ROCHESTER PHILHARMONIC ORCHESTRA

BRAYO

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Christopher Seaman, Music Director • **Jeff Tyzik**, Principal Pops Conductor **Michael Butterman**, Principal Conductor for Education and Outreach • The Louise and Henry Epstein Family Chair **Arild Remmereit**, Music Director-Designate

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ROCHESTER PHILHARMONIC ORCHESTRA
CHRISTOPHER SEAMAN, MUSIC DIRECTOR

BRAVO

The official magazine of the Rochester Philharmonic Orchestra

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For Your Information

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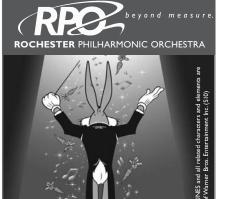
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Our promise is to provide exhilarating, inspiring experiences in every interaction we have—and we constantly strive to refine and improve our efforts.

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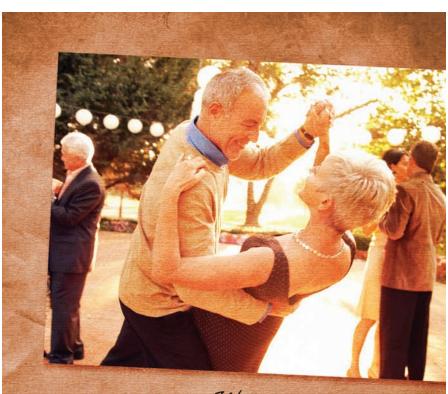
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FROM THE PRESIDENT & CEO



Welcome to Kodak Hall at Eastman Theatre as we celebrate the Bausch and Lomb Holiday Extravaganza! The RPO family is so grateful that you have made us part of your holiday traditions.

It would not be possible to celebrate this wonderful holiday season without our community partners. We are delighted once again to team up

with the Rochester City Ballet and Bach Children's Chorus for *The Nutcracker* the weekend following Thanksgiving (November 26-28). Principal Pops Conductor Jeff Tyzik has put together another sparking Gala Holiday Pops program (December 16-19) featuring the Festival High School Chorale and Rochester native Donna Lynne Champlin, a rising star on Broadway. And, of course, our beloved Music Director Christopher Seaman brings Handel's *Messiah* to life with the Rochester Oratorio Society and a distinguished vocal quartet on the Kodak Hall stage (December 9 and 11).

Here at the RPO, we are continually working to come up with new and innovative ways to serve you and make your concert experience even greater. In early November, we announced a new pilot program with the downtown YMCA, where they will provide childcare during select RPO concerts. We understand how frustrating it can be as a parent to want to attend performances but be held back due to childcare costs or the logistics of finding a babysitter. While you're enjoying music by Beethoven or Elton John, your child can participate in arts and crafts, and enjoy movies, games, and a snack. This pilot program will hopefully develop into a service we can offer at every RPO concert in the future. For more information on this new program, including dates when it's available, please call the YMCA at 325-2880 or visit our web site at www.rpo.org/childcare.

As you know, this year we continue our *Celebration Beyond Measure* as we honor Christopher Seaman in his final year as Music Director of the RPO. We hope that, as the year draws to a close, you will join us in this celebration by making a gift in his honor to the 2010-2011 Annual Campaign. It is only with the generous support of our patrons that we can continue to enrich and inspire the community through the art of music.

From all of us at the RPO, have a happy and healthy holiday season. May the gift of music enliven your holidays and brighten your New Year!

Sincerely,

Charles H. Owens President & CEO

cowens@rpo.org

THE NEW



FESTIVAL WEEK

This December, we will celebrate the completion of our magnificent new East Wing—the fulfillment of George Eastman's original vision for the Eastman School of Music.

Join us for a week of concerts featuring world-renowned guest artists and Eastman faculty members and students performing in Kodak and Kilbourn Halls, and in our beautiful new, state-of-the-art Hatch Recital Hall

FEATURED PERFORMERS INCLUDE

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2010-2011 Season

VIOLIN I

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 Ellen Rathjen Janice Macisak William Hunt Sabina Slepecki Kenneth Langley Lise Stoddard Joanna Owen An-Chi OuYang Margaret Leenhouts Hee Sagong~

VIOLIN II

David Brickman, Principal Daryl Perlo, Assistant Principal Patricia Sunwoo John Sullivan Lara Sipols Nancy Hunt Boris Zapesochny Liana Koteva Kirvan Ieremy Hill Ainur Zabenova Heidi Brodwin Lee Wilkins

Melissa Matson, Principal Michael Larco. Assistant Principal Marc Anderson Elizabeth Seka Olita Povero Michail Verba* Linda Kirkwood Lisa Steltenpohl David Hult Samantha Rodriguez Heidi Stauber

CELLO

Stefan Reuss, Principal The Clara and Edwin Strasenburgh Chair Funded in perpetuity Kathleen Murphy Kemp, Assistant Principal Lars Kirvan Christopher Haritatos Mary Ann Wukovitz Benjamin Krug Yu-Wen Wang Ingrid Bock Melissa Burton Anderson Lindsey Crabb~ Hilary Glen~

BASS

Colin Corner,

Principal The Anne Hayden McQuay Chair Funded in perpetuity Michael Griffin. Assistant Principal Jack Stauber* Robert Zimmerman Gaelen McCormick Jeff Campbell+ Eric Polenik

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Joanna Bassett Jan Angus+

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Anna Steltenpohl

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Min Na Lee

BASS CLARINET

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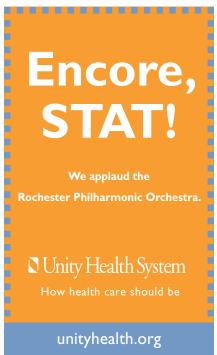
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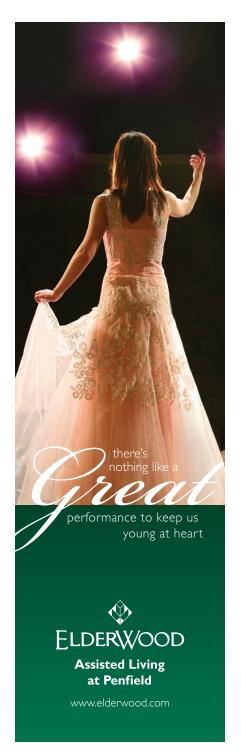
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When it gets cold outside, the arts and cultural season heats up throughout the Rochester region. From touring Broadway productions and dance performances to the musical and visual arts, you'll find plenty of ways to stimulate your senses throughout the winter.

Catch Disney's The Lion King, choreographed by Rochester's own Garth Fagan, Go retro with the Memorial Art Gallery's Psychedelic Art Since the '60s exhibition. Cheer for the Rochester Americans, one of the AHL's oldest hockey clubs.

Our vibrant arts and cultural scene is just one of the things that gives Rochester visitability. In fact, last year, nearly two-million people visited the Flower City, leaving an economic impact of almost one-billion dollars. That translates into more jobs, tax revenue and lots of other real benefits to area residents and businesses.

Discover our winter wonderland (both indoors and out) with lots of great reasons to visit Bochester

Pictured: Disney's The Lion King, runs March 22 - April 17 as part of Rochester Broadway Theater League's current season.



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CHRISTOPHER SEAMAN, Music Director



2010-2011 marks Music Director Christopher Seaman's thirteenth season with the Rochester Philharmonic Orchestra. The internationally renowned, Britishborn conductor has become an integral

part of the Greater Rochester community and is recognized as having raised the artistic level of the Orchestra to its present excellence. In May 2009, the University of Rochester awarded him an Honorary Doctor of Music degree. He will conclude his tenure as the RPO's longest-serving Music Director in June 2011, whereupon he will begin a lifetime appointment as Conductor Laureate.

Recognized worldwide as one of today's leading conductors, he previously served as Principal Conductor of the BBC Scottish Symphony and Northern Sinfonia, conductor-in-residence with the Baltimore Symphony Orchestra, and Music Director of the Naples Philharmonic in Florida.

Highly sought-after internationally as a guest conductor and noted for his strong command of a broad repertoire, Seaman has regular engagements in North America, Israel, Eastern Europe, the Far East, Australia, and New Zealand, as well as in Great Britain.

Recent guest conducting engagements in North America have included the orchestras of Vancouver, Columbus, Seattle, Omaha, and San Antonio, and the Eastern Music Festival in North Carolina. He previously has conducted the orchestras of Pittsburgh, Detroit, Houston, San Francisco, Saint Louis, Utah, New Jersey, Minnesota, Cincinnati, Colorado, Louisville, and Atlanta. For several summers, he has conducted concerts at the Aspen Festival and also taught at the American Academy of Conducting at Aspen.

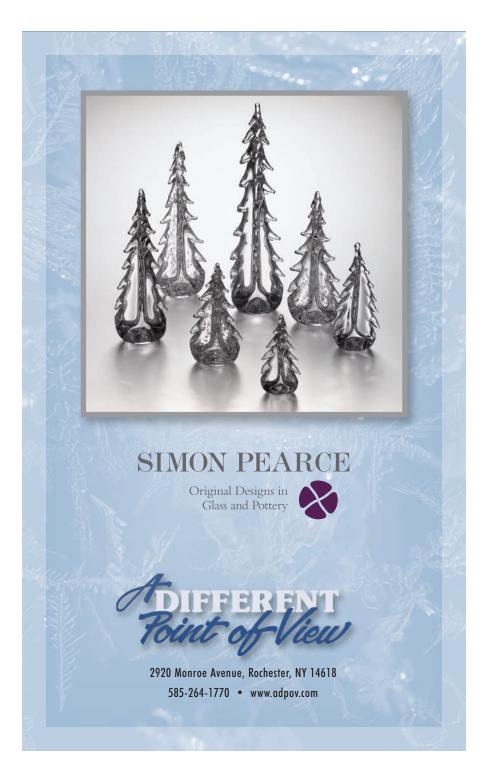
Abroad, his schedule includes concerts with all of the London orchestras; the major United Kingdom orchestras including the City of Birmingham Symphony, the Bournemouth Symphony, the Royal Liverpool Philharmonic, the Royal Scottish National Orchestra, the Ulster Orchestra, and the various BBC orchestras. He also has led the symphony orchestras of Budapest, Prague, Warsaw, Trondheim, and the North German Philharmonic, among others, and will make return visits this season to Portugal and the Czech Republic.

He visits Australia annually, conducting the major orchestras there (often including concerts in the Sydney Opera House) and also leading master classes for young Australian conductors.

His recordings include performances with the Royal Philharmonic, the Philharmonia Orchestra, and the National Youth Orchestra of Britain. Seaman has recorded two CDs with the RPO, one with pianist Jon Nakamatsu released in 2001, and one with pianist Olga Kern, released in 2003 and hailed by the *Democrat and Chronicle* as "sensational."

His third and final RPO recording project, featuring Vaughan Williams' "London" Symphony and *Serenade to Music*, will be released on harmonia mundi in 2011.

Visit www.rpo.org
for more information
including music clips,
program notes, concert
details, tickets,
and more!



JEFF TYZIK, Principal Pops Conductor



Grammy Awardwinner Jeff Tyzik has earned a reputation as one of America's most innovative pops conductors, recognized for his brilliant arrangements, original programming, and

engaging rapport with audiences of all ages. The 2010-11 season marks his seventeenth season as Principal Pops Conductor of the Rochester Philharmonic Orchestra. He also serves as Principal Pops Conductor of the Oregon Symphony and the Vancouver Symphony Orchestra.

Highly sought-after as a guest conductor, Tyzik's recent guest appearances include the Boston Pops and the Philadelphia Orchestra at the Saratoga Performing Arts Center. He also has appeared with the Cincinnati Pops, the New York Pops, the orchestras of Dallas, Detroit, and Milwaukee, and the Los Angeles Philharmonic at the Hollywood Bowl, among others. Tyzik made his U.K. debut with the Royal Scottish National Orchestra in June 2010.

A native of Hyde Park, N.Y., Tyzik began his life in music at age nine playing the cornet. He studied both classical and jazz throughout high school and went on to earn both his bachelor's and master's degrees from the Eastman School of Music, where he studied composition/arranging with Radio City Music Hall's Ray Wright and jazz studies with the great band leader Chuck Mangione.

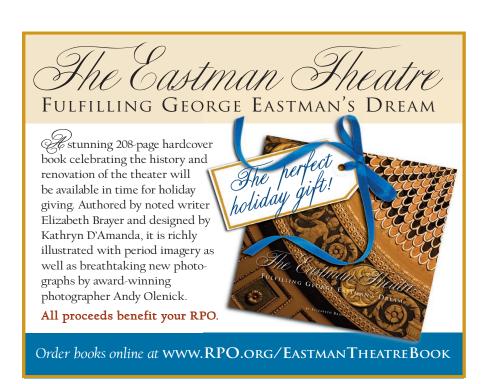
An accomplished composer and arranger, Tyzik has written over 160 works for orchestra, including a trombone concerto commissioned by the National Endowment for the Arts and performed at Carnegie Hall. His newest commission, a timpani concerto, was premiered by the Rochester Philharmonic Orchestra in January 2010.

His compositions and arrangements have been recorded by the London Symphony Orchestra, Rochester Philharmonic, Erich Kunzel and the Cincinnati Pops, Doc Severinsen and the Royal Philharmonic Orchestra, Vancouver Symphony, Winnipeg Symphony, Summit Brass, and the Eastman Wind Ensemble.

Tyzik has produced a GRAMMY Award-winning album, *The Tonight Show Band with Doc Severinsen, Vol. 1.* In May 2007, harmonia mundi released his recording conducting works by Gershwin with pianist Jon Nakamatsu and the Rochester Philharmonic, which reached No. 3 on the Billboard classical chart. He also has produced and composed theme music for many of the major television networks and released six of his own albums.

Tyzik lives in Rochester with his wife, Jill. For more information, please visit www.jefftyzik.com.

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MICHAEL BUTTERMAN, Principal Conductor for Education and Outreach The Louise and Henry Epstein Family Chair



Michael Butterman is making his mark as a model for today's conductors and is recognized for his commitment to creative artistry, innovative programming, and audience and community engagement.

Now in his eleventh season as the RPO's Principal Conductor for Education and Outreach—the first position of its kind in the United States—Butterman is also Music Director for both the Boulder Philharmonic and the Shreveport Symphony orchestras. Beginning in the fall of 2009, he assumed the additional post of Resident Conductor for the Jacksonville Symphony Orchestra.

Also in demand as a guest conductor, Butterman has appeared recently with the symphonies of Detroit, Houston, Colorado, Oregon, Kansas City, Hartford, San Antonio, Syracuse, New Mexico, Louisiana, Spokane, Santa Fe, Mobile, and Peoria, as well as Pensacola Opera and Asheville Lyric Opera. Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival in Colorado, and the Wintergreen Music Festival in Virginia.

Butterman gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the 1999 recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, and shared the podium with Ozawa to lead the season's opening concert. In 1997, he was sponsored by UNESCO to lead the National Philharmonic Orchestra of Moldova in a concert of music by great American masters.

From 2000 to 2007, Butterman held the post of Associate Conductor for the Jacksonville Symphony in Florida. For six seasons, he also served as Music Director of Opera Southwest in Albuquerque, N.M. Prior to joining the Jacksonville Symphony, Butterman was Director of Orchestral Studies at the LSU School of Music for five years, and was Principal Conductor of the LSU Opera Theater. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera Workshop at the Indiana University School of Music. For two seasons, he was also the Associate Music Director of the Ohio Light Opera, conducting over 35 performances each summer.

At Indiana University, Butterman conducted a highly acclaimed production of Leonard Bernstein's little-known *1600 Pennsylvania Avenue* in a series of performances at the Kennedy Center in Washington, D.C, receiving unanimous praise from such publications as *The New York Times*, *Washington Post, Variety*, and *USA Today*. He subsequently was invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Butterman's work has been featured in five nationwide broadcasts on public radio's *Performance Today*, and can be heard on two CDs recorded for the Newport Classics label. A third CD, in which he conducts the RPO in two narrated works for families, is scheduled for release this season.

Peter vs. The Wolf

February 13 at 2:00 pm Performance Hall at Hochstein www.rpo.org/orKIDStra Maintaining and operating the Rochester Philharmonic Orchestra (Founded in 1923 - Incorporated in 1930)

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David Harman, Music Director

The Rochester Philharmonic Youth Orchestra is a symphonic orchestra composed of 100 of Greater Rochester's most accomplished middle- and high-school musicians. Sponsored by the Education Department of the RPO, the RPYO was founded in 1970 to provide enriching musical ensemble experiences to very accomplished students from varied backgrounds. It facilitates musical, personal, and social development within a challenging and supportive environment and lays an excellent musical foundation for future professional or amateur careers in music. Admitted through competitive annual auditions, RPYO musicians rehearse and perform under the direction of Dr. David Harman and with mentors from the Rochester Philharmonic Orchestra.

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Upcoming 40th Anniversary Season RPYO Concerts:

Sunday, March 6 at 3:00 pm

Kodak Hall at Fastman Theatre David Harman, conductor Christopher Seaman, auest conductor

Tickets: \$12.00 and \$8.00

Sunday, May 15 at 3:00 pm

Hale Auditorium Roberts Wesleyan College David Harman, conductor

Tickets: \$10.00 and \$5.00

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Tickets are available at the RPO Box Office, online at www.rpo.org, from the RPYO at 454-7311 x224, and from RPYO musicians.

The RPYO is sponsored by the Education Department of the Rochester Philharmonic Orchestra

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'Tis the season for giving! To make a gift, call Dan House at 454-7311 x232 or visit www.rpo.org. Thank you for your continued support of the RPO!

BRAVO TRIBUTES

Tribute gifts are a special way to remember loved ones or commemorate special occasions such as birthdays, anniversaries, weddings, births, or graduations. If you would like to make a memorial or honorarium gift, please contact the RPO Development Department at 454-7311 x252.

IN MEMORY OF . . .

Nancy Cameros

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Muriel Rothstein

Linda & Laurence Locke

Peter Rubens

Rudy & Gene Salesin

Morris Secon

Margie Sabath

H. Allen Spencer Suzanne M. Spencer

IN HONOR OF . . .

Elaine Schwarz's birthday

Rudy & Gene Salesin

EASTMAN THEATRE RENOVATION & EXPANSION

You will notice some changes within the Eastman Theatre complex this season! Enjoy a brand new culinary experience at RPO concerts in the new **Betty's Café**, located right next to the Wegman Family Gallery. You can get refreshments and sit back with friends at one of a dozen tables. The new glass windows in the original solid wood exterior doors will let in lots of natural light, and give you a view of what's happening on Gibbs Street. It's the new space to see and be seen!

There also have been **additional enhancements to the Ranlet Lounge** off the balcony lobby, in preparation for its new function as a patron lounge on RPO evenings. Box Seat Subscribers and Andante level donors (\$2,500+) are invited to enjoy the Ranlet during intermission.

This December, the 32,000-square-foot Eastman School expansion project will be completed, with the spacious, multi-story Wolk Atrium connecting the original Eastman Theatre building with the new wing. There will be an entrance to the building directly across from the East End Parking Garage, making access to the Theatre even easier. Other features include:

- A magnificent large-scale, suspended Dale Chihuly sculpture created especially for the new atrium
- The 222-seat Hatch Recital Hall—a contemporary equivalent of Kilbourn Hall
- New restrooms at every level of the wing including the Orchestra level
- New elevators enhancing accessibility to every level of the Theatre and the new wing

As one of the features of the new Eastman School wing, the RPO will be moving its Box Office into the Wolk Atrium December 6th, with convenient short-term parking spaces out front and a new Gift Shop. Stay tuned for more information on the Box Office move.



ROCHESTER PHILHARMONIC ORCHESTRA

peyond measure



Warner Bros. Presents

BUGS BUNNY AT THE SYMPHONY

created and conducted by George Daugherty

January 7 at 8:00 pm & January 8 at 2:00 & 8:00 pm Kodak Hall at Eastman Theatre

The return of all your *Looney Tunes* favorites on a giant screen as the RPO performs the music live!

orKIDstra family matinee sponsored by Wendy's Restaurants of Rochester.

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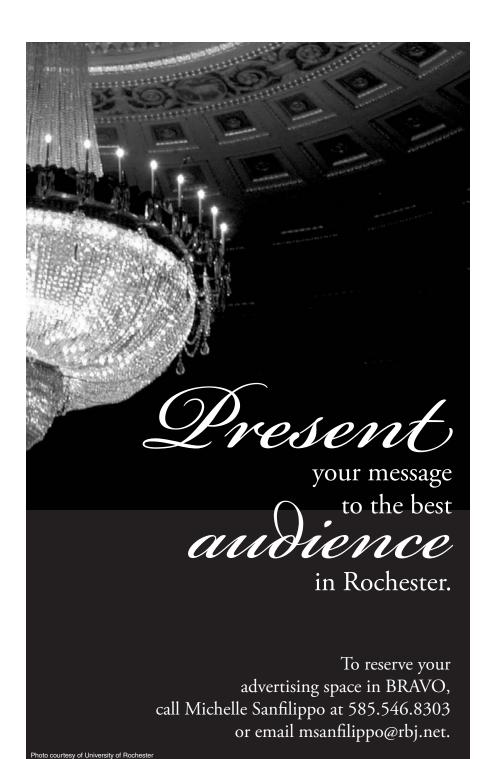
Seethoven's Fifth – January 20 & 22
Symphony 101: Musical Milestones: 19th
Century – January 21 & 23
Pops: Dance Mix: Gershwin, Tyzik,
Ellington & More – January 28 & 29

See our upcoming concerts at www.rpo.org/calendar

CALL TODAY OR GO ONLINE FOR TICKETS: (585) 454-2100, www.rpo.org, or area Wegmans

RPO performances are made possible with public funds from the New York State Council on the Arts, a State Agency.









Friday, November 26, 2010, at 2:00 & 7:00 pm Saturday, November 27, 2010, at 2:00 & 7:00 pm Sunday, November 28, 2010, at 2:00 & 7:00 pm Kodak Hall at Eastman Theatre

Michael Butterman, conductor The Louise and Henry Epstein Family Chair

Rochester City Ballet **Jamey Leverett,** artistic director Katherine Ertsgaard, executive director

Bach Children's Chorus, in residence at Nazareth College, Karla Krogstad, director

Music by Piotr Ilyich Tchaikovsky Choreography by Timothy M. Draper, Jamey Leverett Lighting Design by Gordon J. Estey Costume Design by Sylvia Hanlon Additional Costume Design by Deborah Tretter Set Design by Sylvia Hanlon, Gordon J. Estey Flying by Foy

Company Members

BRANDON ALEXANDER, KAITLIN FITZGERALD, ERIK JOHNSON, ADAM KITTELBERGER, KATELYN LALLY, TARA LALLY, HAYLEY MEIER, AMANDA MELROSE-SMITH, FIDEL ORRILLO, BEN RABE, JILL SCHWARTZ, BRITTANY SHINAY, JESSICA TRETTER

Apprentices

Courtney Catalana, Becca Cross, Jade Jevnik, Elizabeth Rodbell, Jessindae Rogers, Kelsey Schneider

Trainees

Mary Beth Bastian, Joseph Davis, John Deming, Emma Hodson, Jessica Marengo, Madeline Matuska, Nicole Moran, Kaniel Pryntz-Nadworny, Shannon Rodriguez, Olivia Shipman, Ruby Stettner

Guest Artists

Kristi Boone, Isaac Stappas (courtesy of American Ballet Theatre) Cervilio Miguel Amador (courtesy of Cincinnati Ballet) Derek Stratton (courtesy of Pilobolus Dance Theatre)

Founder, Rochester City Ballet

Timothy M. Draper

Part of the BAUSCH+LOMB RPO Holiday Spectacular. Presented by















To ensure the best environment for this performance, we kindly ask you to turn off all electronic devices including cellular phones, pagers, or watch alarms that may sound during the concert. For legal reasons, cameras and recording devices are not allowed to be on, or operated, while in Kodak Hall.

THE STORY OF THE NUTCRACKER

Tchaikovsky (1840-1893) was commissioned to write the music for *The Nutcracker* in 1891. Originally based on the E.T.A. Hoffman novel *The Nutcracker and the King of Mice, The Nutcracker* ballet debuted on December 17, 1892 and has since gone on to become one of the most popular holiday performances ever.

ACT I

It is Christmas Eve and guests make their way to a Christmas party at the home of Dr. and Frau Stahlbaum. Their children, Clara and Fritz, await the arrival of their friends. The guests enter and the festivities begin. Soon, mysterious Uncle Drosselmeyer arrives with the "Spirit of Christmas." Drosselmeyer brings magical gifts for the group and a toy Nutcracker for Clara.

Later, Clara awakens during the night and returns to the darkened drawing room to fetch her cherished new toy. She soon falls asleep on the sofa with the Nutcracker beside her. Suddenly, the room is invaded by mice. Clara's toy soldiers come to life and the treasured Nutcracker turns into a soldier who battles the mice. Victorious, the Nutcracker is transformed into a handsome prince who invites Clara to travel with him to the Kingdom of Sweets. During the journey, they pass through a snow-covered forest where the Snowflakes dance for them.

ACT II

Upon their arrival to the Kingdom of Sweets, Clara and her Prince are welcomed by the Sugar Plum Fairy who presents a grand celebration in Clara's honor. The sweets of many nations entertain them, including Chocolate from Spain, Tea from China, Coffee from Arabia, Trepek from Russia, and Mints from France. The celebration culminates with the Sugar Plum Fairy's romantic *pas de deux* with her Cavalier. Following a delightful reprise, Clara and her Prince realize that they must go. Amid wistful goodbyes, they leave the magical land.



The Christmas Party Act One – Scene I

	Act One – Scene i
Maid	Tara Lally
Dr. Stahlbaum	Jonathan Davidsson
Frau Stahlbaum	
Clara	Emma Hodson
Fritz	
Party Children	Alia Bajorek, Colleen Buckley, Hannah Campanelli,
	Ethan Collins, Uma Deming, Emma Fisher, Tayla Kelley, Jenna Kuperberg,
	Ruby LaManna, Charlotte Moon, Maggie O'Neill, Steffany Pratt, Nina Sapp
Party Parents	
E	dward Fiandach, Claudia Germuga, Jade Jevnik, Ben Johnson, Brian Nadworny,
	Kaniel Pryntz-Nadworny, Elizabeth Rodbell, Kelsey Schneider, David Winter

Herr Drosselmeyer	Fidel Orrillo
Magical Dolls	Jessindae Rogers, Erik Johnson
Harlequin	(Fri, Sat 2:00 pm) Jessica Tretter, (Sat 7:00 pm, Sun) Katelyn Lally
	The Battle Act One – Scene II
T	
MiceGrace D'Ag	
Soldiers	
	Ben Rabe
Nutcracker Prince	(2:00 pm) John Deming, (7:00 pm) Kaniel Pryntz-Nadworny
	Land of Snow
	Act One – Scene III
Snow Queen	Brittany Shinay
	Adam Kittelberger
	ey Catalana, Becca Cross, Kaitlin Fitzgerald, Jade Jevnik, Katelyn Lally,
Tara Lally, Madeline Mat	tuska, Amanda Melrose-Smith, Elizabeth Rodbell, Shannon Rodriguez,
Jessindae	Rogers, Kelsey Schneider, Jill Schwartz, Olivia Shipman, Jessica Tretter
	Intermission
	The Kingdom of Sweets
	Act Two
-	
Lead Angels	.Elaina Boisvert, Julia Burgin, Sierra Morabito, Lillie Pincus, Erin Riley, Avamarie Schroeder, Sophie Stewart, Lana Sykes, Emilie Uffman
Cast A Fri 2:00, Sa	at 7:00; Cast B Fri 7:00, Sun 2:00; Cast C Sat 2:00, Sun 7:00
Cherubim(Cast A) Ale	exa Bosco, Jenna Burns, Eve Hovey, Hailey Kenney, Courtney Kleiman,
Michelle Pamela' (<i>Cast B</i>) Ale Moriah C Stephanie Kot Hannah Rongc (<i>Cast C</i>) Lillianna Moriah Serenity M	In Leonard, Abigail Maddison, Elizabeth McMindes, Andee Neuscheler, Post, Aaron Scott, Payton Simmons-Roy, Grace Taylor, Kathryn Tyrrell, Veltri, Megan Willison, Megan Winter, Samantha Winter, Tegan Young exa Bosco, Jenna Burns, Sasha Chernjavsky, Alexis Corletta, Olivia Gray, Gregory, Paige Hambley, Eve Hovey, Hailey Kenney, Courtney Kleiman, ssch, Abigail Maddison, Lily Miller, Andee Neuscheler, Paige O'Connor, o, Sarah Schiffhauer, Payton Simmons-Roy, Pamela Veltri, Jordan Wynn Barrera, Meg Bilodeau, Sasha Chernjavsky, Alexis Corletta, Olivia Gray, a Gregory, Karis Halley, Alexa Kapitan, Abbey Lashway, Lillian Leonard, McGhee, Lizzie McMindes, Lily Miller, Madelyn Sherrill, Abigail Smith, nter, Samantha Winter, Jordan Wynn, Abigail Wysocarski, Tegan Young
Holly Sprites(Cast A	4) Emma Diefendorf, Helen Frank, Cassidy Herman, Raina Lockwood, a Martzloff, Victoria Martzloff, Abby Powell, Savanna Ross, Lilli Tamm, Bridget Taylor, Emma VanDeWater, Morgan Vidal Cast B) Leah Burgin, Marena Casselman, Helen Frank, Stella Kleinman, Sierra Magliocchetti, Morgan Moss, Chloe Phelps, Emma Sablan, Jillian Sherman, Marlo Smith, Tori Stewart, Carlene Swanson

	(Cast C) Katherine Barber, Harper Davis, Lia Donahue, Ana Hoffend,
	Abigail Jacobs, Taylor Launonen, Kacey Mollenkopf, Brynn Peters,
	Jordan Smith, Tasiarose Stewart, Tori Stewart, Emma VanDeWater
Lead Pages	(Cast A) Elsa Murphy
	(Cast B) Morgan Throumoulos
	(Cast C) Dylan Winter
Pages	(Cast A) Donna Casey, Keely Culhane, Lilliana Lockwood,
	Scott Martzloff Jr., Kiki Tamm, Rachel Tyrrell
	(Cast B) Carenza Glastonbury, Kathrine Kobyakov, Nina Sablan,
	Maya Seltzer-Clinton, Elena Shinkawa, Madeleine Throumoulos
	(Cast C) Francesca Batek, Dakota Kogler, Ella Lippa,
	Marielle Morabito, Emma Richardson, Madison Wheeler
Spanish Chocolate	(Fri, Sat 2:00 pm) Hayley Meier, Brandon Alexander
_	(Sat 7:00 pm, Sun) Tara Lally, Erik Johnson
]	Becca Cross, Madeline Matuska, Shannon Rodriguez, Brittany Shinay
English Toffee	
Chinese Tea	Ben Rabe
	Mary Beth Bastian, Taylor Kenney, Jessica Marengo,
	Catherine Sciortino, Olivia Shipman, Ruby Stettner
Italian Ice	Courtney Catalana, Adam Kittelberger, Jill Schwartz
Russian Trepek	
Arabian	
На	nna DiLorenzo, Claudia Germuga, Shannon Hickey, Clare Howland,
	Emilee Pratt, Priscilla Rivas, Rachel Salesin, Catherine Sciortino,
French MintsCourtney C	atalana, Jade Jevnik, Elizabeth Rodbell, Jessindae Rogers, Jill Schwartz
Mother Ginger	Stephanie Mellinger
Gingerbabies	Alia Bajorek, Colleen Buckley,
	Campanelli, Tayla Kelley, Ruby LaManna, Lillie Pincus, Steffany Pratt,
Maggie Rick	el, Erin Riley, Avamarie Schroeder, Sophie Stewart, Cameron Thomas
Dew Drop	(Fri, Sat 2:00 pm) Tara Lally
	(Sat 7:00 pm, Sun) Jessica Tretter
Flowers	Courtney Catalana, Becca Cross, Kaitlin Fitzgerald, Jade Jevnik,
	Katelyn Lally, Amanda Melrose-Smith, Elizabeth Rodbell,
	Jessindae Rogers, Kelsey Schneider, Jill Schwartz, Brittany Shinay
Sugar Plum Fairy	(Fri, Sat 2:00 pm) Kristi Boone
	(Sat 7:00 pm, Sun) Hayley Meier
Cavalier	(Fri, Sat 2:00 pm) Isaac Stappas
	(Sat 7:00 pm, Sun) Brandon Alexander
Rose Waltz Finale	Entire Cast

Children appear courtesy of: Timothy M. Draper Center for Dance Education and A Time for Dance, A Touch of Dance, Ashford Ballet, Botsford School of Dance, Brighton Recreation, The Burhyte Ballet School, Elizabeth Clark Dance, Dance Dimensions by Susan, Danceletics, DCT Company, Deborah MacKay School of Dance, DK Dance, Drumcliffe Irish Dance, Elite Studio of Dance, Fitzsimmons Dance Factory, Hochstein School of Music and Dance, LaDanse Workshop, Little Red Dancing School, Performance Plus, Pittsford Dance Studio, Pittsford Village Recreation, Sodus Summer Recreation, Spins Dance Studio, Suzanne's School of Dance, TNT Dance Explosion, Visions Dance Studio Inc.

ROCHESTER Gity Ballet

History

The Rochester City Ballet, a professional performing company founded in 1987 by the late Timothy M. Draper, has attained a distinguished presence in Rochester and Western New York. As its first artistic director, Tim dedicated his life to the dream of bringing ballet to the community and therefore established the continuing mission to nurture and demonstrate dance of the highest technical excellence. Over the years, thousands of children and adults have realized Tim's dream by attending everything from fully staged theater productions to presentations at area schools and festivals.

The foundation of Rochester City Ballet's repertoire includes such classical favorites as *The Nutcracker, Firebird, Paquita, Gaîté Parisenne, Don Quixote,* and *Cinderella.* On this firm footing, RCB also welcomes the challenge of performing contemporary dance and has premiered more than 20 new ballets. Many of these pieces, choreographed by Artistic Director Jamey Leverett, have garnered both ovations and awards. Audiences can be assured of seeing much more of Ms. Leverett's exciting work, as well as that of the many internationally renowned choreographers that the company brings to Rochester to enrich the dance experience.

As the company grows, so does its reputation. Poised to entertain at home and abroad, our dancers' expertise is acknowledged and appreciated by critics and audiences alike.

Rochester City Ballet 1326 University Avenue Rochester, NY 14607-1622 (585) 461-5850 www.rochestercityballet.com

Our Mission

Rochester City Ballet will nurture, promote and demonstrate the art of ballet by:

- presenting performances of the highest artistic and technical excellence
- building an extensive repertoire that preserves traditional ballet and contributes significantly to the development of contemporary ballet
- promoting the appreciation of ballet among diverse audiences, collaborating with other arts organizations, and offering educational opportunities to the community

Board of Directors

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Prudy Whitehead

NUTERACKER BIOGRAPHIES

Artistic Staff



JAMEY LEVERETT

(Artistic Director)
Ms. Leverett received her principal training with Timothy M. Draper at the Draper Center, the affiliated school of the Rochester City Ballet. As a former dancer with

RCB, she performed major roles in Mr. Draper's *Nutcracker*, and danced the lead role in his *Firebird*, choreographed specifically for her. During her performance career with RCB she was given opportunities to choreograph on the company. Her gift as a talented choreographer emerged, with several of her earlier works still performed by Rochester City Ballet today, such as *Inner Voices* and *Gershwin in the Park*.

In 2001, 2003, and 2005, Ms. Leverett's choreography was chosen for "Ballet Builders, New Choreographers on Point," a choreographer's showcase in New York City. Additionally, her work has been performed at the Jackson International Ballet Competition, where she choreographed two contemporary solos for the Women's Jr. Champion, Sarah Lane, and the 50th anniversary of Gian Carlo Menotti's Festival dei Due Mondi in Spoleto, Italy. Ms. Leverett was the recipient of the Outstanding Choreography Award (2004) and the Outstanding Teacher Award (2007) at the prestigious Youth America Grand Prix international ballet competition.

Insisting on artistic excellence, Ms. Leverett maintains a healthy diversity by regularly bringing in established and emerging choreographers to work with the company. She has raised RCB's level of distinction in the dance community, being awarded the rights to perform iconic works by George Balanchine (Serenade) and Gerald Arpino (Valentine).

After the untimely death of her mentor and friend, RCB's founder Timothy M. Draper, she assumed the reins of Artistic Director and together with Katherine Ertsgaard, the Executive Director, has overseen the growth of

the company from a small regional organization to the nationally acclaimed contemporary ballet company it is today.

Ms. Leverett has been a lecturer in the Dance Department at SUNY Brockport. She teaches master classes throughout the United States and holds the position of Artistic Director of The Timothy M. Draper Center for Dance Education.



KATHERINE ERTSGAARD

(Executive Director)
Ms. Ertsgaard began her training with Olive
McCue and appeared with the Mercury Ballet.
She received her B.A. degree from Hamilton

College with a minor in Dance. While in school, Ms. Ertsgaard appeared as an ensemble member and featured soloist in annual concerts. She is a founding company member of the Draper Dance Theatre, currently known as the Rochester City Ballet. In addition to dancing as a soloist for the company, Ms. Ertsgaard served as Company Manager—and subsequently as the Executive Director—since the company's founding. Her training in New York City includes: Richard Thomas, Finus Jhung, Merce Cunningham, David Howard, Alvin Ailey, and Joffrey Ballet School. Ms. Ertsgaard is currently the Director of The Timothy M. Draper Center for Dance Education.



BETH BARTHOLOMEW

(Ballet Mistress)
Beth Bartholomew is a native of Rochester, where she studied at the Botsford School of Dance and later with the Pennsylvania Ballet

School in Philadelphia, Pa. At age 18, she received a contract with the Joffrey II dancers and went on to dance with the Joffrey Ballet in New York City. Five years later she joined the Washington Ballet where she danced solo and

principal roles. While working with acclaimed Dutch choreographer Nils Christie, she decided to make the move to Europe and joined his company, Scapino Ballet Rotterdam. During her 12 years in Europe she received her teaching diploma in the Gyrotonic Expansion System and participated in many freelance projects, one of which took her to Spain where she met her future husband, Fidel Orrillo. Ms. Bartholomew is also on staff at the Timothy M. Draper Center for Dance Education, official school of the Rochester City Ballet.



FIDEL ORRILLO

(Ballet Master)
Fidel Orrillo, born in
Lima, Peru, studied with
his Aunt Stella Puga in
Trujillo, Peru. At age 13
he received a scholarship
to the renowned
National School of Ballet

in Havana, Cuba, directed by Alicia Alonso. Later he danced for four years in Ballet de Camagüey in Cuba. Mr. Orrillo has danced in several companies in South America as a guest and most recently was a soloist in Ballet del Teatro Municipal in Trujillo, Peru, and a principal dancer in Ballet National del I.N.C., Lima, Peru. While in Lima, he worked with Martin Padron who invited him to dance with him in Paris and later in Spain. Mr. Orrillo is also on staff at the Timothy M. Draper Center for Dance Education, the official school of the Rochester City Ballet.



ULRIKA DAVIDSSON

(Music Director)
A native of Göteborg,
Sweden, Ms. Davidsson
holds a Master of Fine
Arts degree in piano
performance and pedagogy from the University
of Göteborg; and the

Organist and Canto Diploma from the The Royal Academy of Music. Ms. Davidsson has graduated from the Eastman School of Music with a M.M. degree in harpsichord performance under the tutelage of William Porter, and the D.M.A. degree in piano performance, studying with Barry Snyder. Ulrika Davidsson is Assistant Professor of Historical Keyboards at the East-

man School of Music and is the Music Director for the Rochester City Ballet and their official school, the Draper Center for Dance Education. She is a versatile musician, and maintains a performance career on the piano, fortepiano, clavichord, and organ, as well as the harpsichord.



TIMOTHY M.
DRAPER (Founder,
1954-2003)
Mr. Draper began his
training in Rochester
under the tutelage of
Olive McCue and
Kathleen Crofton, and
appeared with the

Mercury Ballet. He left Rochester to continue his training in New York City. From there he performed all over the world with numerous ballet companies. He then turned his attention to teaching and again circled the world many times as Ballet Master.

With all of his travel, his heart was always in Rochester. The Mercury Ballet that gave him his start was no longer together. His passionate desire was for Rochester and Western New York to have a permanent ballet company. In 1987, Mr. Draper established the Timothy Draper Dance Theatre. Under his guidance, world-class ballet instruction and performances were brought to Rochester.

Timothy Draper's dream in 1987 evolved into the Rochester City Ballet of today. With his guidance and expertise, the Rochester City Ballet grew from modest beginnings to now delighting thousands of viewers at their annual collaboration with the RPO of *The Nutcracker* and presenting performances throughout Central and Western New York. Because of his careful eye for technique and ability to bring out the best in dancers at the Timothy M. Draper Center for Dance Education and his professional performance training at the Rochester City Ballet, Rochester is now producing some of the best young talent in the country.

Company Members



BRANDON
ALEXANDER
Hometown:
Houston, Texas
Training: Lori Amare,
Houston Ballet Ben
Stevenson Academy

Other Companies: Houston Ballet II, Joffrey Ballet of Chicago
Favorite Ballets: John Cranko's *Onegin*, David Dawson's *The Grey Area*



KAITLIN
FITZGERALD
Hometown:
Canandaigua, N.Y.
Training: Draper Center
for Dance Education
Favorite Roles: Arabian

Princess in *The Nutcracker* & Waltz Girl in Balanchine's *Serenade*



ERIK JOHNSON Hometown: Marengo, Ill. Training: Sarasota Ballet School, The Rock School, Pittsburgh Ballet Theatre Graduate Program

Favorite Ballet: Edward Clug's Radio and Juliet



ADAM
KITTELBERGER
Hometown:
Rochester, N.Y.
Training: Draper Center
for Dance Education
Favorite Ballet:
Luna Voce



KATELYN LALLY
Hometown:
Rochester, N.Y.
Training: Draper Center
for Dance Education
Favorite Ballet:
Inner Voices



TARA LALLY
Hometown:
Rochester, N.Y.
Training: Draper Center
for Dance Education
Favorite Role: Fairy
Godmother in *Cinderella*



HAYLEY MEIER
Hometown:
Rochester, N.Y.
Training: Draper Center
for Dance Education, The
University of Arizona
Favorite Roles:

Cinderella in RCB's *Cinderella*, the Russian girl in Balanchine's *Serenade*



AMANDA
MELROSE-SMITH
Hometown:
McLean, Va.
Training: Washington
School of Ballet, Miami
City Ballet School

Favorite Role: Dark Angel/Elegy Girl in Balanchine's *Serenade*



BENJAMIN RABE Hometown: Pittsburgh, Pa. Training: Pittsburgh Ballet Theater School & Graduate Program Favorite Ballets: Serenade,

Ballet de Monte Carlo's Romeo and Juliet



JILL SCHWARTZ Hometown: Indianapolis, Ind. Training: The Academy of Ballet Internationale in Indianapolis and Orlando Ballet School

Other Companies: Orlando Ballet, Festival Ballet Providence

Favorite Ballets: Swan Lake, Balanchine's Serenade, Twyla Tharp's Nine Sinatra Songs



BRITTANY SHINAY Hometown: Rochester, N.Y. Training: Draper Center for Dance Education, Boston Ballet School Favorite Roles:

Cinderella, Firebird, Snow Queen in *The Nutcracker*



JESSICA TRETTER Hometown: Rochester, N.Y. Training: Draper Center for Dance Education, Houston Ballet Ben Stevenson Academy

Other Companies: Houston Ballet II, Houston Ballet, Ballet San Antonio Favorite Ballet and Role: Giselle, Waltz Girl in Serenade

Apprentice Dancers



COURTNEY
CATALANA
Hometown:
Rochester, N.Y.
Training: Draper Center
for Dance Education
Favorite Ballet: Romeo
and Juliet



BECCA CROSS Hometown: Silverton, Ore. Training: Portland Youth Ballet, Pittsburgh Ballet Theatre School Graduate Program

Favorite Role: Raymonda



JADE JEVNIK
Hometown:
New City, N.Y.
Training: New York
Ballet Institute, The
Nutmeg Conservatory
for the Arts

Favorite Ballet: Swan Lake



ELIZABETH
RODBELL
Hometown:
Newtown, Conn.
Training: Timothy M.
Draper Center for Dance
Education, Indiana

University's Jacobs School of Music **Favorite Role:** Phlagmatic corps in Balanchine's *The Four Temperments*



JESSINDAE ROGERS Hometown: Rochester, N.Y. Training: Draper Center for Dance Education Favorite Ballet: Balanchine's Sevenade



KELSEY SCHNEIDER Hometown: Pittsburgh, Penn. Training: Houston Ballet Ben Stevenson Academy, Pittsburgh Ballet Theatre Graduate Program

Other Companies: Houston Ballet II Favorite Ballet: John Cranko's *Onegin*

Guest Artists



CERVILIO MIGUEL AMADOR

Born in Camagüey, Cuba, and raised in Havana, Mr. Amador danced with Ballet Nacional de Cuba for two years before joining Cincinnati Ballet as a soloist in

2004. He was promoted to principal dancer in the 2006-2007 season. His training includes The Vocational Ballet School in Camagüey, Cuba, and The National Ballet School in Havana, Cuba. While still a student at the National Ballet School, Mr. Amador received third place in the International Festival of Cuba. Mirtha Hermida and Loipa Araújo are his most significant teachers. Mr. Amador has been on tour all over the world in Spain, Holland, Mexico, Venezuela, Costa Rica, and Italy. His

most memorable dance moment was performing in the International Festival of Cuba with principal dancers from the world's best companies. During the summer of 2005, Mr. Amador was chosen by Victoria Morgan to perform with Opera Theatre of St. Louis in *Glorianna* by Britten and in *Beauty and the Beast* by Gétry. Mr. Amador was also invited to perform in the Bravura! Festival in Pasadena, Calif., and in the Gala of International Ballet Stars in Cincinnati. He credits his parents for supporting him emotionally throughout his career.



KRISTI BOONE

Born in Rochester, Kristi Boone trained at the Draper Center for Dance Education. Ms. Boone danced many roles with the Rochester City Ballet including the lead role in *The Firebird* and the

Sugar Plum Fairy and the Dewdrop in *The* Nutcracker. She received full scholarships at the San Francisco Ballet Program, the Chautauqua Institute Ballet Program, and American Ballet Theatre's Summer Intensive Program where she was named a Coca-Cola Scholarship recipient in 1998 and 1999. Ms. Boone joined ABT's Studio Company in August 1999 and, in August 2000, joined American Ballet Theatre as a member of the corps de ballet. She was promoted to soloist in August 2007. Her roles with the company include a Stepsister in James Kudelka's Cinderella, an Odalisque in Le Corsaire, Katherine in Christopher Wheeldon's VIII, Zulma in Giselle, the Partisan Woman in The Green Table, Bianca and a Carnival Dancer in Othello, a Gypsy in Petrouchka, the Polovtsian Princess in the Polovtsian Dances from Prince Igor, the Lead Spanish Dancer in Raymonda, a Harlot in Romeo and Juliet, Diamond in *The Sleeping Beauty*, and leading roles in Dark Elegies, Drink to Me Only With Thine Eyes, In the Upper Room, Petite Mort, Within You Without You: A Tribute to George Harrison, and workwithinwork as well as featured roles in Amazed in Burning Dreams, Concerto No. 1 for Piano and Orchestra, HereAfter, Marimba, and Pillar of Fire. Ms. Boone created a leading role in *Glow-Stop*.



ISAAC STAPPAS

A native of Kernersville, N.C., Isaac Stappas studied at the North Carolina School of the Arts for nine years. While at the school, Mr. Stappas trained under the direction of Duncan

Noble, Warren Conover, Melissa Hayden, Fanchon Cordell, Nina Danilova, and Frank Smith. Prior to joining American Ballet Theatre, Stappas performed the role of Espada in Don Quixote, Vas Lav3=split by Mark Dendy, and many other classical and contemporary works. He spent two years in ABT's Studio Company before joining ABT's main company in 2000. Stappas' repertoire with the company includes Lorenzo in Don Quixote, Bottom in The Dream, Hilarion in Giselle, Death in The Green Table, the Jailer in Manon, the Chief Coachman in Petrouchka, the Head Wrangler in Rodeo, Tybalt in Romeo and Juliet, von Rothbart in Swan Lake, Pluto in Sylvia, as well as roles in Artemis, Black Tuesday, Diversion of Angels, Drink To Me Only With Thine Eyes, Glow-Stop, HereAfter, In The Upper Room, Marimba, Sechs Tänze, Sinfonietta, Within You Without You: A Tribute to George Harrison, and workwithinwork. He created leading roles in Concerto No. 1 for Piano and Orchestra and Gong.



DEREK STRATTON

Derek Stratton was born and raised in Norwich, N.Y. Engaged in sports as a youth he found his passion for the stage and the art of dance at the age of 17. The attraction to dance was so intense

that he sacrificed medical school to pursue a career in dance. At the age of 21 he took his first modern, ballet, tap, and jazz classes at the Amber Perkins School of the Arts and two years later graduated from Brockport College with a B.A. in dance. Mr. Stratton has been a teacher and choreographer at the Amber Perkins School of the arts since 2002 and has taught master classes throughout New England and in Europe. He has performed annually for the Rochester City Ballet and the Phoenix Project Danse

Theatre in upstate NY since 2001. For the past two years he has enjoyed traveling around the globe with Pilobolus Dance Theatre where he has performed in repertoire shows, corporate functions, teaching workshops, and in 2009, collaborated in creating Pilobolus' *Shadowland*, an evening-length work combining virtuosic dance with shadow art. Mr. Stratton has danced on stages in Armenia, Egypt, Finland, South America, Mexico, Russia, much of Europe, and even performed for the Queen of England in 2009. He just finished collaborating in creating *James and the Giant Peach*, the musical, at Goodspeed Theater in Conn.

Production Staff

CHRISTINE M. THOMAS

(Production Director)

Ms. Thomas has been involved with the Rochester City Ballet since the company's formation in 1987. During her tenure with RCB, she has worked in various capacities with wardrobe construction and backstage and production coordination. In 1998, she began serving as Production Manager and is responsible for coordinating all aspects of every Rochester City Ballet production. Ms. Thomas has served both as a liaison from the Ballet Guild to the Board of Directors of RCB and as a Rochester City Ballet Board Member. Ms. Thomas holds a M.S. degree in Curriculum and Instruction from SUNY at Albany and is a retired instrumental music teacher.

GORDON J. ESTEY (Lighting Designer) Mr. Estey is Theatre Operations Manager for the Academy Theatre in Canandaigua. He comes from a background in Broadway Summer Stock, having worked with Maureen O'Sullivan, Cyril Ritchard, Vivian Vance, Dody Goodman, Mickey Rooney, Leonard Nimoy, Elaine Stritch, William Windom, and Angela Lansbury. He has been a lighting designer for over 30 years and has designed more than 300 productions. Mr. Estey is resident lighting designer and technical director for the Rochester City Ballet. He has received critical acclaim for his lighting of The Nutcracker and Cinderella. His work for RCB has been seen at the Auditorium and Eastman theatres in Rochester, Nazareth College Callahan Theatre in Pittsford, and for works by RCB Artistic

Director Jamey Leverett at the Gould Theatre in New York City. Mr. Estey was co-designer of the RCB *Nutcracker* set and designed the set for RCB's new production of *Peter and the Wolf*. He has studied with lighting designers Jules Fisher, Peggy Eisenhauer, Mike Baldassari, Wendell Harrington, Beverly Emmons, and Richard Pilbrow. Mr. Estey serves as technical director for Rochester Broadway Theatre League and is technical director and lighting designer for Mercury Opera Rochester.

DANIEL SWARTOUT (Stage Manager) Mr. Swartout is a 2006 graduate of Ithaca College with a B.F.A. in theatrical production arts with an emphasis on technology. His past credits include Noises Off, The Boyfriend, Witness for the Prosecution, and Titanic as stage manager for the Academy Players in Canandaigua. While at Ithaca, he was sound designer for *The* Shape of Things and Burn This, sound engineer for Violet, and assistant stage manager for Pericles, all produced at Ithaca College. Mr. Swartout spent a semester in England studying theatre and working in the West End with Autograph Sound Recording and, while there, assisted with the sound system for Guys and Dolls starring Ewan McGregor. Mr. Swartout is currently a service and installation technician with Applied Audio and Theatre Supply as well as an Electronic Theatre Controls factory trained service provider. With Applied, Mr. Swartout has participated in installations all over the Western New York area, including the Nazareth College Performing Arts Center, Genesee Community College Steiner Theatre, and Kodak Hall at Eastman Theatre. Mr. Swartout has been on the crew for RCB's production of The Nutcracker since 1999 and stage manager since 2003.



JAMEY LEVERETT Artistic Director

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BACH CHILDREN'S CHORUS, IN RESIDENCE AT NAZARETH COLLEGE Karla Krogstad, founder and director

The Bach Children's Chorus was founded by Karla Krogstad in 1988, and is composed of students ages 8-17 from throughout Greater Rochester. The children have sung in many languages including Spanish, German, French, Korean, Russian, Hebrew, Latin, Polish, Swahili, and Taiwanese, and always perform from memory. The Bach Children's Chorus has toured throughout the Eastern United States and Canada performing often with orchestras and other youth choirs. The Chorus performs twice annually with the Rochester Chamber Orchestra and is featured in the Rochester Philharmonic Orchestra's annual production of Tchaikovsky's The Nutcracker ballet with the Rochester City Ballet. The chorus often

Chorus Members

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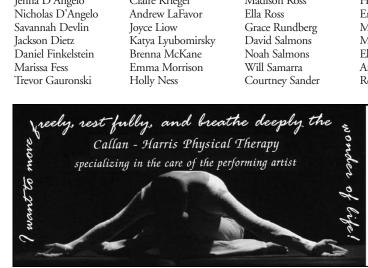
collaborates with other local music organizations. The Bach Children's Chorus is part of the community music program of Nazareth College in Rochester. For information on auditions, please call 442-0800 or email bachkidsusa@yahoo.com.

KARLA KROGSTAD, founder & director

Karla Krogstad earned degrees from New England Conservatory of Music, University of Connecticut, and the Eastman School of Music. She is an active composer and arranger for children's voices, and is certified in the Orff method of teaching. Ms. Krogstad received the 1995 "Friend of Foreign Language" and 1996 "Culture through the Arts" awards from the N.Y. State Association of Foreign Language Teachers.

Elias Owens
Ellen Patterson
Megan Patterson
Grace Pietak
Kit Rhodes
Alejandra Rodriguez
Mayra Rodriguez
Maria Rogers
Sarah Rosati
Madison Ross
Ella Ross
Grace Rundberg
David Salmons
Noah Salmons
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Courtney Sander

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Handel's Messiah

Thursday, December 9, 2010, at 7:30 pm Saturday, December 11, 2010, at 8:00 pm Kodak Hall at Eastman Theatre 2010-2011 Season • Program No. 6

Christopher Seaman, conductor Rochester Oratorio Society, Eric Townell, director Karen Clift, soprano Krysty Swann, mezzo-soprano Ryan MacPherson, tenor Stephen Powell, baritone

George Frederic Handel

Messiah

PART I 60:00

- 1. Sinfonia
- 2. Arioso (Tenor): Comfort ye, my people
- 3. Aria (Tenor): Ev'ry valley shall be exalted
- 4. Chorus: And the Glory of the Lord
- 5. Recitative (Baritone): Thus saith the Lord
- 6. Aria (Mezzo-soprano and Baritone): But who may abide the day
- 7. Chorus: And He shall purify
- 8. Recitative (Mezzo-soprano): Behold, a virgin shall conceive
- 9. Air and Chorus (Mezzo-soprano): O thou that tellest good tidings to Zion
- 10. Arioso (Baritone): For behold, darkness shall cover the earth
- 11. Air (Baritone): The people that walked in darkness
- Chorus: For unto us a Child is born
- 13. Pifa: (Pastoral Symphony)
- 14a. Recitative (Soprano): There were shepherds abiding
- 14b. Arioso (Soprano): And lo, the angel of the Lord
 - 15. Recitative (Soprano): And the angel said unto them
- 16. Arioso (Soprano): And suddenly, there was with the angel
- 17. Chorus: Glory to God in the Highest
- 18. Air (Soprano): Rejoice greatly
- 19. Recitative (Mezzo-soprano): Then shall the eyes of the blind be open'd
- 20. Duetto (Mezzo-soprano/Soprano): He shall feed His flock
- 21. Chorus: His yoke is easy, and His burden is light

Intermission

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PART II 39:00

- 22. Chorus: Behold the Lamb of God
- 23. Air (Mezzo-soprano): He was despised
- 24. Chorus: Surely He hath borne our griefs
- 25. Chorus: And with His stripes we are healed
- 26. Chorus: All we like sheep have gone astray
- 27. Arioso (Tenor): All they that see Him
- 28. Chorus: He trusted in God
- 29. Recitative (Tenor): Thy rebuke hath broken His heart
- 30. Arioso (Tenor): Behold, and see if there be any sorrow
- 31. Recitative (Tenor): He was cut off
- 32. Air (Tenor): But Thou didst not leave His soul in Hell
- 33. Chorus: Lift up your heads
- 40. Air (Baritone): Why do the nations so furiously rage
- 41. Chorus: Let us break their bonds asunder
- 42. Recitative (Tenor): He that dwelleth in Heaven
- 43. Air (Tenor): Thou shalt break them with a rod of iron
- 44. Chorus: Hallelujah

PART III 14:00

- 45. Air (Soprano): I know that my Redeemer liveth
- 46. Chorus: Since by man came death
- 47. Recitative (Baritone): Behold, I tell you a mystery
- 48. Air (Baritone): The trumpet shall sound
- 53. Chorus: Worthy is the Lamb
- 52. Chorus: Amen

PROGRAM NOTES

A Note from the Music Director

We are very happy to be collaborating again on this production of *Messiah* with the Rochester Oratorio Society and its Music Director, Eric Townell. We have four superb soloists, and are performing the work in Handel's original orchestration, with myself directing from the harpsichord.

This work remains an absolute "evergreen" for music-lovers, due of course to the power of the words and the extraordinary genius of Handel, who wrote the piece in three weeks! To be fair, he did actually "borrow" some of the numbers from other pieces, but it remains a remarkable achievement. His skill as an opera composer comes into full play as he

expresses with a keen sense of drama the various moods and situations as the "plot" develops. Also his strong spiritual sense and faith gives the work exceptional depth.

This evening we are performing the early part of the piece (the music associated with Christmas) and then the most significant and popular items from the latter part. *Messiah* in its entirety would have us still in our seats at 10:30 pm!

Chyr Sian

Messiah

George Frederic Handel

b. Halle, Germany / February 23, 1685 d. London, England / April 14, 1759

The Passion of Jesus Christ is such a compelling story that it has drawn many of the great composers of history to attempt doing it justice through music. If sheer number of performances is a reliable guide to success, Handel's oratorio *Messiah* may be the greatest Passion setting of all.

He was 56 when he composed it, the necessary experience of life and music well in hand. Handel had developed into a true cosmopolitan, a widely skilled composer who wove together the various musical threads of his day into a rich and varied personal style. He began absorbing these influences early in his career. He spent that period first in his homeland, then in Italy.

During the second decade of the 18th century, he settled in England, there to win his greatest fame and influence. One of his reasons for locating there was the current popularity of a type of music with which he was already quite familiar, and through which he had won great success: Italian-style opera. Over the next 30 years, he devoted the major portion of his creative energies to supplying English audiences with that type of piece. London's music-lovers received his operas enthusiastically; *Julius Caesar, Ariodante*, and *Serse* proved especially popular. Listeners found Handel's purely instrumental music very much to their liking as well.

As time passed, fashions in music changed. The English public grew tired of Italian opera's absurd plots, posturing soloists, and ornate vocal style. Another reason for its decline stemmed from the unending stream of satiric assaults launched against it by such widely read wits as Jonathan Swift and Alexander Pope. To add further fuel to Italian opera's funeral

pyre, English music-lovers were looking to cast off continental influences in favor of entertainment with a uniquely local flavor.

They found what they were looking for on several fronts. One source was comic stage pieces based on the popular melodies of the day, such as *The Beggar's Opera* (1728). The most important new entertainment style, however, was oratorio. It represented not only a change from opera, but also a chance for audiences to hear and to relish presentations given in their own language—a powerful inducement to enjoyment on several levels.

Handel, to his great financial distress, caught on to this trend only slowly. He actually had contributed to the decline of Italian opera by throwing together too many pieces too quickly, thus allowing the quality of his output to decline. But once he finally did recognize the direction the musical wind had shifted, he began producing a most successful series of English-language oratorios. They gradually helped him regain his title as his adopted country's favorite composer.

In structural terms, opera and oratorio have a great deal in common. They both involve casts of solo singers, a chorus, and an orchestra, performing a sequence of recitatives, arias, ensembles, and instrumental interludes. But in oratorios there are no costumes, scenery, or props, and this type of piece is performed in concert halls and churches, rather than in opera houses. Another important difference lies in subject matter. Operas deal strictly with secular topics; oratorios frequently treat sacred ones as well.

By 1741, the waning of interest in opera had reduced Handel's financial stature dramatically. It also had left him deeply depressed, and in sore need of stimulation. Relief came during the summer of that year in the form of an invitation from the Lord Lieutenant of Ireland. He offered Handel the opportunity to visit Dublin, there to stage a series of concerts featuring Handel's music.

PROGRAM NOTES, continued

Shortly after receiving this request, and in the period of just over three weeks, the composer created a new oratorio, possibly with his upcoming visit to Ireland in mind. Charles Jennens prepared the libretto, drawing on sources from both the Old and New Testaments. Handel took along *Messiah*, as he had named the piece, to Dublin when he journeyed there in December 1741.

He staged a dozen successful concerts over the following months, then announced with great fanfare that his new oratorio would receive its premiere on April 13, 1742. He cannily arranged for a public rehearsal to take place the day before. It caused a sensation. As a result, hundreds of eager listeners had to be turned away from the official first performance.

Since then, performances of *Messiah* literally have been countless, its impact incalculable. As English musicologist Charles Burney wrote, some 40 years after the premiere, "... this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of the oratorios, more than any single production in this or any other country."

The first London performance of *Messiah* took place a year after the premiere, but nearly a decade passed before it began to find favor with that city's audiences. Two significant performances were given in Westminster Abbey in 1784, as part of a festival known as a "Commemoration of Handel." Huge performing forces—possibly as many as 500 musicians—were gathered together for this occasion, setting a standard for large-scale stagings that endures, in many circles, to the present day.

Messiah cemented its popularity in Britain even further during the 19th century, at a time when amateur choral societies, spurred on by the new availability of inexpensively

printed vocal scores, began to spring up throughout the land. In 1836, *Messiah* was the first full-length oratorio which London's Sacred Harmonic Society took into its repertoire. Other amateur choral groups followed suit, until *Messiah* became the one piece which virtually all of them performed, usually on an annual basis.

A combination of many elements has won *Messiah* its enduring popularity. The qualities which have elevated it above those created by so many other composers are the richness and variety of the music, the insightful matching of word and sound, and the consistently inspired evocations of such universal emotions as pathos, serenity, and joy. It is also a deeply satisfying work to perform, be the artists seasoned professionals or enthusiastic amateurs.

Messiah consists of three sections. In the first, the way is paved for the Redeemer's coming. After His Advent is announced, there follow descriptions of the events of the nativity. Part One ends with the chorus singing "His yoke is easy, His burden is light."

Part Two describes the Passion, death, and resurrection of Jesus. It concludes with the familiar *Hallelujah Chorus*. One of Handel's servants is said to have come upon him directly after he had composed this portion, and heard him exclaim, "I did think I did see all Heaven before me, and the great God Himself!" It was at this point in the oratorio, during one of the early London performances, that King George II spontaneously rose to his feet in a spirit of exaltation. Audiences traditionally have repeated this practice ever since.

In Part Three, the spiritual messages represented by Christ's teachings are set forth for the instruction and benefit of all. It opens with the moving soprano aria *I Know That My Redeemer Liveth*, and concludes with a final chorus of Amen.

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KAREN CLIFT, soprano



American soprano Karen Clift is recognized for the beauty and clarity of her tone, and the intimacy and power of her musical expression. She has sung in diverse venues from Carnegie

Hall to winery caves in Napa Valley, from the stages of many of this country's major symphony orchestras to the wide open setting of the Canyon Ranch in Wyoming. This is her RPO debut.

Since beginning her career in 1990, Clift has performed as soloist with the Cleveland Orchestra, Montreal Symphony, Philadelphia Orchestra, Saint Paul Chamber Orchestra, Boston Baroque, Minnesota Orchestra, Baltimore Symphony, Detroit Symphony, The Atlanta Symphony and Robert Shaw Chorale, Vancouver Symphony, the U.S. Naval Academy, and many other American symphonies and choral arts societies. She has performed with the Philadelphia Orchestra at Carnegie Hall and the Baltimore Symphony at the Kennedy Center. Her live performances have been featured on public radio stations throughout the country.

She sang numerous operatic roles while completing her bachelor's degree in music at the University of Minnesota, most notably Zerbinetta in *Ariadne auf Naxos* and Lady with the Handmirror in Argento's *Postcard from Morocco*. She toured 20 states with Minnesota Opera's 200th Anniversary Production of *The Magic Flute*, receiving high praise for her Pamina.

Her recordings, both nominated for Grammy Awards, are Handel's *Messiah* and Monteverdi's *Vespers, 1610* with Boston Baroque on the Telarc Label. In addition to her singing career, Clift has taught voice lessons for 20 years and is a member of the National Association of Teachers of Singing.

KRYSTY SWANN, mezzo-soprano



Mezzo-soprano Krysty Swann is the recipient of the New York City Opera 2009 Richard F. Gold Career Grant and the 2008 Intermezzo Foundation Award, given by the prestigious Elardo International

Opera Competition. Other recent awards include the Silver Prize with Opera Index and a Licia Albanese-Puccini Foundation grant for 2006-07 and 2008-09.

In the 2010-2011 season, Swann will perform Handel's *Messiah* with the Baltimore Symphony Orchestra, the role of Lola in *Cavalleria Rusticana* with the Opera Orchestra of New York, conducted by Alberto Veronisi, Schwerleite in *Die Walküre* with the Metropolitan Opera, and she will participate in the Bregenz Festival in Austria. This is her RPO debut.

This past season, Swann appeared as Emilia in *Kurt Weill* and in Ira Gershwin's *The Firebrand of Florence* with the Collegiate Chorale conducted by Ted Sperling, and an opera gala concert with Springfield Symphony Orchestra. Swann also participated in various outreach programs with New York City Opera. In the 2009-10 season, she returned to the New York City Opera as Suzuki in *Madama Butterfly*.

Swann also recently covered the title role of *Margaret Garner* in the New York premiere of Richard Danielpour's opera with New York City Opera and made her Avery Fisher Hall debut in the Verdi *Requiem*. In addition, she joined the roster of Opera Orchestra of New York for performances of Puccini's *Edgar* under Eve Queler. Swann also has appeared with Michigan Opera Theatre and the International Vocal Arts Institute, Israel.

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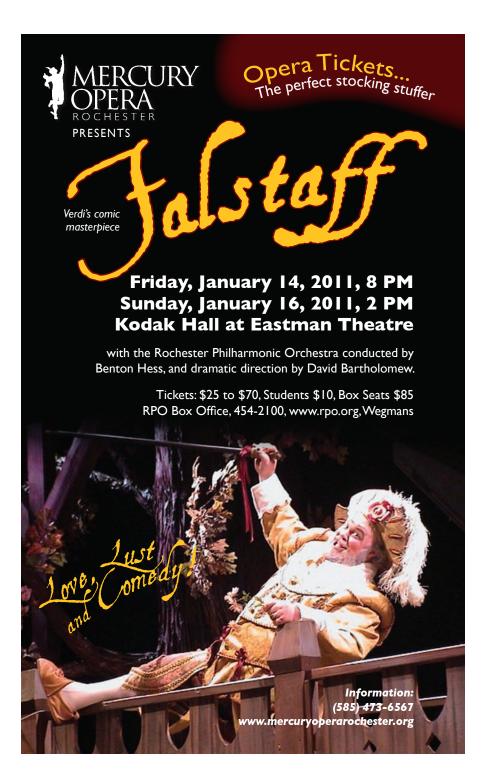
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RYAN MacPHERSON, tenor



Ryan MacPherson is one of the most indemand young tenors of this generation. With a vast and growing repertoire, he is well known for his captivating stage presence and his expertise with

modern and contemporary music.

During the upcoming 2010-2011 season, MacPherson will reprise the role of Alfredo in *La Traviata* at Opera Santa Barbara and Opera Tampa, a role he debuted to great acclaim at Glimmerglass Opera in 2009. This is his RPO debut.

In the 2009-10 season, he returned to Toledo Opera where he performed as Tom Rakewell in *The Rake's Progress*. A house favorite with Portland Opera, he debuted as Peter Quint in *The Turn of the Screw* in the spring of 2009 and returned last season to perform two roles, Ferrando in *Così Fan Tutte* and Heurtebise in Philip Glass' opera Orphée, which has been made into a commercial recording.

Other highlights from MacPherson's 2009-2010 opera season included a debut with Nashville Opera as the Duke in *Rigoletto*, a return to Lyric Opera Dublin as Pinkerton in *Madama Butterfly*, and a return to Central City Opera as Pluto in *Orpheus in the Underworld*.

On the concert stage, he triumphed in Handel's *Messiah* with the Baltimore Symphony Orchestra, in the Verdi *Requiem* also in Baltimore, and in Beethoven's Ninth Symphony with the Lincoln Symphony.

MacPherson made his Carnegie Hall and Kennedy Center debuts creating the role of Meriwether Lewis in Michael Ching's new opera *Corps of Discovery*. His oratorio engagements have included works by Stravinsky, Ravel, Haydn, Mozart, and Handel.

STEPHEN POWELL, baritone



Stephen Powell's 2010-11 season includes several re-engagements: with San Francisco Opera as De Guiche in *Cyrano de Bergerac*; with Atlanta Symphony Orchestra in Rachmaninoff's *Spring Cantata*; and

with Cincinnati Symphony Orchestra in Fauré's *Requiem*. He debuts with Cincinnati Opera as the title role in *Rigoletto*; with Montreux Festival in Schoenberg's *Gurrelieder*; with Minnesota Opera as Germont in *La Traviata*; with Palm Beach Opera as Scarpia in *Tosca*; and with Singapore Symphony Orchestra in Walton's *Belshazzar's Feast*. He also sings as soloist in Brahms' *Requiem* with Saint Louis Symphony Orchestra.

Recent highlights include Ford in Falstaff with Pittsburgh Opera; Mahler's Des Knaben Wunderhorn with Aspen Festival; Brahms' Requiem with Concertgebouw Orchestra and Baltimore Symphony Orchestra; Szymanowski's Stabat Mater with Rome's Accademia Nazionale di Santa Cecilia; Messiah with England's Huddersfield Choral Society; Carmina Burana with Cincinnati Symphony Orchestra; Scarpia with Minnesota Orchestra; a recital with his wife, soprano Barbara Shirvis, through Highland Park United Methodist Church; Germont in La Traviata and Sharpless in Madama Butterfly, both with Los Angeles Opera; and Germont with San Francisco Opera.

Other highlights include *Carmina Burana* with both Phoenix Symphony and New Jersey Symphony Orchestra; *Messiah* and Beethoven's Symphony No. 9 with Baltimore Symphony; Brahms' *Requiem* and Dvořák's *Te Deum*, both with Cathedral Choral Society; Mahler's Symphony No. 8 with Tonhalle-Orchestre Zurich; Mahler's *Das klagende Lied* with the Philadelphia Orchestra; and Miller in *Luisa Miller* at Cincinnati May Festival. He performed Haydn's *The Creation* with the RPO in 2009.

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Celebrating 65 years as an integral part of Rochester's vibrant arts community, the Rochester Oratorio Society gives voice to the very best qualities of our region. Under music director Eric Townell, the ROS explores a widely diverse, multi-cultural, and modern repertoire that includes the great standards; collaborates with local arts groups of all kinds; and performs in non-traditional community settings.

Under Music Directors Theodore Hollenbach (1945-1986) and Roger Wilhelm (1986-2006), the ROS presented the Rochester premieres of such major works as Britten's *War Requiem* and Mahler's *Symphony of a Thousand*. It has performed in six European capitals and at prominent festivals, including Chautauqua under conductor Uriel Segal. Its distinguished history with the RPO includes performances of Verdi's *Requiem*, Beethoven's Symphony No. 9, Handel's *Messiah*, and the

Rochester premieres of Parry's *Blest Pair of Sirens* and Prokofiev's *Alexander Nevsky*, under Maestros Seaman, Bernstein, Zinman, Elder, Effron, and others.

Eric Townell is widely recognized as a versatile and dynamic conductor of choral, operatic, and symphonic repertoire. Formerly Music Director of the Central Wisconsin Symphony Orchestra, Festival Choir of Madison, and Master Singers of Milwaukee, Townell led commissions by American composers and developed programming emphasizing contemporary works and collaboration. He has conducted youth, family, educational, and pops concerts and has served as guest conductor for the Rochester Philharmonic, Milwaukee, and Madison Symphony orchestras. A two-time prizewinner of the International Opera Conducting Course/Competition, he has conducted opera performances throughout the U.S. and Europe.



ROCHESTER ORATORIO SOCIETY

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POPS SERIES

Gala Holiday Pops

*Thursday, December 16, 2010, at 7:30 pm Jeff Tyzik, conductor Friday, December 17, 2010, at 8:00 pm Saturday, December 18, 2010, at 2:00 pm Saturday, December 18, 2010, at 8:00 pm Sunday, December 19, 2010, at 2:00 pm Kodak Hall at Eastman Theatre 2010-2011 Season • Program No. 3

Festival High School Chorale, Amy Story and Harold McAulliffe, co-directors Donna Lynne Champlin, soprano Campbell Family Band

A Christmas Overture Jeff Tyzik

(Variations on Deck the Halls)

Leroy Anderson Sleigh Ride

Three German Dances, K. 605 Wolfgang Amadè Mozart

Piotr Ilyich Tchaikovsky (arr. Newsom) Dance of the Sugar Plum Fairies

Malcolm Arnold (arr. Palmer) The Holly and the Ivy:

Fantasy on Christmas Carols

I Wonder as I Wander

TBA to be announced from stage **Campbell Family Band**

Featuring Donna Lynne Champlin, soprano

John Jacob Niles (arr. Tyzik)

Christmas Song/Christmas Time is Here Mel Torme (arr. Meader/Callendrelli)

Winter Wonderland Felix Bernard (arr. Newsom)

The Little Drummer Boy Traditional (arr. Tyzik)

Intermission

Program continued on next page

Part of the BAUSCH+LOMB RPO Holiday Spectacular

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*Thursday concert benefits Rochester Rotary Sunshine Campus and other charitable projects.



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PROGRAM, continued

Featuring the Festival High School Chorale

Jeff Tyzik

Traditional (arr. Tyzik)

Martin & Blane (arr. Newsom) M. Leontovich (arr. Tyzik)

Franz Schubert (arr. Tyzik)
Franz Xaver Gruber (arr. Wilhelm)

George Frederic Handel (arr. Tyzik)

Jeff Tyzik

Happy Holidays / Jingle Bells Angels We Have Heard On High Have Yourself A Merry Little Christmas

Carol of the Bells Ave Maria Silent Night Gospel Hallelujah

Holiday Sing-a-long (see insert for lyrics)

WELCOME TO GALA HOLIDAY POPS!



Dear RPO Friends,

As you prepare to enjoy this festive concert, I want to take a moment to thank the many people who were involved in bringing together our Festival High School Chorale and to let you know how it was assembled.

When I had the idea to include a high school choir in our 1994 Gala Holiday Pops performances, I knew that I would need the help of experts in the field of high school vocal

music. Two gifted educators in our area, Lonnie Arnold and Harold McAulliffe, approached me and volunteered to help work out the details. Although both are retired now, this wonderful collaboration between the RPO and many of the area's finest young vocalists continues, now in our 17th season.

As in seasons past, we opened participation in the choir to all high school vocal students in our seven-county area. We contacted vocal teachers, from Rochester to Livonia and from Brockport to Sodus, and asked them to recommend students for the choir.

All of us at the RPO hope you enjoy this gala performance, and we wish you and yours happy holidays and all the best for the new year!

Jahr

Jeff Tyzik, Principal Pops Conductor

DONNA LYNNE CHAMPLIN, soprano



OBIE Award-winner Donna Lynne Champlin is thrilled to return to the Eastman Theatre having played Jane Austen to critical acclaim in the world premiere concert of *Pride and Prejudice* in 2008.

Champlin made her Carnegie Hall debut to rave reviews as May in the concert version of *Very Warm For May* (John McGlinn conducting). Since then, she's starred on Broadway in *Billy Elliot, Sweeney Todd, By Jeeves, James Joyce's The Dead*, and *Hollywood Arms* (directed by Harold Prince and written by Carol Burnett).

Her award-winning and extensive work Off Broadway includes lead roles in *Master Class* with the Metropolitan Opera, the City Center Encores! production of *Bloomer Girl, Flight of the Lawnchair Man, Love Jerry, First Lady Suite,* and *My Life With Albertine.* Various film and TV work includes *Law and Order, My Father's Will, The View,* and numerous appearances on *The Tony Awards.*

Champlin frequently performs in concert at legendary New York City halls such as Lincoln Center, Town Hall, Carnegie Hall, and Birdland in addition to across the country (The Kennedy Center, The Sondheim Center) and all over the world (with The London Symphony and The Capitol Orchestra).

She can be heard on dozens of cast albums and CDs including her recent debut solo album *Old Friends*, which was voted "One of the Ten Best Vocal Albums of 2009." A Princess Grace Grant winner and a graduate of Carnegie Mellon University, Champlin is married to actor Andrew Arrow and is a proud native Rochestarian. For more information, visit www.donnalynnechamplin.com.

CAMPBELL FAMILY BAND



Lydia - violin Weston - bass

Jackson - trumpet Nelsen - trombone
Gibson - tenor sax Sharleen - piano
Louisa - vocals Jeff - drums

Music is an important aspect of Campbell family life. Their living room is full of instruments including a grand piano, two cellos, three string basses, and various brass instruments. There's also a drum set in the attic which gets played from time to time.

Nelsen (17) is a senior at Penfield High School where he is a member of the Wind Ensemble (tuba) and the Jazz Ensemble. Weston (16) is a sophomore at Penfield High School where he is a member of the Wind Ensemble (euphonium) and Orchestra (cello). He also plays electric bass in a rock band. Louisa (13) is in eighth grade at Bay Trail Middle School where she is a member of the Concert Band (clarinet) and the choir.

Gibson (11) is a fifth grader at Indian Landing Elementary School and plays in the band (tenor saxophone) and orchestra (string bass). Jackson (9) is a fourth grader and plays trumpet in the band and cello in the orchestra at Indian Landing Elementary School. Lydia (8) is a third grader and recently began studies on the violin.

Sharleen is an active accompanist/pianist and has worked as a music teacher in the Churchville and Gates School districts. She teaches private piano as well as teaching piano to all six of her children. Jeff is a Professor of Jazz Bass at the Eastman School and a member of the RPO. Both Sharleen and Jeff grew up in Utah, where they graduated from Brigham Young University.

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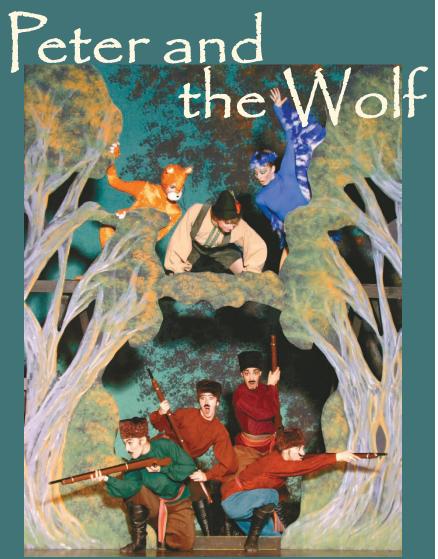
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Founded in 1929, the RPL is an active organization of men and women who support the Rochester Philharmonic Orchestra's educational programs for young people and encourage the musical talent of our youth. Its projects include escorting at the Orchestra's educational concerts, in-school docent presentations, the Young Artist Auditions for the area's outstanding high school-age musicians, an annual Glimmerglass Opera trip, the popular Music, Munch & Mingle series—where members and guests attend RPO rehearsals followed by lunch with an RPO musician—and the Gibbs Street Assistance program. To learn more, call the League office: 454-7311 x254 or visit www.rpo.org/League.

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RPO tickets may be purchased Monday-Saturday from 10:00 am - 5:00 pm (10:00 am - 3:00 pm on non-concert Saturdays). Beginning December 6, the Box Office will move from 108 East Avenue to the Eastman Theatre Complex at the corner of Gibbs and Main Streets. On concert evenings, tickets may be purchased for that evening's concert beginning 60 minutes prior to the performance. Tickets may be charged by calling (585) 454-2100, or visit us online at www.rpo.org. RPO tickets also are available at all Rochester-area Wegmans. Discounts are available for senior citizens, students, and children. Groups of 10 or more can also receive discounts of 20% or more. Call (585) 454-7311 x231 for more information.

Pre-Concert Chats are held one hour prior to all Philharmonics concerts in the Orchestra level of the theatre. Ticket-holders are invited to attend.

Seating for people with wheelchairs and special needs is available in all venues; please see the house manager for assistance. People who use wheelchairs can enter Kodak Hall at Eastman Theatre through the first entrance to the lobby on Gibbs Street.

Audio systems are available at Kodak Hall at Eastman Theatre; headsets may be obtained from an usher prior to the performance. An elevator is located in the lobby of Kodak Hall, opposite the box office and will-call table. Assistance dogs are welcome at any performance and do not require special arrangements. Large print programs are available upon request.

Restrooms and coat check are available on the basement, mezzanine, and balcony levels of Kodak Hall. A wheelchair-accessible restroom is available on the first floor—please see an usher for assistance.

Refreshments are available for purchase in the new Betty's Café located on the orchestra level of Kodak Hall at Eastman Theatre. Food and drink are not permitted in the seating area of the theatre, except for bottled water.

Cough drops are available through the generosity of Wegmans Food Markets. Dispensers are located in the lobby and balcony of the theatre.

Concert etiquette calls for patrons to refrain from whispering, rustling programs, or unwrapping cough drops once the conductor has taken the podium. Traditionally, applause is held until the end of multi-movement pieces. Please refer to your program for the number and title of movements. As a courtesy to the performers and audience, patrons arriving after a performance has started will be seated between movements or pieces. We ask that patrons who find it necessary to leave early do so at an appropriate break. If for any reason you find it necessary to be reseated, please contact an usher and your request for a different seat will be addressed by House Management in a timely manner.

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In case of an emergency in the Theatre, please do not call 911—please see an usher. Kodak Hall at Eastman Theatre has security personnel on-site. Please note that all ushers have been trained in emergency procedures and will assist patrons in the event of a Theatre evacuation.

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- Kodak Hall at Eastman Theatre: (585) 274-1121
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For more information about the RPO, please visit www.rpo.org.



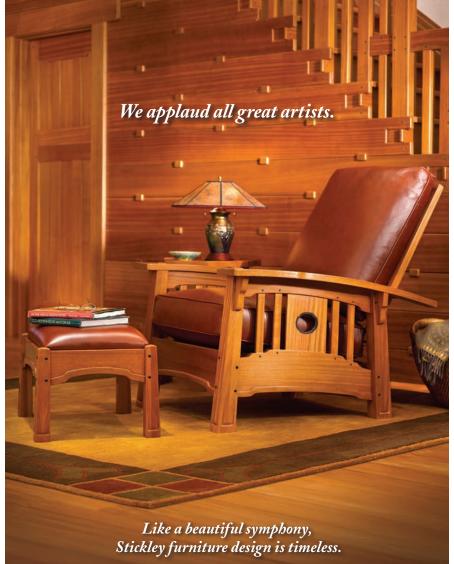
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