the Mannes Orchestra since 2011.

Shen has performed extensively in the U.S. and abroad (including China, Australia, and Poland) as a soloist and chamber musician, playing at venues such as the Alice Tully Hall, Carnegie Hall, the Steinway Hall, Merkin Concert Hall, Metropolitan Museum, Morgan Library Museum, and has taken part in music festivals such as the Sarasota Music Festival, Heifetz International Music Institute (String Quartet Seminar), and the Taos Chamber Music Festival, working with the members of the Borromeo String Quartet, Brentano String Quartet, the Moscow Rachmaninoff Piano Trio, the Guarneri String Quartet, and the Orion String Quartet, amongst others. He has also performed in solo and chamber master classes given by world-renowned musicians such as Shmuel Ashkenazi, Colin Carr, Christoph Henkel, Andres Diaz, Paul Katz, Ralph Kirshbaum, Laurence Lesser, Robert McDonald, Joseph Silverstein, and Michael Tree.

Shen is currently studying with Philippe Muller at the Manhattan School of Music. He plays on an 1889 Giovanni Dollenz cello made in Triesta, Italy, with an 1860 Charles Peccatte bow made available to him as a gift from a private sponsor.



## 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*.

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

## JEFF TYZIK

**Principal Pops Conductor**

Grammy Award winner Jeff Tyzik is one of America’s most innovative and sought after pops conductors, recognized for his brilliant arrangements, original programming and engaging rapport with audiences of all ages. This season Tyzik celebrates 25 years as principal pops conductor of the RPO, a title he also holds at the Detroit Symphony, the Oregon Symphony, and The Florida Orchestra. This is also the sixth season that Tyzik has held The Dot and Paul Mason Principal Pops Conductor’s Podium at the Dallas Symphony Orchestra.

Frequently invited as a guest conductor, Tyzik has appeared with the Boston Pops, Cincinnati Pops, Milwaukee Symphony, Pittsburgh Symphony, Toronto Symphony, Indianapolis Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, and the Royal Scottish National Orchestra.

Tyzik has written more than 200 arrangements, orchestrations, and compositions for orchestra. A consummate musician, Tyzik regularly appears as a guest conductor in the RPO’s subscription series. In the 2015–16 season, Tyzik premiered a new violin concerto written for RPO Concertmaster Juliana Athayde.

Tyzik has collaborated with such diverse artists as Megan Hilty, Chris Botti, Matthew Morrison, Wynonna Judd, Tony Bennett, Art Garfunkel, Dawn Upshaw, Marilyn Horne, Arturo Sandoval, The Chieftains, Mark O’Connor, Doc Severinsen, and John Pizzarelli. He has created numerous original programs that include the greatest music from jazz and classical to Motown, Broadway, film, dance, Latin, and swing.

Tyzik holds both his bachelor and master’s degree from the Eastman School of Music. jeff tyzik.com.

## CHRISTOPHER SEAMAN

**Conductor Laureate**

*The Christopher Seaman Chair, Supported by Barbara and Patrick Fulford and The Conductor Laureate Society*

Christopher Seaman was music director of the RPO from 1998-2011, and was subsequently named conductor laureate. During his 13-year tenure, the longest in RPO history, he raised the Orchestra’s artistic level, broadened its audience base, and created a new concert series. This contribution was recognized with an award from the American Society of Composers, Authors, and Publishers. In May 2009, the University of Rochester made him an honorary doctor of music.

Previous positions include music director of the Naples Philharmonic Orchestra (Florida) for 10 years, conductor-in-residence with the Baltimore Symphony Orchestra, and artistic advisor of the San Antonio Symphony.

He is recognized for his wealth of repertoire, which ranges from baroque to contemporary, and in particular the works of Bruckner, Brahms, and Sibelius. Seaman also is highly regarded for his work with younger musicians, and he served as course director for the Symphony Services International Conductor Development Program (Australia) for many years.

Recent conducting engagements include the Aspen Music Festival, Detroit, Houston, St. Louis, Cincinnati, Milwaukee, and Seattle symphony orchestras; the Warsaw Philharmonic Orchestra, Kristiansand Symphony Orchestra, Orchestra of Opera North, and Orquestra Filarmônica de Minas Gerais in Brazil. He frequently visits Australia and Asia where he has conducted the Hong Kong Philharmonic Orchestra and the National Taiwan, Sydney, Melbourne, Adelaide, and Singapore symphony orchestras, among others.

**RPO**

AN EVENING OF  
**GERSHWIN & GERSHWIN**

18-19 SEASON  
OPENING GALA  
CELEBRATION

**October 3, 2018**  
5:30 PM | THE WILDER ROOM

Join us for an evening filled with 1920s glitz and glamour featuring your Rochester Philharmonic Orchestra with special guest, Jean-Yves Thibaudet.

**TICKETS ON SALE NOW**  
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RSVP BY SEPTEMBER 21

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THU  
**SEPT 20**

7:30 PM

SAT  
**SEPT 22**

8 PM

KODAK HALL  
AT EASTMAN  
THEATRE

**Ward Stare, conductor**  
**Yolanda Kondonassis, harp**

**BARBER**

Symphony No. 1 in One Movement, op. 9 21:00

Allegro ma non troppo -  
Allegro molto -  
Andante tranquillo -  
Con moto

**HIGDON**

Harp Concerto 22:00

First Light  
Joy Ride  
Lullaby  
Rap Knock

**INTERMISSION**

**HARLIN**

*Rapture* 8:00

**COPLAND**

Four Dance Episodes from *Rodeo* 18:00

Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe Down

**BERNSTEIN**

Divertimento for Orchestra 15:00

Sennets and Tuckets  
Waltz  
Mazurka  
Samba  
Turkey Trot  
Sphinxes -  
Blues  
In Memoriam - March: "The BSO Forever"

RPO co-commission made possible with the support of Sherman Levey and Deborah Ronnen

SEASON SPONSOR: **ROCHESTER REGIONAL HEALTH** | Dawn and Jacques Lipson Cancer Institute

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.

CONNECT WITH US:     

Jennifer Higdon: Live Recording



# PROGRAM NOTES

## SAMUEL BARBER

### Symphony No. 1 in One Movement, op. 9

In 1935, a prize enabled Barber to spend two years studying at the American Academy in Rome. He completed Symphony No. 1 there in February 1936. It drew a mixed reception when it was première, also in Rome. American audiences greeted it more warmly in early 1937. Its four sections are performed without pauses between them. The entire work is based upon transformations of the three themes heard in the heroic opening section. After a timpani-dominated climax, this panel segues into a darting, exhilarating scherzo. The slow-tempo section is led off by a melancholy theme, which gradually wells up to an impassioned climax. Barber cast the concluding panel in a Baroque form, the passacaglia, a type of theme and variations. At the summit, a recall of the symphony's opening gesture brings the piece full circle in commanding style.

## JENNIFER HIGDON

### Harp Concerto

The composer has supplied the following note.

I love writing concerti because it gives me a chance to not only explore the different instruments' qualities, but also because I get to experience the joy of the performer in displaying those qualities. Yolanda Kondonassis' enthusiasm for her instrument is infectious. In order to show off the wonderful aspects of this grand instrument, I have created a 4-movement work:

First Light seemed an appropriate title for the first musical glimpse of the harp. Lyrical and stunningly elegant in its solitary quiet, the music moves through musical conversations with various soloists and sections of the orchestra. Joy Ride is a romp through rollicking moods that shift constantly, carrying the soloist through dialogues with first the string section, then the wind section, followed by the percussion and then brass. This movement is all about joy. The Lullaby movement is designed as a chamber work; no orchestral sections play in this movement. The first collaborating instruments are the flute and viola, in honor of the first piece where I really became aware of the harp, the Debussy Trio. The final movement, Rap Knock, is named for the opening sounds played by the harpist. Most people associate the harp with having a "lyrical/heavenly" quality, but I wanted to also allow the enthusiastic rhythmic color of this instrument to emerge. This movement is a real race to the end.

The Harp Concerto was written for and is dedicated to Yolanda Kondonassis.

## PATRICK HARLIN

### Rapture

Patrick Harlin's work spans both music composition and sustainability, with research in soundscape ecology on location in the Amazon rainforest and Bookcliffs, Utah. He was recently awarded a Charles Ives Scholarship from the American Academy of Arts and Letters.

**B. WEST CHESTER, PENNSYLVANIA, USA**  
March 9, 1910

**D. NEW YORK, NEW YORK, USA**  
January 23, 1981

**FIRST PERFORMED BY THE RPO:** February 20, 1964;  
Donald Johanos, conductor

**LAST PERFORMED BY THE RPO:** March 19, 2016;  
Ward Stare, conductor

**B. BROOKLYN, NEW YORK, USA**  
December 31, 1962

**FIRST PERFORMED BY THE RPO:** May 10, 2018;  
Ward Stare, conductor

**B. SALT LAKE CITY, UTAH, USA**  
July 24, 1984

**FIRST PERFORMED BY THE RPO:** March 17, 2016;  
Ward Stare, conductor

# PROGRAM NOTES

The composer has supplied the following note.

In 2007, an expedition of ultra-cavers reached the deepest point in the deepest cave on earth in the Republic of Georgia. Considered the Mt. Everest of caving, this expedition was racing against a similar expedition in Mexico's Cheve cave system both vying for title of world's deepest cave. Explorers at each camp spent weeks at a time underground in deafening environments and often in absolute darkness. In the book *Blind Descent* that chronicles this historical accomplishment, author James Tabor touches on an experience all ultra-cavers undergo at some point in their career, a phenomenon known as "The Rapture." After weeks underground, absent from normal circadian rhythms, some climbers experience a near crippling onset of emotion, and a primal need to escape. The Rapture is described by these climbers as exponentially worse than a panic attack and at times a near religious experience. While this piece is neither about religion nor super caving, I wanted to capture a blueprint that I think is a universal human experience: the onset of extreme emotion. Similar to extreme emotional states, musical elements in this piece start almost insignificantly and are magnified to their extremes, echoing throughout.

## AARON COPLAND

### Four Dance Episodes from Rodeo

Looking to show support for America's efforts in the Second World War, the dance company Les Ballets russes de Monte Carlo commissioned a ballet on an American subject from dancer/choreographer Agnes de Mille. She turned to Copland for the music because of his success four years earlier with another folksy ballet, *Billy the Kid*. The première of *Rodeo* (New York, 1942) scored a huge success. A cowgirl who is infatuated with a handsome wrangler dresses and acts like a man in hopes of impressing him. It doesn't work, so she goes back to wearing skirts and wins him over. In addition to original material, Copland's score makes use of several authentic cowboy songs.

## LEONARD BERNSTEIN

### Divertimento for Orchestra

This sunny piece was commissioned in 1980 for the centenary of the Boston Symphony Orchestra. Bernstein drew the title of Sennets and Tuckets, the opening fanfare, from Shakespeare's play *Henry V*. A gracious Waltz for strings in 7/8 time pays homage to Tchaikovsky's Sixth Symphony. The melancholy Mazurka is scored for double reed instruments and harp. The spicy Samba is based on a transformation of the fanfare theme.

Turkey Trot, named after a popular 1920s dance, is a jovial exercise in whimsy. The mock-serious Sphinxes presents a serial melody based on the fanfare. It leads without pause into Blues, which recreates Bernstein's youthful visits to Boston night clubs. The finale opens with a woodwind elegy in honor of departed BSO musicians, and continues with a rousing march recalling Arthur Fiedler's Boston Pops concerts.

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**B. BROOKLYN, NEW YORK, USA**  
November 14, 1900

**NORTH TARRYTOWN, NEW YORK, USA**  
December 2, 1990

**FIRST PERFORMED BY THE RPO:** July 25, 2002;  
Jeff Tyzik, conductor

**LAST PERFORMED BY THE RPO:** July 21, 2018;  
Ward Stare, conductor

**B. LAWRENCE, MASSACHUSETTS, USA**  
August 25, 1918

**D. NEW YORK, NEW YORK, USA**  
October 14, 1990

**FIRST PERFORMED BY THE RPO:** May 27, 1999;  
Peter Bay, conductor

# ARTISTS

## YOLANDA KONDONASSIS, harp

Yolanda Kondonassis is celebrated as one of the world's premier solo harpists and is widely regarded as today's most recorded classical harpist. With "a range of colour that's breathtaking" (Gramophone), she has been hailed as "a brilliant and expressive player" (Dallas Morning News), with "a dazzling technique unflinching governed by impeccable musical judgment" (Detroit News). She has appeared around the globe as a concerto soloist and in recital, bringing her unique brand of musicianship and warm artistry to an ever-increasing audience. Also a published author, speaker, professor of harp, and environmental activist, her many passions are woven into a vibrant and multi-faceted career. With hundreds of thousands of discs and downloads sold worldwide, Kondonassis' extensive discography includes twenty titles and her 2008 release, *Air* (Telarc), was nominated for a Grammy Award. Her latest album, *Ginastera: One Hundred*, celebrates Ginastera's 2016 centennial and was released in October 2016 on Oberlin Music. Her many albums have earned universal critical praise as she continues to be a pioneering force in the harp world, striving to push the boundaries of what listeners expect of the harp.



YOLANDA KONDONASSIS



JENNIFER HIGDON

## JENNIFER HIGDON, composer

Jennifer Higdon is a major figure in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto and a 2010 Grammy for her Percussion Concerto. She enjoys several hundred performances a year of her works, and *blue cathedral* is one of America's most performed contemporary orchestral works, with more than 600 performances worldwide since its première in 2000. Her works have been recorded on over four dozen CDs. Her most recent is an opera based on the best-selling novel, *Cold Mountain*, by Charles Frazier. It was premièred by the Santa Fe Opera in August 2015 and will travel to Opera Philadelphia, Minnesota Opera and North Carolina Opera in the next two seasons. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

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