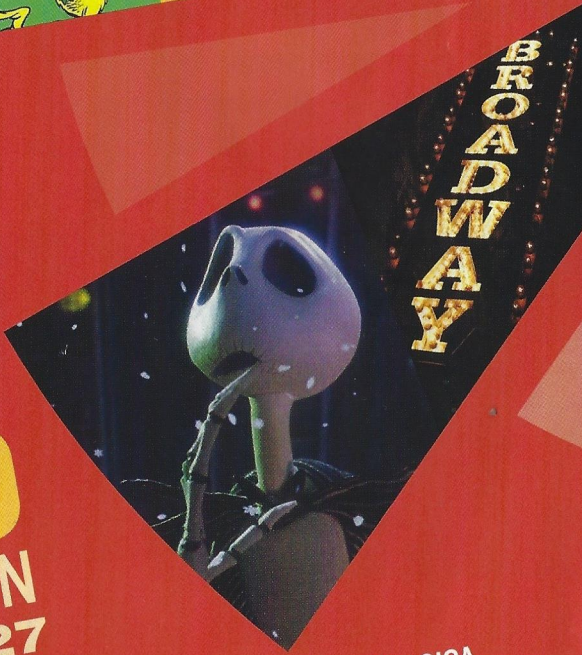


**RPO**  
**BRAVO**  
 18-19 SEASON  
 OCT 7-OCT 27



ZEST OF CZECH | DR. SEUSS'S THE SNEETCHES | BEETHOVEN'S EROICA  
 TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS™ | BROADWAY TODAY

SEASON SPONSOR

**ROCHESTER**  
 REGIONAL HEALTH

Dawn and Jacques  
 Lipson Cancer Institute

Dear friends,

Fall weather is in full swing! Thank you for joining us for a concert in the month of October. Cooler temperatures and shorter days make this the perfect time to sit back, relax, and enjoy an evening or afternoon of beautiful music.

Our 2018-2019 Sunday Matinee series at Hochstein Performance Hall begins this month with **Zest of Czech**, featuring RPO cellist Lars Kirvan. The following week, our OrKIDStra series kicks off with a performance of **Dr. Seuss's *The Sneetches***, a lively retelling of the timeless children's tale with music and narration. Both of these series are an integral part of the RPO's concert offerings.

As always, October is also filled with thrilling performances in Kodak Hall. Andreas Delfs returns to Rochester to conduct **Beethoven's powerful "Eroica" symphony**, on a program that also features RPO principal musicians Kenneth Grant (clarinet, The Robert J. Strassenburgh Chair, funded in perpetuity) and Matthew McDonald (bassoon, The Ron and Donna Fielding Chair, funded in perpetuity). Just in time for Halloween, **Tim Burton's *The Nightmare Before Christmas* in Concert** graces the big screen with your RPO playing the score. Days later, we welcome show-stopping Broadway soloists to the Kodak Hall stage for **Broadway Today**. The month of October truly hits every note—from movies to matinees, there is something for everyone.

Beyond the stage, our musicians and staff are working hard to ensure that our **education and community outreach** efforts don't miss a beat. October marks the beginning of a partnership with the Rochester Museum and Science Center that will bring Rochester's youth face-to-face with some of our instruments and musicians. This type of outreach is only possible because of your continued support. Each time you purchase a concert ticket or make a donation to the RPO, you directly impact our ability to educate and mentor the next generation of musicians.

If this isn't your first concert this season, or if you plan on coming back soon, we'd love for you to join our family of subscribers. RPO subscribers enjoy ticket discounts, early access to special events, and so much more. To subscribe, visit **rpo.org/subscribe** or call **585-454-2100**. In addition, RPO donors of \$75 or more receive an invitation to our monthly **RPO to the Max** events, which offer a behind-the-scenes look at what we do. To make a gift, call the Development Office at **585-399-3649** or visit **rpo.org/donate**.

Thank you for coming, and we hope to see you again soon!

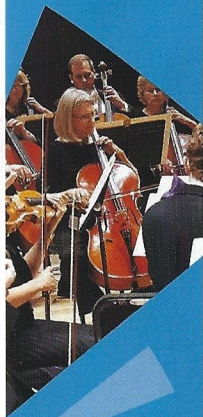
Sincerely,



**Curtis S. Long**  
President & CEO

Welcome from the President and 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  
 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 Zapesochny  
 Liana Koteva Kirvan  
 Margaret Leenhouts  
 Heidi Brodwin  
 Catherine Arai  
 Ellen Sonnenberg

**VIOLA**

Melissa Matson, *Principal*  
*The William L. Gamble Chair*  
 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  
 Zexun Shen  
 Benjamin Krug  
 Jennifer Carpenter  
 Ingrid Bock

**BASS**

Cory Palmer, *Principal*  
*The Anne Hayden McQuay Chair,*  
*funded in perpetuity*  
 Michael Griffin,  
*Assistant Principal*  
 Gaelen McCormick\*  
 Edward Castiano  
 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. Lipson Chair,*  
*funded in perpetuity*  
 Anna Steltenpohl  
 Geoffrey Sanford

**ENGLISH HORN**

Anna Steltenpohl

**CLARINET**

Kenneth Grant, + *Principal*  
*The Robert J. Strassenburgh Chair,*  
*funded in perpetuity*  
 Andrew Brown

**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,*  
*funded in perpetuity*  
 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 Mario-Merrill and George M. Ewing Chair,*  
*funded in perpetuity*  
 Brian Stotz  
 Bradley Loudis  
 Kyle Peters  
 Jillian Pritchard Fiandach

**HARP**

Grace Browning, *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

**PERSONNEL MANAGER**

Fred Dole

**PRINCIPAL LIBRARIAN**

Kim Hartquist

**STAGE MANAGERS**

David Zaccaria  
 Deirdre Street

\* On Leave

+ Full-time faculty at the  
 Eastman School of Music

# MEET OUR NEW MUSICIANS



**GRACE BROWNING**

Praised for her “superb technical acumen and sensitive musicality” (South Florida Classical Review), Grace Browning is thrilled to begin her first season as Principal Harpist of the Rochester Philharmonic Orchestra. An avid opera harpist, Grace performed four seasons as Principal Harpist with the Dallas Opera and continues to perform with the Santa Fe Opera for their summer season. She has also performed regularly with the Philadelphia Orchestra, Dallas Symphony Orchestra and, most notably, with the Houston Symphony Orchestra as Guest Principal Harpist during their 2017-2018 season and European tour.

Formerly, Grace was the Harp Fellow with the New World Symphony where she worked closely with Michael Tilson Thomas, performing Mozart’s Flute & Harp Concerto as a featured alumna for his 70th birthday gala concert in 2015. Grace has participated in music festivals around the globe, including the Tanglewood Music Center, Spoleto Festival USA, Aspen Music Festival, Pacific Music Festival, National Repertory Orchestra, and National Orchestral Institute.

As a soloist, Grace has been acknowledged for her appealing stage presence and “absolute command of the instrument”. Her most notable performances include concertos with the Pacific Symphony, New World Symphony, and the National Repertory Orchestra. She was also a winner of the Young Texas Artists Solo Competition and the Aspen Music Festival Harp Concerto Competition in 2015.

Grace attended the Eastman School of Music from 2005 to 2007, received her undergraduate degree at the University of Michigan in 2009, and finished her education at The Juilliard School, where she received her masters degree in 2011. In her spare time, Grace enjoys practicing yoga, spending time with her extended family, and spoiling her sweet rescue dog, Annie.

**YOUNGSUN KIM**

Violinist Youngsun Kim received her Doctor of Musical Arts degree at the Manhattan School of Music with the dissertation “The Solo Violin Caprice: A Survey of its Evolution from the Eighteenth Century to the Present.” Prior to her doctoral studies, Ms. Kim graduated *Summa Cum Laude* from Seoul National University and holds her Master’s degree and Artist Diploma from Yale University.

A native of Korea, Ms. Kim is an active soloist as well as chamber musician in Korea and the United States. She has performed in places such as Hoam Art Hall, Kumho Art Hall, Seongnam Arts Center, and Seoul Arts Center in Korea, and Carnegie Hall, Alice Tully Hall, David Geffen Hall, New Jersey Performing Arts Center, and Woolsey Hall in the United States. As an avid chamber musician, Ms. Kim gave performances in Connecticut and New Jersey, and has performed at various chamber music festivals including Kneisel Hall and Norfolk Music Festival. As an orchestral musician, she has been a part of the New Jersey Symphony Orchestra, New Haven Symphony Orchestra, KBS Symphony orchestra, Korean Symphony Orchestra, and Seoul Classical Players. She will be joining the Rochester Philharmonic Orchestra in the upcoming 2018-19 season.

Ms. Kim’s primary studies were under Sylvia Rosenberg, Hyo Kang, Youngmi Cho and members of the Tokyo String Quartet.



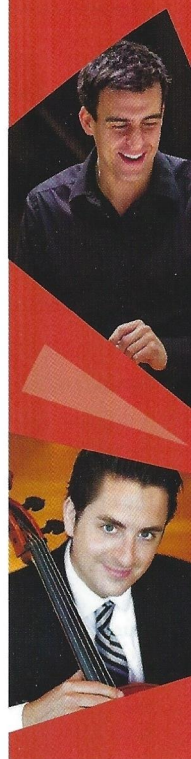
SUN  
**OCT 7**  
2 PM

HOCHSTEIN  
PERFORMANCE  
HALL

**Ward Stare, conductor**  
**Lars Kirvan, cello**

<b>SMETANA</b>	<i>The Bartered Bride Overture</i>	7:00
<b>DVOŘÁK</b>	<i>Silent Woods</i> for Cello and Orchestra, op. 68, no. 5	5:00
<b>JANÁČEK</b>	Selections from <i>Lachian Dances</i> Dymák (Blacksmith's Dance) Čeladenský (Country Bumpkin Dance)	4:00
<b>DVOŘÁK</b>	Symphony No. 7 in D minor, op. 70 Allegro maestoso Poco adagio Scherzo: Vivace Finale: Allegro	35:00

**SUNDAY MATINEES:**  
**Zest of Czech**



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.

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# PROGRAM NOTES

## BEDŘICH SMETANA

### *The Bartered Bride Overture*

Smetana founded the Czech branch of the folk-based nationalist movement which had originated in Russia shortly before. He composed music with a distinctively Czech accent, not only operas and symphonic poems, but piano and chamber works. His greatest stage success came with *The Bartered Bride* – though not at first. A flop at its première in 1866, this complexly-plotted rustic romantic comedy caught on only after several revisions, including the addition of vivacious, folk-flavored dance interludes. The breathless overture is all bustle and good cheer.

## ANTONÍN DVOŘÁK

### *Silent Woods for Cello and Orchestra, op. 68, no. 5*

Dvořák took the style that Smetana had established and raised it to heights of international popularity. In 1884, he composed a set of six character pieces for piano duet called *From the Bohemian Forest*. Seven years later, he transcribed the fifth of them, *Silent Woods*, initially for cello and piano and later for cello and orchestra. He made the first arrangement so that he and a friend, cellist Hanuš Wihan, could play it on a tour. The warmly expressive voice of the cello suits this nostalgic music perfectly.

## LEOŠ JANÁČEK

### Selections from *Lachian Dances*

In 1888, Janáček and musicologist František Bartoš collected a large number of folk tunes in the villages of Moravia, the eastern Czech province where Janáček was born. In 1889 and 1890, he arranged six of these into this orchestral suite, which he modeled on Dvořák's popular Slavonic Dances. Rather than producing simple transcriptions of the tunes, he enriched them with formal expansions and broad washes of instrumental color.

## ANTONÍN DVOŘÁK

### *Symphony No. 7 in D minor, op. 70*

A token of Dvořák's global renown came in 1884, when the Philharmonic Society of London bestowed an honorary membership upon him. In return, he agreed to write them a new symphony. He decided to take the opportunity to satisfy a goal that had been occupying his thoughts for some time: a desire to expand his creative range. This wish sprang from his realization that the folkbased style he had been cultivating had its limitations. In order to win recognition as a great composer, regardless of origin, he knew he would have to write music which, like the works of his friend and mentor, Johannes Brahms, communicated universal emotions through international musical language. He completed *Symphony No. 7* on March 17, 1885. He traveled to London to conduct the first performance, and to accept his Philharmonic membership. Emotionally powerful and richly scored, the symphony is a work of which any composer might be proud. The folklike elements which play such an important role in much of his output are here displayed less prominently than in many other works, and are concentrated in the third movement.

## B. LITOMYŠL, BOHEMIA

March 2, 1824

## D. PRAGUE, BOHEMIA

May 12, 1884

### FIRST PERFORMED BY THE

RPO: October 24, 1923;  
Eugene Goossens, conductor

### LAST PERFORMED BY THE

RPO: October 31, 1992;  
Mark Elder, conductor

## B. NELAHOZEVES, BOHEMIA

September 8, 1841

## D. PRAGUE, BOHEMIA

May 1, 1904

### THIS IS THE FIRST

PERFORMANCE BY THE RPO.

## B. HUKVALDY, MORAVIA

July 3, 1854

## D. MORAVSKÁ OSTRAVA, CZECHOSLOVAKIA

August 12, 1928

### FIRST PERFORMED BY THE

RPO: January 26, 1984;  
David Zinman, conductor

### FIRST PERFORMED BY THE

RPO: February 20, 1936  
Sir Hamilton Harty, conductor

### LAST PERFORMED BY THE

RPO: October 30, 2010  
John Nelson, conductor

# ARTISTS

## LARS KIRVAN, cello

Cellist Lars Kirvan grew up in Fairfax, Virginia, where he began his cello studies with Loran Stephenson of the National Symphony Orchestra. He later earned his bachelor's degree from the Cleveland Institute of Music where he was a student of the Cleveland Orchestra's renowned principal cellist, Stephen Geber.

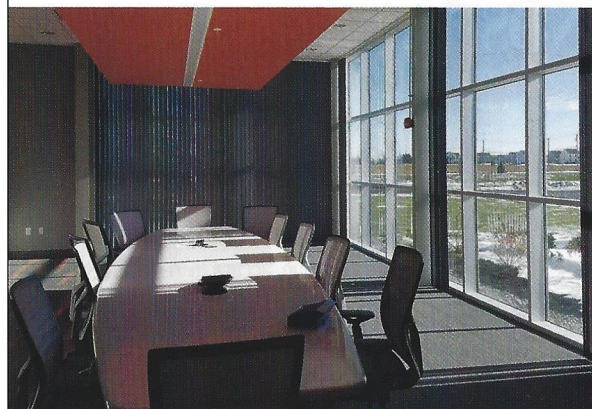
Kirvan was a member of the Verbier Festival Orchestra in Switzerland and the Verbier Chamber Orchestra where he served as a principal, and also was a member and principal of the New World Symphony Orchestra under the direction of Michael Tilson Thomas. Kirvan has traveled all over the world performing in its most prestigious concert halls and has been fortunate to collaborate in chamber music performances with artists such as Maxim Vengerov, James Buswell, Leonidas Kavakos, Dmitry Sitkovesky, Heinrich Schiff, Laurence Lesser, Jon Kimura Parker, and many more. He was recently invited to join the World Orchestra for Peace, conducted by Valery Gergiev. Most recently, Kirvan became the assistant principal cellist of the Chautauqua Symphony Orchestra.

Kirvan joined the Rochester Philharmonic Orchestra in 2008 and was appointed its third chair cello. In the 2014-15 season, he served as principal cellist of the RPO.



LARS KIRVAN

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