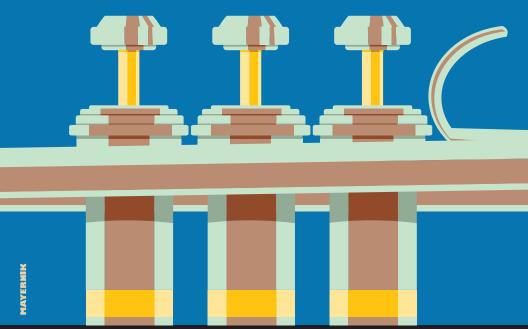
ROCHESTER PHILHARMONIC ORCHESTRA

B R A V

Volume 88, Book 6 • March 10 - March 20, 2011

beyond measure.





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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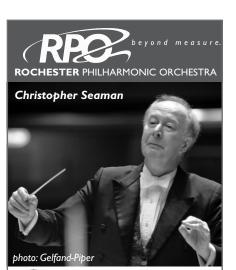
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April 9 at 8:00 pm
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POPS SERIES

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FROM THE PRESIDENT & CEO



Dear RPO Friends,

Welcome!

This month, we welcome back Christopher Seaman for the first of his five final Philharmonics Series weeks as Music Director and the birth of a new RPO recording project. Christopher's third CD with the Orchestra

will be a Vaughan Williams disc featuring *A London Symphony* (No. 2), which we are recording live in concert on March 10 and 12, and the *Serenade to Music*, being performed and recorded on the Symphony 101 series March 11 and 13. Mercury Opera's Artistic Director, Benton Hess, has selected 16 singers from the company for the exquisitely beautiful *Serenade*. The disc is set for release on the harmonia mundi label in 2012, in time for Christopher's 70th birthday celebration. We're recording in front of a live audience—so you have a chance to become a part of recorded history. (But please cough quietly!)

March also features another special concert event, our one-afternoon-only performance with the world-renowned violinist Joshua Bell performing the Bruch Violin Concerto. Remarkably, this is Bell's first performance with the RPO in nearly two decades. I'm sure many of you will recall his performance of the Beethoven Violin Concerto in 1993.

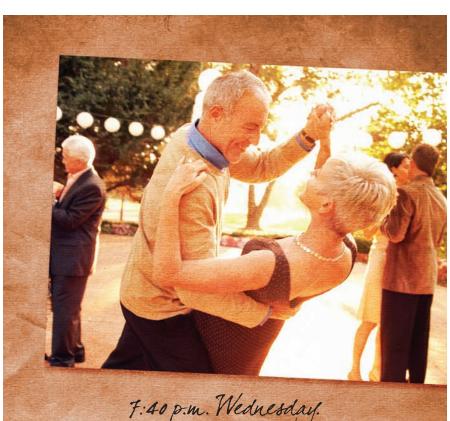
Earlier this month, we announced the repertoire for the 2011-2012 Season, our first with Arild Remmereit as Music Director. Among the traditional favorites on the season, including music by Beethoven, Mozart, and Mahler, are a number of "new" pieces that the RPO may never have performed—or performed only rarely. From the "Gaelic" Symphony by the American composer Amy Beach, which opens the season, to works by Fanny Mendelssohn Hensel, Clara Schumann, and Sofiya Gubaidulina, Arild and the RPO will be celebrating women composers throughout the season. His theme is "creating classics"—discovering works that moved him upon first hearing and that he knows you will love, as well.

Please plan now to join us for this history-making season. Visit the RPO website (www.rpo.org) for full details.

Enjoy the concert!

Charles H. Owens President & CEO

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2010-2011 Season

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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 Jeremy Hill An-Chi OuYang Hee Sagong~

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VIOLA

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

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Assistant Principal
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Mary Ann Wukovitz
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Colin Corner, Principal The Anne Hayden McQuay Chair Funded in perpetuity
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Assistant Principal Jack Stauber*
Gaelen McCormick
Robert Zimmerman
Eric Polenik
Jeff Campbell+
Nicholas Jones

FLUTE

Rebecca Gilbert, Principal
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Joanna Bassett Jan Angus+

OBOE

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ENGLISH HORN

Anna Steltenpohl

CLARINET

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E-FLAT CLARINET

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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 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 time for Seaman's 70th birthday celebration in 2012.

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.

NEW! 2011-12 Season Ticket Packages Available Today! www.rpo.org

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.

Fairy Tales

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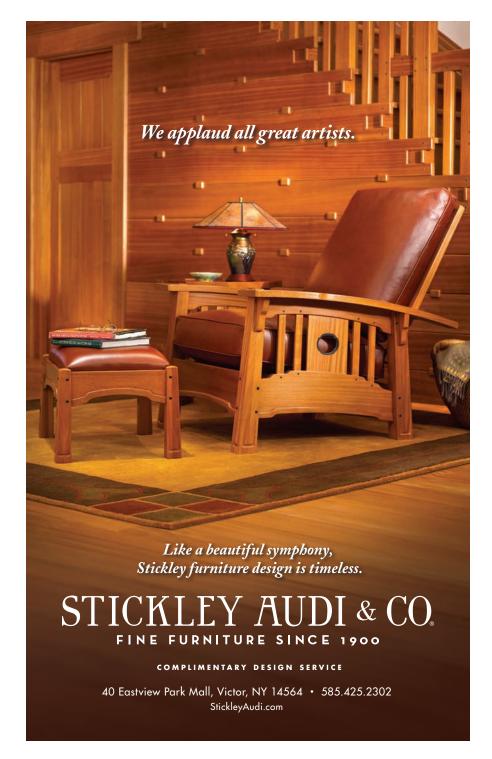


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The Rochester Philharmonic Youth Orchestra is a symphonic orchestra composed of 100 of Greater Rochester's most accomplished middle- and high-school musicians. Sponsored by the Education Department of the RPO, the RPYO was founded in 1970 to provide 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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A special luncheon to introduce

RPO Music Director-Designate Arild Remmereit

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MUSICAL SELECTIONS TO BE PERFORMED BY THE RPYO

Rochester Philharmonic Youth Orchestra Music Director David Harman and the musicians of the RPYO will join the RPO and WXXI in welcoming Maestro Arild Remmereit to Rochester at the March 31st "Education Takes the Stage" Luncheon. Please join us in giving him a very warm reception.

Tickets: \$55 per person or \$500 for a table of 10. Available at the Eastman Theatre Box Office and by calling Brian at (585) 454-7311 x231



Sunday, May 15 at 3:00 pm Hale Auditorium Roberts Wesleyan College David Harman, conductor 20TH-CENTURY SYMPHONIC MASTERWORKS RPYO Concerto Competition Winners

Hindemith's *Symphonic Variations* Hanson's Symphony No. 2

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

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

Thank You! The RPO's diverse array of concerts, artistic initiatives, and education and community engagement programs are possible only through the generous support of the

Rochester community. This month, we would like to give special recognition to the corporate sponsors, charitable foundations, and government offices that are committed to investing in the greater Monroe County area and in community assets like the RPO that enrich the cultural fabric of Rochester. Their contributions account for approximately 15% of the RPO's annual revenue and allow the RPO to reach over 300,000 patrons each year.

On Friday, March 18, please join us in recognizing their outstanding support during the RPO's Annual Corporate, Foundation, and Government Night.

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The Rochester Philharmonic Orchestra gratefully acknowledges the following corporate, foundation, and community organizations for their generous support. As we continue our three-year Celebration Beyond Measure, those donors with bold designation have increased their gift by at least 50% for the 2010-2011 Season. Listings are as of January 5, 2011. Please call 454-7311 x244 with questions or corrections.

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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.



Mendelssohn, Schumann, Vaughan Williams

Thursday, March 10, 2011, at 7:30 pm Saturday, March 12, 2011, at 8:00 pm Kodak Hall at Eastman Theatre 2010-2011 Season • Program No. 10 Christopher Seaman, conductor Jon Nakamatsu, piano

Mr. Nakamatsu performs on a Steinway piano donated to the RPO in his honor.

Felix Mendelssohn

Overture to Hebrides, "Fingal's Cave," Op. 26

10:00

Robert Schumann

Concerto in A minor for Piano and Orchestra, Op. 54

31:00

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

 Jon Nakamatsu, piano

Intermission

Ralph Vaughan Williams

A London Symphony (Symphony No. 2)

43:00

- I. Lento Allegro risoluto
- II. Lento
- III. Scherzo (Nocturne)
- IV. Andante con moto Maestoso alla marcia

These performances of the Vaughan Williams are being recorded for release on the harmonia mundi label in time for Christopher's 70th birthday in 2012. Thank you for providing a "canvas of silence" during the performance and playing your part in your Rochester Philharmonic Orchestra's recording history.

Jon Nakamatsu's performance is made possible by the Alfred Davis and Brunhilde Knapp Artists Performance Fund.

The RPO gratefully acknowledges #PAETEC for their support of discounted student tickets for Philharmonics Series concerts.



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PROGRAM NOTES

A Note from the Music Director

The *Hebrides Overture* by Mendelssohn is one of his greatest masterpieces, which is saying something! Written on a visit to Scotland, which he loved, it was inspired by the sky, the

sea, and the colors of the Scottish landscape. The ever-changing light is reflected in the music in the most poetic way. In fact, when Mendelssohn visited Fingal's Cave in the Hebrides, the poor chap was so seasick that

PROGRAM NOTES, continued

he hardly saw anything—but his overall experience of that beautiful part of the world stood him in good stead!

Next we welcome back our dear friend Jon Nakamatsu, in honor of whom our wonderful Steinway concert grand piano was given by the late Al Davis. Jon plays Schumann's Piano Concerto, a work which focuses on the poetic rather than the flashy, although the last movement in particular requires a technique of Jon's level! It has been said that whereas Mozart stands, Schumann leans. There is an underlying melancholy in much of his music. The charming slow movement is a conversation piece between piano and orchestra, leading to a boisterous finale.

Vaughan Williams loved London, and in this London Symphony he shows it, in an affectionate and colorful tribute to that great city. First we hear dawn on the river (listen carefully and you will hear "Big Ben" strike). Then the city explodes into action, with the orchestra in full cry. In the second movement the composer was thinking of an afternoon in Bloomsbury Square, peaceful and with quite a touch of nostalgia. The Scherzo is a Nocturne, depicting London at night, shadowy and sometimes a little sinister. The Finale, after its heart-rending outburst, settles into a processional, possibly a funeral march, heroic and proud. The piece ends with the same quiet music as the beginning, giving a wonderful sense of completeness.

Chyr Sam

Overture to *Hebrides (Fingal's Cave)*, Op. 26 **Felix Mendelssohn**

b. Hamburg, Germany / February 3, 1809 d. Leipzig, Germany / November 4, 1847

First performed by the RPO on January 6, 1927; Eugene Goossens, conductor. Last performed on March 8, 2003; Christopher Seaman, conductor.

In 1829, Mendelssohn and a friend, the diplomat Karl Klingemann, journeyed to the Hebrides, the widely scattered group of islands located off Scotland's northwest coast. On Staffa, they paid a visit to its most famous attraction. The flooded grotto known as Fingal's Cave was named after a hero of Gaelic mythology. "A greener roar of waves surely never surged into a stranger cavern," Klingemann wrote. "Its many pillars make it look like the inside of an immense organ, black and resonant, utterly without purpose, completely isolated."

Mendelssohn turned his impressions into a concert overture. He revised it several times, including the title, before it reached its final form and name in 1833. It is one of his most Romantic works, one that draws close to the fantasy world of Berlioz and Liszt. However it's an evocation of atmosphere, not a story told in music. A somber, brooding work, it erupts at times into blustery drama. In its power to evoke the majesty and mystery of the sea it served as a model for many later compositions on similar subjects, such as Wagner's opera, *The Flying Dutchman*, and Debussy's symphonic work, *La Mer*.

Piano Concerto in A Minor, Op. 54 Robert Schumann

b. Zwickau, Germany / June 8, 1810 d. Endenich, Germany / July 29, 1856

First performed by the RPO on February 12, 1925; Albert Coates, conductor; Sandor Vas, piano. Last performed on April 16, 2005; Jerzy Semkow, conductor; William Wolfram, soloist.

In May 1841, shortly after his long-soughtafter marriage to his beloved Clara, Schumann composed a single-movement *Phantasie* in A Minor for piano and orchestra. No publisher would touch it. Four years later, he set out to make it more market-friendly by revising it slightly and adding two further sections to form a full-scale concerto. Clara

PROGRAM NOTES, continued

played the solo part at the premiere in Dresden on December 4, 1845 under the baton of Ferdinand Hiller.

It is a delicate, poetic, and innovative creation, in which soloist and orchestra enjoy a close and intimate embrace. Bewildered listeners criticized it for flimsy construction, lack of melody, and absence of opportunities for solo display. For some years, only Clara's popularity earned it tolerance. She stood by it, continuing to play it throughout a career that lasted 40 years beyond Robert's death. Her persistence and listeners' growing familiarity eventually made it one of his most popular works.

Considering its piecemeal creation, it's remarkable how "whole" it sounds. Schumann's basing much of it on the permutations of a single theme went a long way toward achieving this. The melancholy opening subject is the glue that binds the concerto together. Schumann's imaginative and ingenious treatment of it banishes any suggestion of monotony. One of the concerto's sharpest changes from Classical traditions comes at the very beginning: the first movement opens not with an expansive, well-mannered orchestral introduction, but with almost startling abruptness. This mercurial movement wears a rather sad face, filled as it is with wistful romantic yearning. Schumann varies the orchestral texture expertly, paring it back from time to time to chamber-like intimacy.

The brief, more straightforward second movement, intermezzo, serves as much as an introduction to the spacious finale as it does a traditional, soulful slow movement. It displays touches of humor, as well as much ingratiating writing for violas and cellos. The finale follows on without a break. The principal subject is a boisterous transformation of the concerto's main theme. The finale overflows with imaginative ideas and joyous energy, its bounding forward progress floating dizzily upon numerous intricacies of rhythm.

A London Symphony (Symphony No 2 in G major)

Ralph Vaughan Williams

b. Down Ampney, England / October 12, 1872 d. London, England / August 26, 1958

First performed by the RPO on February 6, 1924; Albert Coates, conductor. Last performed on January 31, 2004; Christopher Seaman, conductor.

As early as 1911, Vaughan Williams had given thought to composing an orchestral tone poem about London, but he decided that a symphony on the subject would be more appropriate. The first performance took place in London on March 27, 1914, with Geoffrey Toye conducting the Queen's Hall Orchestra.

Unable to interest a British publisher in it, the composer mailed the manuscript score to a conductor in Germany, in hopes of having it performed there. War broke out weeks later. The score vanished from sight and has yet to turn up. Fortunately, the orchestral parts used at the premiere had been retained, and a new score was assembled from them.

The composer revised it several times. To the end of his long life, he regularly referred to it as one of his favorite creations. It is broadly traditional in form, but it displays a great deal of personal feeling and, through its themes, several of which display roots in folk song, a strong sense of nationalism.

The first movement opens quietly, in the kind of misty, pre-dawn colors seen in impressionist paintings of London by Turner and Monet. The approach of sunrise brings growing light and warmth, until the chimes of Westminster (Big Ben) peal gently, heralding daybreak and the birth of a new day's activity.

The metropolis awakens quickly to life: carriages and trains bear people to their

PROGRAM NOTES, continued

destinations as the lusty cries of street merchants and the buzz of the crowd fill the air. We briefly wander away from the hurlyburly into a quiet square or garden where all is peaceful and reflective. The bustle calls us back soon enough. Previous themes are recapitulated, leading to a stirring conclusion.

The highly atmospheric second movement marks a full-scale visit to the darker, quieter, lonelier side of town. The English horn sings a melancholy tune, evocative of gray skies and rain. Midway, a variety of solo passages—viola, harp, horn, clarinet, with softly jingling bells—introduce what becomes a more troubled, yearning scene.

The scherzo (also a nocturne in its depiction of nighttime activity) balances delicacy and pastel tints in the manner of Debussy, with broadly drawn music hall earthiness. Opening in busy but restrained manner, it rapidly erupts into more energetic frolicking, complete with the sounds of buskers and crowds of pleasure-seekers. It gradually dissolves into silence, troubled by dark undercurrents, as if such a seemingly carefree era were destined to vanish.

Vaughan Williams follows through on these disturbing feelings in the finale. In the wake of the initial cry of despair, an insistent, sinister march-rhythm asserts itself, gradually gathering volume and a sense of urgency. A driving allegro appears. The slow march returns, building ever more grandly until it reaches a final cataclysm.

The substantial and haunting epilogue opens with a fleeting reference to the bustle of the first movement and the return of the Westminster chimes. In 1957, the year before his death, Vaughan Williams referred author Michael Kennedy to the conclusion of H. G. Wells' novel Tono-Bungay (1909) for a clue to the inspiration of this section. In the book, a man sails nostalgically down the river Thames toward the ocean. "Light after light goes down," he muses. "England and the Kingdom. Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down upon the horizon, passpass. The river passes—London passes, England passes . . . "

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JON NAKAMATSU, piano



American pianist Jon Nakamatsu continues to draw unanimous praise as a true aristocrat of the keyboard, whose playing combines elegance, clarity, and electrifying power. A

native of California, Nakamatsu came to international attention in 1997 when he was named Gold Medalist of the Tenth Van Cliburn International Piano Competition.

Nakamatsu has performed widely in North America, Europe, and the Far East. He also performed at a White House concert hosted by President and Mrs. Clinton. He has performed numerous times with the RPO since 1999, most recently in 2008.

Nakamatsu's extensive recital tours throughout the U.S. and Europe have

featured appearances in Carnegie Hall, Lincoln Center, Kennedy Center, and in Boston, Chicago, Cincinnati, Paris, London, and Milan. He has worked with various chamber ensembles and tours with clarinetist Ion Manasse as a member of the Manasse/Nakamatsu Duo. The Duo also serves as Artistic Directors of the esteemed Cape Cod Chamber Music Festival.

Nakamatsu records exclusively for harmonia mundi USA, which released his tenth CD in 2010. His 2007 all-Gershwin recording with the RPO rose to number three on Billboard's classical music charts.

Nakamatsu studied privately with Marina Derryberry and has worked with Karl Ulrich Schnabel, son of the great pianist Artur Schnabel. He is a graduate of Stanford University with a bachelor's degree in German Studies and a master's degree in Education.



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Christopher Seaman's Grand Finale

Thursday, June 2 at 7:30 pm & Saturday, June 4 at 5:30 pm

Kodak Hall at Eastman Theatre

Our incomparable Maestro concludes his 13-season tenure as RPO Music Director with Vaughan Williams' Serenade to Music, Elgar's Enigma Variations, and Brahms' Symphony No. 2.



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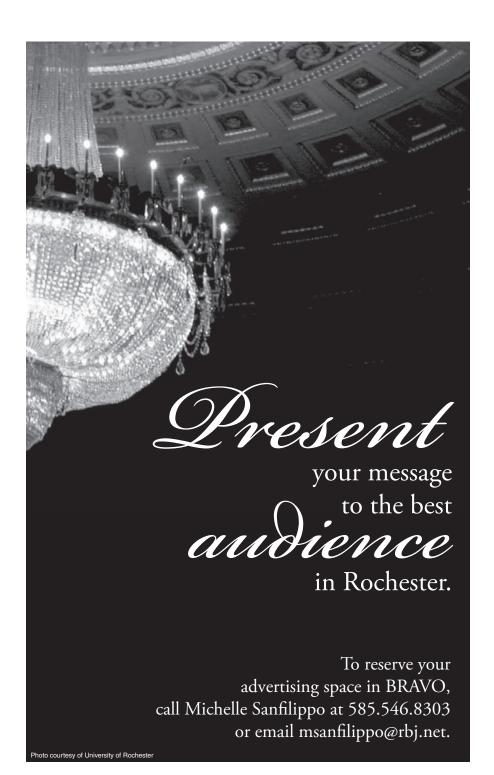


This elegant event celebrates Christopher Seaman. Tickets and tables can be purchased by calling 454-2100. Bow ties encouraged!

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SYMPHONY 101 SERIES

Musical Milestones: 20th Century

Friday, March 11, 2011, at 7:30 pm Sunday, March 13, 2011, at 2:00 pm Kodak Hall at Eastman Theatre 2010-2011 Season • Program No. 3 Christopher Seaman, conductor Voices from Mercury Opera Rochester, Benton Hess, artistic director

Excerpts will be selected from the following works:

Maurice Ravel Suite of Five Pieces from Ma Mère l'Oye

(1875 - 1937) (Mother Goose) (1908-10)

Jean Sibelius "Valse Triste" from *Kuolema*, Op. 44 (1903)

(1865 - 1957)

Ralph Vaughan Williams Serenade to Music (1939)

(1872 - 1958) Voices from Mercury Opera Rochester

Sergei Prokofiev Suites No. 1 (Op. 64a) and No. 2 (Op. 64b)

(1891 - 1953) from *Romeo and Juliet* (1936)

Leonard Bernstein Overture to *Candide* (1955-56)

(1918 - 1990)

These performances of the Vaughan Williams are being recorded for release on the harmonia mundi label in time for Christopher's 70th birthday in 2012. Thank you for providing a "canvas of silence" during the performance and playing your part in your Rochester Philharmonic Orchestra's recording history.

SOPRANOS MEZZO-**TENORS** BARITONES/ Danielle Frink **SOPRANOS** Ioshua Bouillon BASSES Kathrvn Lewek Kathryn Cowdrick Matthew Swensen Thomas Lehman Debra McKinney Erin Gonzalez Robert Swensen Marc Webster Elena O'Connor Matthew Valverde Katie Hannigan Jordan Wilson Tabon Caleb Woo

Constance Waddell

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.

The RPO also would like to thank Benton Hess for selecting and rehearsing the vocal soloists.



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MERCURY OPERA ROCHESTER

Now in its sixth season, Mercury Opera Rochester is western New York's professional opera company, staging several full opera productions each season as well as unique performances and an extensive education program for both adults and school-age students. Mercury Opera Rochester's mission is: to produce a diverse repertoire of professional opera of the highest artistic quality, maintain fiscal responsibility, educate and cultivate present and future audiences to enjoy and appreciate opera, and provide performance opportunities for outstanding local singers to compliment our internationally recognized artists.

Artistic Director **Benton Hess** has conducted hundreds of performances for dozens of opera companies in America, Europe, and the Middle East, has presided over many world



premieres, and has assisted numerous composers in presenting their works. As one of the most respected and sought-after vocal coaches, his clientele reads like a "Who's Who" in opera, from

Nicolai Gedda and Eleanor Steber at the ends of their careers to Renée Fleming at the beginning of hers. In addition to his work with Mercury Opera Rochester, Hess is Distinguished Professor of Voice at the Eastman School of Music and Musical Director of the school's Eastman Opera Theatre, and Artistic Director of "Si parla, si canta," an Italian language program for young singers in Italy.





POPS SERIES

When Irish Eyes are Smilin'

Friday, March 18, 2011, at 8:00 pm Saturday, March 19, 2011, at 8:00 pm Kodak Hall at Eastman Theatre 2010-2011 Season • Program No. 7

Jeff Tyzik, conductor Benjamin Brecher, vocals Boland School of Irish Dance. Barbara Boland, director

Traditional (arr. Tyzik) Irish March Medley

Irish Suite: The Irish Washerwoman, The Last Rose of Leroy Anderson

Summer, The Rakes of Mallow

Traditional (arr. Tyzik) Roches Favorite

Boland School of Irish Dance

Irish Tune from County Derry Percy Grainger (arr. Tyzik)

Traditional (arr. Tyzik) Treble Jig

Boland School of Irish Dance

Traditional (arr. Steven Reineke) Traditional Irish Songs for Tenor: St. Patrick's Day Parade,

> Believe Me if All Those Endearing Young Charms, Molly Malone, Mistress Murphy's Chowder,

Toora-Loora, Galway Bay Benjamin Brecher, tenor

Intermission

Charles Villiers Stanford Irish Rhapsody No. 6

Juliana Athayde, violin

(The Caroline W. Gannett & Clayla Ward Chair)

Traditional She Moved Through the Fair

> Benjamin Brecher, tenor Grace Wong, harp

(The Eileen Malone Chair, A Tribute by Mr. and Mrs. Harcourt Sylvester)

Irish Suite: The Girl I Left Behind Me Leroy Anderson

Traditional (arr. Tyzik) Red Butterfly

Boland School of Irish Dance

Traditional (arr. Fahey) Eightsome Reel

Traditional (arr. Tyzik) Irish Air & Reels

Boland School of Irish Dance

Traditional (arr. Wayne Barker) Danny Boy

Benjamin Brecher, tenor

Traditional (arr. Steven Reineke) Traditional Irish Songs for Tenor: When Irish Eyes are Smiling

Benjamin Brecher, tenor













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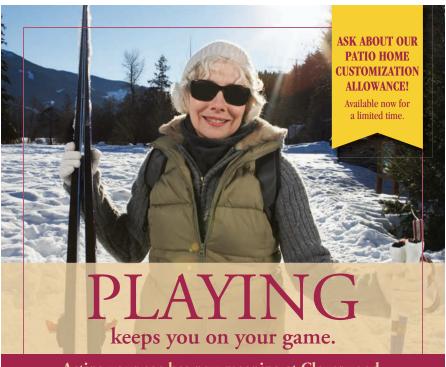


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BENJAMIN BRECHER, tenor



The American tenor Benjamin Brecher has gained great acclaim with his many performances on the opera and concert stages. On the concert stage, he has performed a wide range of

repertoire with world's finest symphonies, including the orchestras of Chicago, Chautauqua, Mexico City, Rome, Budapest, Cincinnati, St. Louis, Milwaukee, Detroit, Indianapolis, Knoxville, Fort Worth, Pittsburgh, Virginia, Seattle, Florida, San Antonio, Jacksonville, Detroit, Naples, Toledo, Omaha, Evansville, Baltimore, Seattle, Green Bay, Portland, Toronto, Buffalo, Fort Wayne, Edmonton, Fort Myers, Milwaukee, Columbus, and Elgin, as well as National Arts Orchestra Ottawa and the National Symphony at Kennedy Center.

Brecher has performed 48 opera roles with numerous opera companies, including New York City Opera, Opera de Montreal, Opera Theatre of Saint Louis, Central City Opera, Chautauqua Opera, Des Moines Metro Opera, Lyric Opera of Cleveland, Harrisburg Opera, Toledo Opera, Santa Fe Opera, Berkshire Opera, Arizona Opera, Anchorage Opera, Palm Beach Opera, Skylight Opera Theatre, Glimmerglass Opera, Aspen Opera Theatre, and Ohio Light Opera.

He recorded *The Barber of Seville* with The Franz Liszt Chamber Orchestra. In April of 2009, he sang the National Anthem for The Baltimore Orioles at Camden Yards on opening day, broadcast live on ESPN.

Brecher is a graduate of The Juilliard Opera Center, New England Conservatory of Music, and Bowling Green State University. He and his family live in Santa Barbara, Calif. where he is an Associate Professor and head of the Voice Area at University of California -Santa Barbara.

THE BOLAND SCHOOL OF IRISH DANCE

The Boland School of Irish Dance opened in Rochester in 1986 under the direction of Barbara Boland, ADCRG (Commission Certified Irish Dance Adjudicator). The focus of the school has been the promotion of Irish culture through the teaching of Ireland's native dances and music. Students at The Boland School have successfully competed at local, regional, national, and international venues, bringing home hundreds of awards. Members of the troupe have represented the U.S. at the World Championships in Ireland for more than 20 consecutive years and earned top placements at The All-Ireland Championships.

The Boland Dancers are well known throughout Monroe County for their lively performances, delighting audiences at local festivals and venues such as the George Eastman House, the Memorial Art Gallery, The Center at High Falls, Blue Cross Arena, Frontier Field, Strong Museum, and the Hochstein School. They first performed onstage with the Rochester Philharmonic Orchestra in 1996 and have since been part of many of their Irish programs at Eastman Theatre with Jeff Tyzik and Michael Butterman. Boland dancers have performed with the acclaimed Irish vocal groups The Chieftains and Solas and presented workshops and performances at the Arts Center of Old Forge, NY. The dancers also donate many hours of community service, performing at area hospitals, nursing homes, benefits, and educational centers.

The instructor, Barbara Boland, is an internationally certified teacher and adjudicator, registered with the Irish Dancing Commission in Dublin. She is a former regional and national champion, an All-Ireland medalist, and a North American soloist at the World Championships.

Dancers: Erin Buckley, Bailey Carter, Madison Carter, Brigit Falcon, Courtney Lussier, Clare Malone, Alice McBride, Rachel Mills, Cassandra Moran, Leah Otto, Sara Volo, Olivia Wood



AN RPO SPECIAL EVENT!

An Afternoon with Joshua Bell

Sunday, March 20, 2011, at 3:00 pm Kodak Hall at Eastman Theatre 2010-2011 Season • Special Christopher Seaman, conductor Joshua Bell, violin

Alexander Borodin

"Polovtzian Dances" from *Prince Igor* 12:00

Piotr Ilyich Tchaikovsky

Overture to *Romeo and Juliet* 21:00

Bedrich Smetana

"The Moldau," No. 2 from *Má vlast* 11:00

Intermission

Max Bruch

Concerto No. 1 in G minor for Violin and Orchestra, Op. 26 23:00

I. Prelude: Allegro moderato

II. Adagio

III. Finale: Allegro energico Joshua Bell, violin

With media support from **WXXI**



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JOSHUA BELL, violin



For more than two decades, Joshua Bell has enchanted audiences worldwide with his breathtaking virtuosity and tone of rare beauty.

Joshua Bell is an Avery Fisher Prize recipient and Grammy® Award

winner who was named 2010 Instrumentalist of the Year by *Musical America*. His season highlights include performances with The New York Philharmonic, and the Philadelphia, San Francisco, Houston, and St. Louis symphony

orchestras. 2010 concluded with chamber music performances with Steven Isserlis in Frankfurt and London—followed by a European tour with the Chamber Orchestra of Europe.

2011 features performances with the Concertgebouw Orchestra in The Netherlands and Spain, and a recital tour to Canada, the U.S., and Europe including Wigmore Hall, Lincoln Center, and Symphony Hall in Boston. Bell again collaborates with Isserlis in Europe and Istanbul with the Academy of St. Martin in the Fields.

continued

Bell came to national attention at age 14 with his orchestral debut with Riccardo Muti and The Philadelphia Orchestra. A Carnegie Hall debut, the Avery Fisher Career Grant, and a recording contract further confirmed his presence.

This is Bell's first return to the RPO since his 1993 performance of the Beethoven Violin Concerto.

A Sony Classical artist, Bell will release his first sonata recording of French repertoire, which is also his first duo recording with Jeremy Denk, in summer 2011.

Having recorded more than 35 CDs, recent releases include the soundtracks to For Colored Girls and Defiance, At Home With Friends, Vivaldi's The Four Seasons, The Tchaikovsky Violin Concerto, The Red Violin Concerto, Voice of the Violin, and Romance of the Violin, which Billboard named the 2004

Classical CD of the Year, and Bell the Classical Artist of the Year. Bell collaborated with composer John Corigliano on the Oscar-winning soundtrack to *The Red Violin*.

Bell received his first violin at age four and by age 12 was serious about the instrument, thanks to violinist and pedagogue Josef Gingold. Bell performs on the 1713 Gibson ex Huberman Stradivarius.

Joshua Bell appears by arrangement with IMG Artists LLC, Carnegie Hall Tower, 152 West 57th Street, 5th Floor, New York, N.Y. 10019. Bell records exclusively for Sony Classical.

> Joshua Bell merchandise on sale in Theatre Shop



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An Evening with Jon Nakamatsu

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(Please note that this concert is on a Monday evening.)

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Trio in Eb Major ('Kegelstatt') for Clarinet, Viola and Piano, K. 498 (1786) W. A. Mozart

Quintet in A Major for Piano and Strings, Op. 81 (1887) Antonin Dvorák

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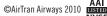
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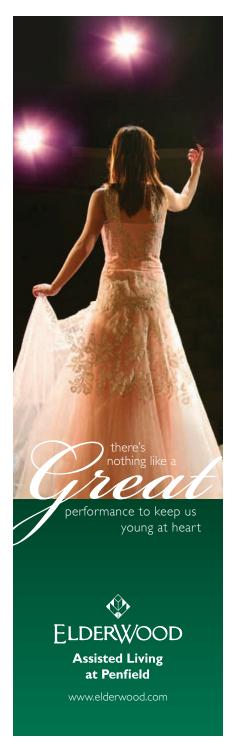
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YOUR RPO: 88 YEARS OF EXHILARATING, INSPIRING EXPERIENCES



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 Butterman 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 yearround; and recognized nationally for artistic and organizational excellence, creativity, and innovation.

Visit 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 CommitteePaula 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

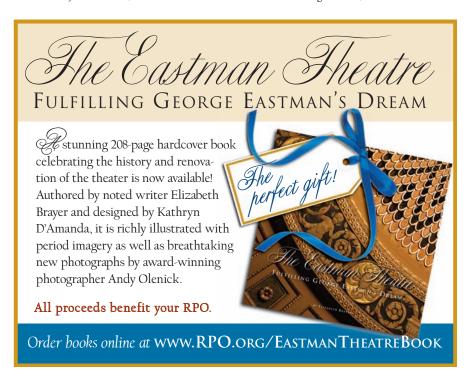
"Rear Guard" Volunteers Jean Webster, *Chair*

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.

Charles Kaplan, President

Carol Shulman, *President-Elect* Marjorie Converse, *Vice-President* Roselyn Freedman-Baum, *Secretary* Margie Sabath, *Treasurer*



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. 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, or via the Eastman East Wing. 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, please visit www.rpo.org.



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