



BUFFALO
PHILHARMONIC
ORCHESTRA

JOANN FALLETTA
MUSIC DIRECTOR



SEPTEMBER 13
THROUGH
OCTOBER 1
2014

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Inset: JoAnn Falletta, photo by Cheryl Gorski.

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MESSAGE FROM BOARD CHAIR

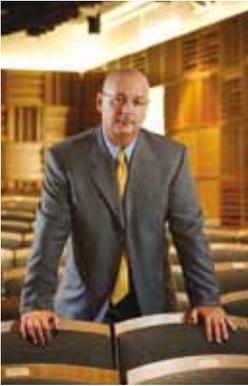


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Dear Patrons,

Thanks to your generosity, the Buffalo Philharmonic Orchestra begins the 2014-15 season on a sound financial footing, with the orchestra, board and administration working in harmony to entertain and to inspire. This season, we look forward to collaborating with many of Western New York's leading dance and theater companies, universities and art galleries. We continue to connect young people to music through the Music For Youth concert series, the masterclass series and the Teaching Artists Program. We embark on more recording projects for both our own label, Beau Fleuve, and for the international classical music label Naxos, and await the release of recording projects completed in the past year.

When you come to Kleinhans this season, you will be treated to explorations of the music of beloved composers Rachmaninoff and Beethoven, and of the more obscure composers Florent Schmitt and Charles Ives. We'll welcome old friends Maximiano Valdes, Michael Ludwig, Ben Vereen and Alain Lefèvre and present the BPO debuts of Megan Hilty and Tai Murray. We will rock with Blood Sweat & Tears and The Music of Michael Jackson and Led Zeppelin, laugh at the timeless humor of Molière's *Le Bourgeois Gentilhomme*, and thrill to the tale of *Bluebeard's Castle*.

We are able to do all of these things because you, the audience, are with us every step of the way. We hope that you will continue to join us in the 2014-15 season as this wonderful new season unfolds.

Sincerely,

Louis P. Ciminelli
Chair, Buffalo Philharmonic Society Inc.

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JOANN FALLETTA, MUSIC DIRECTOR



JoAnn Falletta is internationally celebrated as a vibrant ambassador for music, an inspiring artistic leader, and a champion of American symphonic music. An effervescent and exuberant figure on the podium, she has been praised by *The Washington Post* as having “Toscanini’s tight control over ensemble, Walter’s affectionate balancing of inner voices, Stokowski’s gutsy showmanship, and a controlled frenzy worthy of Bernstein.” Acclaimed by *The New York Times* as “one of the finest conductors of her generation”, she serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra and Principal Guest Conductor of the Brevard Music Center.

Ms. Falletta is invited to guest conduct many of the world’s finest symphony orchestras. Her upcoming guest conducting highlights include debuts in Bgrade (Serbia), Shenzhen China, Sweden, and a European tour with the Stuttgart Orchestra. Recent appearances include return engagements with the Warsaw, Detroit, Phoenix, Krakow, Puerto Rico and Hawaii Symphony Orchestras and debuts with the Gothenburg Symphony, Stuttgart Philharmonic, Belgrade Philharmonic, the Orchestra of St. Luke’s at Carnegie Hall, and a 13 city US tour with the Irish Chamber Orchestra and soloist James Galway.

Falletta is the recipient of many of the most prestigious conducting awards including the Seaver/ National Endowment for the Arts Conductors Award, the coveted Stokowski Competition, and the Toscanini, Ditson and Bruno Walter Awards for conducting, as well as the American Symphony Orchestra League’s prestigious John S. Edwards Award. She is an ardent champion of music of our time, introducing over 500 works by American composers, including more than 110 world premieres. Hailing her as a “leading force for the music of our time”, she has been honored with twelve ASCAP awards. Ms. Falletta serves as a Member of the National Council on the Arts.

Under her direction, the Buffalo Philharmonic is continuing its trajectory as one of the most recorded orchestras in America. During the 2013 – 14 season, Naxos released four new BPO CDs, Gliere’s Symphony No. 3, Tyberg’s Symphony No. 2, Duke Ellington’s Black, Brown, and Beige, and Gershwin’s Concerto in F, Rhapsody in Blue, Strike up the Band and Promenade. In 2014-15, Naxos plans to release two new BPO discs of the music of Bela Bartók and Florent Schmitt. The BPO will also record music of Sibelius for its own Beau Fleuve label. Performance highlights include collaborative concerts with the Richmond Ballet of Stravinsky’s *Rite of Spring*, Bartók’s *Bluebeard’s Castle* with Dale Chihuly glass installations, a Charles Ives multimedia concert/ exploration, a fully staged Moliere *Le Bourgeois Gentilhomme* with the Irish Classical Theatre and Rachmaninoff and Beethoven Festivals.

Since stepping up to the podium as Music Director of the Buffalo Philharmonic Orchestra in the fall of 1999, Maestro Falletta has been credited with bringing the Philharmonic to a new level of national and international prominence. Under her direction, the Buffalo Philharmonic has become one of the leading orchestras for the Naxos label, earning a double Grammy Award in 2009 for their recording with soprano Hila Plitmann of John Corigliano’s “Mr. Tambourine Man,” and six Grammy nominations. This season, the BPO will once again be featured on national broadcasts of NPR’s Performance Today and SymphonyCast, and international broadcasts through the European Broadcasting Union.

In addition to her current posts with the Buffalo Philharmonic, the Virginia Symphony and the Brevard Music Center, Ms. Falletta has held the positions of artistic advisor to the Honolulu Symphony, music director of the Long Beach Symphony Orchestra, associate conductor of the Milwaukee Symphony Orchestra, Principal Guest Conductor of the Phoenix Symphony, and music director of the Denver Chamber Orchestra, the Queens Philharmonic and the Women’s Philharmonic. From 2011 – 2014 she served as Principal Conductor of the Ulster Orchestra in Northern Ireland where she made her debut at London’s prestigious Proms with the orchestra in 2011 and also has made five recordings for Naxos including music of Gustav Holst, Irish composer Ernest John Moeran and American composer John Knowles Paine.

Ms. Falletta received her undergraduate degree from the Mannes College of Music in New York and her master’s and doctorate degrees from The Juilliard School.

STEFAN SANDERS, ASSOCIATE CONDUCTOR



Stefan Sanders is an imaginative conductor, devoted educator and ardent champion of many types of music. He has collaborated with an array of distinguished artists such as violinist Gil Shaham, Fred Childs from public radio's Performance Today, country sensation The Texas Tenors and the esteemed Mariachi Los Camperos de Nati Cano, to name a few. Guest conducting engagements in the U.S and abroad include the San Antonio Symphony, Naples Philharmonic, Austin Symphony Orchestra, Symphoria (Syracuse, NY), Bohuslav Martinu Philharmonic (CZ), Austin Lyric Opera, Corpus Christi Opera and the Round Top International Festival Institute.

Sanders is currently the Music Director and Conductor for the Round Rock Symphony (TX) where he is attracting much praise for innovative programming, new venues and collaborations with local arts organizations, attracting broader audiences and redefining the orchestra's role in its community. Past positions have included Assistant Conductor for the Austin Symphony Orchestra, Music Director of the University Orchestra at the University of Texas at Austin and Apprentice Conductor for the Buffalo Philharmonic Orchestra.

Prior to a career as a conductor, Sanders was an internationally renowned trombonist, having performed as a soloist in the United States, Asia and Europe. His performance of Eric Ewazen's *Concerto for Bass Trombone and Orchestra*, with the Czech Philharmonic, can be heard on the Albany Records label. Sanders was a member of the Buffalo Philharmonic's trombone section for seven seasons and has performed with several orchestras including the New York Philharmonic, Seattle Symphony Orchestra, Seattle Opera's 2001 production of Wagner's Ring Cycle and the Florida Orchestra. Mr. Sanders was also invited by Sir Elton John to play in the orchestra for his Radio City Music Hall concerts in 2004 recorded for the Bravo Television Network.

Beginning formal conducting studies at the University of Texas at Austin, Mr. Sanders continued his studies as a fellow at the American Academy of Conducting at Aspen under the tutelage of maestros, Robert Spano, Larry Rachleff and Hugh Wolff. He is a graduate of the University of Texas at Austin and the Juilliard School.



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HISTORY OF THE BUFFALO PHILHARMONIC ORCHESTRA

As Buffalo's cultural ambassador, the Grammy Award-winning Buffalo Philharmonic Orchestra under Music Director JoAnn Falletta presents more than 120 Classics, Pops, Rock, Family and Youth concerts each year.

After the rise and fall of several forerunners, the BPO was founded in 1935, performing most often at the Elmwood Music Hall, which was located at Elmwood Ave. and Virginia St., and demolished in 1938 as its permanent home, Kleinhans Music Hall, was constructed. During the Great Depression, the orchestra was initially supported by funds from the Works Progress Administration and the Emergency Relief Bureau. Over the decades, the orchestra has matured in stature under outstanding conductors including William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Maximiano Valdes, Semyon Bychkov and Julius Rudel. The orchestra has welcomed many distinguished guest performers, such as Isaac Stern, Aaron Copland, Van Cliburn, Igor Stravinsky, Renee Fleming and Yo-Yo Ma.

During the tenure of JoAnn Falletta, who has served as music director since 1998, the BPO has rekindled its history of radio broadcasts and recordings, including the release of 30 new CDs.

The BPO's Naxos recording of composer John Corigliano's "Mr. Tambourine Man: Seven Poems of Bob Dylan," won two Grammys. Their recordings are heard on classical radio worldwide.

HISTORY OF KLEINHANS MUSIC HALL

Since 1940, the orchestra's home has been Kleinhans Music Hall, which enjoys an international reputation as one of the finest concert halls in the world due to its superb acoustics.

Kleinhans Music Hall was built thanks to the generosity and vision of Edward and Mary Seaton Kleinhans and the stewardship of their charitable dreams by the Community Foundation for Greater Buffalo, and the support of the federal government. The Community Foundation was bequeathed the estates of Mr. and Mrs. Kleinhans, who made their fortune from the clothing store that bore their name, and who died within three months of each other in 1934. The Public Works Administration, an agency of the New Deal, provided crucial funding that made it possible to complete the hall.

The Kleinhans, who were music lovers, specified their money was to be used "to erect a suitable music hall...for the use, enjoyment and benefit of the people of the City of Buffalo."

The BPO performed at Kleinhans Music Hall's official opening on Oct. 12, 1940, under the baton of Franco Autori.

Kleinhans Music Hall was designed by the Finnish father-and-son team of Eliel and Eero Saarinen, along with architects F.J. and W.A. Kidd. Kleinhans is known for its combination of graceful structural beauty and extraordinary acoustics. Eliel Saarinen's aim was to create "an architectural atmosphere...so as to tune the performers and the public alike into a proper mood of performance and receptiveness, respectively." In 1989, the hall was designated a National Historic Landmark, the highest designation of significance a site or structure can receive.

Kleinhans is owned by the City of Buffalo but run by a separate 501(c)(3) non-profit corporation. Its Board of Directors is: Catherine Schweitzer, chair; Chris Brown, vice chair; Mary Ann Kresse; Milton Kicklighter; Bob Skerker; Wayne Wisbaum, chair emeritus; Byron Brown, Mayor of the City of Buffalo; David Rivera, Niagara District Councilmember, City of Buffalo; and Stephen Stepniak, of the City of Buffalo Department of Public Works.

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Natalie Debikey Scanio

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 Brian Greene*
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 Anna Mattix

ENGLISH HORN

Anna Mattix

CLARINET

John Fullam
 principal
 Patti Dilutis
 Salvatore Andolina

E-FLAT CLARINET

Patti Dilutis

**BASS CLARINET
& SAXOPHONE**

Salvatore Andolina

BASSOON

Glenn Einschlag
 principal
 Maxwell Pipinich
 Martha Malkiewicz

CONTRABASSOON

Martha Malkiewicz

FRENCH HORN

Jacek Muzyk
 principal
Kay Koessler Endowed Chair

Daniel Kerdelewicz
 assoc. principal

Daniel Sweeley
 Jay Matthews
 Duane Saetveit

TRUMPET

Alex Jokipii
 principal
 Geoffrey Hardcastle
 Philip Christner

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Jonathan Lombardo²
 principal
 Timothy Smith

BASS TROMBONE

Jeffrey Dee

TUBA

Don Harry
 principal

TIMPANI

Matthew Bassett
 principal
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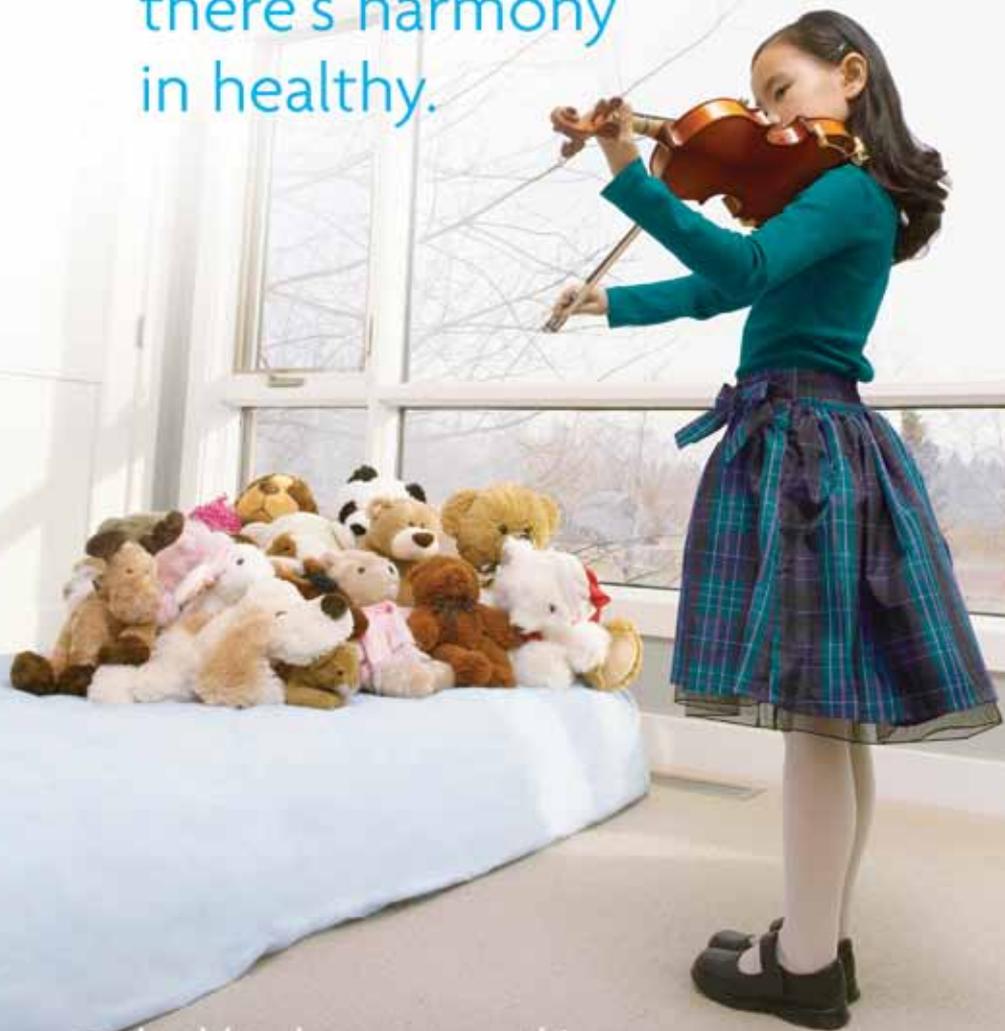
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Saturday, September 13, 2014 at 8:00 PM

AN EVENING WITH RENÉE FLEMING

JoAnn Falletta, conductor

BERLIOZ	<i>Roman Carnival Overture, OP. 9</i>
MOZART	<i>Nehmt meinen Dank, K. 383</i>
WAGNER	Träume from <i>Wesendonck Lieder</i> , WWV 91
DVOŘÁK	Songs My Mother Taught Me from <i>Gypsy Songs, Op. 55</i>
KORNGOLD	Frag mich oft from <i>Walzer aus Wien</i> (after Johann Strauss II)
DEBUSSY/RAVEL	Danse (Tarantelle styrienne)
CANTALOUBE	Malurous qu'o uno fenno from <i>Chants d'Auvergne, Series 3</i>
CANTALOUBE	Bailèro from <i>Chants d'Auvergne</i> , <i>Series 1</i>
DELIBES	Les Filles de Cadix

INTERMISSION

LICINO REFICE	Ombra di Nube
RICCARDO ZANDONAI	le Della Fabbrica A Triana from <i>Conchita</i>
PUCCINI	O Mio Babbino Caro from <i>Gianni Schicchi</i>
PUCCINI	Preludio Sinfonico
ENNIO MORRICONE	Se from <i>Cinema Paradiso</i>
ENNIO MORRICONE	Your Love (C'era una volta) from <i>Once Upon a Time in the West</i>
GERSHWIN	Fascinatin' Rhythm

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The use of cameras and recording devices is strictly prohibited.

RENÉE FLEMING, SOPRANO



One of the most beloved musical ambassadors of our time, soprano Renée Fleming captivates audiences with her sumptuous voice and compelling stage presence. At a White House ceremony last year, President Obama awarded Fleming America's highest honor for an individual artist, the National Medal of Arts. Winner of the 2013 Grammy Award for Best Classical Vocal Solo, she performs on the world's greatest opera stages and concert halls, while adventurously embracing other musical forms and media.

In February, Fleming became the first classical singer in history to perform "The Star-Spangled Banner" for the Super Bowl. She has sung at momentous occasions around the world—from the 2006 Nobel Peace Prize ceremony to a historic first in 2012, when she sang on the balcony of Buckingham Palace in the Diamond Jubilee Concert for HM Queen Elizabeth II. In 2008, she was the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala.

Fleming was heard as Countess Madeleine last summer in Strauss's *Capriccio* at the Wiener Staatsoper and at London's Royal Opera House. She will reprise the role this fall in Chicago and Dresden. Her October performance of the Marschallin in *Der Rosenkavalier* was the first opera live-stream from the Wiener Staatsoper. She sang the title role in Dvořák's *Rusalka* last winter at the Metropolitan Opera. In April, she appeared in the title role in Strauss's *Arabella* at the Salzburg Easter Festival. Her Blanche Dubois in André Previn's *A Streetcar Named Desire* was seen in May at the Los Angeles Opera. Fleming's recent recital and concert schedule has included Tokyo, Las Vegas, San Francisco, Los Angeles, Paris, London, Vienna, Geneva, Hong Kong, Shanghai, and Beijing. This summer, she made her debut in a non-musical play, *Living on Love*, at the Williamstown Theater Festival.

Fleming won her fourth Grammy Award for her album *Poèmes*. Her current album, *Guilty Pleasures*, was released by Decca last September. This autumn, she will release her first-ever holiday album, *Renée Fleming: Christmas in New York*. Recipient of 14 Grammy nominations to date, Fleming has recorded everything from complete operas and song recitals to an album of indie rock covers, *Dark Hope*, the jazz album *Haunted Heart* and the movie soundtrack of *The Lord of the Rings: The Return of the King*. Recent DVD releases include Donizetti's *Lucrezia Borgia* with the San Francisco Opera, Strauss's *Ariadne auf Naxos* from Baden Baden, Handel's *Rodelinda*, Massenet's *Thaïs* and Rossini's *Armida*, all three in the Metropolitan Opera *Live in HD* series, and Verdi's *La Traviata*, from London's Royal Opera House. Among her numerous awards are the Fulbright Lifetime Achievement Medal, the Chevalier de la Légion d'Honneur, Honorary Membership in the Royal Academy of Music, and honorary doctorates from Carnegie Mellon University, the Eastman School of Music, and The Juilliard School.

In November, Fleming curated and hosted an unprecedented festival of singing of all styles, entitled *American Voices*, at the John F. Kennedy Center in Washington, DC. In 2010, she was named the first-ever creative consultant at Lyric Opera of Chicago. For more information, visit www.reneefleming.com.

LAUREN ROTH, GUEST CONCERTMASTER



Lauren Roth is the newly appointed Concertmaster of the Tucson Symphony Orchestra and was named Adjunct Assistant Professor of Violin at the University of Arizona beginning in the 2013-2014 school year. Previous to these positions, she was Concertmaster of the Canton Symphony. Last May, Ms. Roth earned a Master of Music degree from the Cleveland Institute of Music as a student of William Preucil, Concertmaster of The Cleveland Orchestra. She was a member of the Cleveland Pops orchestra and a substitute with The Cleveland Orchestra.

A native of Seattle, Ms. Roth received a Bachelor of Music degree in violin performance and a Bachelor of Arts degree in Italian studies from the University of Washington. During that time, she served as Concertmaster of the Seattle Philharmonic Orchestra, Thalia Symphony, Marrowstone Festival Orchestra, and the UW Symphony. Ms. Roth has appeared as soloist with the Bremerton Symphony, UW Symphony, Thalia Symphony, and the Canton Symphony. An avid teacher and chamber musician, Ms. Roth was an adjunct faculty member at Holy Names Academy in Seattle from 2006-2010. She has served on the faculty of Icicle Creek Music Center and Music, Meadows and Mountains, two summer festivals in the northwest. She has performed at the San Juan Island Chamber Music Series, Lexington Bach Festival and Mainly Mozart Festival and has collaborated and performed with renowned artists including Christoph von Dohnányi, Charles Dutoit, Ron Patterson, William Preucil, Martin Chalifour, André Watts and Lynn Harrell.

PROGRAM OVERVIEW

The entire Buffalo Philharmonic family is thrilled to welcome to our stage the greatest diva of our time- the incomparable Renée Fleming. A Western New York native, Renée has brought her stunning artistry all over the world, and tonight she opens our season in an evening of glamour and beauty.

Her choices are a veritable feast- from her favorite opera arias to art songs to cinema classics- and some surprises as well. I cannot think of a more spectacular way to open a new year of concerts at the BPO.

Welcome back to Kleinhans, Renée! Buffalo loves you!

Jo Ann Falletta

PROGRAM NOTES

Hector Berlioz (1803-1869)

Roman Carnival Overture, Op.9

Searching for a dashing saga for a new opera, Berlioz discovered the autobiography of the sculptor Benvenuto Cellini (1500-1571). Cellini's account remains one of the greatest literary statements from the Italian High Renaissance. Oddly, the gripping chronicle was not translated into French until well into the 19th century. But it was the perfect moment to impress the young and irreverent Berlioz, who was smitten by the tale of Cellini's mad-cap life and times.

What a story! Hollywood has never invented a more picturesque nor picaresque character than

the real-life Cellini. But the 1838 opera that bore his name never became a real success, in part because the libretto failed to capture the spirit and verve of its celebrated hero.

Berlioz completed *Benvenuto Cellini* in 1838. The *Overture* to the lyric adventure features Cellini's *chant d'amour* (Act I), followed by a carnival scene in Renaissance Rome (Act II), tone-painted by the composer's gift for florid and flinty orchestral color.

After a lush introduction, Cellini's love song is initially heard from a plaintive English Horn, with alluring echoes from the orchestra. Stand-by for all manner of orchestral luster and bluster, with bellicose

PROGRAM NOTES

statements from the brass, jet-stream volleys from the violins, whirling woodwinds, pointed percussion and a storm of cragged counterpoint, as the energy soars to the close. Magnifique..!

Wolfgang Amadeus Mozart (1756-1791)

Nehmt Meinen Dank, K.383

Mozart's first affair of the heart was for the operatic soprano Aloysia Weber - whose hand was already promised to the painter Joseph Lang. As life is full of irony, Wolfgang Amadeus later married Aloysia's younger sister, Constanza, to whom he remained devoted for the rest of his life. When Aloysia decided to leave Vienna to expand her career, Wolfgang composed the delightful concert aria *Nehmt Meinen Dank*. The art song was completed in April of 1782, just four months before his marriage to Constanza. The 'farewell' text may have been written by Mozart himself, who doubtless retained a special tenderness for Aloysia.

Richard Wagner (1813-1883)

Fünf Gedichte von Mathilde Wesendonk

Five poems by Mathilde Wesendonk

Träume - (Dreams)

The story behind the Wesendonk lieder reads like an ultimate romance. In 1857, Wagner entered into an affair with Mathilde Wesendonk, the wife of a wealthy Swiss silk merchant, who was himself a Wagner supporter. (It gets complicated, but this is Wagner.) The composer was actually a guest at the Wesendonk summer estate when the truth became known and the composer 'fled' to Venice and lost himself in work on his opera-allegory of surpassing love, *Tristan und Isolde*. The opera's storyline offers a classic love triangle, very much in the manner of the Arthurian legend of Lancelot and Guinevere.

At the time, Mathilde wrote several love poems to Richard, five of which he set to music. Moreover, the songs comprise melodic and harmonic sketches for various scenes in the opera. *Träume* serves as a model for the love scene in Act II.

As an aside, the marriage between Mathilde and the kindly Otto Wesendonk survived. Wagner later married Cosima, the second daughter of Franz Liszt. Mathilde long outlived both her husband and Wagner and was convalescent and blind during the last years of her life. After her passing, her attendants revealed they were required every day to read aloud at least one of the many letters she treasured from Richard Wagner.

Antonin Dvorak (1841-1904)

Zigeunermelodien (Gypsy Melodies) Op.55

Songs my mother taught me

Beauty on the wing, lyrical eloquence, melodies from the soul of Czechoslovakia - the music of Antonin Dvorak. Indeed, the tunes inspired by the heart and hearth of his homeland are among the most endearing from the 19th century. They are everywhere throughout his catalog - symphonies, chamber works, the *Slavonic Dances*, tone poems, songs and his opera *Rusalka*.

From a cycle titled *Gypsy Melodies* of 1880, "Songs my mother taught me" offers an alluring melody over harmonies of wistful tenderness.

Johann Strauss, Jr. (1825-1899)

Walzer aus Wien (Waltzes of Vienna)

Frag' mich oft

Vienna's heritage of lighthearted operetta continued well into the 20th century. Most of the entertaining productions comprise a pastiche of songs and dances by the Strauss family, especially those of the Waltz King Johann Strauss, Jr. In 1930, composers Erich Korngold and Julius Bittner gathered a medley of Strauss songs and dances into a new operetta titled *Waltzes of Vienna*. The droll storyline reveals that Johann, Jr. has blundered in his proposal to marry the lovely Resi, while his father, Johann, Sr., wants him to avoid a career in music. Just in time, Olga, a wise Russian countess, manages to set it all right by the happy final curtain. Arranged by Erich Korngold and Julius Bittner, the charming aria *Frag' mich oft* is sung by the on-stage character of Johann, Jr. himself, who praises the joy of an artist's life.

Claude Debussy (1862-1918)

Danse (Tarantelle styrienne)

Debussy composed his *Tarantelle styrienne* in 1918 as an entertaining recital piece for piano, in part taking a cue from Chopin, Liszt and other virtuosos of the 19th century. The title derives from the well-known, up-tempo tarantella, which originated in Italy in the 1600s. In French, 'styrienne' refers to Styria, a region in central Austria, well known for the dances of nomadic gypsies. Just after Debussy's passing, Maurice Ravel orchestrated the piece with his inimitable *savoir faire*. Voilà - dazzling rhythmic effects, scintillating timbres and breathless momentum.

Joseph Canteloube (1879-1957)

Chants D'Auvergne - Songs of the Auvergne

Malurous qu'ò uno fenno

Bailero

In the manner of Béla Bartók in Hungary and Percy Grainger in England, Joseph Canteloube published several large collections of indigenous folk music between 1923 and 1955. Of these he assembled five volumes titled *Chants D'Auvergne (Songs of the Auvergne)* from south central France. Canteloube's crowning achievement is the masterful scoring of more than twenty settings of the lyrics in a distinct vocal and orchestral style, deriving fresh tunes from mere fragments of musical lore.

With regard to the text of *Chants D'Auvergne*, even local listeners who grew up with the native patois still encounter an abundance of strange syntax and formation. Canteloube had little choice but to adapt the lyrics into the dialect known as Langue d'Oc - 13th and 14th century Provençal, Limousin, Gascon and Catalan, the languages best adapted to cross-cultural influences.

Among the most charming of Canteloube's settings is the droll ballad *Malurous qu'ò uno fenno* (Unhappy he who has a wife) and *Bailero* (Shepherd's Song).

Léo Delibes (1836-1891)

Les filles de Cadix (The girls of Cadiz)

After early lessons on piano from his mother, Delibes entered the Paris Conservatoire at age 12, where he studied composition with the ballet composer Adolphe Adam. At 17, he was appointed as organist at Saint Pierre-de-Chaillot. Delibes also worked as an accompanist at the Théâtre Lyrique in Paris, which gave him vital experience for his eventual success as a composer of mostly light works for musical theater. In turn followed his marvelous scores for the ballets *Coppelia*, of 1870, and *Sylvia* of 1876. Delibes' masterpiece is the dramatic opera, *Lakmé*, premiered in 1883.

In the early 1880s, Delibes also scored a small trove of art songs based on French poetry, including *Les filles de Cadix*. The text is a paraphrase of a poem by Alfred de Musset from 1844 titled *Les filles de Madrid*. Cadiz is a city on the Andalusian coast of eastern Spain, a region that has inspired a wealth of music, including Bizet's opera *Carmen*. Delibes rendered his setting as a ravishing bolero.

Giacomo Puccini (1858-1924)

Preludio sinfonico

Giacomo Puccini was the last and most celebrated in a family line of composers dating back to 1712. His musical life began at age five with piano lessons from his father. Given the family's heritage, Giacomo's precocious gifts were recognized at once, but with care to avoid the burdens experienced by celebrated child prodigies like Mozart, Liszt and Saint-Saëns. However, by age

17, Giacomo's exceptional gift for composition was clearly manifest.

After scoring diverse sacred works for voices, in 1876, 18-year-old Giacomo composed his first fully orchestral work, *Preludio sinfonico*. Part of his intent was to test his burgeoning skills as a tune-smith and orchestrator - the signature gifts which later found fruition in his masterful operas. At the same time, he wanted to create an original score that would serve as confirmation of his talent, as required from new composition students at the Milan Conservatory. (He had good reason to be concerned: even Verdi failed the entrance requirements on his first application.) Alas, Giacomo was accepted on his first try.

Preludio sinfonico is a rhapsodic score comprising a set of evolving scenes, altogether ideal for the lyric stage. The curtain rises over gentle woodwinds, replied by romantic strings. Poignant brass add a poignant touch, as the chromatic harmonies seem to reflect a glance at both Wagner and French Impressionism - a rare mix.

Despite Puccini's youthful conception, the composer's gift for soulful melody and sensuous harmony is already apparent, as if waiting in the wings for a verismo libretto about impassioned love. The central denouement of *Preludio sinfonico* is conjured by cathedral brass, as the lush harmonies seem to offer emotive souvenirs through the exquisite closing measures.

Licinio Refice (1883-1954)

Ombra di nube

Licinio Refice graduated from the Rome Conservatory and received his ecclesiastical orders in 1910. He enjoyed strong Vatican support for his several sacred works, including *In honorem Sancti Eduardi Regis* of 1933, dedicated to Pope Pius XII. His style offers a mix of lyrical melody with Late Romantic harmonies. Among his very few secular pieces is the art song *Ombra di nube* (Cloud-cast shadow), with lyrics by his friend and biographer Egidio Mucci.

Riccardo Zandonai (1883-1944)

Conchita: Ier dalla fabbrica a Triana
(The factory in Triana)

Zandonai was a pupil of Pietro Mascagni at the Liceo Musicale in Pesaro. After his early operatic successes, the Italian public and publishers alike believed he would become the heir to Giacomo Puccini. His best known operas are *Conchita* of 1911, and *Francesca da Rimini* of 1914.

Conchita is set in four acts, based on the novel *La femme et le pantin* (A woman and the puppet)

by the French writer Pirre Louys. With similarities to Bizet's *Carmen*, the storyline reveals a young caballero, Mateo, who is hopelessly in love with Conchita, a beautiful factory girl. She toys with him throughout the opera until the point he is dreadfully beaten to prove her honor, after which Conchita returns Mateo's love.

In Act I Conchita sings "Ier dalla fabbrica a Triana" (The factory in Triana), with a sensuous melody over ravishing orchestral effects.

Giacomo Puccini

Gianni Schicchi
O mio babbino caro

Gianni Schicchi was scored in 1918, based on the storyline of Canto XXX.1.32 of Dante's *Inferno*. The one-act libretto is by Giovacchino Forzano.

Set in Florence in about 1275, Gianni Schicchi - an aging but shrewd villager - has a daughter Lauretta who is in love with the very impoverished Rinucco. When the elderly but very wealthy Buoso Donati dies, Schicchi devises a droll scheme to divert the old man's fortune to himself and the happiness of his daughter. In the famous aria, *O mio babbino caro* (My Dearest Heart), Lauretta pleads with Schicchi to approve her love for Rinucco.

Ennio Morricone (b.1928)

Se (If)

In all the world of film music, there is no greater melodic gift than that of Ennio Morricone. Among his most endearing songs is "Se" from the masterpiece film *Cinema Paradiso* of 1988, starring the late Philippe Noiret and an exquisite cast of names barely known. The musical setting rekindles love, long-lost to the world but held fast in both hearts, briefly united at the curtain. The theme bears similarity to the love intermezzo Morricone

composed for the gripping, true-story film of 1976 titled *La Grande Bourgoise*, starring Catherine Deneuve and Giancarlo Giannini.

C'era una volta (Your Love)
from *Once Upon a Time in the West*

Morricone's first major success was his score for the Italian-made film *Once Upon a Time in the West*. Released by Paramount in 1968, the movie stars Claudia Cardinale and Henry Fonda. In 2009 the film was selected by the Library of Congress for the U.S. National Film Registry. The storyline presents a gunslinging conflict over water rights and land ownership. The title song, *Your Love*, was featured as a tender, wordless melody (vocalise) to highlight the alluring role of Claudia Cardinale.

George Gershwin (1898-1937)

Fascinating Rhythm from *Girl Crazy*

Gershwin wrote *Fascinating Rhythm* in 1924. The song was later highlighted in the musical comedy *Girl Crazy*, which opened on Broadway in 1932. A dozen years later, the zesty tune and lyrics were featured in the Hollywood musical, likewise titled *Girl Crazy*, released in 1943 by Metro Goldwyn Mayer. Starring Judy Garland and Mickey Rooney, the film was their ninth film partnership.

On a local note, among six Gershwin overtures, *Girl Crazy* was recorded by the BPO for Columbia Records in 1977, conducted by Michael Tilson Thomas. Parts of the album are featured on the sound track for Woody Allen's romantic comedy film, *Manhattan*, released in 1979, co-starring Diane Keaton and Meryl Streep. The full recording is now a SONY-CD best-seller.

program notes by Edward Yadzinski

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Brad Ellis, piano

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MATTHEW MORRISON



Matthew Morrison studied musical theater, vocal performance and dance at New York University's renowned Tisch School of the Arts. His big Broadway break came when he was cast as heartthrob Link Larkin in the hit *Hairspray*. Morrison was later nominated for a Tony Award for his role in *The Light in the Piazza*, and received a Drama Desk Nomination for Outstanding Actor in a Musical for *10 Million Miles*. He also starred in the Tony-winning revival of *South Pacific* at Lincoln Center Theater in New York. Morrison currently stars in season six of *Glee*, Fox's

hit musical comedy series from Ryan Murphy. In the show, Morrison stars as Will Schuester, an optimistic high school teacher, who tries to refuel his own passion while re-inventing the high school's glee club and challenging a group of outcasts to realize their star potential.

Released in May, 2012, Morrison starred in the Lionsgate film *What to Expect When You're Expecting*, which is based on the book of the same name, directed by Kirk Jones. The film also stars Cameron Diaz, Jennifer Lopez and Dennis Quaid. Also in 2012, Matthew hosted and narrated the PBS special entitled *Oscar Hammerstein II- Out of My Dreams*, focusing on the Broadway producers' life and career, which aired in March 2012. In March 2012, Morrison was featured in a performance of Dustin Lance Black's play, '8'- a staged reenactment of the federal trial that overturned California's Prop 8 ban on same-sex marriage. The performance raised money for the American Foundation for Equal Rights.

In 2013, Morrison released a Broadway standards album in 2013 with Adam Levine's 222 Records, titled *Where It All Began*. The album, produced by the late Phil Ramone, is comprised of selections first made famous on the Great White Way, including "On The Street Where You Live," "Luck Be A Lady," and "Send In The Clowns." Prior to this release, Morrison recorded his self-titled debut solo album with Mercury Records in May 2011.

A California native, Morrison divides his time between Los Angeles and New York.

JOHN MORRIS RUSSELL, CONDUCTOR



John Morris Russell is entering his fourth season as conductor of the Cincinnati Pops. Consistently winning international praise for his music-making and leadership, he is also Music Director of the Hilton Head Symphony Orchestra in South Carolina, and served 11 seasons as Music Director of the Windsor Symphony Orchestra in Ontario.

Russell leads performances at Cincinnati's Music Hall and the Riverbend Music Center and conducts the orchestra in concerts throughout the region as well as on tour. Creator of the orchestra's *Classical Roots: Spiritual Heights* series, he shared the podium with Louis Langrée in "Lumenocity" and conducted the Cincinnati Pops in the USO Tribute Cincinnati Gala. Russell has worked with Amy Grant and Vince Gill, Ann Hampton Callaway, George Takei, Megan Hilty, and Steve Martin and the Steep Canyon Rangers. In December 2014, he will lead the Cincinnati Pops on their first Florida tour.

As a guest conductor, Russell has worked with many of North America's most distinguished ensembles, leading the orchestras of Toronto, Edmonton, Calgary, Vancouver, Victoria,

Kitchener-Waterloo, Detroit, Dallas, Louisville, and Milwaukee. He has led the New York Pops, New York City Ballet, New York Philharmonic, the Los Angeles Philharmonic at the Hollywood Bowl and the Cleveland Orchestra at the Blossom Music Festival. At the Musikverein in Vienna, he conducted a concert featuring the Harlem Boys Choir, the Vienna Choir Boys and the actor Gregory Peck, which continues to be televised internationally.

2011-2012 marked Russell's eleventh and final season with the Windsor Symphony Orchestra. While at Windsor, he conducted the orchestra in 17 national broadcasts and led their first nationally televised production for the CBC Television series *Opening Night*. Their 2006 recording of *Peter and the Wolf* won Russell and the WSO its first Juno nomination in 2008. A two-time recipient of Ontario's Lieutenant Governor's Award for the Arts, as well as the Ontario Arts Council's Vida Peene Award for Artistic Excellence, in 2010 Mr. Russell received the Herb Gray Harmony Award from the Multicultural Council of Windsor and Essex County, in recognition of the WSO's programming and outreach activities. In 2010, he became the first recipient of the Arts Leadership Award from the Windsor Endowment for the Arts.

Russell is a leader in orchestral educational programming. From 1997 to 2009, he conducted the celebrated "LinkUP!" educational concert series at Carnegie Hall. The "Sound Discoveries" series Russell developed with the Cincinnati Symphony Orchestra remains a model for educational concerts.

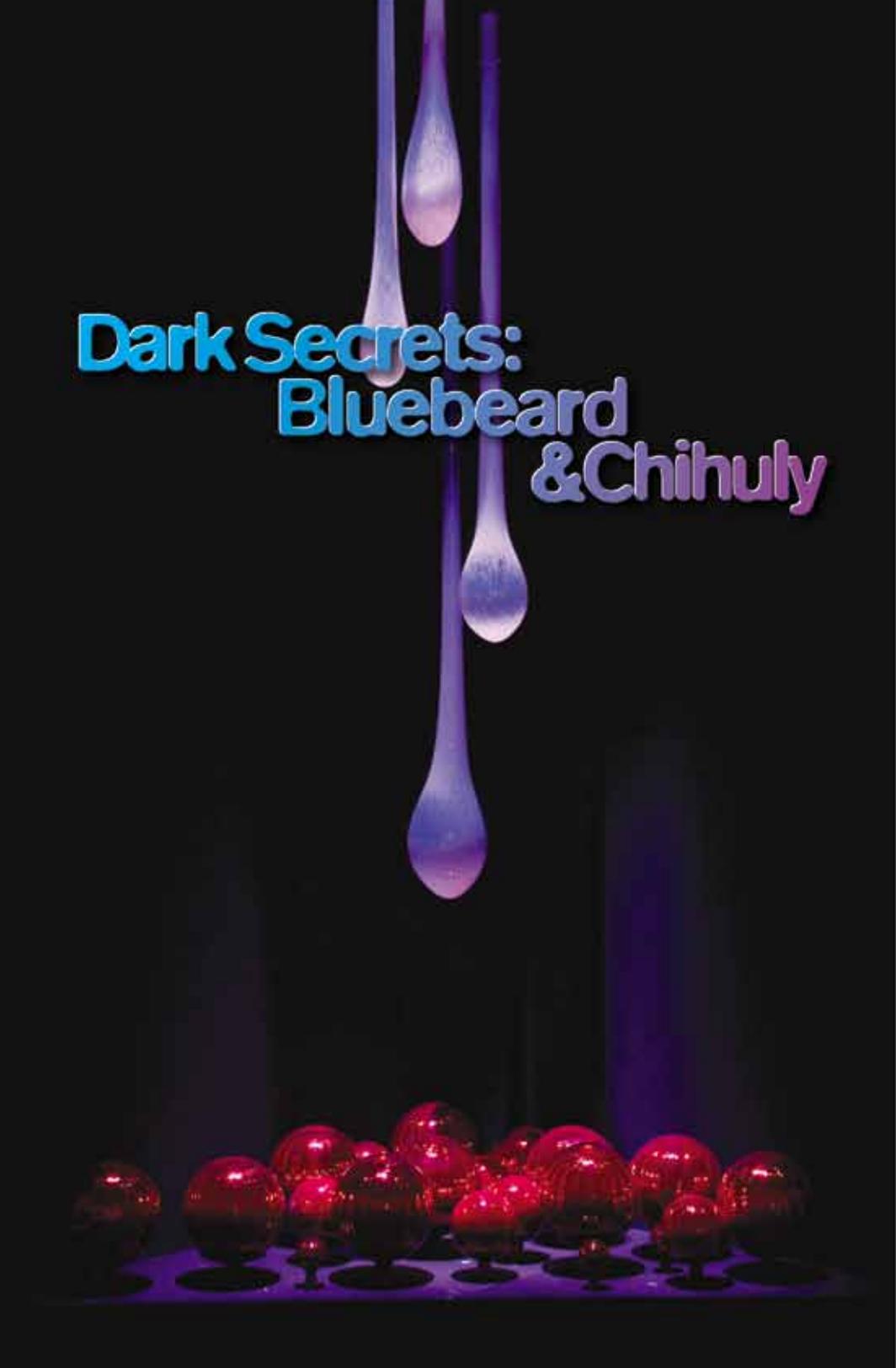
Russell has also served as Associate Conductor of the Cincinnati Symphony, Associate Conductor of the Savannah Symphony Orchestra, director of the orchestral program at Vanderbilt University, and Music Director of the College Light Opera Company in Falmouth, Massachusetts. He received a master's degree in conducting from the University of Southern California, and a BA in music from Williams College. He has also studied at the Guildhall School of Music and Drama in London, the Cleveland Institute of Music, the Aspen Music Festival, and the Pierre Monteux School for Conductors.

BRAD ELLIS, PIANO



Brad Ellis is best known as Brad The Pianist on FOX-TV'S *Glee*, where for five seasons he has been quietly scowling at the WMHS show choir from the shadows. He also played Brad The Pianist on last season's *Bunheads* on ABC-Family, and wrote the original ballet and dance music for the 22-episode series. Other television appearances include: *Gilmore Girls*, *The Girls Next Door*, *Bachelor Pad*, The Glee Project Seasons 1 and 2, and the 81st annual Academy Awards with Hugh Jackman and Anne Hathaway, for which he co-wrote specialty material and received an Emmy certificate. Film credits include *Chicago*, *Delovely*, and *Beauty and the Beast*. Brad has conducted and performed in more than 6,000 performances of more than 400 different

concerts and musicals in New York City, Los Angeles, at the White House and internationally. He orchestrates for the LA Philharmonic, the Hollywood Bowl and the Philadelphia Orchestras. He's been the leader on 35 albums for RCA, DRG and Varese Sarabande. He's been profiled by CNN, NPR, People Magazine, The Boston Globe and The New York Times. He is proud to accompany Matthew Morrison as his music director in shows from London to Beijing, in both jazz and orchestral settings.



**Dark Secrets:
Bluebeard
& Chihuly**

Wednesday, October 1, 2014 at 7:00 PM

DARK SECRETS: BLUEBEARD AND CHIHULY KNOW THE SCORE

JoAnn Falletta, conductor
Michelle DeYoung, Judith
Charles Robert Austin, Bluebeard

BARTÓK

Bluebeard's Castle
An Opera in One Act

Glass Sculptures for Stage Sets by Dale Chihuly

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The tale of Bluebeard and his wife has inspired authors, artists and composers for centuries. Charles Dickens, William Makepeace Thackeray, Margaret Atwood and Kurt Vonnegut have all written works inspired by the legend. Jacques Offenbach and Paul Dukas also wrote operas based on the tale. Dale Chihuly is the most recent artist to draw inspiration from this dark story about the dangers of curiosity.



The tale has its roots in a chilling real-life incident. In 1440, nobleman Gilles de Rais was convicted of murdering more than 100 children and dabbling in the occult. In the hands of author Charles Perrault, 300 years later, the children were transmuted to wives, and Bluebeard's murderous predilection was uncovered not by police, but by his newest bride, who was warned never to open a certain locked door in the sumptuous palace that served as her new home. Bartók and playwright Bela Balazs put their own spin on the tale, adding psychological depth to Bluebeard and to his new bride, as well as six additional doors concealing more dark secrets.

Since its 1918 premiere, the opera has become known for its dark, thrilling mood and for the intimacy that develops between Bluebeard and Judith, the only two characters in the opera. In 2008, the Seattle Symphony commissioned Chihuly to create a set consisting of seven glass sculptures that evoke the secrets Bluebeard wants to keep from his new wife. The production was such a hit that the orchestra reprised it in 2012. It has traveled to Tel Aviv, Nashville, and Milwaukee, and now comes to Buffalo for the first time.

For this staging of "Bluebeard's Castle," the key roles are played by Charles Robert Austin, who performed Duke Bluebeard in Seattle, and Michelle DeYoung, who has been seen as Judith in productions of this opera all over the world.

Chihuly is credited for bringing glass art to greater prominence in modern society. Born in 1941, he attended America's first glass art program, studied in Venice, and later founded a glass program at Rhode Island School of Design. He was also in residence at Lewiston's Artpark in 1975. Today, he is best known for works made to fit a certain place and time, such as the landmark 1999 exhibit "Chihuly in the Light of Jerusalem," viewed by more than a million people. His works are held in the collections of many major museums throughout the world, from the Corning Museum of Glass to the Albright-Knox Art Gallery and the Royal Ontario Museum in Toronto. They are also seen in casinos, on cruise ships, the lobby of the Seattle Symphony's home, Benaroya Hall, and in the homes of collectors.



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PROGRAM OVERVIEW

Tonight the Buffalo Philharmonic presents a once-in-a-lifetime collaboration. We will perform a masterpiece by one of the 20th century's most original and important composers - Béla Bartók. Bartók was fascinated by the dark fairy tale of Bluebeard, and set the story of the murderous nobleman in a powerful opera.

Dale Chihuly was also intrigued by the tale - especially by the locked doors in the castle, which Bluebeard warns his young wife never to open. He created a stunning collection of glass sculptures representing the doors, and his extraordinary artwork plays a vital role in the performance.

The genius of Béla Bartók and Dale Chihuly will create an evening you will never forget!

To Ann Falletta

PROGRAM NOTES

Béla Bartók

Hungarian composer, pianist and musicologist
born: 25 March 1881, Nagyszentmiklós; died:
26 September 1945, New York City

Duke Bluebeard's Castle, Op. 11

Bartók's sole venture into opera was inspired by the folk-legend, *La Barbe bleue* (Bluebeard), written by the beloved French fabulist Charles Perrault (1628-1703). With Hungarian nuance, the libretto was crafted by Béla Balázs, the composer's compatriot and friend.

Cast in one act and set in the Middle Ages, the opera was premiered in Budapest on May 24, 1918. Like most enduring folk legends, the story bears a lesson, revealing the conflicted persona of Duke Bluebeard. And, like Bartók's ballet, *The Miraculous Mandarin*, the tale is severe, but sends a message of fated passion.

In various productions, a Bard offers a brief prologue, telling the audience the opera is a chronicle of Duke Bluebeard's life, his symbolic power and his pained conscience with regard to his wives. The curtain opens as Bluebeard welcomes Judith, his new bride, to the Gothic interior of his castle. She notices seven grandly arched but bolted doors, and asks Bluebeard to unlock them, one by one. From the first door a frigid wind emanates through garish, blood-red light - the castle Torture Chamber. The second door opens to the Armory, under red-yellow light. Bluebeard's Treasury is held behind the third door, flooded in golden light. Under a blue-green glow, the castle Gardens are displayed when the fourth door is opened. Bluebeard's Vast Domains are revealed through the

fifth door, under the glare of stunning white light, as the orchestra rises to the most voluminous point in the opera.

Bluebeard reluctantly opens the sixth portal, which shows a silent Lake of Tears. Finally, Judith unlocks the seventh door, revealing Bluebeard's three beautiful former wives, one from each period of his life: Morning, Noon and Eventide. Their lovely robes are tinted with blood. Bluebeard tells Judith she is his Wife of the Night, now near the end of his life. But Judith realizes that Bluebeard has murdered all three of his former wives. She walks through the 7th door to join them, locking it behind her. As the curtain closes, Duke Bluebeard is left alone in the shadows.

Throughout the opera, Bartók brushes-in many evocative effects from his rich orchestral palette, at times symbolically tender, at times lush or brazen. The current set design by Dale Chihuly employs large, symbolic glass panels, each reflecting the sumptuous hues associated with the drama of each scene. The melange of live music and scintillating light provide a stunning theatrical result.

program note by Edward Yadzinski

MICHELLE DEYOUNG



Michelle DeYoung appears frequently with leading orchestras such as the New York Philharmonic, Boston Symphony Orchestra, Vienna Philharmonic, BBC Symphony Orchestra, Orchestre de Paris, Berliner Staatskapelle, Sao Paulo Symphony, and the Concertgebouworkest. She has performed at the festivals of Ravinia, Tanglewood, Aspen, Salzburg, and Lucerne.

DeYoung has appeared at many of the world's finest opera houses, including the Metropolitan Opera, the Lyric Opera of Chicago, the Glimmerglass Opera, La Scala, the Bayreuth Festival, and Opera National de Paris. Her roles include Fricka, Sieglinde and Waltraute in *The Ring Cycle*; Kundry in *Parsifal*; Venus in *Tannhäuser*; Brangäne in *Tristan und Isolde*; Eboli in *Don Carlos*; Amneris in *Aida*; Santuzza in *Cavalleria Rusticana*; Judith in *Bluebeard's Castle*; Dido in *Les Troyens*; Gertrude in *Hamlet*; and Jocaste in *Oedipus Rex*. She created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera.

DeYoung's recording of *Kindertotenlieder* and Mahler's Symphony No. 3 with Michael Tilson Thomas and the San Francisco Symphony received the 2003 Grammy Award for Best Classical Album. She won the 2001 Grammy Awards for Best Classical Album and Best Opera Recording for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra. Her growing discography includes recordings of Mahler's Symphony No. 3 with the Chicago Symphony Orchestra and the Pittsburgh Symphony; Bernstein's Symphony No. 1 with the BBC Symphony Orchestra, *Das Klagende Lied* with the San Francisco Symphony and *Das Lied von der Erde* with the Minnesota Orchestra. Her first solo disc was released on EMI.

CHARLES ROBERT AUSTIN



"Possessor of a strikingly beautiful voice" and "Completely commanding on stage" are two phrases used by critics to describe the voice and stage talents of Charles Robert Austin. His operatic successes are extensive, most notably including King Mark in *Tristan und Isolde* (Teatro de la Opera San Juan, Virginia Opera, Tokyo Philharmonic, Cincinnati Symphony Orchestra, Minnesota Orchestra); Duke Bluebeard in *Duke Bluebeard's Castle* (Seattle Symphony, Chicago Opera Theatre, Baltimore Symphony); Rocco in *Fidelio* (LA Opera, Virginia Opera, Monterey Symphony, Cincinnati Symphony Orchestra); Méphistophélès in *Faust* (Madison Opera and Tacoma Opera); Leporello in *Don Giovanni* (Berkshire Opera, Minnesota Symphony); and Wotan

in *Die Walküre* (Opera Theater of Pittsburgh and cover for the Metropolitan Opera). He created the role of King Hrothgar in LA Opera's premiere production of *Grendel*.

Austin's recent concert performances include Howard Hanson's *Merry Mount* at Carnegie Hall with the Rochester Philharmonic Orchestra; Walton's *Belshazzar's Feast* with the Seattle Symphony and Canton Symphony; and a Wagner gala evening with the Canton Symphony Orchestra. He has performed Mozart's Great Mass in C, Beethoven's Ninth Symphony and Missa Solemnis, and Verdi's *Nabucco* in Carnegie Hall.

Austin can be heard on several recordings, including *Peter Ibbetson* and *The Execution of Stepan Razin* with the Seattle Symphony and the benchmark recording of Menotti's *The Consul* as the Secret Police Agent.

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— BUFFALO NEWS

Under JoAnn Falletta's leadership, the BPO has released 29 recordings on their own label, Beau Fleuve, and on the international classical music label, Naxos. Recent releases include Polish Masterworks (featuring works by four of Poland's greatest composers), and the critically acclaimed Glière CD, recorded during the BPO's highly successful 2013 performance at Carnegie Hall. The Naxos release garnered positive reviews from media as far as England, Germany and Luxembourg.

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- *Russian Masterworks*
- *Holiday Classical Favorites*, conducted by JoAnn Falletta
- *Holiday Pops*, conducted by Marvin Hamlisch
- *John Corigliano: Mr. Tambourine Man* *Grammy Award winner
- *American Classics: George Gershwin: Rhapsody in Blue*

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- In 225 cities across the US, BPO concerts are aired via American Public Radio's program, *Performance Today*. They reach millions of listeners, raising Buffalo's profile nationwide. You can access them at performancetoday.publicradio.org You can also hear Your BPO on Classical 94.5 WNEB's *Philharmonic Fridays*.
- Kleinhans Music Hall is one of only 10 structures in Erie County to have National Historic Landmark status. It was recently featured in BBC Magazine's "Concert Halls of America" series. Its designers, Finnish architects Eliel and Eero Saarinen, also designed the St. Louis Gateway Arch and the TWA terminal at New York City's JFK airport.



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Jokipii

Did you know?

- The BPO shines the spotlight on school and community performance groups before Kleinhans concerts throughout the season. More than 20,000 students and community members have performed in the BPO Community Spotlight Program, which celebrates 20 years in 2014. Sponsored by Bank of America.



- The BPO reaches thousands of students across Western New York each year through the annual BPO Live Broadcast. With support from Western New York BOCES and production assistance from Time Warner Cable, these live web streams have been viewed by students from districts throughout the region from Jamestown near the Pennsylvania border all the way to Barker on Lake Ontario.



- The BPO's neighborhood outreach program, West Side Connection, engages 2,000 students each year from 12 Buffalo Public schools on the West Side of Buffalo. The incredible diversity of this area inspires multicultural programming and guest artists who work with students in the schools. The program culminates in a concert at Kleinhans Music Hall which also welcomes 450 adult refugees who take part in the Buffalo Public Schools continuing education centers.



- The BPO honors music educators and those who support music education in an awards ceremony at Kleinhans each year. This season the education community will celebrate together on April 25, 2015.



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Join the BPO for six Sunday afternoon concerts at 2:30PM. Programs are designed for kids ages 6-10, but all are welcome. Kids, parents and grandparents will all enjoy well-known music in themed concerts. Come early; a variety of pre-concert activities will keep the Mary Seaton Room buzzing starting at 1:30 PM.

SYMPHONIC SPOOKTACULAR Sun. Oct. 26, 2:30PM

Wear your Halloween costume and get ready for some of the spookiest music ever written. Meet some of your favorite cartoon characters before the concert and don't miss the costume parade for a howling good time!

JINGLE BELL JAM Sun. Dec. 14, 2:30PM

A family tradition... holiday music, kids all dressed up, a sing along with the orchestra. Meet the man of the hour as Santa makes his appearance. Before the concert, make cards to send to our friends in the military with help from the U.S. Marine Corps.

A VERY BEARY VALENTINE Sun. Feb. 15, 2:30PM

Love is in the air and the BPO wants to be your Valentine! Spread the love around and bring the bear or stuffed animal you love the most to share the concert with you.

THE MAGICAL MUSIC OF DISNEY Sun. Mar. 15, 2:30PM

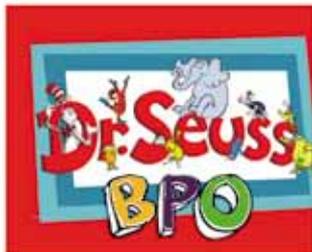
Come dressed as your favorite Disney character, prince or princess and enjoy favorites from *The Lion King*, *Aladdin*, *Beauty and Beast* and more.

DR. SEUSS MEETS THE BPO! Sun. Apr. 19, 2:30PM

A mad romp through Dr. Seuss classics: *Green Eggs and Ham*, and *The Sneetches*. It's an unbeatable combination of timeless music and favorite stories that everyone knows. Come in your craziest, zaniest, most outrageous hat in honor of the occasion!

CARNIVAL OF THE ANIMALS Sun. May 3, 2:30PM

Let your imagination run wild in this musical journey. Each movement depicts a different animal - from the regal lion to the graceful swan. A great way to learn about the instruments in the orchestra.



**Where else but the BPO can you find exceptional
concerts like these for less than the cost of a movie?**

MEET A MUSICIAN: DEBORAH GREITZER



When violinist Deborah Greitzer left for Jordan this summer to perform and teach in the Za'atari Refugee Camp, it was not the first time she shared music with people in an unusual location. The veteran orchestra member has traveled to a number of countries, going back to Haiti two or three times a year for the last ten years, as well as teaching Suzuki classes in Peru and Curacao, performing a Harrison concerto with a Javanese gamelan in Indonesia (as well as in Maine), and, in Cuba, giving master classes to students who played Ravel and Prokofieff on cheap instruments with strings made of telephone wire. She has hauled water from a well for a pre-concert shower and played concerts in the dark when electricity failed. Now, some of the students from her early years of visiting Haiti have grown up and gone on to teach others or to perform internationally.

Greitzer's interest in bringing music to troubled corners of the world grew out of an uncertain period in the BPO's history. When financial challenges left the future of the orchestra uncertain, she went to law school where she focused on immigration law, and ended up working with refugees. She found that musical performance and lawyering both required creativity. But she embraced the opportunity to use music as a way to see the countries that her clients had fled and to try to make their lives in their home countries more fulfilling.

In addition to sharing music with people of third world nations, Greitzer has made several trips to Thailand as a member of the Arcadia Trio. The group has held residencies at Payap University in Chiang Mai and Rangsit University in Bangkok. In the upcoming season, the trio plans to return to Thailand, this time to perform a trio written for the group by Weerachat Pemananda at Chulalongkorn University. Funding permitting, they will record this work as well as additional works by Thai and Chinese composers. This past spring, the Arcadia Trio completed a longstanding project to perform Messiaen's Quartet for the End of Time.

Greitzer became involved with Music for Life International when JoAnn Falleta suggested that orchestra members participate in the organization's Carnegie Hall concert in January, 2014 to raise money for displaced Syrian children. This concert led to the Jordan project. Greitzer joined a string quartet of musicians from the Metropolitan Opera Orchestra and New World Symphony to teach and perform at Za'atari, providing young children and their families with respite from lives of fear and deprivation. Their program included works by Haydn, Borodin, and Shostakovich, as well as a work by Syrian composer Kareem Roustom. The trip also included master classes at the National Music Conservatory/King Hussein Foundation in Amman.

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To learn more about the Sponsor a Musician program, please contact Kelly Campbell at (716) 242-7829 or kcampbell@bpo.org.

A Special Message from Nicole Tzetzso

BPO Board of Trustees Member and Planned Giving Committee Chair

We are fortunate to have many cultural opportunities in Buffalo, especially within the diverse programming the BPO offers. My husband and I love spending our Saturday evenings with the Orchestra, whether it is a world premiere led by Maestro Falletta or a superstar guest artist. Some of my favorite moments have been bringing our young son to the family concerts. It is quite a sight to see him reacting to the music with all the other children. These moments reassure me there is truly something for everyone at the BPO.



I invite you to join me and other members of our Musical Heritage Society, our BPO family members who have expressed an interest in ensuring our Orchestra's bright future through estate planning or planned giving.

Please join us for coffee and donuts in Livingston Hall at 9:15AM, before our October 10 Coffee Concert performance of "A Night of Rach," for discussion about the BPO's planned giving program. I, along with BPO staff members, would be more than happy to answer any questions you may have and help to find a planned giving option that will help balance what you hope to achieve for yourself, your family and your charitable interests.



For more information on how to make a Planned Gift, the October 10 meeting or to support the BPO Foundation's Endowment Fund, please contact Kelly Campbell, Annual Fund and Planned Giving Coordinator at (716) 242-7829 or kcampbell@bpo.org.

SPOTLIGHT ON SPONSOR



JoAnn Falletta, Peter and BPO guest pianist Joyce Yang. Photo: Michelle Day

Get to know BPO Board member Peter Eliopoulos, Chief Marketing Officer, M&T Bank.

Why does M&T Bank support the orchestra so generously?

At M&T Bank, we believe that the well-being of the bank is dependent upon the well-being of the communities we serve. That's why M&T supports organizations that strengthen Buffalo and Western New York, including the BPO, Albright-Knox, Shea's, Darwin Martin House, Buffalo Zoo and many, many others. Good corporate citizenship isn't an abstract concept at M&T, it's part of our culture, and it's why I'm proud to follow M&T bankers like Jeff Wellington, Jim Beardi and Don Dussing on the BPO board.

How did you personally become involved with the BPO?

I grew up in Massachusetts with a strong interest and involvement in music, and I continue to believe that musical training is a vitally important part of every young person's education. When I joined M&T and arrived in Buffalo eight years ago, I very quickly became aware of the BPO's outstanding reputation, and most recently had the opportunity to work directly with JoAnn Falletta on the Carnegie Hall project and many other initiatives that help bring quality music programming to Western New York, and especially its young people.

What do you think are some of the most exciting things going on with the orchestra?

Last year's overwhelmingly successful performance at Carnegie Hall was not only one of the most exciting chapters in the BPO's recent history, but it also gave us momentum that we continue to build on today. The BPO went on the road to South Florida, and here at home keeps growing new audiences and new friends.

What are you most excited about in this new season?

I can't wait for the new season, to continue to hear and experience great music, to help educate youth and new audiences in Buffalo and for the continuous and steady build of our endowment, as part of the Crescendo Campaign under Lou Ciminelli, Ange Fatta and the rest of the board's continued leadership.

The BPO is very grateful to M&T Bank for its support for 30 years...and counting!

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The Buffalo Philharmonic Orchestra gratefully acknowledges contributions, grants and sponsorships received from the following individuals, corporations and foundations who gave \$500 and above. While the thousands upon thousands of donors whose gifts ranged from \$1 to \$499 are too numerous to list here, we gratefully acknowledge those additional individuals, groups, companies and foundations who give to us so generously.

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