

RPO BRAVO

18-19 SEASON
FEB 28-MAR 23

MAHLER 7 | SHOSTAKOVICH 10 | ETERNAL TANGO
ZARATHUSTRA!

SEASON SPONSOR

ROCHESTER
REGIONAL HEALTH

Dawn and Jacques
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
 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 Karp
 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 Ellen 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.

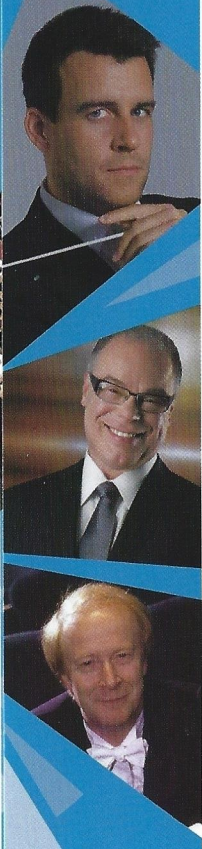
Previous positions include music director of the Naples Philharmonic Orchestra (Florida) for 10 years, conductor-in-residence with the Baltimore Symphony Orchestra, and artistic advisor of the San Antonio Symphony.

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.

JOIN THE MAESTRO CIRCLE TODAY!
 Did you know, your charitable contribution of \$2,500 or more comes with a number of benefits! From complimentary handling fees and an annual Maestro Circle dinner, to private invitations to meet RPO musicians and conductors. Call today to learn how you can enjoy these benefits.

RPO To learn more about the Maestro Circle and the RPO, Call the Development Office at 585-454-7311 x249.



THU
MAR 21

7:30 PM

SAT
MAR 23

8 PM

KODAK HALL
AT EASTMAN
THEATRE

Ward Stare, conductor
Stephen Hough, piano

BRAHMS

Tragic Overture, op. 81

13:00

DVOŘÁK

Piano Concerto in G minor, op. 33

34:00

Allegro agitato

Andante sostenuto

Finale: Allegro con fuoco

Stephen Hough, piano

INTERMISSION

STRAUSS

Also sprach Zarathustra, op. 30

33:00

Einleitung (Introduction) -

Von den Hinterweltlern (Of the Backworldsmen) -

Von der großen Sehnsucht (Of the Great Longing)

Von den Freuden und Leidenschaften

(Of Joys and Passions) -

Das Grablied (Song of the Grave) -

Von der Wissenschaft (Of Science) -

Der Genesende (The Convalescent)

Das Tanzlied (The Dance Song) -

Nachtwandlerlied (Song of the Night Wanderer)

ZARATHUSTRA!



SEASON SPONSOR: **ROCHESTER** | Dawn and Jacques
REGIONAL HEALTH | 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.

CONNECT WITH US:     

PROGRAM NOTES

JOHANNES BRAHMS

Tragic Overture, op. 81

Brahms composed his two concert overtures – *Tragic* and *Academic Festival* – during the summer of 1880. First came *Academic Festival*, a light-hearted potpourri of traditional German student songs. Perhaps as a counterweight to its frivolity, or in his own words because “I could not refuse my melancholy nature the satisfaction of composing an overture for a tragedy,” he proceeded immediately to the second overture. In it, he established a mood of stark drama right from the abrupt opening bars. A contrasting second theme brings only slight consolation. The overture’s overwhelming atmosphere is one of turbulent and ultimately unsuccessful struggle.

B. HAMBURG, GERMANY

May 7, 1833

D. VIENNA, AUSTRIA

April 3, 1897

FIRST PERFORMED BY THE RPO

November 5, 1936

Jose Iturbi, conductor

LAST PERFORMED BY THE RPO

March 3, 2012

Christoph Campestrini,
conductor

ANTONÍN DVOŘÁK

Piano Concerto in G minor, op. 33

Dvořák composed a cello concerto in 1865 but he didn’t orchestrate it. Therefore this Piano Concerto was his first complete example of the form. He composed it in August and September 1876, specifically for pianist Karel ze Slavkovský, in gratitude for several recent, highly acclaimed performances of Dvořák’s chamber works. The premiere took place in Prague on March 24, 1878, with Slavkovský as the soloist and Adolf Čech conducting.

It dates from the fertile, positive period following the receipt of a grant from the Austrian government, and the creation of the Fifth Symphony, Serenade for Strings and Stabat Mater. Dvořák’s breakthrough to international fame would come two years later with the first set of Slavonic Dances.

The Piano Concerto has suffered neglect, in comparison with his attractive Violin Concerto in A Minor (1880), and especially the magnificent Cello Concerto in B minor (1895). The most important reason lay in Dvořák’s approach. He didn’t make it the type of super-virtuoso piece with which soloists dazzle their audiences (Liszt, Tchaikovsky, Saint-Saëns, et al.). He gave the orchestra the role of a virtually equal partner with the soloist, in a concerto of fully symphonic dimensions.

A substantial orchestral introduction sets the agitated, yearning mood of the first movement. The second theme has an attractive pastoral quality. Much energy is expended as the music works its way up to a grandiose, climactic solo cadenza. Solo horn introduces the sweet, tranquil reverie of the second movement. Passages of playful animation pop up midway through, before Dvořák gradually restored the initial mood. The finale brings Dvořák’s Czech heritage strongly into view, through a chain of appealing, dance-like melodies.

B. NELAHOZEVES, BOHEMIA

September 8, 1841

D. PRAGUE, BOHEMIA

May 1, 1904

FIRST AND MOST RECENTLY

PERFORMED BY THE RPO

October 29, 1992

Mark Elder, conductor

PROGRAM NOTES

RICHARD STRAUSS

Also sprach Zarathustra, op. 30

In German philosopher Friedrich Nietzsche’s weighty, passionate, occasionally obscure discourse, *Also sprach Zarathustra* (*Thus Spoke Zarathustra*, 1883/85), he used the sixth-century-B.C. Persian philosopher Zarathustra as the medium to express his own views on the deeper meanings of life. He believed modern man to be merely one step in the evolutionary process. One day he will be followed by a “super-man,” a being who will retain the better qualities of contemporary society but will have been purged of the ignoble ones.

In his autobiography, Nietzsche stated that his Zarathustra might be considered in musical terms. Gustav Mahler and Frederick Delius took him at his word, setting portions of the text in Symphony No. 3 (1896) and *A Mass of Life* (1905), respectively.

Strauss, by that time established as a brilliant composer and master orchestrator, decided on a purely instrumental approach. He composed the tone poem from February 1895 to August 1896. He outlined his reasons for creating it: “I did not intend to write philosophical music. I meant rather to convey an idea of the evolution of the human race, from its origins, through the various phases of development, religious as well as scientific, up to Nietzsche’s idea of the ‘super-man.’” Filmmaker Stanley Kubrick’s choice of the majestic opening sequence as the “theme” in the movie *2001: A Space Odyssey* (1968), which deals with similar ideas, thus represents a masterstroke of musical and conceptual insight.

Whether it is possible to achieve in music such ends as Strauss set himself here is open to debate. Few listeners would deny that his Zarathustra displays an unsurpassed mastery of orchestral possibilities, and a stirring, thought-provoking sequence of moods.

The Introduction, representing Zarathustra’s greeting to the rising sun, begins in the lowest depths of the orchestra, reinforced by the deep organ pedal. The trumpets give out a simple, rising three-note idea, the “nature” theme, which serves as a recurring motive. The first section is a cynical portrait of organized religion. The English horn quotes the “nature” theme to introduce the next section, Of the Great Longing, which represents the development of man’s self-awareness. Of Joys and Sorrows continues along these lines, with music of powerful but troubled emotional content. The Song of the Grave, which begins with a brief, ascending figure in the bassoons and cellos, offers a cloudy emotional mood, cast in veiled orchestral colors, to show man’s contemplation of the great mystery of death.

The next section, Of Science, opens with a fugue, the musical form which Strauss regarded as the most learned. The Convalescent corresponds to the portion of the book where Zarathustra undergoes a kind of seizure, from which he emerges with a crystal-clear vision of his mission. Strauss builds up to a grandiose, full-orchestra restatement of the “nature” theme. After a moment of uncertainty, man’s spirit, its glorious future now in sight, joyfully takes wing. A mounting tide of energy, and a solo violin, sweep in the longest, most elaborate section, the Dance Song of Nietzsche’s “super-man.” The sinister tolling of the midnight bell introduces the epilogue, Song of the Night Wanderer, where man and nature appear to have arrived at a state of peaceful co-existence. Yet the final bars add a disturbing footnote, an open-ended question mark set simultaneously and quite daringly for its time, in two separate keys. Perhaps Strauss was saying that ultimately, the great questions of life will remain unanswered.

B. MUNICH, GERMANY

June 11, 1864

D. GARMISCH-PARTENKIRCHEN, GERMANY

September 8, 1949

FIRST PERFORMED BY THE RPO

January 27, 1927

Eugene Goossens, conductor

LAST PERFORMED BY THE RPO

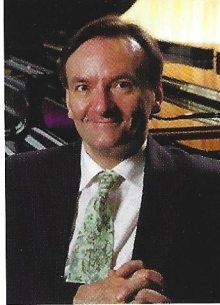
January 12, 2008

Eri Klas, conductor

ARTISTS

STEPHEN HOUGH, piano

One of the most distinctive artists of his generation, Stephen Hough combines a distinguished career as a pianist with those of composer and writer. Named by *The Economist* as one of Twenty Living Polymaths, Hough was the first classical performer to be awarded a MacArthur Fellowship and was made a Commander of the Order of the British Empire (CBE) in the New Year's Honours 2014.



ANDREW CROWLEY

STEPHEN HOUGH

Since taking first prize at the 1983 Naumburg Competition in New York, Hough has performed with many of the world's major orchestras and has given recitals at the most prestigious concert halls. He is a regular guest at festivals such as Salzburg, La Roque-d'Anthéron, Mostly Mozart, Edinburgh, and BBC Proms, where he has made more than twenty concerto appearances.

In 2001 Mr. Hough was the first classical performing artist to win a MacArthur Foundation Fellowship. He was awarded Northwestern University's 2008 Jean Gimbel Lane Prize in Piano, won the Royal Philharmonic Society Instrumentalist Award in 2010 and in January 2014 was made a Commander of the Order of the British Empire by Queen Elizabeth in the New Year's Honors List. He has appeared with most of the major European and American orchestras and plays recitals regularly in major halls and concert series around the world. His recent engagements include recitals in Chicago, Hong Kong, London, New York's Carnegie Hall and Lincoln Center, Paris, Boston, San Francisco, the Kennedy Center and Sydney; performances with the Czech, London and New York Philharmonics, the Chicago, Boston, Pittsburgh, San Francisco, St. Louis, National, Detroit, Dallas, Atlanta and Toronto symphonies, and the Philadelphia, Minnesota, Budapest Festival and Russian National Orchestras; and a performance televised worldwide with the Berlin Philharmonic and Sir Simon Rattle. He is also a regular guest at festivals such as Aldeburgh, Aspen, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Salzburg, Tanglewood, Verbier, Chicago's Grant Park, Blossom, and the BBC Proms, where he has made over 25 concerto appearances, including playing all of the works written by Tchaikovsky for piano and orchestra over the summer of 2009, a series he later repeated with the Chicago Symphony.

THE RPO

19/20

POPS SEASON IS HERE!

JEFF TYZIK
PRINCIPAL POPS CONDUCTOR

DIVAS EXCITE INSPIRE JAZZ ROMANCE

SUBSCRIPTIONS ON SALE NOW
RPO.ORG | 454-2100