

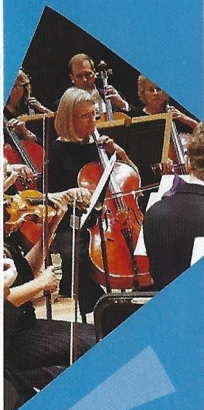


RPO

BRAVO 18-19 SEASON JAN 25-FEB 16

STAR WARS™: THE EMPIRE STRIKES BACK—IN CONCERT | BUTTERMAN
CELEBRATES MOZART'S BIRTHDAY | NAKAMATSU + STRAVINSKY'S RITE
OF SPRING | THE ENIGMA VARIATIONS | QUEENS OF SOUL

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



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
 Jeremey Hill
 An-Chi Lin

VIOLIN 2

Daryl Perlo, *Acting Principal*
 Patricia Sunwoo
 John Sullivan
 Lara Sipols
 Nancy Hunt
 Boris Zapsochny*
 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 Castilano
 Fred Dole
 Jeff Campbell+
 Eric Polenik

FLUTE

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

PICCOLO

Alison Fierst
 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

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

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

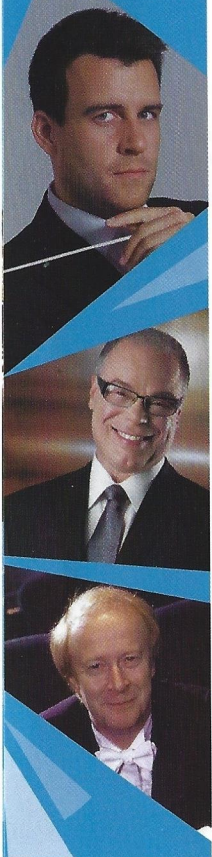
Appointed the 12th music director of the Rochester Philharmonic Orchestra in July 2014, Rochester native Ward Stare has been described as “inspiring musicians to impressive heights” by *The New York Times*, and “a dynamic music director” by *Rochester CITY Newspaper*.

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.

SUN
JAN 27
2 PM

HOCHSTEIN
PERFORMANCE
HALL

Michael Butterman, conductor

Eric Behr, oboe *The Dr. Jacques M. Lipson Chair, funded in perpetuity*

Kenneth Grant, clarinet *The Robert J. Strassenburgh Chair, funded in perpetuity*

Matthew McDonald, bassoon *The Ron and Donna Fielding Chair, funded in perpetuity*

W. Peter Kurau, horn *The Cricket and Frank Luellen Chair, funded in perpetuity*

Grace Browning, harp *The Eileen Malone Chair, A Tribute by Mr. and Mrs. Harcourt M. Sylvester, funded in perpetuity*

Joseph Werner, piano *The Lois P. Lines Chair, funded in perpetuity*

Malcolm Matthews, harpsichord

MOZART

Sinfonia concertante in E-flat major for Oboe, 32:00
Clarinet, Bassoon, Horn, and Orchestra, K. 297b

Allegro

Adagio

Andantino con variazioni

Erik Behr, oboe

Kenneth Grant, clarinet

Matthew McDonald, bassoon

Peter Kurau, horn

MARTIN

Petite symphonie concertante 23:00

Adagio - Allegro con moto

Adagio -

Allegretto alla marcia

Grace Browning, harp

Joseph Werner, piano

Malcolm Matthews, harpsichord

INTERMISSION

MOZART

Symphony No. 25 in G minor, K. 183 24:00

Allegro con brio

Andante

Menuetto

Allegro

**BUTTERMAN CELEBRATES
MOZART'S BIRTHDAY**



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

CONCERT SPONSOR: THIS PERFORMANCE IS MADE POSSIBLE BY THE MOZART PERFORMANCE FUND: SARAH D. ATKINSON AND STEVEN HESS.

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:     

PROGRAM NOTES

WOLFGANG AMADEUS MOZART

Sinfonia concertante in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Orchestra, K. 297b

If this charming piece is Mozart's work – and this has yet to be fully established – he composed it in Paris in 1778. He composed it for a promised performance at a Parisian concert series, whose impresario was Jean Le Gros. It was not performed. Mozart had sold the only copy of the score to Le Gros, and it disappeared. No more was heard of it until the 1860s, when scholar Otto Jahn discovered a concertante that may be based on Mozart's original. The solo flute had been replaced by oboe, and the music bore many markings that clearly didn't originate with Mozart. No further evidence has turned up to identify the person who made these changes.

FRANK MARTIN

Petite symphonie concertante

This distinguished composer's music brings together elements of French and German styles, and combines traditional practices with contemporary ones. He created this "triple concerto" in 1944 and 1945. The solo lineup of harp, piano and harpsichord made for many intriguing sonorities. Martin most often used the solo instruments as a unit rather than as separate voices. They are joined by an orchestra of strings, divided into two halves. The opening movement consists of a slow introduction that segues into a brisk Allegro section in which the soloists are heard for the first time. They figure prominently in an expansive lyrical interlude, before the music re-establishes its momentum. The soloists, unaccompanied, launch the delicate, introspective second movement. The music rises in volume and animation as the humorous, march-like finale follows on without a break.

WOLFGANG AMADEUS MOZART

Symphony No. 25 in G minor, K. 183

This bold, vibrant work is Mozart's first truly significant symphony. The seventeen-year-old composer completed it on October 5, 1773, seven months after he had returned to his native Salzburg from the last of three trips to Italy. He wasn't happy to be back in a city that he considered unappreciative of his talents, and that feeling may have colored this piece. The pulsing opening measures offer complete individuality, rather than the rather bland conventionality of his previous symphonies. The remainder of the movement mingles drama with pathos. The slow movement offers a measure of consolation, but is still not totally free of unresolved tensions. The minuet is a serious and sober affair, framing a central trio section, scored for woodwinds alone, that offers a brief oasis of genteel amiability. In the finale, the first subject resumes the opening movement's sense of struggle. But Mozart offers a ray of warmth in the second theme. Its character isn't enough to win the day, but it does help smooth away the roughest edges of the music's bleakness.

© 2018 Don Anderson. All rights reserved

B. SALZBURG, AUSTRIA
January 27, 1756

D. VIENNA, AUSTRIA
December 5, 1791

B. GENEVA, SWITZERLAND
September 15, 1890

D. NAARDEN, NETHERLANDS
November 21, 1974

B. SALZBURG, AUSTRIA
January 27, 1756

D. VIENNA, AUSTRIA
December 5, 1791

ARTISTS

MICHAEL BUTTERMAN, conductor

Making his mark as a model for today's conductors, Michael Buttermann is recognized for his commitment to creative artistry, innovative programming, and to audience and community engagement. He serves as Music Director for the Boulder Philharmonic Orchestra, whom he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Shreveport Symphony Orchestra and the Pennsylvania Philharmonic. In addition, he just completed an 18-year tenure as Principal Conductor for Education and Community Engagement for the Rochester Philharmonic Orchestra, and a 15-year tenure with the Jacksonville Symphony, first as Associate, and then as Resident Conductor. As a guest conductor, Mr. Buttermann has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony. Other recent appearances include performances with the Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Colorado Music Festival Orchestra, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, Santa Fe Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, El Paso Symphony, Mobile Symphony, Winston-Salem Symphony, Pensacola Opera, Asheville Lyric Opera and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival and the Wintergreen Music Festival in Virginia.



MICHAEL BUTTERMAN



ERIK BEHR

ERIK BEHR, oboe, *The Dr. Jacques M. Lipson Chair*

Principal Oboe of the Rochester Philharmonic Orchestra since 2007, Erik Behr was previously Principal Oboe of the Houston Grand Opera and Houston Ballet. Mr. Behr has performed as guest principal with the San Francisco Symphony, the Saint Paul Chamber Orchestra, the Atlanta Symphony, the Nashville Symphony, and as a guest with the Seattle and Houston symphonies. During the summer, he performs with his wife, RPO Concertmaster Juliana Athayde, as Principal Oboe at the Sun Valley Summer Symphony and the Mainly Mozart Festival Orchestra. Other festival appearances include the Casals and Spoleto festivals.

In 2018, Mr. Behr performed the world premiere of Allen Shawn's *Oboe Concerto*, commissioned for Behr and the RPO. In addition to numerous concerto appearances with the RPO and Houston Ballet, Behr has recorded Honnegger's *Concerto da camera* with the RTV Slovenia Orchestra. Together with his wife, he is Artistic Director of the Society for Chamber Music in Rochester. In 2017, he performed the world premiere of Guggenheim Fellow Adam Roberts's *Oboe Quartet*, commissioned for Behr and SCMR. He has given chamber recitals nationally and internationally at festivals such as the Edinburgh International Festival, Mainly Mozart Festival, Kilkenny Festival, and Maribor Festivals. His playing has been praised by critics as "bold and graceful" (Washington Post), "immaculate" (Sunday Tribune), for its "tremendous musicianship and sense of style" (Irish Examiner), and for his "ease and eloquence" (Rochester Democrat and Chronicle).

Currently an Adjunct Professor at Roberts Wesleyan College, Mr. Behr also been a guest oboe teacher at the Oberlin Conservatory of Music and Rice University. He has served on the oboe faculty at the University of Houston and was a visiting lecturer at Cornell University. He received his B.M. (cum laude) at Arizona State University, his M.M. from Temple University, and D.M.A. from Rice University. His principal teachers were Robert Atherholt, Richard Woodhams, and Martin Schuring.

KENNETH GRANT, clarinet, *The Robert J. Strassenburgh Chair*

A Buffalo native, Kenneth Grant joined the RPO in 1987 as principal clarinet after almost 15 years in the same position with the Columbus Symphony. Solo appearances with the RPO include works by Mozart, Weber, Copland, and Debussy. In 1994, he premiered Sydney Hodkinson's Concerto for Clarinet with the Rochester Philharmonic under the direction of David Effron. Other premieres with the RPO include Sonata for Clarinet and Piano and the *Fantasy Etudes*, composed by Verne Reynolds, former professor of horn at the Eastman School of Music. Grant also has appeared as soloist with the Finger Lakes Symphony, the Penfield Symphony, the Geneseo Symphony, and the University of Rochester Symphony Orchestra. He also has performed as part of the Rochester Society for Chamber Music since 1989.



KENNETH GRANT



MATTHEW MCDONALD

In 1990, Grant toured Europe with The Cleveland Orchestra as assistant principal clarinet and participated in that orchestra's recording of Bruckner's Seventh Symphony. In 1994, he won critical acclaim in Japan as soloist with the Eastman Wind Ensemble on the Mozart Clarinet Concerto and has returned to Japan on several occasions to provide lessons and master classes.

In addition to performing, Grant is associate professor of clarinet at the Eastman School of Music since 1988 and also has taught at Barker (N.Y.) Central Schools, Capital University (Ohio), Tidewater Music Festival (Md.), Otterbein College (Ohio), and Ohio Wesleyan University. In the summers, Grant teaches at the Aria International Festival at Mt. Holyoke College (Mass.), and teaches and performs at the Marrowstone Festival at Western Washington University. He also was part of the Festival at Roundtop in Texas for the past 11 summers.

Grant received his education at the Eastman School of Music. His principal teachers were Donald Mattea, James Pyne, and D. Stanley Hasty. He pursued additional studies with Frank Cohen and Theodore Johnson of The Cleveland Orchestra.

MATTHEW MCDONALD, bassoon, *The Ron and Donna Fielding Chair*

Matthew McDonald was appointed Principal Bassoon of the Rochester Philharmonic Orchestra in September 2013. Before his appointment there, he was Principal Bassoon of the Louisiana Philharmonic Orchestra and Co-Principal Bassoon of the ProMusica Chamber Orchestra in Columbus, Ohio. McDonald has performed as soloist with the Louisiana Philharmonic Orchestra, Huntsville Symphony Orchestra, Curtis Symphony Orchestra, Shepherd School Chamber Orchestra, and The Cleveland Orchestra, as well as at the International Double Reed Society conference. He has appeared with festival orchestras such as the Schleswig-Holstein Festival Orchestra and the Tanglewood Music Center.

Born in Huntsville, Alabama, McDonald began studying with Hunter Thomas, and later with Benjamin Kamins. A graduate of the Young Artist Program at the Cleveland Institute of Music and the Curtis Institute of Music, McDonald had other teachers including Barrick Stees, Bernard Garfield, and Daniel Matsukawa. Along with soprano Susanna Phillips, McDonald co-founded Twickenham Fest, a chamber music festival in Huntsville, Alabama, which had its inaugural summer in 2010.

W. PETER KURAU, horn, *The Cricket and Frank Luellen Chair*

W. Peter Kurau was appointed Principal Horn of the RPO in 2004. He had previously served as Assistant Principal Horn (1983-1995) and Acting Assistant Principal Horn (2002-2004). He also serves as Professor of Horn at the Eastman School of Music. A prizewinner in the Heldenleben International Horn Competition (1977) and a recipient of an I.T.T. International Fellowship for study in the United Kingdom (1974-75), he also served as an Artistic Ambassador for the United States Information Agency, presenting concerts and classes with esteemed colleague Joseph Werner in Serbia-Montenegro, Kazakhstan, Syria, and Macedonia (1997). Active also as a soloist, chamber musician, and clinician, he has appeared at numerous professional symposia, as well as at leading

universities in the U.S., Europe, and Asia. His festival activities include appearances at the Chautauqua Music Festival, Bravo! Colorado, Grand Teton Festival, Skaneateles Festival, Texas Music Festival, and the International Festival Institute at Round Top (TX), among others.

He resides in Honeoye Falls with his wife, soprano Pamela Kurau, and a variable number of feline companions.



W. PETER KURAU



GRACE BROWNING

GRACE BROWNING, harp, *The Eileen Malone Chair, A Tribute by Mr. and Mrs. Harcourt M. Sylvester*

Grace joins the Rochester Philharmonic Orchestra in 2018-2019 as their new Principal Harpist. After spending three years with the New World Symphony in Miami Beach, Grace moved to Dallas in 2014 to begin her tenure with the Dallas Opera Orchestra. A year later, she was appointed Principal Harpist of the Santa Fe Opera, where she continues to perform each summer.

In addition to Opera, Grace's 2017-2018 season included several performances with the Houston Symphony Orchestra as Guest Principal Harp including during their 2018 European Tour. She also appears regularly as Second Harp with the Philadelphia Orchestra and the Dallas Symphony Orchestra. Grace has enjoyed participating in music festivals around the world including the Tanglewood Music Center, Spoleto Festival USA, Aspen Music Festival, Pacific Music Festival, and the National Repertory Orchestra.

As a soloist, her most notable performances include concertos with the Pacific Symphony, New World Symphony, and the National Repertory Orchestra. In 2015, she was also a winner of the Young Texas Artists Competition and the Aspen Music Festival Harp Concerto Competition. As a Chamber Musician, Grace is a founding member of the Dallas Harp Quartet which features four of the country's premiere harpists and for whom she enjoys arranging new works. As a pedagogue, she maintained a thriving harp studio at the Suzuki Music Institute of Dallas where she taught 14 students of all ages and skill levels.



JOSEPH WERNER

JOSEPH WERNER, piano, *The Lois P. Lines Chair*

Joseph Werner enjoys a varied career as a soloist, collaborative artist, orchestral pianist, administrator, and educator. He has been the Principal Pianist for the Rochester Philharmonic Orchestra since 1975 and was the orchestra's Personnel Manager from 1993-2017. He was also Co-Artistic Director of the Society for Chamber Music in Rochester from 2000-2013.

Active both in recital and as an orchestral soloist, Werner has performed numerous times with the RPO in concerto repertoire ranging from Bach to Gershwin. In his solo role, he has appeared with conductors David Zinman, Mark Elder, Christopher Seaman, Jorge Mester, Peter Bay, Isaiah Jackson, and Enrique Diemecke. One of the busiest collaborative pianists in Rochester, he was for many years the accompanist for the celebrated American violinist, Carroll Glenn, and performs regularly with a host of RPO soloists, Eastman School of Music faculty, and visiting artists.

Werner is a graduate of the Eastman School of Music, where he earned both bachelor's and master's degrees and the performer's certificate. His teachers have included Eugene List, Brooks Smith, Leon Fleisher, and Rosina Lhevinne. He is currently Co-Chair of the Piano Department of the David Hochstein School of Music and Dance, where he won that institution's first Faculty Service Award in 1990. He was named Mu Phi Epsilon's "Musician of the Year" in 2007. He resides in Penfield with his wife, flutist Diane Smith, and enjoys opera, hiking, canoeing, and cross-country skiing.

MALCOLM MATTHEWS, harpsichord

Malcolm Matthews holds both a Master's Degree in Organ and Harpsichord Performance and the Performer's Certificate from the Eastman School of Music. Having studied with David Higgs and Dr. William Porter, he is now in the second year of his studies pursuing a DMA and the Artist's Certificate. His previous teachers include Dr. John Brock and Dr. William Porter, and Matthews has performed in masterclasses and participated in summer programs lead by such organists as Jacques van Oortmerssen, Harald Vogel, Hans Davidsson, Ken Cowan, Joan Lippincott, and Edoardo Bellotti.



MALCOLM MATTHEWS

Matthews particularly enjoys collaborative work and frequently answers calls to accompany both ensembles and soloists on a wide range of repertoire from Monteverdi to Rachmaninoff, and to Xenakis.

Matthews' accomplishments include: First Place, 2013 Westfield International Organ Competition and Second Place, 2012 National Young Artist's Competition in Organ Performance; Semi-finalist, 2016 International Bach Competition; Semi-finalist 2016 OSM Manulife Competition; First place, 2005 South-Eastern Region IV Young Organists Competition; and Semi-finalist, 2009 Concours international d'orgue de Lyon.

First impressions never get a second chance.



Let us show you how our color technology
can make your media stand out.

Multi-function Printers • Production Printers • Wide Format Printers • Scanners



716.853.5000 • 465 Ellicott St. Buffalo, NY 14203 • www.copierfaxbt.com