

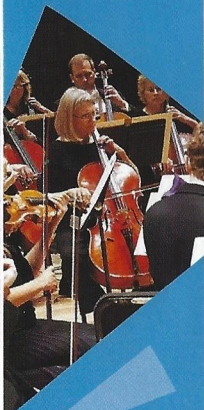


RPO

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

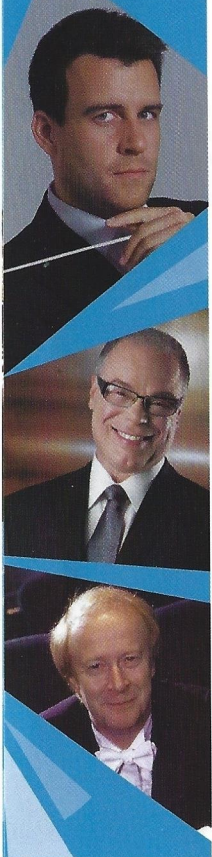
Appointed the 12th music director of the Rochester Philharmonic Orchestra in July 2014, Rochester native Ward Stare has been described as “inspiring musicians to impressive heights” by *The New York Times*, and “a dynamic music director” by *Rochester CITY Newspaper*.

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.

THU
JAN 31

7:30 PM

SAT
FEB 2

8 PM

KODAK HALL
AT EASTMAN
THEATRE

Ward Stare, conductor

Jon Nakamatsu, piano

RACHMANINOFF *Isle of the Dead*, op. 29 20:00

BEETHOVEN Piano Concerto No. 2 in B-flat major, op. 19 28:00
Allegro con brio
Adagio
Rondo: Molto allegro
Jon Nakamatsu, piano

INTERMISSION

STRAVINSKY *Le Sacre du printemps (The Rite of Spring)* 33:00
Part I: The Adoration of the Earth
Introduction -
Augurs of Spring -
Ritual of Abduction -
Spring Rounds -
Ritual of the Rival Tribes -
Procession of the Sage: The Sage -
Dance of the Earth
Part II: The Sacrifice
Introduction -
Mystic Circles of the Young Girls -
Glorification of the Chosen One -
Evocation of the Ancestors -
Ritual Action of the Ancestors -
Sacrificial Dance

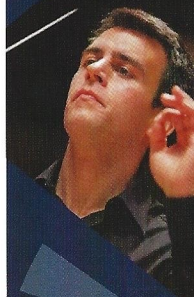
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We kindly ask you to please silence all cellphones and electronic devices.

Also, please note that photography and video recordings are prohibited during the performance.

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**NAKAMATSU + STRAVINSKY'S RITE
OF SPRING**



PROGRAM NOTES

SERGEI RACHMANINOFF

Isle of the Dead, op. 29

Rachmaninoff had been searching for a suitable subject for a tone poem for several years when on a visit to Paris in the summer of 1907 he found his inspiration in the painting *The Isle of the Dead* by the Swiss artist Arnold Böcklin (1827-1901). He composed his intense, quasi-Wagnerian musical response to it in Dresden, Germany, during the first three months of 1909.

The painting shows a tiny, bleakly rocky island, with its dark cypress trees and tombs, on a sunless day. It is seen from across a body of water, presumably, mirroring Classical mythology, the river Styx. Charon the boatman crouches in the stern of a tiny boat. A figure draped in white stands in front of him, likely the soul he is bearing to the island. A coffin draped in white rests in the bow.

In his music, Rachmaninoff quoted the *Dies irae*, the sombre theme from the Gregorian chant *Mass for the Dead* that Hector Berlioz had used in the final movement of the *Symphonie fantastique*. Rachmaninoff employed it throughout his career, most audibly in such late compositions as the *Rhapsody on a Theme of Paganini* and the *Symphonic Dances*.

The slow, rocking rhythm that opens *Isle of the Dead* may suggest the motion of the waves, and of the boat as it is being rowed across the water to the island. The dark, muted orchestral colors enhance the desolate, doleful mood. Once the island has been reached, in a fulsome climax of sound, Rachmaninoff briefly departs from Böcklin's conception by offering contrasting music of a warm, hopeful nature. He revealed that it represented the recollected joys of a life lived. A furious climax negates such feelings. The *Dies irae*, appearing undisguised for the first time in this work, heralds the return of the sombre opening section, and a gradual fading away into silence.

LUDWIG VAN BEETHOVEN

Piano Concerto No. 2 in B-flat Major, op. 19

Beethoven won his first fame in Vienna as a pianist. He gradually made a name for himself through his outgoing performing style and through solo piano works that he composed for his own performance. He revised certain of his existing creations as well, including the Piano Concerto "No. 2," his first work of this kind. In order to retain the performing rights, he delayed its publication until 1801. This explains why it is numbered higher than Concerto "No. 1," which he composed from 1796 to 1797 but which saw print nine months earlier than "No. 2."

The first movement opens with arresting call to attention, followed by a vigorous first theme and a relaxed second. The slow movement is rather formal but still expressive, with a particularly poetic concluding section. The finale is a witty romp with a charming falling interval in the main rondo theme. The intervening episodes include a zesty minor-key excursion into the exotic "Hungarian" style that Mozart, Haydn and other composers had employed to great effect during the preceding decades, and which Johannes Brahms would continue to advocate, decades later.

B. ONEG, RUSSIA
April 1, 1873

**D. BEVERLY HILLS,
CALIFORNIA, USA**
March 28, 1943

B. BONN, GERMANY
December 15, 1770

D. VIENNA, AUSTRIA
March 26, 1827

PROGRAM NOTES

IGOR STRAVINSKY

Le Sacre du printemps (The Rite of Spring)

Stravinsky shot to fame in 1910, when Les Ballets russes premièred his dance score, *The Firebird*, in Paris. During the final stages of composing it, Stravinsky had a vision: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." Sergei Diaghilev, impresario of the company, sensed the choreographic possibilities in this material and asked Stravinsky to develop them. The composer and scenic designer/archaeologist Nicolaus Roerich collaborated on the scenario of *Le Sacre du printemps (The Rite of Spring)*, fleshing out Stravinsky's original conception and placing it in an ancient Slavic community.

Stravinsky began the score in Russia but composed the majority of it in Clarens, Switzerland. Diaghilev entrusted the choreography to Vaslav Nijinsky, one of his company's most gifted soloists, but an inexperienced dance master. The rehearsals degenerated into little more than frantic exercises in counting, resulting in frayed nerves and explosions of temper. Still, the final runthrough went off smoothly, without a hint of possible controversy.

All that changed at the first performance, in the Théâtre du Champs-Élysées in Paris on May 29, 1913. "Mild protests against the music could be heard from the beginning," Stravinsky wrote. "Then, when the curtain opened on a group of knock-kneed and long-braided Lolitas jumping up and down the storm broke." The infuriated composer rushed backstage, where Diaghilev was turning the house lights off and on in an attempt to quiet the audience. Nijinsky stood on a chair in the wings, shouting instructions to the dancers; Stravinsky stood behind him throughout the performance. Meanwhile, the auditorium was in an uproar, the production's supporters and detractors clamoring to make their feelings known. Overnight, *The Rite of Spring* transformed perceptions of Stravinsky from talented if dutiful follower of Rimsky-Korsakov and Debussy to the ranks of such "wild men" of music as Bartók and Schoenberg.

In 1921, choreographer Léonide Massine mounted an entirely new stage production, one which dispensed with prehistoric associations and turned the piece into an abstract ballet. Stravinsky preferred this edition to the original. It also confirmed in his mind a view which he had begun to hold shortly after the première: that the music's true home lies in the concert hall. Away from the theatre, listeners are free to make with it whatever associations they wish, or can simply react in a non-specific way to this propulsive, literally earth-shaking score. Its ability to astonish and electrify remains undiminished, more than a century after it took the world by storm.

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B. ORANIENBAUM, RUSSIA
June 17, 1882

D. NEW YORK, NEW YORK, USA
April 6, 1971

ARTISTS

JON NAKAMATSU, piano

American pianist Jon Nakamatsu continues to draw unanimous praise as a true aristocrat of the keyboard, whose playing combines elegance, clarity, and electrifying power. A native of California, Mr. Nakamatsu came to international attention in 1997 when he was named Gold Medalist of the Tenth Van Cliburn International Piano Competition, the only American to have achieved this distinction since 1981. Mr. Nakamatsu has performed widely in North and South America, Europe, and the Far East, collaborating with such conductors as James Conlon, Marek Janowski, Raymond Leppard, Stanislaw Skrowaczewski, Osmo Vänskä and Hans Vonk. He also performed at a White House concert hosted by President and Mrs. Clinton.



JON NAKAMATSU

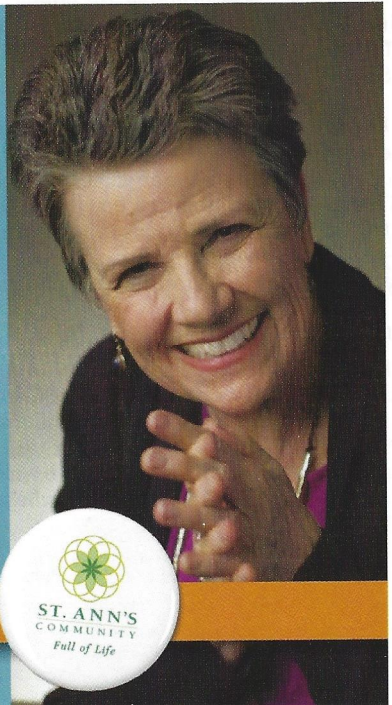
Mr. Nakamatsu's extensive recital tours throughout the U.S. and Europe have featured appearances in New York's Carnegie Hall and Lincoln Center, Washington D.C.'s Kennedy Center, and in Boston, Chicago, Cincinnati, Paris, London and Milan. He has worked with various chamber ensembles - among them the Brentano, Tokyo, Kuss, Jupiter, Cypress, Prazak and Ying String Quartets - and has toured repeatedly with the Berlin Philharmonic Wind Quintet. Together with clarinetist Jon Manasse, Mr. Nakamatsu tours continually as a member of the Manasse/Nakamatsu Duo. The Duo also serves as Artistic Directors of the esteemed Cape Cod Chamber Music Festival in Massachusetts.

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