

FROM J.K. ROWLING'S WIZARDING WORLD
Harry Potter
AND THE
CHAMBER
OF SECRETS
— IN CONCERT —

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RPO

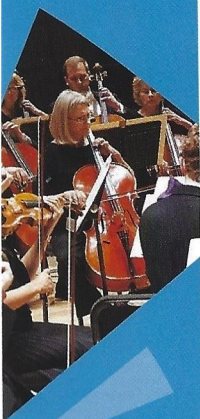
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Associate Concertmaster
 Shannon Nance,
Assistant Concertmaster
 Perrin Yang
 Tigran Vardanyan
 Willa Finck
 Thomas Rodgers
 Aika Ito
 Youngsun Kim
 Kenneth Langley
 Molly McDonald
 Cynthia Burton
 Jeremy Hill
 An-Chi Lin

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. Gambie 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,
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 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,
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 Michael Griffin,
Assistant Principal
 Gaelen McCormick*
 Edward Castilano
 Fred Dole
 Jeff Campbell+
 Eric Polenik

FLUTE

Rebecca Gilbert, *Principal*
The Charlotte Whitney Allen Chair,
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 Alison Fierst
 Jessica Sindell*
 Diane Smith

PICCOLO

Alison Fierst
 Jessica Sindell*

OBOE

Erik Behr, *Principal*
The Dr. Jacques M. Lipson Chair,
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 Anna Steltenpohl
 Geoffrey Sanford

ENGLISH HORN

Anna Steltenpohl

CLARINET

Kenneth Grant, + *Principal*
The Robert J. Strassenburgh Chair,
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 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,
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 Wesley Nance
 Herbert Smith
 Paul Shewan

TROMBONE

David Bruestle, + *Principal*
The Austin E. Hildebrandt Chair,
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 Lisa Albrecht
 Jeffrey Gray

BASS TROMBONE

Jeffrey Gray

TUBA

W. Craig Sutherland, *Principal*

TIMPANI

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

PERCUSSION

Jim Tiller, *Principal*
The Marie-Merrill and George M. Ewing Chair,
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 Brian Stotz
 Bradley Loudis
 Kyle Peters
 Jillian Pritchard

HARP

Grace Browning, *Principal*
The Ellen Malone Chair, A Tribute
by Mr. and Mrs. Harcourt M. Sylvester,
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WARD STARE

Music Director

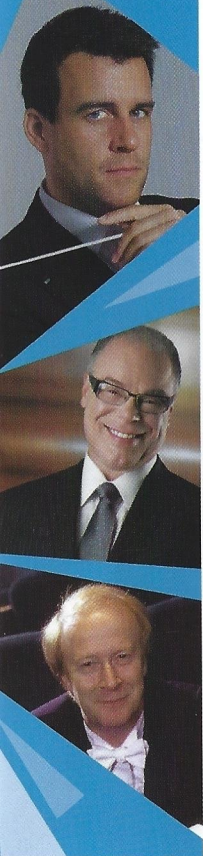
Appointed the 12th music director of the Rochester Philharmonic Orchestra in July 2014, Rochester native Ward Stare has been described as “inspiring musicians to impressive heights” by *The New York Times*, and “a dynamic music director” by *Rochester CITY Newspaper*.

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 Filarmonica 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
JAN 17
7:30 PM

SAT
JAN 19
8 PM

KODAK HALL
AT EASTMAN
THEATRE

Gemma New, conductor
Vadym Kholodenko, piano

DEBUSSY

Prélude à *L'Après-midi d'un faune* 10:00
(Prelude to *The Afternoon of a Faun*)
Rebecca Gilbert, flute
The Charlotte Whitney Allen Chair

RAVEL

Piano Concerto in G 23:00
Allegramente
Adagio assai
Presto
Vadym Kholodenko, piano

INTERMISSION

RIMSKY-KORSAKOV

Scheherazade, op. 35 42:00
The Sea and Sinbad's Ship (Largo e maestoso -
Allegro non troppo)
The Tale of the Kalendar Prince (Lento - Allegro molto)
The Young Prince and Princess (Andantino quasi allegretto)
The Festival at Baghdad - The Sea - The Shipwreck
(Allegro molto)

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*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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Kholodenko Returns + Scheherazade



PROGRAM NOTES

CLAUDE DEBUSSY

Prélude à L'Après-midi d'un faune (Prelude to *The Afternoon of a Faun*)

This masterpiece of musical atmosphere heralded the emergence of Debussy's mature style. Poet Stéphane Mallarmé wrote *L'après-midi d'un faune* in 1876. When Debussy encountered it some 10 years later, he recognized in it a style similar to his view of music. The words of the poem are those of a faun or satyr, a lazy, pleasure-loving half-man, half-goat creature from Classical mythology. Debussy described his musical reflection as "a very free rendering of Stéphane Mallarmé's beautiful poem. It does not purport to contain everything that is in the poem. It is rather a succession of scenes in which the desires and dreams of the faun pass through in the heat of the afternoon. Then, tired of chasing the frightened nymphs and naiads, he gives in to intoxicating sleep."

Music as free and as sensuous as this had never been heard before. Its improvisational quality would become a Debussy trademark. Conjured out of silence by the unaccompanied call of the faun's flute, it evokes Mallarmé's hazy, dream-like ideas with effortless tonal magic. Short phrases melt one into the other; solo winds take the spotlight in turn; coolness alternates with passion.

Recalling the première, conductor Gustave Doret wrote, "There was a vast silence in the hall as I ascended the podium with some emotion, but full of confidence. I waited a long moment, after imposing silence on the audience, then our marvellous flutist Barrère unrolled his opening theme. Suddenly I felt behind my back a completely captivated public! The triumph was complete, so much so that I did not hesitate to break the rule forbidding encores. The orchestra was delighted to repeat this work, which it had come to love and which, thanks to them, the audience had now accepted."

MAURICE RAVEL

Piano Concerto in G

Ravel's two piano concertos are his final major works. Even though he composed them during the same period, 1929-1931, they are quite different from each other. The Concerto in G major for two hands is bright and breezy; the Concerto for the Left Hand in D major is a more sombre affair. One thing they share is the influence of jazz, which Ravel first heard during a concert tour of North America in 1928.

This is how he described the G major: "It is a concerto in the truest sense of the word, written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto, in my opinion, should be light-hearted and brilliant, and not aim at profundity or at dramatic effects. Too many classical concertos were composed not so much 'for' as 'against' the piano. I had thought of entitling mine divertissement but the title 'concerto' is specific enough." The first performance took place in Paris on January 14, 1932, with Ravel conducting the Lamoureux Orchestra and Marguerite Long as soloist.

The opening movement balances the playful and the dreamy. Ravel deployed his orchestra with a maximum of colorful ingenuity. Complete and utterly bewitching contrast comes in the slow movement. Marguerite Long called its principal theme, introduced unaccompanied by the soloist, as "one of the most touching melodies which has come from the human heart." After a climax of restrained melancholy, the music gradually and nostalgically winds down to a peaceful reprise of its beginning. The finale is a headlong chase led by the soloist. Ravel dots its breakneck course with mischievous tunes, pizzicato strings and playfully jingling percussion.

B. ST. GERMAINE-EN-LAYE, FRANCE
August 22, 1862

D. PARIS, FRANCE
March 25, 1918

B. CIBOURE, FRANCE
March 7, 1875

D. PARIS, FRANCE
December 28, 1937

PROGRAM NOTES

NIKOLAI RIMSKY-KORSAKOV

Scheherazade, op. 35

Surely it was destiny that led Rimsky-Korsakov to compose a piece inspired by the *Arabian Nights* legends. He spent decades acquiring the necessary skills to do the material justice, above all a mastery of colorful orchestration and a flair for composing sweeping, exotic melodies. He composed the symphonic suite, *Scheherazade*, in 1888.

He included in the printed score the following introduction, drawn from the original stories: "The Sultan Shakriar, convinced of the falsehood and inconstancy of all women, had sworn an oath to put to death each of his wives after the first night. However the Sultana Scheherazade saved her life by arousing his interest in the tales which she told during the 1001 nights. Driven by curiosity, the Sultan postponed her execution from day to day, and at last abandoned his bloodthirsty design."

The orchestration of *Scheherazade* is masterly, drawing from what is a not particularly large ensemble the maximum in color. Much of this brilliance is achieved by continuously dotting the score with passages for solo instruments. The suite is bound together by a recurring motive, a bewitching melody sung by the solo violin: the voice of Scheherazade.

The first movement gives a strong impression of the sea, complete with the swell of ocean breezes, the roll of the waves and the adventurous call of foreign ports. At the start of the second movement, Scheherazade's theme again declares "Once upon a time..." Solo bassoon launches the tale, sinuously, like the chant of an ancient storyteller. A war-like fanfare introduced by trombones and tuba plays an important role in the fantastic proceedings.

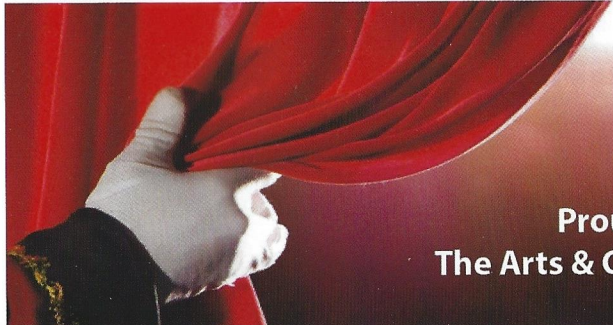
The third movement can't be anything but a love scene. A lively dance, tinged with light percussion, appears at the core. The Scheherazade violin theme puts in an appearance, leading to a brief, ecstatic climax – a first kiss?

The finale opens with alternations of furious orchestral outbursts and passionate violin solos. Rimsky then kicks off a boisterous carnival, where themes heard earlier in the suite jostle for attention. At the height of festivities we return to the sea, sailing majestically until a colossal climax is reached. The Scheherazade theme returns one last time, keening softly in the heights to close her story.

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B. TIKHVIN, RUSSIA
March 18, 1844

D. LYUBENSK, RUSSIA
June 21, 1908



WALSH

Walsh Duffield

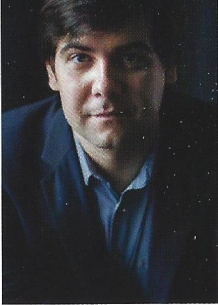
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ARTISTS



GEMMA NEW



VADYM KHOLODENKO

GEMMA NEW, conductor

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New is currently Music Director for the Hamilton Philharmonic Orchestra in Ontario, Canada and Resident Conductor for the St. Louis Symphony Orchestra. Starting in the 2019-20 season, New has been appointed Principal Guest Conductor, Dolores G. & Lawrence S. Barzune, M.D. Chair of the Dallas Symphony Orchestra.

In the 2018-19 Season, New enjoys guest engagements with Los Angeles Chamber Orchestra, CMI Chamber Orchestra of San Antonio, and Santa Fe Pro Musica, as well as the Philharmonic Orchestras of Calgary, Louisiana, New York, and Rochester, the Symphony Orchestras of Charlotte, Detroit, Drummondville, Jacksonville, San Diego, Toronto, Tucson, and Winnipeg, the Florida Orchestra and the Brandenburgisches Staatsorchester in Germany. In the summer of 2018 Ms. New made her debut with the Chautauqua Symphony Orchestra and returned to the Grant Park Music Festival, while also serving as a Conducting Fellow at Tanglewood Music Center.

In recent seasons, Ms. New's guest conducting has taken her internationally with orchestras such as the Royal Scottish National Orchestra, Helsingborgs Symfoniorkester, Malmö Symfoniorkester, Filharmonia Szczecin, and Orchestre de Chambre de Lausanne in Europe, the Albany, Atlanta, Berkeley, Long Beach, Miami, New Jersey, North Carolina, Omaha, San Diego and Toledo Symphony Orchestras in North America, as well as the Auckland Philharmonia, Christchurch Symphony and Opus Orchestra in New Zealand.

VADYM KHOLODENKO, piano

Vadym Kholodenko is fast building a reputation as one of the most musically dynamic technically gifted performers of the new generation of pianists, praised by the *Philadelphia Enquirer* in his performance of Tchaikovsky with the Philadelphia Orchestra for "his absorbing melodic shading [and] glittering passage work." Winner of the 2013 Gold Medal at the Van Cliburn International Piano Competition, Kholodenko has begun to forge an international career throughout Europe, Asia and North America to great critical acclaim. Previous awards include First Prize at the 2011 Schubert Piano Competition in Dortmund, First Prize at the 2010 Sendai Piano Competition in Japan and the Grand Prix at the Maria Callas Competition in Athens.

Highlights of the 2017/18 season include concerto engagements with the Orchestre National Bordeaux Aquitaine / Paul Daniel, Barcelona Symphony Orchestra and a tour of the US with the Staatskapelle Weimar and Kirill Karabits. He also performs concerto and recital at the Festival de Mayo in Mexico. Recital tours take him regularly back to the US, whilst highlights in elsewhere include appearances in Paris, Budapest, Beirut and Moscow. He continues as Artist-in-Residence at the Fribourg International Piano Series with both solo and chamber music programmes.

Kholodenko has collaborated with distinguished conductors including Valery Gergiev, Leonard Slatkin, Vladimir Fedoseyev, Miguel Harth-Bedoya, Yuri Bashmet, Vladimir Spivakov, Kazuki Yamada and Carl St Clair. In North America he has performed with the Philadelphia Orchestra, Atlanta Symphony, Indianapolis Symphony, Rochester Philharmonic, and San Diego Symphony Orchestras, and given recitals throughout the country including in Boston and at the Aspen Music Festival.

ARTISTS



REBECCA GILBERT

REBECCA GILBERT, flute

The Charlotte and Whitney Allen Chair

Rebecca Gilbert joined the RPO as principal flute in the 1996-97 season. As a regularly featured soloist, her expressive and versatile playing has illuminated the RPO's Philharmonics and Pops Series performances. She has performed as acting principal flute of the St. Louis Symphony Orchestra and guest assistant principal flute with the Boston Symphony at Tanglewood. Previous appointments include principal flute of the Charleston Symphony and second flute of the Dayton Philharmonic

As an active soloist/recitalist, she has performed solo and chamber music concerts with the Society for Chamber Music in Rochester, First Muse (Rochester), Live from Hochstein, Skaneateles Festival, Charleston's Piccolo Spoleto Festival, Charles Ives Center for the Arts Contemporary Music Festival, and the Chautauqua Chamber Players. She has performed concerti with the St. Louis Symphony Orchestra, the Charleston Symphony Orchestra, Cincinnati Philharmonia Orchestra, the Rochester Philharmonic Youth Orchestra, and the Penfield Symphony Orchestra.

From 2000-01, Gilbert served as visiting artist in residence at the Juilliard School, and has given masterclasses in orchestral flute playing across the U.S. She has taught at Ithaca College, College of Mount St. Joseph (Ohio), and the College of Charleston, and maintains an active private studio and serves as a coach/mentor for the RPYO. She also served as vice president and program coordinator for the Rochester Flute Association. A Wisconsin native, Gilbert began playing the flute at age nine. She earned a master's degree from the Cincinnati College-Conservatory of Music and attended the Centre International De Formation Musicale in Nice, France.

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