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**Christopher Seaman**, Music Director • **Jeff Tyzik**, Principal Pops Conductor

**Michael Buttermann**, Principal Conductor for Education and Outreach • The Louise and Henry Epstein Family Chair

**Arild Remmereit**, Music Director-Designate

A photograph of a Stickley-style armchair and ottoman in a rustic wooden setting. The chair is made of light-colored wood with a curved back and a red leather seat and backrest. The ottoman is also made of wood with a red leather top. A small table with a lamp and books is next to the chair. The background is a wooden wall with a staircase.

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ROCHESTER PHILHARMONIC ORCHESTRA  
CHRISTOPHER SEAMAN, MUSIC DIRECTOR

# BRAVO

*The official magazine of the*  
Rochester Philharmonic Orchestra

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Dear RPO Family,

HAPPY NEW YEAR!

2011 will be an exhilarating year for the RPO, highlighted by outstanding guest artists like Joshua Bell, among others . . . the bittersweet farewell to beloved Music Director Christopher Seaman . . . and the arrival of Music

Director-Designate Arild Remmereit when he takes the podium next fall.

First, however, I want to note the wonderful addition to the facilities here. Just one year after completing the renovation of Kodak Hall and the adjoining spaces in Eastman Theatre, the Eastman School of Music has just dedicated its fabulous new East Wing. Featuring the world-class new **Hatch Recital Hall**, an orchestra-sized rehearsal space, and state-of-the-art audio and video capabilities, the new wing will bring other direct benefits to RPO patrons, as well.

Featured in the East Wing's soaring **Wolk Atrium**, with its gorgeous Chihuly installation, are the brand new and convenient **Box Office** and **Theatre Shop**. And because the new wing connects to Eastman Theatre and extends to Swan Street adjacent to the East End Garage exit, ease of access will be improved, greatly reducing time spent outdoors in our colder weather.

Also in December, the RPO's newest undertaking—*The Eastman Theatre: Fulfilling George Eastman's Dream*—received its official launch. This highly anticipated 200+ page book chronicles the Eastman Theatre from dream to design to reality.

This project came to fruition through the drive and determination of a few important people. Foremost among these: **Betty Strassenburgh** for her foresight and tenacity in bringing this book to life and her generosity in underwriting its production; RPO Board Chair **Suzanne Welch**, the Project Manager; and of course, author **Elizabeth Brayer**, photographer **Andy Olenick**, and designer **Kathryn D'Amanda**. Thank you so much to this fantastic team.

The book is available at [www.rpo.org/EastmanTheatreBook](http://www.rpo.org/EastmanTheatreBook) and in the new Theatre Shop, where you also can find recordings by the RPO, our guest artists, and by Eastman faculty and alumni, as well as one-of-a-kind gift items.

Now that winter is here, we hope you'll visit Eastman Theatre regularly and warm up with the magnificent sounds of your RPO!

Sincerely,

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**Jeff Tyzik**, *Principal Pops Conductor*

**Michael Butterman**, *Principal Conductor for Education and Outreach*

*The Louise & Henry Epstein Family Chair, Funded in perpetuity*

**Arild Remmereit**, *Music Director-Designate*

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### VIOLIN I

Juliana Athayde,  
Concertmaster  
*The Caroline W. Gannett  
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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  
Jeremy Hill  
An-Chi OuYang  
Hee Sagong~

### VIOLIN II

David Brickman, Principal  
Daryl Perlo,  
Assistant Principal  
Patricia Sunwoo  
John Sullivan  
Lara Sipols  
Nancy Hunt  
Boris Zapesochny  
Liana Koteva Kirvan  
Margaret Leenhouts  
Heidi Brodwin  
Ainur Zabenova  
Karine Stone

### VIOLA

Melissa Matson, Principal  
Michael Larco,  
Assistant Principal  
Marc Anderson  
Elizabeth Seka  
Olita Povero  
Michail Verba\*  
Lisa Steltenpohl  
Linda Kirkwood  
Samantha Rodriguez  
David Hult  
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*The Clara and Edwin  
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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  
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Assistant Principal  
Jack Stauber\*  
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ED. CHAPPEL

2010-2011 marks Music Director Christopher Seaman's thirteenth season with the Rochester Philharmonic Orchestra. The internationally renowned, British-born 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 and in November 2010, the Arts & Cultural Council for Greater Rochester recognized him with a Lifetime Achievement Award. 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.

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program notes, concert  
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TYLER BOYE

Grammy Award-winner 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](http://www.jefftyzik.com).

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**MICHAEL BUTTERMAN**, *Principal Conductor for Education and Outreach*  
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GLENN ROSS

Michael Buttermann 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—Buttermann 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, Buttermann 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.

Buttermann 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, Buttermann 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, Buttermann 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, Buttermann 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.

Buttermann'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.

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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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### *Side-by-Side Concert with the Rochester Philharmonic*

**Sunday, March 6 at 3:00 pm • Kodak Hall at Eastman Theatre**

**DAVID HARMAN, conductor • CHRISTOPHER SEAMAN, guest conductor**

**RPYO Alumni guest artists Daryl Perlo and Vivek Kamath • RPYO Concerto Competition winners**

MOZART	Sinfonia Concertante for Violin and Viola (mvts. 2 & 3)
LIPTAK	<i>Rush</i>

#### **With the RPO:**

STRAUSS (arr. Nance)	<i>Festmusik der Stadt Wien</i>
HOLST	"Jupiter" from <i>The Planets</i>
DVOŘÁK	Slavonic Dance No. 8
TCHAIKOVSKY	Symphony No. 4: Finale

**Tickets are \$12 for adults, \$8 for students and seniors and are available at the RPO Box Office at 454-2100, online at [www.rpo.org](http://www.rpo.org), from RPYO musicians, and at the time of the performance**

**Sunday, May 15 at 3:00 pm**  
**Hale Auditorium**  
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**David Harman, conductor**

**TWENTIETH-CENTURY SYMPHONIC MASTERWORKS**  
 RPYO Concerto Competition Winners  
 HINDEMITH *Symphonic Variations*  
 HANSON *Symphony No. 2*

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### • GEORGE EASTMAN •

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Each year, nearly 6,000 people donate to the RPO—helping us achieve great success! Simply put, you help keep the music playing.

And, when you give an annual gift of \$75 or more, you'll receive invitations to our exclusive RPO to the Max series, first chance at single tickets in the fall, and a 10% discount on upcoming performances.

'Tis the season for giving! To make a gift, call Dan House at 454-7311 x232 or visit [www.rpo.org](http://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 . . .

**Al Davis**  
 Michael & Patricia Wilder  
**Ozzie Hildebrandt**  
 Michael & Patricia Wilder  
**Robert J. Macon, Architect,**  
**Eastman Theatre**  
**Renovation**  
 Michael & Patricia Wilder  
**Charles Robeson**  
 Kenneth & Kathryn Fisher  
**Morris Secon**  
 Joanne Prives

### IN HONOR OF . . .

**Joshua and Sheila**  
**Hollander's 50th Wedding**  
**Anniversary**  
 Bernard & Molly Panner  
**Christopher Seaman**  
 Michael & Patricia Wilder

## EASTMAN THEATRE RENOVATION & EASTMAN SCHOOL EXPANSION

You will notice some changes in and around the Eastman Theatre 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 windows in the original solid wood exterior doors 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.

The 32,000-square-foot Eastman School of Music expansion project—now known as the Eastman East Wing—includes some

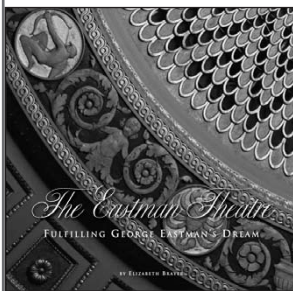
stunning features that will be of great interest to RPO patrons. These include:

- The acoustically superb 222-seat **Hatch Recital Hall**
- A new entrance to the East Wing directly across from the East End Parking Garage, allowing much easier access to both the new wing and the connected Eastman Theatre
- 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, except the top balcony
- The spacious multi-story **Wolk Atrium**, featuring a magnificent large-scale, suspended Dale Chihuly glass sculpture.

As one of the features of the new Eastman School wing, **the RPO has moved its Box Office into the Wolk Atrium**, with convenient short-term parking spaces out front and a new **Theatre Shop** located across from the Box Office.



### ROCHESTER PHILHARMONIC ORCHESTRA



### EXPLORE THE NEW THEATRE SHOP!

Looking for a great gift or a souvenir of your RPO experience? Stop by the new Theatre Shop in the Eastman East Wing before the concert or during intermission to purchase your copy of this beautiful new hardcover book—which celebrates the history and renovation of the Eastman Theatre—as well as RPO recordings and other merchandise.

#### Upcoming Performances ...

**Pops: A Night Out with the Boys:** Dee Daniels sings Sinatra, Nat King Cole, Louis Armstrong – An “Unforgettable” Valentine’s Weekend! February 11 & 12  
**orKIDStr:** Peter vs. The Wolf – February 13  
**Philharmonics:** Fire and Water – February 17 & 19

Read about all of our upcoming concerts at [www.rpo.org/calendar](http://www.rpo.org/calendar)

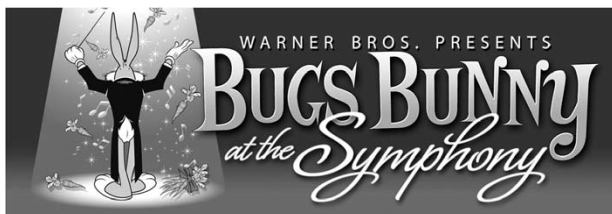
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*RPO performances are made possible with public funds from the New York State Council on the Arts, a State Agency.*



PART OF THE **BAUSCH + LOMB**® HOLIDAY EXTRAVAGANZA

Friday, January 7, 2011, at 8:00 pm; Saturday, January 8, 2011, at 2:00 pm & 8:00 pm  
Kodak Hall at Eastman Theatre



*Starring*  
**BUGS BUNNY**

*Conducted and Created by*  
**GEORGE DAUGHERTY**

*Also Starring*  
**ELMER FUDD DAFFY DUCK PORKY PIG WILE E. COYOTE ROAD RUNNER  
TWEETY GIOVANNI JONES SYLVESTER PEPE LE PEW MICHIGAN J. FROG  
WITCH HAZEL YOSEMITE SAM SPEEDY GONZALES TASMANIAN DEVIL  
FOGHORN LEGHORN GRANNY PETUNIA PIG**

*... and special guest appearances by*  
**TOM AND JERRY SCOOPY-DOO and THE FLINTSTONES**

*Music by*  
**CARL W. STALLING MILT FRANKLYN SCOTT BRADLEY**

*Based on the Works of*  
**Wagner, Rossini, Von Suppé, Smetana, J. Strauss II,  
Tchaikovsky, Donizetti, Grieg, Offenbach, and Liszt**

*Animation Direction by*  
**CHUCK JONES FRIZ FRELENG ROBERT CLAMPETT  
ROBERT McKIMSON TEX AVERY WILLIAM HANNA JOSEPH BARBERA**

*Voice Characterizations by*  
**MEL BLANC ARTHUR Q. BRYAN  
JUNE FORAY BEA BENADERET NICOLAI SHUTOV  
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*Produced by*  
**GEORGE DAUGHERTY & DAVID KA LIK WONG**

*Produced in Association with*  
**IF/X PRODUCTIONS**

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*Original Soundtrack Recording on* **WATERTOWER MUSIC**  
**[www.watertower-music.com](http://www.watertower-music.com)**

## ACT I

### THE DANCE OF THE COMEDIANS

from *"The Bartered Bride"*  
by Bedřich Smetana

### THE WARNER BROS. FANFARE

Max Steiner  
"MERRILY WE ROLL ALONG"  
("The Merrie Melodies Theme")

Charles Tobias, Murray Mencher,  
and Eddie Cantor,  
Arranged and Orchestrated by  
Carl W. Stalling

### "BATON BUNNY"

Music by Franz von Suppé  
Orchestrated by Milt Franklyn  
Based on the Overture to  
*"Morning, Noon, and Night in Vienna"*  
Animation Direction by  
CHUCK JONES and ABE LEVITOW  
Guest Conductor:  
MAESTRO BUGS BUNNY

### *Excerpt from*

### "WHAT'S UP, DOC?"

Musical Direction by Carl Stalling  
Story by Warren Foster  
Animation Direction by  
ROBERT MCKIMSON

### "RHAPSODY RABBIT"

Music by Carl W. Stalling  
Piano Solo performed by Milt Franklyn  
Story by Tedd Pierce and Michael Maltese  
Animation Direction by FRIZ FRELENG

### I LOVE TO SINGA

### Looney Tunes Sings!!

Montage Edited and Created by  
George Daugherty, David Lik Wong,  
and Scott Draper

### From *I LOVE TO SINGA*

### "I LOVE TO SINGA"

Music and Lyrics by Harold Arlen and E.Y. Harburg  
Directed by TEX AVERY

### From *NAUGHTY NEIGHBORS* "WOULD YOU LIKE TO TAKE A WALK"

Music by Harry Warren and  
Lyrics by Mort Dixon and Billy Rose  
Directed by BOB CLAMPETT

### From *A SCENT OF THE MATTERHORN* "TIPTOE THROUGH THE TULIPS"

Music by Joe Burke and Lyrics by Al Dubin  
Directed by CHUCK JONES

### From *ONE FROGGY EVENING* "HELLO MY BABY"

Music and Lyrics by Ida Emerson  
and Joseph E. Howard  
Directed by CHUCK JONES

### From *BEWITCHED BUNNY*

### "A CUP OF ARSENIC . . ." (based on "A CUP OF COFFEE, A SANDWICH, AND YOU")

Original Music and Lyrics by Gertrude Lawrence  
New Lyrics by Michael Maltese  
Directed by CHUCK JONES

### From *BACK ALLEY OPROAR* "LARGO AL FACTOTUM"

Music by Carl Stalling after Gioacchino Rossini  
from *"The Barber of Seville"*  
Directed by FRIZ FRELENG

### From *ROBIN HOOD DAFFY* "JOIN UP WITH ME, SO JOYOUS AND FREE"

Music by Milt Franklyn  
and Lyrics by Michael Maltese  
Directed by CHUCK JONES

### From *HILLBILLY HARE* "SQUARE DANCE" ("SKIP TO MY LOU" / "TURKEY IN THE STRAW")

Based on American Folk Songs  
Music by Carl Stalling and Lyrics by Tedd Pierce  
Directed by ROBERT MCKIMSON



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.

**“ZOOM AND BORED”**

Original Score by Carl W. Stalling  
and Milt Franklyn

Based on “The Dance of the Comedians”  
from *“The Bartered Bride”*  
by Bedřich Smetana

Story by Michael Maltese

Animation Direction by CHUCK JONES

**“HOME TWEET HOME”**

(Original Soundtrack)

Original Score by Milt Franklyn

Story by Tedd Pierce

Animation Direction by FRIZ FRELENG

**“THE RABBIT OF SEVILLE”**

Music by Gioacchino Rossini

Arranged by Milt Franklyn

Based on the Overture to  
*“The Barber of Seville”*

Story by Michael Maltese

Animation Direction by CHUCK JONES

— INTERMISSION —

**ACT II**

**OVERTURE TO**

**“THE BEAUTIFUL GALATEA”\***

(*“Die schöne Galathée”*)

by Franz von Suppé

**A SALUTE TO BUGS BUNNY,**

**FROM HIS FRIENDS**

**AT HANNA-BARBERA**

**“TOM AND JERRY**

**IN THE HOLLYWOOD BOWL”**

Music by Johann Strauss II

(Overture to *“Die Fledermaus”*)

Music Originally Arranged by Scott Bradley

Story and Animation Direction by

WILLIAM HANNA

and JOSEPH BARBERA

Special Guest Artists TOM AND JERRY

**“SCOOBY-DOO’S**

**HALL OF THE MOUNTAIN KING”**

Montage edited and created by

Laura Gibson and Scott Draper

Music by Edvard Grieg

(“In the Hall of The Mountain King”

from *Peer Gynt*)

Original Animation by WILLIAM HANNA

and JOSEPH BARBERA

Special Guest Artists

SCOOBY-DOO AND HIS FRIENDS

**“BEDROCK BALLET”**

Montage edited and created by

Laura Gibson and Scott Draper

Music by Jacques Offenbach

(“Can-Can” from *Orpheus in the Underworld*)

Original Animation by

WILLIAM HANNA

and JOSEPH BARBERA

Special Guest Artists

THE FLINTSTONES

**“A CORNY CONCERTO”**

Music by Carl W. Stalling

Based on *“Tales of the Vienna Woods”*

and *“The Blue Danube”* by Johann Strauss II

Story by Frank Tashlin

Animation Direction by

ROBERT CLAMPETT

**“LONG-HAIRED HARE”**

(Original Soundtrack)

Original Score by Carl W. Stalling after

Wagner, von Suppé, Donizetti, and Rossini  
*plus the songs*

“A Rainy Night in Rio” by Arthur Schwartz

“My Gal is a High-Born Lady”

by Barney Fagan

“When Yuba Plays the Rumba on the Tuba”

by Herman Hupfeld

Story by Michael Maltese

Animation Direction by CHUCK JONES

*\*evening performances only*

## BUGS BUNNY AT THE SYMPHONY, *continued*

### “WHAT’S OPERA, DOC?”

Music by Milt Franklyn

Based on music from

*“The Flying Dutchman,” “Die Walküre,”*  
*“Siegfried,” “Götterdämmerung,” “Rienzi,”*  
and *“Tannhäuser”*

by Richard Wagner

Story by Michael Maltese

Animation Direction by

CHUCK JONES

### MERRIE MELODIES

#### “THAT’S ALL FOLKS”

Music Arranged and Orchestrated

by Carl W. Stalling

Voice Characterization by Noel Blanc

### THE HISTORY OF WARNER BROS. CARTOONS IN FOUR AND ONE HALF MINUTES

Music by Gioacchino Rossini

(*“William Tell”* Overture Finale)

Animation Montage Edited

by George Daugherty

*Program Subject To Change Without Notice.*



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**BUGS BUNNY AT THE SYMPHONY** had its world premieres on May 7, 2010, at the Sydney Opera House with the Sydney Symphony; and July 16, 2010, at the Hollywood Bowl, with the Los Angeles Philharmonic.

**BUGS BUNNY ON BROADWAY** had its world premiere on June 16, 1990, at the San Diego Civic Theatre; its Broadway premiere at the Gershwin Theatre, New York City, on October 2, 1990; and its international premiere on May 15, 1996, at the Sydney Opera House, Sydney, Australia.

## BUGS BUNNY

Bugs Bunny is one of the most recognized cartoon characters in the world, whose signature phrase “What’s Up, Doc?” has long since entered the English language.

Bugs’ first ‘reel’ appearance in front of his soon-to-be-adoring public was in *A Wild Hare* directed by Tex Avery. Since then, Bugs’ zany antics in hundreds of cartoon favorites have made him a legend throughout the world.

This cool, collected, carrot-chomping rabbit is the unequivocal superstar of the Looney Tunes family. With never a ‘hare’ out of place he always manages to outsmart his adversaries, whoever they may be. He’s a real American icon who has graced the TV and cinema screens the world over.

Bugs Bunny’s cartoons have twice been nominated for Academy Awards, and his ‘Knighly Knight Bugs’ won a coveted Oscar. Bugs has starred in four films in addition to his hundreds of animated shorts and 21 prime time television specials.

## GEORGE DAUGHERTY

Conductor George Daugherty is one of the classical music world’s most diverse artists. In addition to his 25-year conducting career which has included appearances with the world’s leading orchestras, ballet companies, opera houses, and concert artists, Daugherty is also an Emmy Award-winning / five-time Emmy-nominated creator whose professional profile includes major credits as a director, writer, and producer for television, film, innovative and unique concerts, and the live theater.

He is no stranger to the Rochester Philharmonic Orchestra, having made the professional guest-conducting debut of his entire career in 1979 with the RPO at the Eastman Theatre, at the age of 24.

His current and recent conducting schedule

includes multiple performances with The Cleveland Orchestra at both Severance Hall and the Blossom Festival, his 14th return engagement with the Los Angeles Philharmonic at the Hollywood Bowl, his seventh engagement with The Philadelphia Orchestra, his tenth return to the National Symphony and Wolf Trap, and his 15th engagement with the San Francisco Symphony, as well as appearances with dozens of other orchestras in the U.S. and abroad. He has been a frequent guest conductor at the Sydney Opera House since 1996, and in both 2002 and 2005, he returned to guest conduct the Sydney Symphony Orchestra at the Sydney Opera House. He returned to the SSO in 2010 at the Opera House, as well as performances with the Adelaide Symphony Orchestra at the Adelaide Festival Theatre. During the 2009-10-11 season, he has also made, or will make, his debuts with the Baltimore Symphony, Dallas Symphony, Saint Louis Symphony, Omaha Symphony, Calgary Philharmonic, West Australia Symphony Orchestra, the Danish National Symphony Orchestra, and multiple engagements with the RTÉ Concert Orchestra at both the National Concert Hall, and the new Grand Canal Theatre, both in Dublin, Ireland.

He is Music Director and Conductor of London’s new orchestra Sinfonia Britannia, which made its world premiere at Easter 2005 during a one-week engagement at the new Wales Millennium Centre, its London West End debut in 2006, and its U.S. debut in San Francisco also in 2006. He has also been a frequent conductor of London’s Royal Philharmonic Concert Orchestra, with whom he first made his debut in Royal Festival Hall, and most recently conducted a 15-city U.S. and Canadian concert tour with the orchestra and guest artists Dame Julie Andrews, Christopher Plummer, Charlotte Church, dancers of the Royal Ballet, and the Westminster Choir and Bell Ringers.

Daugherty has also conducted for scores of

major American and international symphony orchestras, ballet companies, and opera houses, including numerous performances with the Houston Symphony, Seattle Symphony, American Ballet Theatre, Munich State Opera Orchestra, Munich State Opera Ballet, Fort Worth Symphony, Pittsburgh Symphony, Indianapolis Symphony, National Arts Centre Orchestra, Atlanta Symphony, Cincinnati Symphony, Milwaukee Symphony, Vancouver Symphony, Buffalo Philharmonic, Louisville Orchestra, Moscow Symphony, Kremlin Palace Orchestra of the Russian Federation, Grant Park Symphony Orchestra, Columbus Symphony, Melbourne Symphony, the Auckland Philharmonia, the RCA Symphony Orchestra, Sadlers Wells Royal Ballet, Mexico City's Bellas Artes Opera House, Montreal Symphony, Winnipeg Symphony, Rochester Philharmonic, Syracuse Symphony, Memphis Symphony, Long Beach Symphony, Pacific Symphony, Calgary Philharmonic, North Carolina Symphony, Charlotte Symphony, Delaware Symphony, Tucson Symphony, New Orleans Symphony, Venezuela Symphony, Oklahoma City Philharmonic, and major Italian opera houses in Rome, Florence, Turin, and Regio Emilia. He has been Music Director of a number of major American ballet companies, including The Louisville Ballet, The Chicago City Ballet, and Ballet Chicago.

As a director, writer, and producer of music-based television programs, Daugherty has created several major productions for the ABC Television Network project, including a prime-time animation-and-live action production of Prokofiev's *Peter and the Wolf*, which he created, co-wrote, conducted, and directed, and for which he won a Prime Time Emmy Award, as well as numerous other major awards.

He also collaborated with *The Joy Luck Club* author Amy Tan on a television series adaptation of her celebrated children's book *Sagwa, The Chinese Siamese Cat*. The Emmy Award-winning series debuted on PBS in the fall of 2001 as a daily-animated children's

television series. Daugherty executive produced, and also wrote a large number of the animated tales.

Daugherty also received an Emmy nomination for *Rhythm & Jam*, his ABC television network specials which taught the basics of music to a teenage audience.

In 1990, Daugherty created, directed, and conducted the hit Broadway musical *Bugs Bunny On Broadway*, a live-orchestra-and-film stage production which sold-out its extended run at New York's Gershwin Theatre on Broadway, and has since played to critical acclaim and sold-out houses all over the world. The *Bugs Bunny* symphonic concert tradition continues when Daugherty and producing partner David Lik Wong launch a new version, *Bugs Bunny At The Symphony*, in 2010, with double World Premieres at the Sydney Opera House with the Sydney Symphony, and the Hollywood Bowl with the Los Angeles Philharmonic. Daugherty is also the executive producer, conductor, and creator of the touring concert *Rodgers & Hammerstein on Stage and Screen*.

Daugherty received his musical education at Butler University's Jordan College of Music, where he studied conducting with John Colbert, cello with Shirley Evans Tabachnick, Anne Duthie McCafferty, and Dennis McCafferty, and piano with Martin Marks and Frank Cooper; at Indiana University, where he was awarded a special work/study conducting program as Assistant to Thomas Briccetti and The Fort Wayne Philharmonic; and The University of Cincinnati College-Conservatory of Music, where he studied conducting with Kelly Hale, opera coaching with Italo Tajo, and where he conducted numerous Opera Studio productions.

Daugherty recently received the biannual Indiana Governor's Arts Award from the state of his birth, in recognition for his artistic contributions not only in Indiana, but also throughout the rest of the America. In receiv-

ing the award, Daugherty joined an exclusive list of previous Hoosier honorees, including composers Cole Porter and Hoagy Carmichael, conductors Raymond Leppard and John Nelson, violinists Joshua Bell and Josef Gingold, cellist Janos Starker, architect Michael Graves, designer Bill Blass, and novelist Kurt Vonnegut Jr. In 2005, he was also named a Sagamore of the Wabash by the late Indiana Governor Frank O'Bannon, the highest award which can be bestowed upon a performing artist from the state governor. He was also named an Honorable Kentucky Colonel for his contributions to the arts of that state.

In 2006, Daugherty was also named a Library Laureate of the San Francisco Public Library. Daugherty has lived in San Francisco for the past 12 years.

## **DAVID KA LIK WONG**

### **Executive Producer**

*Bugs Bunny At The Symphony* Executive Producer David Ka Lik Wong was awarded with a coveted Emmy Award for his work as producer on *Peter and the Wolf* in 1996, and was also nominated for an Emmy in 1994 for his work as producer of *Rhythm & Jam*, the ABC series of Saturday morning music education specials for children.

He teamed with George Daugherty as principal producer for the *Peter and the Wolf* project, the animation and live-action production starring Kirstie Alley, Lloyd Bridges, *Sleepless in Seattle*'s Ross Malinger, and the new animated characters of legendary animation director Chuck Jones. He also produced the interactive CD-ROM version of the production for Time Warner Interactive.

He was also the senior Producer for the Warner Bros. documentary film *The Magical World of Chuck Jones*, directed by George Daugherty and starring interviews by Steven Spielberg, Whoopi Goldberg, George Lucas, and Ron Howard, among many others.

He has been Producer for the Warner Bros. touring production *Bugs Bunny On Broadway* since 1991, as it has toured the world, and co-produced the audio CD album and tape for Warner Bros. Records. Mr. Wong has also produced innovative symphony orchestra concerts for some of the world's leading orchestras, including the National Symphony, The Philadelphia Orchestra, the Royal Philharmonic, the Sydney Opera House, the San Francisco Symphony, the Los Angeles Philharmonic, the Wales Millennium Centre, Sinfonia Britannia, and many others. Most recently, he produced critically acclaimed Christmas concerts for Canada's National Arts Centre, and the National Arts Centre Orchestra. He is also Executive Producer and the co-creator of the touring concert *Rodgers & Hammerstein on Stage and Screen*.

Mr. Wong has teamed with George Daugherty, Amy Tan, and the legendary Sesame Workshop to produce and create the new Emmy Award winning PBS / Sesame Workshop children's television series *Sagwa, The Chinese Siamese Cat*, based on the book by Ms. Tan, which premiered on PBS in the fall of 2001, and has since been one of the most highly rated children's television series on all broadcast networks. Mr. Wong also wrote a number of episodes for the series and story-edited all 80 segments.

Mr. Wong is also the producer of the new WaterTower Music CD release of *Bugs Bunny At The Symphony*. In addition to his Emmy Awards and nominations, he has won numerous other awards during his career, including the Grand Award of both the Houston and Chicago International Film Festivals, a Silver Award of the Chicago Film Festival, two Parents' Choice Awards, and the Kids First Award.

Mr. Wong was born in Hong Kong, and moved to San Francisco with his family as a teenager. He still calls San Francisco home.

# Messiaen, Prokofiev, Beethoven

Thursday, January 20, 2011, at 7:30 pm

Saturday, January 22, 2011, at 8:00 pm

Kodak Hall at Eastman Theatre

2010-2011 Season • Program No. 7

Julian Kuerti, guest conductor

Karen Gomyo, violin

## Olivier Messiaen

*Les Offrandes Oubliées (The Forgotten Offerings)*

13:00

## Sergei Prokofiev

Concerto No. 2 in G minor for Violin and Orchestra, Op. 63

26:00

I. Allegro moderato

II. Andante assai

III. Allegro, ben marcato

Karen Gomyo, violin

## Intermission

## Ludwig van Beethoven

Symphony No. 5 in C minor, Op. 67

36:00

I. Allegro con Brio

II. Andante con moto

III. Allegro

IV. Allegro

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## PROGRAM NOTES

### A Note from the Music Director

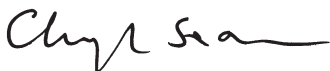
Tonight we welcome acclaimed guest conductor Julian Kuerti, making his RPO debut. The French composer Olivier Messiaen was one of the most original minds of the 20th century. Among the big influences on his style were the sounds of nature (especially birds) and his own profound religious faith, which gave many of

his pieces a ritualistic quality. Musically he owed a great deal to Debussy, particularly in his use of orchestral color and harmony. The concert opens with *Les Offrandes Oubliées*, his first published orchestral work.

Then, accomplished violinist Karen Gomyo, a recipient of the prestigious Avery Fisher Career Grant, plays Prokofiev's Second Violin Concerto. By beginning the work quietly for

unaccompanied solo violin (an unusual touch), Prokofiev established an atmosphere of almost chamber-music intimacy, with which he brilliantly contrasts the biting wit and elegance of his highly original style. The second movement begins with a ticking accompanying figure, joined after two bars by a sublime, hovering melody which passes deliciously through a number of key-changes. The third movement is more extroverted in character—a sort of rustic peasant waltz, enhanced by the occasional use of castanets, and ending with a tumultuous rush to the last note by the soloist, accompanied by plucked violin—rather like demented balalaikas!

Beethoven's Fifth Symphony needs no introduction, of course, but our familiarity with it sometimes makes us forget its staggering originality. Practically the whole first movement comes from the famous opening four notes! The second movement is a kind of stately, elegant minuet, with a series of variations. Perhaps the most original touch is the third movement's transition into the finale. The powerful repeated horn notes near the beginning are turned into quiet taps on the timpani, as the whole of the music seems to be engulfed in deep darkness. Then suddenly Beethoven takes us from that darkness to blazing light, as the triumphant finale appears. In E.M. Forster's novel *Howard's End* there is a wonderful description of how in this transitional passage Beethoven "banishes the demons"!




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*Les Offrandes Oubliées (The Forgotten Offerings)*

**Olivier Messiaen**

b. Avignon, France / December 10, 1908

d. Clichy, France / April 27, 1992

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*This is only the second performance of this piece by the RPO. First performed by the RPO on November 17, 1966; Laszlo Somogyi, conductor.*

Messiaen's unique style combined many varied

elements, from Hindu rhythms and birdsong to medieval plainchant, Roman Catholic mysticism, and the complex meters of Classical Greek verse. His music won him international fame. He also found success as a teacher (his most famous composition pupil was Pierre Boulez) and as an organ soloist, performing at La Sainte-Trinité church in Paris for 60 years.

He composed *Les Offrandes Oubliées*, his first published orchestral piece, in 1930, just after the completion of his studies with Paul Dukas and Marcel Dupré at the Paris Conservatoire. As strikingly original a work as this brought him his first significant attention, and it forecast a formidable career.

At that time, his music still showed the influence of composers he admired, such as Debussy and Wagner. Sub-titled "symphonic meditation," *Les Offrandes Oubliées* was the first orchestral composition to proclaim his profound religious faith. It falls into three sections. The opening and closing panels (the last inspired by the Eucharist) are slow and reflective. The second is violent and dramatic in the manner of Stravinsky's *The Rite of Spring* (1913).

Messiaen placed the following prose poem at the beginning of the published score.

*Arms outstretched, afflicted unto death, you shed your blood on the cross. We have forgotten, sweet Jesus, how you love us. Driven onward by madness and forked tongues, in breathless, uncontrolled, and headlong flight, we have fallen into sin like a bottomless pit. It is here to be found, the unsullied table, the source of charity, the feast of the poor, the well of holy sympathy which is to us the very bread of life and love. We have forgotten, sweet Jesus, how you love us.*

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Violin Concerto No. 2 in G Minor, Op. 63  
**Sergei Prokofiev**

b. Sontsovka, Ukraine / April 27, 1891

d. Moscow, Russia / March 5, 1953

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*First performed by the RPO on January 7, 1954; Erich Leinsdorf, conductor; Millard Taylor, soloist. Last performed on January 6, 2007; Christopher Seaman, conductor; Juliana Athayde, soloist.*

Prokofiev's life and music were closely intertwined with the history of the Soviet Union. The brash young composer/pianist left the newly founded country in 1918, lured by the west and its promises of greater creative freedom and wealth. By the mid-1930s, his dissatisfaction with his reception in Europe and America, and twinges of homesickness, led him to return. The music he composed during the remainder of his career is less daring and irreverent than the works of his youth. This mellowing in style wasn't solely the result of political pressure from the by-then ultra-conservative Soviet authorities. It also mirrored his own maturation.

His two violin concertos bookend his years away from the USSR. The light, whimsical No. 1 dates from the summer of 1917, the same period as the similarly delightful Classical Symphony. He composed Concerto No. 2 in 1935, just before his permanent resettlement. It is warmer and more substantial than No. 1. It was commissioned by admirers of French violinist Robert Soëtans. He gave the first performance, in Barcelona, Spain, on December 1, 1935.

The concerto begins with the solo violin, unaccompanied, playing a rather melancholy theme with the distinct flavor of Russian folk music. The second subject is also rather subdued. The slow second movement offers sweetness without saccharine. The finale is bright in spirit and highly rhythmic. It is virtually a satire, complete with castanets, of the gypsy-flavored rondos featured in violin concertos by composers such as Brahms and Bruch.

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Symphony No. 5 in C Minor, Op. 67

**Ludwig van Beethoven**

b. Bonn, Germany / December 15, 1770

d. Vienna, Austria / March 26, 1827

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*First performed by the RPO on January 9, 1924; Vladimir Shavitch, conductor. Last performed on July 8, 2007; Christopher Seaman, conductor.*

When Beethoven's Third Symphony, the mighty "Eroica," burst upon the world in 1805, it trumpeted that he was no longer content to imitate; from now on he would innovate. It broke new ground on many fronts: it runs twice as long as the average Classical symphony; introduces the funeral march as a symphonic movement; contains a scherzo of unprecedented vigor and formal innovation; and concludes with a set of variations in which a naïve tune is raised to the same lofty plateau as the first three movements.

He began sketching what would become his Fifth Symphony early in 1804. An overwhelming number of pressing deadlines, and difficulties in finalizing its formal layout led him to set it aside temporarily. After clearing the decks of various projects (including the Violin Concerto, the opera *Fidelio*, and Piano Concerto No. 4), he completed the Fifth during the first months of 1808. It and the Sixth premiered at the same, all-Beethoven marathon concert in December 1808 (albeit in reverse order of their numbering).

Another work dating from the intermediary period was Symphony No. 4, composed in 1807. It is, at least relatively speaking, a light-hearted and humorous work. It makes a fascinating pair with No. 3, launching a cycle of alternation in personality which would continue with Nos. 5 and 6, and Nos. 7 and 8. None of the more relaxed, even-numbered halves of these couples represents a creative falling-off in any way, just a more reserved,

ground-level facet of the same genius.

The Fifth has perhaps the most familiar opening of any piece of classical orchestral music. This is also, surely, the most intense, even obsessive first movement anyone had written up to that time. Beethoven's friend Anton Schindler, whose reminiscences are not always to be trusted, claimed that the composer pointed to the opening notes in the score and stated, "Thus fate knocks at the door!" That opening rhythm appears in almost every bar of the first movement. Whether listeners take the analogy that Schindler mentions literally or metaphorically, it is clear that Beethoven is addressing momentous concepts in this music.

Recognizing the need to follow such a revolutionary tempest with something relaxed and traditional, in the second movement Beethoven offers a Haydn-esque set of variations, cast as a nonchalant stroll punctuated with pompous fanfares. The third movement is a dark, dramatic scherzo. After the whispered opening on the strings, the horns introduce a bold theme, clearly related to the opening movement's first subject. Later, Beethoven puts the lower strings through some spectacular paces. Composer Hector Berlioz compared them with "the gambols of a delighted elephant."

The scherzo's closing measures, veiled in uncertainty, point to a tragic conclusion. In another act of symphonic innovation,

Beethoven leads us straight on to the finale; the path lies through a tunnel, echoing eerily with the muffled, heart-like beat of the timpani, the rhythm once again recalling the symphony's opening motive. Then with heart-stirring suddenness, we emerge into the blazing sunlight of a glorious new dawn. Beethoven gives extra color and solidity to this exhilarating finale (which includes a reprise of the main scherzo theme) by bringing piccolo, trombones, and contrabassoon into the symphonic orchestra for the first time.

With this section, Beethoven and his listeners conclude an emotional journey from darkness to light, the first such expedition undertaken in a symphony. This sequence of moods has the power to stir audiences on a fundamental level, embracing them in a common sense of victory. It also holds out the promise of hope, a tonic whose necessity never fades. This generosity of spirit is the foundation stone of Beethoven's reputation—and his immortality.

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## **JULIAN KUERTI**, *guest conductor*



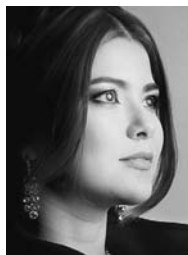
One of the most significant conducting talents to emerge in recent years, Canadian conductor Julian Kuerti has quickly made a name for himself with his confident style, artistic integrity, and

passion for musical collaboration. Kuerti has led numerous orchestras across North America including the Boston, Houston, Montreal, Toronto, Colorado, and Utah symphonies, and the Los Angeles Philharmonic. In August 2010, he completed his post as assistant conductor to James Levine at the Boston Symphony, which included a Tanglewood performance with Yo-Yo Ma in 2009.

In the 2010-11 season, Kuerti makes debuts with the Atlanta, Seattle, New Jersey, Vancouver, Rochester, and Quebec orchestras and Los Angeles and St. Paul chamber orchestras; returns to the Utah Symphony and National Arts Centre Orchestra where he performed at the 2010 Vancouver Cultural Olympiad; and makes his New York City Opera debut at Lincoln Center on Oliver Knussen's *Where the Wild Things Are*.

Kuerti was born in Toronto into one of Canada's most distinguished musical families; his father is famed pianist Anton Kuerti. He began his instrumental training on the violin. While completing an honors degree in engineering and physics at the University of Toronto, Kuerti kept up the violin, performing as concertmaster and soloist with various Canadian orchestras. In 2000, Kuerti began his conducting studies at the University of Toronto. He studied with David Zinman at the American Academy of Conducting at Aspen and with acclaimed Finnish maestro Jorma Panula at the NAC Conductors Programme in Ottawa.

## **KAREN GOMYO**, *violin*



Recipient of the prestigious Avery Fisher Career Grant in 2008, violinist Karen Gomyo first caught public attention after winning the 1997 Young Concert Artists International Auditions at age 15.

Ever since, she has been active as soloist, recitalist, and chamber musician across North and South America, Europe, and Asia.

Gomyo's engagements as soloist have included performances with the New York Philharmonic; Los Angeles Philharmonic; Philadelphia Orchestra; Minnesota Orchestra; San Francisco, Saint Louis, Cincinnati, Houston, Montreal and Vancouver symphonies; and the National Symphony of Washington D.C., to name a few. In Europe, she has performed with the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, Orchestre National de Lille, Scottish Chamber Orchestra, the Royal Liverpool Philharmonic, Bergen Philharmonic, and Den Haag Residentie Orkest, among others.

Upcoming highlights include debuts with The Cleveland Orchestra, Hong Kong Philharmonic, New Japan Philharmonic, Danish National Symphony Orchestra, Sydney Symphony, Malaysia Philharmonic, as well as return visits to the Baltimore, Dallas, Toronto, Indianapolis, and Norrköping Symphonies, among others. This is her RPO debut.

Born in Tokyo, Gomyo was raised in Montreal and began the violin at age 5. At age 11, she started her studies with Dorothy DeLay at The Juilliard School in New York, continuing further with Mauricio Fuks at Indiana University, and with Donald Weilerstein at the New England Conservatory in Boston. Karen Gomyo plays on a Stradivarius violin that was bought for her exclusive use by a private sponsor.



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Friday, January 21, 2011, at 7:30 pm  
Sunday, January 23, 2011, at 2:00 pm  
Performance Hall at Hochstein  
2010-2011 Season • Program No. 2

Michael Buttermann, conductor  
*The Louise and Henry Epstein Family Choir*

*Excerpts will be selected from the following works:*


Ludwig van Beethoven (1770 - 1827)	Symphony No. 3 in E-Flat major, "Eroica," Op. 55 (1803)
Hector Berlioz (1803 - 1869)	"Dream of the Witches Sabbath" from <i>Symphonie fantastique</i> , Op. 14 (1830)
Richard Wagner (1813 - 1883)	Overture to <i>Tannhäuser</i> (1843-47)
Johannes Brahms (1833 - 1897)	Symphony No. 1 in C minor, Op. 68 (1855-76)
Richard Strauss (1864 - 1949)	<i>Don Juan</i> , Op. 20 (1888-89)
Pietro Mascagni (1863 - 1945)	Intermezzo Sinfonico from <i>Cavalleria rusticana</i> (1888)
Erik Satie (orch. by Debussy) (1866 - 1925)	<i>Gymnopédie</i> No. 1 (1888)
Charles Ives (1874 - 1954)	<i>The Circus Band</i> (1894)
Edward Elgar (1857 - 1934)	Variations on an Original Theme, "Enigma Variations," Op. 36 (1898-99)

With media support from **WXXI**

Christopher Seaman would like to thank Ralph P. Locke, Professor of Musicology at the Eastman School of Music, for serving as a consultant for the Symphony 101 Series.




*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 opened, while in the hall.*



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POPS SERIES

# Dance Mix

Friday, January 28, 2011, at 8:00 pm  
Saturday, January 29, 2011, at 8:00 pm  
Kodak Hall at Eastman Theatre  
2010-2011 Season • Program No. 5

Jeff Tyzik, conductor  
Rochester City Ballet,  
Jamey Leverett, artistic director

## Arturo Marquez

Danzon No. 2

## George Gershwin (arr. Tyzik, choreography Leverett)

### Preludes

- Prelude I (1926)
- Prelude II (Blue Lullaby)
- Prelude III (Spanish Prelude)
- Prelude (Rubato)
- Prelude (Novelette in Fourths 1919)

Artists of the Rochester City Ballet

## Johann Strauss, Jr.

*On the Beautiful Blue Danube*, Waltzes, Op. 314

## Piotr Ilyich Tchaikovsky

(arr. Ellington & Strayhorn/adapted Tyzik, choreography Leverett)

### *The Nutcracker Suite*

- Overture
- Sugar Rum Cherry (Dance of the Sugar Plum Fairy)
- Peanut Brittle Brigade (March)

Artists of the Rochester City Ballet

### Intermission

## Camille Saint-Saëns

"Bacchanale" from *Samson and Delilah*

## Malcolm Arnold

*Four Scottish Dances*

## Jeff Tyzik (choreography Leverett)

### *Bravo! Colorado*

- I. Majestic Mountains
- II. Alpine Gardens
- III. White Water

Artists of the Rochester City Ballet

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## About Rochester City Ballet

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*, *Gaité Parisienne*, *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. For more information visit [www.rochestercityballet.com](http://www.rochestercityballet.com)



### JAMEY LEVERETT, Artistic Director

Ms. Leverett is the artistic director for the Rochester City Ballet in Rochester, N.Y. She has done extensive choreography for Rochester City Ballet

and her acclaimed works include *Push and Pull*, *LumaVoce*, and *Bravo Colorado!* 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 was performed at the Jackson International Ballet Competition for the Women's Jr. Champion, Sarah Lane. Ms. Leverett has been a lecturer in the Dance Department at SUNY Brockport and holds the position of Artistic Director of The Timothy M. Draper Center for Dance Education.

## Rochester City Ballet 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* and 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:** *Luma Voce*

## ROCHESTER CITY BALLET



### 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:** Phlegmatic corps in Balanchine's *The Four Temperaments*

## ROCHESTER CITY BALLET



### JESSINDAE ROGERS

**Hometown:** Rochester, N.Y.

**Training:** Draper Center for  
Dance Education

**Favorite Ballet:**  
Balanchine's *Serenade*



### 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 *Olegin*

## ROCHESTER CITY BALLET STAFF

Artistic Director - **Jamey Leverett**

Executive Director - **Katherine Ertsgaard**

Ballet Mistress - **Beth Bartholomew**

Ballet Master - **Fidel Orrillo**

Music Director - **Ulrika Davidsson**

Development Director - **Kerry Falwell**

Finance Director - **Andea Ferrari, CPA**

Communications Manager - **Deborah Tretter**

Public Relations - **Dixon Schwabl**

Production Director - **Christine Thomas**

Technical Director, Lighting Designer -

**Gordon J. Estey**

Wardrobe Mistress - **Kathleen Kittelberger**

Production Assistant - **Stephanie Mellinger**

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KURT BROVANEL

Since its founding by George Eastman in 1922, the Rochester Philharmonic Orchestra has been committed to enriching and inspiring our community through the art of music. For 88 years, the RPO has been known for its high standard of artistic excellence, unique tradition of musical versatility, and deep commitment to education and community engagement.

Music Director Christopher Seaman continues the traditions of such notable former music directors as Eugene Goossens, José Iturbi, Erich Leinsdorf, and David Zinman. The RPO also has performed under the batons of such renowned guest conductors as Fritz Reiner, Leonard Bernstein, Sir Thomas Beecham, and Leopold Stokowski. Principal Pops Conductor Jeff Tyzik has earned a national reputation for excellence in pops programming during his tenure with the RPO. Norwegian conductor Arild Remmereit begins his tenure as Music Director in September 2011.

The Orchestra is also at the vanguard of music education, naming Michael Buttermann as Principal Conductor for Education and Outreach (*The Louise and Henry Epstein Family Chair*)—the first position of its kind in the country. In addition to performing concerts for students of all ages, RPO musicians visit every elementary school in the Rochester City School District through the Primary Ensembles Program.

In 2002, the RPO received the New York State Governor's Arts Award for excellence

and community service. In 2005 and 2006, the American Society of Composers, Authors, and Publishers (ASCAP) and the American Symphony Orchestra League honored the RPO with an ASCAP Award for Adventurous Programming, recognizing the Orchestra's commitment to music written in the last 25 years.

Today, the RPO presents nearly 200 concerts per year, serving an estimated quarter of a million people through ticketed events, education and community engagement activities, and concerts in schools and community centers throughout the region. RPO concerts also are rebroadcast on WXXI 91.5 FM.

As one of the great American orchestras, the RPO aspires to be an institution driven by a culture of confidence, adventure, excellence, and success; the premier cultural organization in the region and the hub of cultural life year-round; and recognized nationally for artistic and organizational excellence, creativity, and innovation.

*Visit [www.rpo.org](http://www.rpo.org)  
for more information  
including music clips,  
program notes, concert  
details, tickets, and more!*

## APPLAUSE FOR OUR VOLUNTEERS

Heartfelt thanks to our more than 850 volunteers for their ongoing and vital contributions to education, office, community engagement, special events, and theatre operations. Below is a list of the RPO's formal volunteer organizations and active committees. For more information on how you can lend your time and talents to the RPO, call 454-7311 x243.

### **Volunteer Services Committee**

Paula Pattison, *Chair*

### **Special Events Oversight Committee**

Paula Pattison, *Chair*

### **Volunteer Enrichment Committee**

Anna Steltenpohl, *Chair*

### **RPO Archive Committee**

#### **Volunteer Voice**

David Schantz, *Chair*

#### **"Need a Lift" Program**

Michele Bello, *Dispatcher*

#### **"Rear Guard" Volunteers**

Jean Webster, *Chair*

## **Rochester Philharmonic League**

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](http://www.rpo.org/League).

Charles Kaplan, *President*

Carol Shulman, *President-Elect*  
Marjorie Converse, *Vice-President*

Roselyn Freedman-Baum, *Secretary*  
Margie Sabath, *Treasurer*

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## FOR YOUR INFORMATION

**Parking** for Kodak Hall at Eastman Theatre is available at East End Garage, located next to the theatre with entrances on Main, Scio, and Swan Streets. Paid parking for the Performance Hall at Hochstein is available at Sister Cities Garage, located behind the school at Church and Fitzhugh Streets.

**RPO tickets may be purchased** Monday-Saturday from 10:00 am - 5:00 pm (10:00 am - 3:00 pm on non-concert Saturdays). The Box Office is now located at 433 East Main Street in the Eastman East Wing. 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](http://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 oval lobby of Kodak Hall and in the East Wing. **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.

**Please turn off ALL electronic devices—including cellular phones, pagers, or watch alarms that may sound during the concert.** Pagers may be left with the house manager along with your exact seat location. For legal reasons, **cameras and recording devices** are not allowed to be on, or operated, while in the hall.

**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.

**Emergency messages** may be relayed by leaving your exact seat location with your family and paging services. The emergency phone numbers are:

- Kodak Hall at Eastman Theatre: (585) 274-1121
- Hochstein School of Music and Dance Operations Manager: (585) 261-8807

**Lost and found:** Items found in Kodak Hall after an RPO performance will be held at the Information Window at the Eastman School of Music. For more information, please call 274-1000 the next business day following the concert.

**If you find that you cannot attend a performance,** please don't let your tickets go unused. Tickets make excellent gifts for family, friends, colleagues, and clients. If you are unable to make other arrangements, please consider donating your tickets to us as a tax-deductible contribution. Return your tickets to the RPO no later than 2:00 pm the day of the performance to make them available for resale. Tickets may not be returned for a tax credit after the concert has taken place.

*For more information about the RPO,  
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