

RPO

BRAVO

18-19 SEASON
NOV1-NOV18



TYZIK CONDUCTS TYZIK | RUSTIC HUNGARIAN HARMONIES
GIANTS OF MUSIC: 1900-1925 | SECTIONAL HIGHLIGHTS

SEASON SPONSOR

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Dear friends,

The 2018/19 Season marks Jeff Tyzik's 25th anniversary as our beloved Principal Pops Conductor. Jeff's artistic quality and integrity is enviable, providing an incredibly consistent and exciting artistic product for two and a half decades.

While we are celebrating Jeff throughout the season, we are placing a special emphasis on his anniversary this month, when he conducts programs on both the Philharmonics and Pops Series! First, **Tyzik Conducts Tyzik**, November 1st and 3rd. This Philharmonics program includes two pieces composed by Jeff for the RPO: *Images: Musical Impressions of an Art Museum* and *Jazz Concerto for Violin and Orchestra*, featuring our very own Concertmaster Juliana Athayde (*The Caroline W. Gannett and Clayla Ward Chair*). Then, on November 16 and 17, Jeff's friends and Rochester favorites Jon Nakamatsu and Doug LaBrecque join forces for a Pops concert that celebrates **Giants of Music: 1900-1925**.

As we celebrate Jeff Tyzik, we ask you, our patrons, donors, and friends to help us. On the RPO's Facebook page, please share stories and memories of your favorite Jeff moments and concerts. If you prefer a written note, please mail them to the address below. We will be compiling a book of notes and pictures for Jeff this season.

Additionally, if you'd like to make a donation in honor of Jeff, please do so at rpo.org/donate or by calling the Development Department at 585-399-3649.

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

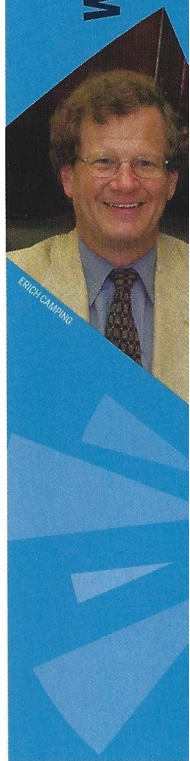
Jeff's 25th Anniversary Memories
c/o RPO Patron Services Center
108 East Ave
Rochester, NY 14608
Please note we cannot return original photos.

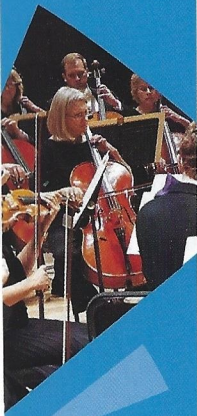
Sincerely,



Curtis S. Long
President & CEO

Welcome from the President and CEO





FIRST VIOLIN

Juliana Athayde, *Concertmaster*
The Caroline W. Gannatt & Clayva Ward Chair, funded in perpetuity
 Wilfredo Degl'ans, *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 McCusay 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. 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 Marie-Merrill and George M. Ewing Chair, funded in perpetuity
 Brian Stotz
 Bradley Loudis
 Kyle Peters
 Jillian Pritchard Fiandach

HARP

Grace Browning, *Principal*
The Eileen Malono Chair, A Tribute by Mr. and Mrs. Harcourt M. Sylvester, funded in perpetuity
 Rosanna Moore

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

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 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.

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 Metropolitan Opera conducting nine performances of Franz Lehár’s *The Merry Widow*, with Grammy-winning mezzo-soprano Susan Graham in the title role.

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 St. 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. jefftyzik.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.

THU
NOV 8
7:30 PM

SAT
NOV 10
8 PM

KODAK HALL
AT EASTMAN
THEATRE

Carlos Kalmar, guest conductor
Ahrim Kim, cello *The Clara and Edwin Strassenburgh Chair*

KODÁLY *Dances of Galánta* (15:00)

SCHUMANN Cello Concerto in A minor, op. 129 (26:00)
Nicht zu schnell -
Langsam -
Sehr lebhaft

INTERMISSION

HAYDN Symphony No. 98 in B-flat major (28:00)
Adagio – Allegro
Adagio
Menuet: Allegro
Presto

LISZT Hungarian Rhapsody No. 1 in F minor (11:00)

Hyphens (“-”) indicate a transition without pause

SEASON: **ROCHESTER** | Dawn and Jacques
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AHRIM KIM'S PERFORMANCE IS MADE POSSIBLE BY THE
KATHERINE T. AND JON L. SCHUMACHER ORCHESTRA MUSICIAN SOLOIST FUND

*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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Rustic Hungarian Harmonies



PROGRAM NOTES

ZOLTÁN KODÁLY

Dances of Galánta

This colorful concert is bookended by exciting, folk-flavored pieces created by two of Hungary's greatest composers. Kodály spent the years 1885-1892 in Galánta, one of a series of small towns where his father served as railroad stationmaster. In 1933, the Budapest Philharmonic Society commissioned a new work from Kodály. He turned for raw materials to a collection of folk tunes published in Vienna in 1804. The melodies were attributed to a particular band which had operated in the vicinity of Galánta. Their descendants made up one of the ensembles he had heard in his youth.

It opens with an extended, almost mysterious introduction in slow tempo. Emerging into the spotlight, the solo clarinet at first muses rhapsodically, then introduces the recurring rondo theme. Its quicksilver shifts between introspection and passion are entirely typical of native Hungarian music. Pizzicato strings usher in the first episode, a capricious tune first voiced by flute and piccolo. The rondo subject returns, on full strings and markedly more passionate in feeling. The second episode is an attractive ditty scored in light, sparkling colors. An incomplete restatement of the rondo theme sets up the concluding, and lengthiest segment, a series of dances. It rushes forward with increasingly delirious abandon, only to pause abruptly for breath. Fragments of the rondo tune drift by in the wind instruments before the dance bursts forth into a final gallop.

ROBERT SCHUMANN

Cello Concerto in A minor, op. 129

In 1850, Robert and Clara Schumann moved from Dresden to Düsseldorf, where Robert took up his new position as General Director of Music. One almost immediate product of the move was this concerto, which he composed with typical speed between October 10 and 24.

Far from typical were the doubts about it that arose later (as did the mental illness that would lead to his death). Seeking to improve and polish it, he went over it with several prominent cellists. As late as 1854, the year it was published, he was still tinkering with details. For unknown reasons, the concerto does not appear to have been performed in public until 1860, four years after his death, when cellist Ludwig Ebert gave the premiere in Leipzig.

It is a beautiful, poetic work, created virtually as much with the orchestra in mind as the solo instrument. It continued two of Schumann's favored procedures: the entire piece is performed as a single, uninterrupted whole, and some of its themes recur throughout the piece, not just in one movement.

It opens with a brief, gentle orchestral prelude, followed by a lyrical cello theme. The second subject is romantic, as well. The movement gains its sense of drama and conflict from the development of these ideas and their interaction with the orchestral theme heard at the start. There is no solo cadenza; instead a quiet transitional passage leads into the slow section. Pizzicato strings introduce this haunting, dream-like song without words, music perfectly suited to the expressive side of the cello's personality.

Schumann recalls the concerto's prelude in the passage which links slow movement and finale. The last section is the most outgoing portion of the concerto, and its most humorous. The concerto's only cadenza comes near the end. In a bold, innovative step it is accompanied by the orchestra, rather than being performed, as it would be traditionally, only by the soloist. Following the cadenza, soloist and orchestra race merrily to the concluding bars.

B. KESCKEMÉT, HUNGARY
December 16, 1882

D. BUDAPEST, HUNGARY
March 6, 1967

FIRST PERFORMED BY THE RPO: November 2, 1944;
Fritz Reiner, conductor

LAST PERFORMED BY THE RPO: November 8, 2014;
Christoph Koenig, conductor

B. ZWICKAU, GERMANY
June 8, 1810

D. ENDENICH, GERMANY
July 29, 1856

FIRST PERFORMED BY THE RPO: November 10, 1960;
Theodore Bloomfield, conductor

LAST PERFORMED BY THE RPO: April 27, 2002;
Christopher Seaman, conductor

PROGRAM NOTES

JOSEPH HAYDN

Symphony No. 98 in B-flat major

Haydn made two trips to England, in 1791-92 and 1794-95. For them, he composed 12 new symphonies (Nos. 93 through 104), six for each season. They have become known as his "London" Symphonies, and they were the final ones he wrote. He composed No. 98, the last in the first half-dozen, in early 1792. It premiered on March 2 at the Hanover Rooms, under the joint direction of the composer (seated at the keyboard) and concertmaster Johann Peter Salomon, the impresario who had brought Haydn to London.

The first movement begins with a brief, mock-solemn introduction in slow tempo that quickly gives way to the expected energy and high spirits. Haydn displayed great ingenuity by basing the movement on a single theme, rather than the usual two. The hymn-like second movement sports a theme with a passing resemblance to the English national anthem, "God Save the Queen," to which Haydn had been recently introduced. A cheerful minuet follows, with a decidedly rustic feel to the central trio section. In the merry finale, Haydn gave sophisticated treatment, filled with surprising twists and turns, to outwardly naïve thematic material.

FRANZ LISZT

Hungarian Rhapsody No. 1 in F minor

Liszt celebrated Hungary and its music in many of his compositions. Later research has shown that he frequently mistook virtuoso Gypsy/Romani music (or original concert works by living composers) for authentic Hungarian folk music. But since many of his folk-flavored pieces have come to be thought of as quintessentially "Hungarian," quibbling over their degree of authenticity seems almost pointless.

His enormous catalogue of music contains several sets of pieces with Hungarian roots. The most famous are the 19 colorful and exciting Hungarian Rhapsodies. They transfer to the piano the melodies and performing style of Gypsy/Romani music. He published the first 15 from 1851 to 1853, and four more followed in the mid-1880s. He transcribed six of the earlier pieces for orchestra. The orchestral Rhapsody No. 1 is based on the piano Rhapsody No. 14 (it is also the basis for the popular piano-and-orchestra work known as the Fantasia on Hungarian Folk Themes). It is a free-wheeling medley of attractive themes, dramatic, ceremonial and vivacious by turns.

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B. ROHRAU, LOWER AUSTRIA
March 31, 1732

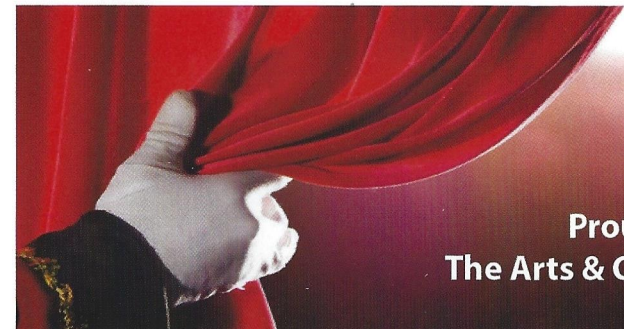
D. VIENNA, AUSTRIA,
May 31, 1809

FIRST AND MOST RECENTLY PERFORMED BY THE RPO:
December 1, 1977;
Sarah Caldwell, conductor

B. RAIDING, HUNGARY
October 22, 1811

D. BAYREUTH, GERMANY
July 31, 1886

FIRST AND MOST RECENTLY PERFORMED BY THE RPO:
December 7, 1928; Eugene Goossens, conductor



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ARTISTS

CARLOS KALMAR, guest conductor

Carlos Kalmar is in his fourteenth season as Music Director of the Oregon Symphony. He is also the Artistic Director and Principal Conductor of the Grant Park Music Festival in Chicago.



CARLOS KALMAR

In May, 2011 he made his New York debut at Carnegie Hall with the Oregon Symphony as part of the inaugural Spring for Music Festival. Both his imaginative program, *Music for a Time of War*, and the performance itself were hailed by critics in *The New York Times*, *New Yorker* magazine and *Musical America*, and the concert was recorded and released on the PentaTone label, subsequently earning two Grammy nominations (Best Orchestral Performance and Best Engineered). Under Kalmar's guidance the orchestra has recorded subsequent CDs on the PentaTone label – *This England*, featuring works by Britten, Vaughan Williams, and Elgar, and *The Spirit of the American Range*, with works by Copland, Piston, and Antheil which received another Best Orchestral Performance Grammy nomination.

New Yorker magazine critic Alex Ross called the Oregon Symphony's Carnegie Hall performance under Kalmar "the highlight of the festival and one of the most gripping events of the current season." That verdict was echoed by Sedgwick Clark, writing for *Musical America*, who described the performance of Vaughan Williams' Fourth Symphony as "positively searing...with fearless edge-of-seat tempos...breathhtakingly negotiated by all..."

A regular guest conductor with major orchestras in America, Europe and Asia, Kalmar recently made his subscription series debuts with three of America's most prestigious orchestras: those of Boston, Chicago and San Francisco. Past engagements have seen him on the podium with the Philadelphia Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra and the New World Symphony, as well as the orchestras of Baltimore, Cincinnati, Dallas, Houston, Milwaukee, Nashville, Seattle and St. Louis.

Carlos Kalmar, born in Uruguay to Austrian parents, showed an early interest in music and began violin studies at the age of six. By the time he was 15, his musical promise was such that his family moved back to Austria in order for him to study conducting with Karl Osterreich at the Vienna Academy of Music. He has previously served as the Chief Conductor and Artistic Director of the Spanish Radio/Television Orchestra and Choir in Madrid as well as the music director for the Hamburg Symphony, the Stuttgart Philharmonic, Vienna's Tonkünstlerorchester, and the Anhaltisches Theater in Dessau, Germany. He lives in Portland with his wife, Raffaella, and sons, Luca and Claudio.

ARTISTS

AHRIM KIM, cello

The Clara and Edwin Strassenburgh Chair



AHRIM KIM



Ahrim Kim is an accomplished soloist, chamber musician, and orchestral leader who joined the RPO as principal cellist in the fall of 2015. She was awarded the Cassado Prize at the Gaspar Cassado International Cello Competition in Japan and top prizes in numerous other competitions, including the Houston Symphony's Ima Hogg Young Artists Competition, the Hudson Valley Philharmonic String Competition, the Five Towns Music Competition, and the Corpus Christi International Competition. She has performed solo and chamber repertoire at Boston's Symphony Hall, The Juilliard School, Alice Tully Hall at Lincoln Center, the Sarasota Music Festival, Jordan Hall at the New England Conservatory, the Kennedy Center, and the Salzburg Mozarteum. As a soloist, she has appeared with the Boston Pops, Houston Symphony Orchestra, Hudson Valley Philharmonic Orchestra, and others. She was a member of the Indianapolis Symphony Orchestra for the 2014-15 season as acting principal cellist, and she has also played in the Orpheus Chamber Orchestra. In 2016, she taught and played at the Bowdoin International Music Festival.

Born in Seoul, South Korea, Kim began her cello studies at the age of six. She moved to the U.S. in 2002 and studied cello through Juilliard's Pre-College Division for young musicians. She holds a master's degree in cello performance from the New England Conservatory of Music, where she also earned her bachelor's degree under the tutelage of Laurence Lesser and Natasha Brofsky.

Kim was awarded the Arthur Foote Award from the Harvard Musical Association as the cellist of the Klimt Trio. As a chamber musician, she has participated in festivals such as Yellow Barn, Chesapeake Chamber Music, and Marlboro.

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