

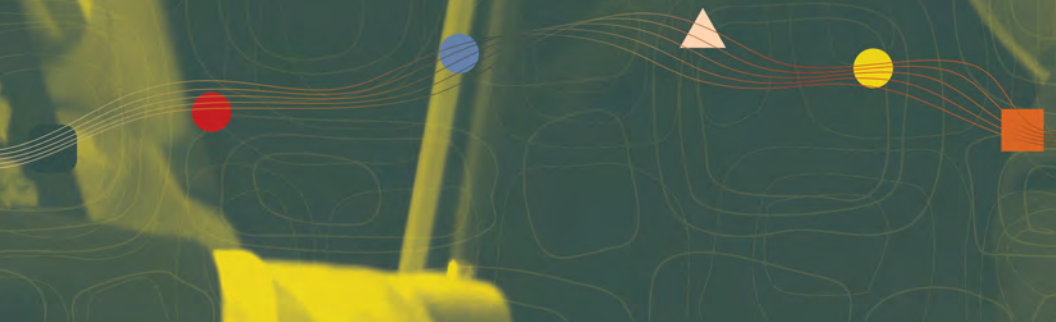


90  
Years



**BUFFALO PHILHARMONIC ORCHESTRA**

September 21 - October 13, 2024



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## TABLE OF CONTENTS | SEPTEMBER 21 THROUGH OCTOBER 13

<b>BPO Board of Trustees/ BPO Foundation Board of Directors</b>	6
<b>BPO Musician Roster</b>	11
<b>Mandy Gonzalez: Broadway Today</b> BPO Pops Series September 21	16
<b>Opening Night with Joshua Bell</b> BPO Classics Series September 28	23
<b>Classical Mystery Tour</b> BPO Pops and Rock Series October 4 and 5	31
<b>Gershwin &amp; Respighi</b> BPO Classics Series October 11 and 13	33
<b>Sponsor a Musician</b>	39
<b>Annual Fund</b>	40
<b>Musical Heritage Society</b>	45
<b>Spotlight on Sponsor</b>	46
<b>Patron Information</b>	48

## CONTACT

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## MESSAGE FROM THE BOARD CHAIR



Welcome back to Kleinhans Music Hall! We are delighted to have you with us to celebrate a historic milestone not only for our orchestra, but for all of western New York: the BPO's 90<sup>th</sup> anniversary concert season.

As we embark on this special season, we continue celebrating our beloved Music Director JoAnn Falletta's 25<sup>th</sup> anniversary with a world premiere performance on Opening Night, September 28<sup>th</sup>. Commissioned by Scott Bieler to commemorate 25 years with our remarkable Maestra, Daron Hagen's *City of Light* captures the electric energy and history of Buffalo. To complete this memorable program, world-renowned virtuoso violinist Joshua Bell joins us for Henryk Wieniawski's dazzling second violin concerto.

Adding to the festivities, a one-night-only performance from renowned Broadway vocalist Mandy Gonzalez kicks off our Pops Series on September 21<sup>st</sup>. Complementing the evening, the second annual Festival Encanto Hispano highlights local talent in a celebration of Hispanic heritage with performers, food vendors, and artists at Kleinhans. On October 4<sup>th</sup> and 5<sup>th</sup>, Classical Mystery Tour returns for two fan-favorite concerts paying tribute to The Beatles, accompanied by the sonic depth of our orchestra. In another special occasion, pianist Joyce Yang debuts the orchestra's brand-new Steinway grand piano, provided through the generosity of the Wilfred and Joan Larson Fund at the Community Foundation for Greater Buffalo, with Gershwin's Concerto in F on October 11<sup>th</sup> and 13<sup>th</sup>.

On behalf of JoAnn, the musicians, Board, and staff, thank you for being a part of these significant moments in our history. We look forward to making musical memories with you all season long!

Sincerely,



Scott R. Stenclik  
Chair, Board of Trustees  
Buffalo Philharmonic Orchestra Society, Inc.

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## JOANN FALLETTA MUSIC DIRECTOR

Multiple GRAMMY Award-winning conductor JoAnn Falletta serves as Music Director of the Buffalo Philharmonic, Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, and Conductor Laureate of the Hawaii Symphony. Named as one of the 50 great conductors of all time by Gramophone Magazine and among the top 10 conductors today by David Hurwitz of Classics Today, she is hailed for her work as a conductor, recording artist, audience builder, and champion of American composers.

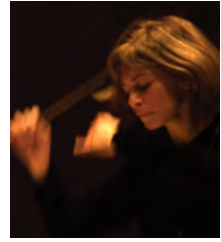


Photo by Mark Dellas

As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two GRAMMY Award-winning recordings and a 2024 Best Orchestral Performance GRAMMY nomination for Alexander Scriabin: *The Poem of Ecstasy* and *Symphony No. 2* (Naxos).

Internationally, Falletta has conducted many of the most prominent orchestras in Europe, Asia, and South America, including recent and upcoming concerts in France, England, Spain, Sweden, Germany, Brazil, Croatia, and Mexico. Her recent and upcoming North American guest conducting includes the National Symphony, the orchestras of Dallas, Boston, Baltimore, Detroit, Nashville, Indianapolis, Houston, Milwaukee, Calgary, Vancouver, Quebec, Tulsa, Charleston, Nashville, and Rochester, and at premier conservatories including Juilliard, Curtis, Cleveland Institute of Music, Indiana University, the Manhattan School, Mannes, and the Royal Conservatory of Music in Toronto.

With a discography of over 125 titles, Falletta is a leading recording artist for Naxos. She has won two individual GRAMMY Awards, including the 2021 GRAMMY Award for Richard Danielpour's *The Passion of Yeshua* with the BPO and the 2019 GRAMMY for *Spiritualist* by Kenneth Fuchs with the London Symphony, both on Naxos. Her BPO recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two GRAMMYs in 2008, and her 2020 Naxos recording with the BPO of orchestral music of Florent Schmitt received the prestigious Diapason d'Or Award.

Falletta is a member of the esteemed American Academy of Arts and Sciences, has served by Presidential appointment as a Member of the National Council on the Arts during the Bush and Obama administrations, and is the recipient of many of the most prestigious conducting awards. She has conducted over 1,600 orchestral works by more than 600 composers, 135 works by more than 70 women composers, and well over 150 U.S. and world premieres. ASCAP has honored her as "a leading force for music of our time." In 2019, Falletta was named Performance Today's first Classical Woman of the Year, and in 2024, the Dallas Symphony announced that she will receive their Award of Excellence.

After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from The Juilliard School.

For more information, visit [joannfalletta.com](http://joannfalletta.com).

**FERNANDA LASTRA** ASSISTANT CONDUCTOR, DIVERSITY FELLOW



Fernanda Lastra holds the position of Assistant Conductor, Diversity Fellow for the Buffalo Philharmonic Orchestra, under the mentorship of JoAnn Falletta.

In 2022, Fernanda was appointed as the Conductor Diversity Fellow and was promoted in 2023, which also came with a one-year contract extension. In this role, Fernanda serves as Assistant Conductor, cover conductor, and the main conductor for various BPO performances including the Kids series, Music for Youth concerts, Summer series concerts, and community engagement performances. Additionally, Fernanda is a member of the BPO's artistic team, music education committee, and Diversity Council, among other responsibilities.

Born in Mar del Plata, Argentina, Fernanda Lastra is a passionate and creative conductor with a wide range of interests in repertoire, including symphonic, contemporary, and operatic works. In May 2025, Fernanda is scheduled to make her debut in the BPO's Classics series, featuring pianist Avery Gagliano.

Besides regularly leading the Buffalo Philharmonic Orchestra in several concerts as part of her role as Assistant Conductor, Fernanda collaborates with professional and youth orchestras as a guest conductor. One of her previous engagements includes leading three full performances of Stravinsky's *The Soldier's Tale* alongside musicians from the Boston Symphony at The Birch Festival, held in the Berkshires, Massachusetts. As an assistant and cover conductor, Fernanda has worked alongside esteemed conductors such as JoAnn Falletta, Giancarlo Guerrero, Maximiano Valdés, Gerard Schwarz, Mei-Ann Chen, Josep Caballé Domenech, and Michael Francis, among others.

Committed to featuring diverse voices in concert halls, Fernanda is an advocate for Latin American composers, particularly those from Argentina. She is equally dedicated to creating well-balanced and diverse programs that enhance the overall concert experience. Fernanda is passionate about community engagement and music education, as she believes in the transformative power of music to unite, heal, and to develop emotional intelligence.

In November 2024, Fernanda will receive the "Career Advancement Award" at the Women in Classical Music Symposium hosted by the Dallas Symphony. Additionally, in 2023, Fernanda received a prestigious recognition from Argentina's National Classical Radio at their annual Premios Nacional Clásica, in the category of "established female conductor."

Fernanda earned two bachelor's degrees from La Plata University, Argentina, in orchestral and choral conducting, a master's degree in orchestral conducting from Penn State University, and a doctoral degree from the University of Iowa. She is trained in piano and viola.

The Assistant Conductor, Diversity Fellow position is sponsored by Uniland.

## BRADLEY THACHUK CONDUCTOR, POPS & ROCK CONCERTS



Canadian conductor Bradley Thachuk is the Music Director of the Niagara Symphony Orchestra in Canada. He is also the conductor for the BPO Rock series, conductor and arranger for Steve Hackett's "Genesis Revisited" project, and a lecturer in Orchestral Literature at the world-renowned Glenn Gould School at the Royal Conservatory of Music in Toronto.

As an in-demand guest conductor in North America and Europe, Mr. Thachuk's recent and upcoming guest engagements include the Atlanta Symphony Orchestra, the English Symphony Orchestra (U.K.), the Heart of England Philharmonic, the Wuppertal Symphony Orchestra (Germany), the Chautauqua Institute's Music School Symphony Orchestra, the Kamloops Symphony Orchestra, the Indianapolis Chamber Orchestra, the Reading Symphony Orchestra, the Windsor Symphony Orchestra (Canada), the Fort Wayne Philharmonic, the Tucson Symphony Orchestra, the Cincinnati Pops, the Richmond Symphony, the Hartford Symphony Orchestra, and the Hradec Kralove Philharmonic (Czech Republic).

An advocate of contemporary music, he has led world, Canadian, and U.S. premieres of works by John Estacio, Joseph Schwantner, Kevin Lau, Stewart Goodyear, Ellen Taaffe Zwilich, Roydon Tse, Robert A. Baker, and Ronald Royer, amongst others.

Mr. Thachuk, a versatile musician and highly sought-after symphonic arranger, has also established himself globally as one of the handful of conductors who moves easily between the classical and rock worlds. His work on Steve Hackett's worldwide Blu-Ray/DVD/CD release, "Genesis Revisited Band & Orchestra: Live at Royal Festival Hall," and appearances in Europe with this project have been met with critical acclaim. Recent and upcoming projects include work with Chris Botti, Blue Rodeo, Dave Mason of Fleetwood Mac and Traffic, Bahamas, ABC's "Dancing with the Stars" franchise, Tony-Award winning Heather Headley, Sarah Slean, Chantal Kreviazuk, The Beach Boys, and Air Supply.

## RON SPIGELMAN CONDUCTOR, POPS & FILM CONCERTS



A native of Australia, conductor Ron Spigelman is an honors graduate of the Royal Academy of Music, London. He has been the Associate Conductor of the Buffalo Philharmonic and the Fort Worth Symphony, Music Director of the Fort Worth Dallas Ballet, San Angelo Symphony, Texas Chamber Orchestra, Springfield Symphony (MO), and the Lake Placid Sinfonietta. He has also served as Principal Pops Conductor of the Fort Worth and Syracuse symphonies. This season with the BPO, Ron conducts a selection of Pops and Film concerts.

Recent guest conducting appearances include the Atlanta, St. Louis, Baltimore, Oregon, Kansas City, and Columbus symphonies. In past seasons he has conducted the Dallas, North Carolina, Phoenix, and Virginia symphony orchestras, among many others. He has also appeared in Canada with both the Winnipeg and Vancouver symphonies.

Ron has conducted symphonic concerts, ballet, opera, and musical theatre, plus over 30 live-to-film productions including seven of the *Harry Potter* films. Guest artists he has accompanied include Horacio Gutiérrez, Rachel Barton Pine, Richard Stoltzman, and Pops artists Marvin Hamlisch, Peter Paul and Mary, James Taylor, Leslie Odom Jr., and Gladys Knight. Other career highlights include his Carnegie Hall debut with the BPO in 2004, and the world premiere recording of *Sylvan* by Michael Torke, commissioned for the Lake Placid Sinfonietta's centennial in 2017.

Ron lives in Tulsa, OK with his wife Laura, and combined they have six children. He is also pursuing a Bachelor of Science degree in Family and Human Development with minors in Counseling and Applied Psychology and Communications at Arizona State University.

## 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. The hall was located at Elmwood Ave. and Virginia St., and was demolished in 1938 as the BPO's 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 Valdés, Semyon Bychkov, and Julius Rudel. The orchestra has welcomed many distinguished guest performers such as Isaac Stern, Aaron Copland, Van Cliburn, Igor Stravinsky, Renée 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 63 albums.

The BPO's Naxos recording of composer John Corigliano's "Mr. Tambourine Man: Seven Poems of Bob Dylan" won two GRAMMY Awards, and their Naxos recording of Richard Danielpour's "The Passion of Yeshua" with the Buffalo Philharmonic Chorus won one GRAMMY. 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 Kleinhanses, 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 and operated by a separate 501(c)(3) non-profit organization. The Board of Directors is comprised of Jeremy Oczek, Chair; Karen Arrison, Vice Chair; Peter Eliopoulos, Treasurer; Tania Werbizky, Secretary; Cindy Abbott Letro; Akruti Babaria; and city officials including Byron Brown, Mayor of the City of Buffalo, and David Rivera, Niagara District Council member.

## JOANN FALLETTA, MUSIC DIRECTOR

Angelo and Carol Fatta Endowed Chair

## FERNANDA LASTRA, ASSISTANT CONDUCTOR, DIVERSITY FELLOW

### FIRST VIOLIN

Nikki Chooi  
concertmaster  
Amy Glidden  
assoc. concertmaster  
*Louis P. Ciminelli Family  
Foundation Endowed Chair*  
Anton Shelepov  
asst. concertmaster  
Yeji Kim  
2nd asst. concertmaster  
Douglas Cone  
Deborah Greitzer  
Diana Sachs  
Alan Ross  
Andrea Blanchard-Cone  
Loren Silvertrust  
Hee Sagong (L)  
Zhen Liu  
Aleksandar Ivanov  
Mari Jones\*\*

### SECOND VIOLIN

Antoine Lefebvre  
principal  
Jacqueline Galluzzo  
assoc. principal  
Richard Kay (L)  
Frances Morgante  
Robert Prokes  
Shieh-Jian Tsai  
Xiaofan Liu  
Andrew Lin  
Aika Ito  
Chloe Yu Gong  
Lisa Jihyeon Kim

### VIOLA

Caroline Gilbert  
principal  
Anna Shemetyeva  
assoc. principal  
Natalie Piskorsky  
Matthew Phillips  
Kate Holzemer  
Janz Castelo de Armas  
Joshua Lohner

### CELLO

Roman Mekinulov  
principal  
*Jane D. Baird Endowed Chair*  
Feng Hew  
assoc. principal  
Nancy Anderson  
Robert Hausmann <sup>2</sup>  
David Schmude  
Amelie Fradette  
Oleg Babkov\*\*

### BASS

Daniel Pendley  
principal  
*Garman Family Foundation  
Endowed Chair*  
Brett Shurtliffe  
assoc. principal  
Michael Nigrin  
Edmond Gnekow  
Jonathan Borden  
Nicholas Jones  
Gary Paul Matz

### FLUTE

Christine Bailey Davis  
principal  
Linda Greene  
Natalie Debikey Scanio

### PICCOLO

Natalie Debikey Scanio

### OBOE

Henry Ward  
principal  
Joshua Lauretig  
Anna Mattix

### ENGLISH HORN

Anna Mattix

### CLARINET

William Amsel  
principal  
Patti DiLutis  
Salvatore Andolina

### E-FLAT CLARINET

Patti DiLutis

### BASS CLARINET AND SAXOPHONE

Salvatore Andolina

### BASSOON

Glenn Einschlag  
principal  
Doron Laznow  
Natalya Rose Vrbksy

### CONTRABASSOON

Natalya Rose Vrbksy

### FRENCH HORN

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principal  
*Kay Koessler Endowed Chair*  
Daniel Kerdelewicz  
assoc. principal  
Sophia Filippone  
Jay Matthews  
Daniel Sweeley

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Alex Jokipii  
principal  
Geoffrey Hardcastle  
Philip Christner

### TROMBONE

Jonathan Lombardo<sup>1</sup>  
principal  
Timothy Smith

### BASS TROMBONE

Filipe Pereira

### TUBA

Seth Rawleigh  
principal

### TIMPANI

Matthew Bassett  
principal  
Dinesh Joseph  
asst. principal

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principal  
Dinesh Joseph

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<sup>1</sup> Chair dedicated to the  
memory of Scott Parkinson

<sup>2</sup> Chair dedicated to the  
memory of Maer Bunis

\*\* Temporary Appointment

(L) Leave of Absence

## WELCOME TO THE ORCHESTRA'S NEW MEMBERS!

### SOPHIA FILIPPONE, SECOND FRENCH HORN



Born in Philadelphia, Sophia Filippone is a performer, teacher, and strong advocate for equity in the arts. Sophia began her higher education in French Horn Performance at the Mannes School of Music. After two years, she transferred to Manhattan School of Music to complete her Bachelor of Music degree. At both schools, she had the privilege of studying with Michelle Baker.

During her undergraduate years, Sophia enjoyed working with her brass quintet, a two-time winner of the Fuchs Chamber Competition. Following the first competition, her brass quintet was given the opportunity to be mentees of the Orchestra of St. Luke's chamber music program, where they were coached by Michael Powell. A year prior, Sophia was a soloist

mentee of the Orchestra of St. Luke's and studied with Joseph Anderer.

In 2022, Sophia started working as a substitute horn with the Houston Symphony. At the same time, she worked toward her master's degree at Rice University's Shepherd School of Music, studying with William VerMeulen. Amidst her busy schedule, Sophia enjoyed contributing to her community there teaching masterclasses, sectionals, and private lessons to students in the Houston area. Through her work, she hopes to inspire future generations of musicians and create a more equitable arts environment.

#### Notes from Sophia

**Favorite composers:** So many! Strauss, Mahler, Debussy, Shostakovich, Tchaikovsky

**Favorite music genres:** Other than classical, I enjoy a variety of genres including jazz, alternative/indie, and some rock!

**Hobbies:** I love to cook and bake, spend time with family and friends, and take care of all my plants or go plant shopping!

**Why the BPO?:** All of the BPO's recordings have been prominent in my education and I've always looked up to the musicians.

## CHLOE YU GONG, SECOND VIOLIN



Chloe Yu Gong joined the BPO's second violin section in the summer of 2024. She has participated in many competitions internationally, earning Second Prize in the Bucharest International Violin Competition, Third Prize in the Andrea Postacchini International Violin Competition in Italy, and First Prize in the Diablo Symphony's concerto competition.

As a soloist, she has performed with the Qingdao Symphony, Shanghai Student Orchestra, and the Diablo Symphony, all to high praise from conductors and audiences alike. She attended The Juilliard School as a Master of Music student and the San Francisco Conservatory of Music for a degree with a Concertmaster specialization, having received full scholarships from both schools.

Before joining the BPO, Chloe served as the assistant principal second violinist at the Shanghai Philharmonic Orchestra.

### Notes from Chloe

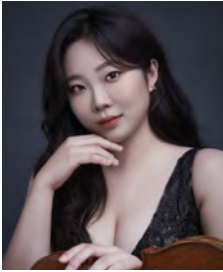
**Favorite composers:** Brahms, Tchaikovsky, and Mahler

**Favorite music genre:** Music of the Romantic era

**Hobbies:** Watching movies, exercising, cooking, and exploring restaurants!

**Why the BPO?:** I heard lots of praise from my friend, a BPO member. I also visited Buffalo with my parents several years ago, and we love the city and Niagara Falls!

## LISA JIHYEON KIM, SECOND VIOLIN



Lisa Jihyeon Kim is a multifaceted violinist enjoying a versatile solo and chamber music career throughout NY. Lisa's international appearances include Carnegie Hall, Alice Tully Hall, and the Kammermusiksaal at the Philharmonie Berlin with guidance from Walter Küssner and Gregory Sigl in Berlin. She has also performed at the Solitär hall of University Mozarteum, Kumho Art Hall, Seoul Arts Center, and Lotte Concert Hall.

Lisa has performed and collaborated at events such as the Robert Mann String Quartet Institute, the 15<sup>th</sup> International Mozart Competition in Salzburg, the Kumho Chamber Concert Series, the Balsam Duo Competition, TV's *Lesson of SNU*, and on Classic FM 89.5. She has also won many prestigious competitions including the Odin International Music Competition as soloist in Alban Berg's *Kammerkonzert*, and those of The Strad, Seoul Virtuosi, Charleston, Chaos, and Universal Harmony Concours. Lisa has participated in masterclass series with esteemed artists such as David Chan, Nurit Bar-Josef, the Danish String Quartet, Misha Amory, Koichiro Harada, Andrej Bielow, Ruben Aharonian, Simon James, Stefan Jackiw, and more.

Lisa has studied under the tutelage of Pinchas Zukerman, Patinka Kopec, David Chan, Lisa Kim, Nicholas Mann, David Geber, Peter Winograd, and William Wolfram.

Lisa has studied under the tutelage of Pinchas Zukerman, Patinka Kopec, David Chan, Lisa Kim, Nicholas Mann, David Geber, Peter Winograd, and William Wolfram.

### Notes from Lisa

**Favorite composers:** Brahms, Sibelius, and Rachmaninoff

**Favorite music genres:** My favorite is classical, but I also love listening to R&B and soul/blues.

**Hobbies:** I plan to visit Buffalo's famous restaurants and upload YouTube videos. I also enjoy hiking and reading detective novels while drinking iced Americanos!

**Why the BPO?:** When I researched Buffalo, I saw the city represents courage, abundance, and overcoming hardships, which are all important to me. The BPO is also revered under JoAnn Falletta, so I couldn't hesitate to join!



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**BPO POPS SERIES**

**MANDY GONZALEZ: BROADWAY TODAY**

**Gonzalo Farias, conductor**  
**Mandy Gonzalez, vocalist**

**Dan Lipton, piano**  
**Academy of Theatre Arts Singers**

**SCHWARTZ /** *That's Entertainment*  
arr. John Williams

**STYNE /** *Everything's Coming Up Roses from Gypsy*  
arr. Mitchell McCarthy

**EVANS & LIVINGSTON /** *Que Sera, Sera*  
orch. Nicholas Connors

**LIN-MANUEL MIRANDA /** *We Don't Talk About Bruno from Encanto*  
arr. Gonzalo Grau

**LIN-MANUEL MIRANDA /** *Breathe from In the Heights*  
arr. & orch. Alex Lacamoire,  
Bill Sherman & Ryan Shirar

**LIN-MANUEL MIRANDA /** *Everything I Know from In the Heights*  
arr. & orch. Peter L. Mansfield

INTERMISSION

**HERNÁNDEZ /** *Cachita*  
arr. Enriquillo Cerón

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**ANDREW LLOYD WEBBER /** *Highlights from Evita*  
arr. Robert Lowden

**BENJ PASEK & JUSTIN PAUL** *Never Enough from The Greatest Showman*

**ALAN MENKEN /** *Beauty and the Beast Overture*  
arr. Michael Kosarin;  
orch. by Doug Besterman

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arr. Ted Ricketts

STEPHEN SCHWARTZ / *Defying Gravity* from *Wicked*  
orch. Ryan Shirar



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## MANDY GONZALEZ, VOCALIST



Mandy Gonzalez is an accomplished film, TV, and stage actor and author. She possesses one of the most powerful and versatile contemporary voices of our time. Mandy has starred on Broadway in the mega-hit *Hamilton* as Angelica Schuyler. She also originated Nina Rosario in the Tony Award-winning Broadway musical, *In the Heights*, for which Mandy received a Drama Desk Award. Mandy also starred as Elphaba in the Broadway production of *Wicked*, blowing the roof off of New York's Gershwin Theatre each night as she belted out the signature song, "Defying Gravity."

Mandy also received an OBIE Award and overwhelming critical praise for her performance in the Off-Broadway production of *Eli's Comin'*. Television viewers have had the pleasure of seeing Mandy in her recurring roles in the hit series *Madam Secretary* and *Bull*, and alongside Steve Martin and Martin Short in *Only Murders in the Building*. Equally at home on the big and small screen, she has appeared in *Across the Universe*, directed by Julie Taymor, starring opposite Pablo Schreiber, and *Man on a Ledge* with Sam Worthington. Mandy can also be heard as the voice of Mei in Disney's *Mulan II*.

A frequent concert soloist, Mandy has performed with symphony orchestras around the world, including at Carnegie Hall with the New York Pops. Mandy is a Warner Music East/West artist and released her debut album, *FEARLESS*, which debuted at #13 on the iTunes pop charts.

Mandy is also an author – she recently published her Young Adult novel series, *FEARLESS*, published by Simon and Schuster.

In her quest to create positive change, Mandy is the proud founder of #FearlessSquad – a social media movement for inclusiveness and positivity. #FearlessSquad connects people around the world, encourages them to be their best selves, and helps them empower each other.

## GONZALO FARIAS, GUEST CONDUCTOR

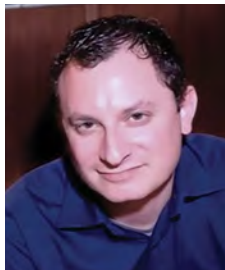


An engaging orchestral conductor and award-winning pianist, Gonzalo Farias is the Associate Conductor of the Houston Symphony. In an ever-changing world, Gonzalo's ambition is to establish music-making as a way of rethinking our place in society by cultivating respect, trust, and cooperation among all people in our community.

Gonzalo served previously as the Associate Conductor of the Kansas City Symphony, the Associate Conductor of the Jacksonville Symphony, the Assistant Conductor of the Virginia Symphony, and Conducting Fellow at the Baltimore Symphony. Praised by his "clear, engaging" style "with a lyrical, almost Zen-like quality," Gonzalo has been established "as a focused, musical artist who knows what he wants and how to get it – with grace and substance." As former Music Director of the Joliet Symphony Orchestra, he embraced the city of Joliet and its Hispanic residents of the greater Chicago area with pre-concert lectures, Latin-based repertoire, and a unique side-by-side bilingual narration of Bizet's *Carmen*. This month, Gonzalo conducts the world premiere of Arturo Marquez's all-new guitar concerto with soloist Pablo Sáinz Villegas at the helm of the Houston Symphony.

Gonzalo holds degrees from Universidad Católica de Chile, University of Illinois, Peabody Conservatory, and New England Conservatory, where he earned a Doctorate in Music with the thesis "Logical Predictions and Cybernetics." In addition, he has a warm affection for Zen Buddhism, which he has practiced for many years.

## DAN LIPTON, PIANO



Dan Lipton conducted *The Band's Visit* and Sting's musical, *The Last Ship*, on Broadway. He has arranged music and led bands for Sutton Foster, Kelli O'Hara, Mandy Gonzalez, Brian d'Arcy James, Judy Kuhn, John Lithgow, Martha Plimpton, and Audra McDonald, and has performed at the White House, Carnegie Hall, Lincoln Center, Kennedy Center, on *Live with Kelly Ripa*, *The Today Show*, PBS' *Great Performances*, *Late Show with David Letterman*, and with major symphony orchestras across the country.

Lipton's music supervision and orchestration projects include *An Officer and a Gentleman* (U.S. tour), *The Other Josh Cohen* (off-Broadway), and The Drama Desk Awards. His music direction and onstage musician work has included Twyla Tharp's *How Long Blues* (Little Island) under T Bone Burnett, *The Coast of Utopia* by Tom Stoppard (Broadway), *The Bridge Project* (BAM, Old Vic) with Ethan Hawke directed by Sam Mendes, and *Herringbone* with BD Wong, directed by Roger Rees (La Jolla Playhouse).

He scored the feature film *All These Small Moments* (Orion Classics), starring Molly Ringwald, and provided music for the podcasts *Arts Educators Save the World* (Story Pirates) and *The Key of Love* (Emerald Audio Network), from bestselling author Jenna Blum.

Pianist on three GRAMMY-nominated albums, Lipton can be heard on piano in *The Marvelous Mrs. Maisel* (Amazon Prime Video) and Rebecca Hall's award-winning film, *Passing* (Netflix 2021). His latest collection of jazz-pop covers with singer Colby Beserra, *Jukebox Saloon Vol. 2*, is streaming everywhere.

## ABOUT ACADEMY OF THEATRE ARTS

Academy of Theatre Arts (ATA) is a national award-winning children's theatre program, known for its dedication to nurturing and empowering young talent in Western New York for over 20 years. Through innovative and inclusive programs and productions, ATA provides a platform for children to explore creativity, develop acting skills, and gain confidence onstage. Its focus on excellence has earned recognition in the Broadway community, and it remains a beloved institution for fostering the next generation of theatre enthusiasts and performers on Broadway, in WNY, and throughout the country.

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## BPO CLASSICS SERIES

# OPENING NIGHT WITH JOSHUA BELL

JoAnn Falletta, conductor

Joshua Bell, violin

LAVALLEE / arr. Fenwick *O Canada*

SMITH / arr. Skrowaczewski *The Star-Spangled Banner*

DARON HAGEN *City of Light* (World Premiere)

STRAVINSKY Suite from *The Firebird* (1919 revision)

I. Introduction and Dance of the Firebird

II. Dance of the Princesses

III. Infernal Dance of King Koschei

IV. Berceuse

V. Finale

WIENIAWSKI Concerto No. 2 in D minor for Violin and  
Orchestra, Op. 22

I. Allegro moderato

II. Romance: Andante non troppo

III. Allegro con fuoco – Allegro moderato  
(à la Zingara)

**Joshua Bell, violin**

This program is performed without intermission.

Thank you to this evening's Presenting Sponsor, the Scott Bieler Family Foundation, for generously commissioning *City of Light* and sponsoring its world premiere performance.

A special thank you to Carolyn and John Yurtchuk for presenting JoAnn Falletta's 25<sup>th</sup> Anniversary Gala Celebration.

Learn about this program at Musically Speaking,  
one hour prior to the start of the concert.

Patrons are asked to turn off all electronic devices.  
The use of cameras and recording devices is strictly prohibited.

## PROGRAM OVERVIEW

WELCOME to our new season! We are delighted to have you with us, and what a way to start a new year for the BPO – with the incredible Joshua Bell! Josh will play a romantic tour-de-force, the gorgeous and virtuosic Wieniawski Violin Concerto No. 2 – a masterpiece from the Polish repertoire. In addition, we have a world premiere made possible through the extraordinary generosity of philanthropist Scott Bieler, who commissioned a new work in celebration of my 25<sup>th</sup> year with this remarkable orchestra. My friend Daron Hagen composed the work about Buffalo, called *City of Light*, and it is astonishing. And there is even more: Stravinsky's blazing and uplifting *Firebird*, reflecting the color, the energy, and the hope of a great season ahead.

*JoAnn Falletta*

## PROGRAM NOTES

**Daron Hagen** (American; b. 1961)

### *City of Light*

Composed 2024; Duration: 16 minutes

This is a world premiere performance.

Filmmaker, educator, and arts advocate, Milwaukee-native Daron Hagen's artistic expression began at an early age as a composer. He went on to study at Juilliard, was a fellow at Tanglewood, and studied with the likes of David Diamond and Leonard Bernstein. Among his extensive portfolio of high-profile works, performances, and appointments includes a role he has held since 2015: co-chair of Composition for Virginia's Wintergreen Music Festival. In celebration of JoAnn Falletta's 25<sup>th</sup> anniversary with the Buffalo Philharmonic Orchestra, Hagen composed *City of Light*, about which he has written the following:

"Commissioned to celebrate the 90<sup>th</sup> anniversary of the Buffalo Philharmonic Orchestra and JoAnn Falletta's 25<sup>th</sup> anniversary as music director, with the generous support of Scott Bieler, *City of Light* is a tone poem inspired by the thrum of electric energy and the thrill of illumination, whether it be the hydroelectricity generated by Niagara Falls to power the lights and industry of one 'City of Light,' Buffalo, or the crackling synapses of an Einstein's mind – the surging intellectual and philosophical power of secular humanist insights first ginned up in another 'Ville-Lumière,' Enlightenment-era Paris, or the spiritual illumination suffusing the Sufi mystic

Rumi – the light that makes the shadows plain in Plato's cave or the lightning that struck the key hanging from Benjamin Franklin's kite – the spiritual essence of animism or the energy that powers the execution of the code sending ones and zeros back to us from the Voyager spacecraft – or the 'subtle electric fire' that inspires our hearts to beat!" –Daron Hagen

**Igor Stravinsky** (Russian; 1882-1971)

### *Suite from The Firebird*

- I. Introduction and Dance of the Firebird
- II. Dance of the Princesses
- III. Infernal Dance of King Koschei
- IV. Berceuse
- V. Finale

Composed 1919; Duration: 23 minutes

First BPO Performance: February 20, 1936  
(Lajos Shuk, conductor)

Last BPO Performance: September 18, 2013  
(JoAnn Falletta, conductor)

Stravinsky had a thoroughly Russian education, studying with the preeminent composer and master of orchestration, Nikolai Rimsky-Korsakov. As a gift to Rimsky-Korsakov for his daughter's wedding, he composed a short concert work: *Feu d'artifice* ("Fireworks"). In the audience for the premiere was ballet impresario Serge Diaghilev, who was so impressed by the young composer's work that he commissioned him for his nascent ballet company, the Ballet

Russes, which sought to bring new, fantastic, and often Russian works to the stages of Paris.

Based on a Russian fairy tale, Stravinsky's *Firebird* was a sensation, opening the 1910 season for the Ballet Russes. Parisian audiences, fascinated with Russian culture, were captivated by Stravinsky's mystical score and the story of Prince Ivan, who, while hunting, strays into the magical world of Koschei the Immortal. He captures the Firebird, who in exchange for her life gifts him a magic feather that will summon her in a time of need. Prince Ivan falls in love with a princess under Koschei's spell, and upon confronting the magician, summons the Firebird who makes Koschei's minions dance the "Infernal Dance." The Firebird puts Koschei to sleep, allowing Prince Ivan to destroy his soul. All under his spell are released, leading to celebration.

Stravinsky's beloved ballet continues to be performed in full, but he also made several reduced concert versions of the work, including the oft-performed Concert Suite No. 2 from 1919.

Dark lumbering strings establish the grim mystique of the evil Koschei's garden in the work's introduction. Stravinsky's use of orchestration and leitmotif are attached to the characters involved, as with the shimmering strings that mark the presence of the magical Firebird, followed by an elusive avian dance. In the second movement, the Prince and Princess express their love by performing a *khorovod*, an ancient dance, here portrayed by a delicate Russian folk melody.

The central movement, the Infernal Dance of King Koschei, is a spine-chilling jaunt of brass with erratic accents. Koschei has been enchanted by the powerful magic of the Firebird's feather and collapses in exhaustion. A bassoon sings the Firebird's hypnotic lullaby. The finale marks the break of day with a soaring horn melody that rises into a warm climax in celebration of the Prince's victory over the evil king.

**Henryk Wieniawski** (Polish; 1835-1880)

### **Concerto No. 2 in D minor for Violin and Orchestra, Op. 22**

I. Allegro moderato

II. Romance: Andante non troppo

III. Allegro con fuoco – Allegro moderato (à la Zingara)

Composed 1862; Duration: 22 minutes

First BPO Performance: November 16 & 18, 1958 (Arnold Steinhardt, violin; Josef Krips, conductor)

Last BPO Performance: November 4 & 6, 2011 (Michael Ludwig, violin; JoAnn Falletta, conductor)

By the mid-nineteenth century, Russian classical music barely existed – a problem conductor and pianist Anton Rubinstein sought to remedy with the establishment of the Russian Musical Society in 1859, closely followed by the opening of Russia's first conservatory in St. Petersburg in 1862. Rubinstein wanted to cultivate a roster of reputable musicians to bolster his program's reputation, tapping in renowned Polish violinist Henryk Wieniawski to teach and lead the Society's orchestra and string quartet.

Wieniawski was a child prodigy, and a rare foreign admission for the Paris Conservatoire when he attended at eight years old. He launched a successful touring career, lauded as among the top virtuosos of his era. Following the smash success of a European tour, Wieniawski joined Rubinstein's roster of talent in St. Petersburg in 1860. Rubinstein fell out of favor at the conservatory and invited Wieniawski for a nearly year-long recital tour of the United States, effectively ending the violinist's tenure in St. Petersburg. Following his return to Europe and a stint in Brussels, the need to return to concertizing was complicated by declining health, and he was hospitalized during an 1879 Russian tour, ultimately dying at 44 while in the care of Nadezhda von Meck – Tchaikovsky's patroness.

Dedicating his life to the craft of virtuosic performance, composition did offer an occasional creative outlet for Wieniawski, whose 1860 *Légende* for violin and orchestra was so powerful that it convinced Isabella Hampton's parents to approve of their marriage. His scores enshrined his masterful technique and serve as valuable installments to the violin's virtuosic repertoire of the nineteenth century, with his most lasting work being his second violin concerto, which

he premiered in 1862 with the St. Petersburg Music Society and his friend Anton Rubinstein conducting.

The extensive introduction is not short of drama as the orchestra sets the overcast scene that oscillates with mood changes, recounted by the soloist who is quick to make a virtuosic mark. As the technical intensity reaches its breaking point, the orchestra returns to the exposition,

calming into a peaceful coda that leads directly into the second movement, bridged by a solo clarinet. The songlike melody of the *Romance* explores the violin's capacity for melodic tenderness and rich expressivity. The finale explores the opposite end of the spectrum with the soloist immediately launching into a whizzing cadenza, then a fiery, folksy dance.

**Chaz Stuart, 2024**

## JOSHUA BELL, VIOLIN



With a career spanning almost four decades, GRAMMY Award-winning violinist Joshua Bell is one of the most celebrated artists of his era. Bell has performed with virtually every major orchestra in the world, and continues to maintain engagements as a soloist, recitalist, chamber musician, conductor, and as the Music Director of the Academy of St Martin in the Fields.

Bell's highlights for the 2024-25 season include the release of two new albums in August: *Thomas De Hartmann Rediscovered*, featuring the world premiere recording of Ukrainian composer Thomas De Hartmann's Violin Concerto on Pentatone, as well as an album of Mendelssohn piano trios, recorded with longtime friends and collaborators Jeremy Denk and Steven Isserlis on Sony Masterworks. Bell will rejoin Denk and Isserlis in November for a series of concerts at Wigmore Hall, on a program featuring Fauré chamber music (which they will record together later this season for a future album release). An avid recitalist, Bell tours internationally to South America, Australia, and mainland China, and performs his beloved "Voice and the Violin" program with soprano Larisa Martínez throughout North America. As a guest soloist, Bell will appear with the New York Philharmonic, Orchestre Philharmonique de Radio France, Bavarian Radio Symphony Orchestra, and Swedish Radio Symphony Orchestra. He will both conduct and play with the DSO Berlin, as well as in his role as Music Director of the Academy of St Martin of the Fields.

Bell was named Music Director of the Academy of St Martin in the Fields in 2011, succeeding Sir Neville Marriner, who formed the orchestra in 1959. Bell's history with the Academy dates to 1986, when he first recorded the Bruch and Mendelssohn concertos with Marriner and the orchestra. In April 2024, the Academy announced the extension of Bell's Music Director contract through the 2027-28 season.

As an exclusive Sony Classical artist, Bell has recorded more than 40 albums, garnering GRAMMY, Mercury, Gramophone, and OPUS KLASSIK awards.

Bell has commissioned and premiered new works by John Corigliano, Edgar Meyer, Behzad Ranjbaran, and Nicholas Maw, and his recording of Maw's Violin Concerto received a GRAMMY Award. In 2023-24, Bell introduced his newly commissioned concerto project, *The Elements*, a suite featuring movements by five renowned living composers: Jake Heggie, Jennifer Higdon, Edgar Meyer, Jessie Montgomery, and Kevin Puts. The work received its premiere performances with the NDR Elbphilharmonie Hamburg, Hong Kong Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, and Seattle Symphony Orchestra.

Bell has collaborated with peers including Renée Fleming, Daniil Trifonov, Emanuel Ax, Lang Lang, Chick Corea, Regina Spektor, Chris Botti, Anoushka Shankar, Dave Matthews, Josh Groban, and Sting, among others. He has performed for three American presidents and the justices of the Supreme Court of the United States. In 2016, Bell participated in former president Barack Obama's Committee on the Arts and Humanities' first cultural mission to Cuba, joining Cuban and American musicians on an Emmy-nominated PBS Live from Lincoln Center special, *Joshua Bell: Seasons of Cuba*, celebrating renewed cultural diplomacy between Cuba and the United States.

Born in Bloomington, Indiana, Bell began playing the violin at age four, and at age 12, began studies with his mentor, Josef Gingold. At age 14, Bell debuted with Riccardo Muti and the Philadelphia Orchestra, and made his Carnegie Hall debut at age 17 with the St. Louis Symphony. At age 18, Bell signed with his first label, London Decca, and received the Avery Fisher Career Grant. In the years following, Bell has been nominated for six GRAMMY Awards, named "Instrumentalist of the Year" by Musical America, deemed a "Young Global Leader" by the World Economic Forum, and received the Avery Fisher Prize. He has also received the 2003 Indiana Governor's Arts Award and a Distinguished Alumni Service Award in 1991 from the Jacobs School of Music. In 2000, he was named an "Indiana Living Legend."

Bell performs on the 1713 Huberman Stradivarius violin.

## DARON HAGEN, COMPOSER



Daron Hagen occupies a unique position in American music as both a concert music composer and as the auteur composer-director of internationally-laurelled feature-length "operafilms" that combine his own music and screenplays, placing him on the vanguard of a new genre described by *OperaWire* as "a neo-*Gesamtkunstwerk* form of opera cinema where each and everything seen on the screen, from the cuts to the lighting to the pacing, reflect the internal motivations of the story."

Since 1983 he has created 14 operas, 3 operafilms, 6 symphonies, 14 concertos, over 50 chamber and choral works, and 500 art songs. Commissions have come from the New York Philharmonic, Philadelphia Orchestra, National Symphony, Buffalo Philharmonic, Seattle Opera, and a dozen other orchestras. He has written concertos/roles for Gary Graffman, Jeffrey Khaner, Jaime Laredo, Kate Lindsey, Sharon Robinson, Paul Sperry, and Marni Nixon. His "ruthlessly honest and beautifully written" memoir, *Duet with the Past*, was published in 2019.

A Lifetime Member of the Corporation of Yaddo, Hagen is a Guggenheim Fellow, recipient of the Kennedy Center Friedheim Prize, two Rockefeller Foundation Bellagio Fellowships, the Bogliasco Fellowship, the ASCAP-Nissim Prize, and two American Academy of Arts and Letters Awards, among others. He has taught at Bard College, the Chicago College of Performing Arts, City College of New York, the Curtis Institute of Music, New York University, and the Princeton Atelier.

Hagen's music is widely recorded on labels from Naxos to Sony and published by Peermusic Classical. He is represented by Encompass Arts. A graduate of Curtis and of the Juilliard School, he is married to composer-singer Gilda Lyons and has two sons, Atticus and Seamus.



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**Martin Herman, conductor**  
**Jim Owen, rhythm guitar,**  
**piano, vocals**

**Neil Candelora, bass guitar,**  
**piano, vocals**  
**Tom Teeley, lead guitar, vocals**  
**Chris Camilleri, drums, vocals**

*Program to be announced from the stage.*

The Coffee Concert Series is presented by The Highmark logo consists of the word "HIGHMARK" in a bold, sans-serif font, followed by a blue shield icon containing a white cross and a smaller shield.

The Rock Series is presented by the The Yurtchuk Foundation logo features a stylized, orange and yellow graphic of vertical lines forming a shape, followed by the text "YURTCHEK FOUNDATION" in a bold, sans-serif font.

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"These four musicians are jaw-droppingly accurate...the concept is a Beatles concert if the lads had been accompanied by a gifted symphony orchestra" (*Cape Cod Times*).

The four musicians in Classical Mystery Tour look and sound just like The Beatles, but Classical Mystery Tour is more than just a rock concert. Hear "Penny Lane" with a live trumpet section; "Yesterday" with an acoustic guitar and string quartet; the rock/classical blend on "I Am the Walrus." From early Beatles music through the solo years, Classical Mystery Tour is the best of The Beatles like you've never heard them: totally live.

Classical Mystery Tour features Jim Owen on rhythm guitar, piano, and vocals; Neil Candelora on bass guitar, piano, and vocals; Tom Teeley on lead guitar and vocals; and Chris Camilleri on drums and vocals. Martin Herman, who transcribed the musical scores note for note from Beatles recordings, conducts many of the Classical Mystery Tour concerts.

Classical Mystery Tour has been delighting pops audiences for more than 22 years, performing concerts with over 100 orchestras in the U.S., Canada, Europe, Asia, and Australia. The group played sold-out concerts at the Sydney Opera House, and has performed with America's most prestigious orchestras, including the Cleveland Orchestra, Boston Pops, Philadelphia Orchestra, San Francisco Symphony, and many more.

The *Los Angeles Times* called the show "more than just an incredible simulation...the swelling strings and soaring French horn lines gave [this] live performance a high goose-bump quotient... the crowd stood and bellowed for more."



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Friday, October 11, 2024 at 10:30 AM

Sunday, October 13, 2024 at 2:30 PM

## BPO CLASSICS SERIES

# GERSHWIN & RESPIGHI

**JoAnn Falletta, conductor**

**Joyce Yang, piano**

**IBERT** *Escales (Ports of Call)*

I. Rome – Palermo: Calme

II. Tunis – Nefta: Modéré très rythmé

III. Valencia: Animé

**RESPIGHI** *Vetrata di chiesa (Church Windows)*

I. La Fuga in Egitto (The Flight into Egypt)

II. San Michele Arcangelo (St. Michael Archangel)

III. Il Mattutino di Santa Chiara (The Matins of St. Clare)

IV. San Gregorio Magno (St. Gregory the Great)

INTERMISSION

**GERSHWIN** Concerto in F major for Piano and Orchestra

I. Allegro

II. Adagio – Andante con moto

III. Allegro agitato

**Joyce Yang, piano**



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The Coffee Concert Series is presented by **HIGHMARK** 

Sunday afternoon's performance is sponsored by



Learn about this program at Musically Speaking,  
one hour prior to the start of Sunday's performance.

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## PROGRAM OVERVIEW

This is a very special weekend, as we welcome a brand-new Steinway Grand Piano to our stage! Through the generosity of the Wilfred and Joan Larson Fund at the Community Foundation for Greater Buffalo, the BPO has a new "member" of our orchestra, making its debut tonight. You are the first audience to hear the new Steinway, and we have asked piano virtuoso Joyce Yang, a beloved friend of Buffalo audiences, to do the honors of giving these first performances.

The program also features two other highly colorful works. Jacques Ibert composed *Escapes* on his honeymoon, highlighting places he and his bride visited by boat. We complete the program with the extraordinary orchestral showpiece, Ottorino Respighi's *Church Windows*, symphonic portraits of four stained glass windows (all of which can be seen in St. Joseph Cathedral in Buffalo). A sonic spectacular you will not forget!

*JoAnn Falletta*

## PROGRAM NOTES

**Jacques Ibert** (French; 1890-1962)

### *Escapes (Ports of Call)*

- I. Rome – Palermo: Calme
- II. Tunis – Nefta: Modéré très rythmé
- III. Valencia: Animé

Composed 1922; Duration: 15 minutes

First BPO Performance: February 14 & 16, 1954  
(Milton Katims, conductor)

Last BPO Performance: November 7-8, 2015  
(JoAnn Falletta, conductor)

Jacques Ibert was a student at the Paris Conservatoire when the onset of the First World War paused his ambitions while he became an officer in the navy. Soon after the war's conclusion and his return to school, he was awarded the grand prize for his first entry into the venerated Prix de Rome in 1919, affording him a multi-year stay in Rome. In 1922, he fondly recalled his first visit to the city and other Mediterranean ports during his recent honeymoon cruise in his *Escapes (Ports of Call)*.

His musical postcards open with a sea journey that starts in Rome. A delicate flute swells as the voyage sets off on choppy waters. Safely arriving at Palermo, we are greeted with a festive tarantella, and the movement closes with a return to sea. Continuing southward to Tunis and further inland to Nefta, an oboe reenacts

Ibert's memories of snake charmers in crowded market streets. The tour reaches its conclusion in the Spanish port city of Valencia, where the dancing rhythm of the fandango dominates, conjuring images of resplendent bullfighters. The nocturnal interlude explores an aromatic Iberian romanticism, with castanets ushering in the dramatic final scene of the journey.

**Ottorino Respighi** (Italian; 1879-1936)

### *Vetrate di chiesa (Church Windows)*

- I. La Fuga in Egitto (The Flight into Egypt)
- II. San Michele Arcangelo (St. Michael Archangel)
- III. Il Mattutino di Santa Chiara (The Matins of St. Clare)
- IV. San Gregorio Magno (St. Gregory the Great)

Composed 1925; Duration: 25 minutes

First BPO Performance: February 16-17, 2001  
(JoAnn Falletta, conductor)

Last BPO Performance: March 18-19, 2006  
(JoAnn Falletta, conductor)

Born in Bologna to a musical family, Respighi spent his career in Rome, first as a professor, and later devoting himself to composition full-time after the success of his tone poems *Fountains of Rome* (1916) and *Pines of Rome* (1924). Twentieth-century modernity was at odds with

the ancient sights and sounds of Rome, fueling Respighi's interest in Italian identity through an exploration of the past. During a 1919 holiday on the island of Capri, his wife Elsa turned him toward the sacred modes and melodies of Gregorian chant.

Gregorian chant was developed in the ninth century by the Roman Catholic Church in an effort to standardize liturgical practices, leading to the development of a system of notation that is a direct ancestor of modern notation. For Respighi, the discovery of chant was profoundly spiritual and exciting, and he quickly got to work leveraging this archaic music for a new score for piano called *Tre preludi sopra melodie gregoriane* (Three Preludes on Gregorian Melodies). Orchestrating it and adding a fourth movement, his close friend and collaborator Claudio Guastalla suggested the title *Church Windows*, bringing the work to life with the vibrant religious imagery inspired by the stained-glass windows of Rome's churches. It premiered in 1927 with Serge Koussevitzky conducting the Boston Symphony.

The opening movement portrays Mary and Joseph fleeing to Egypt with the infant Jesus to evade Herod. The scene is rich with melodies that approach orientalism, and the syncopated accompaniment set in a 5/4 meter has an air of unsettled wandering, ultimately arriving with a peaceful resolution.

Revelation describes a heavenly war between Archangel Michael, who commands the Army of God, and the dragon, who represents evil. Respighi's music depicts the violent clashing with swirling strings and foreboding low brass chant melody. The reflective Lento features a distant off-stage trumpet while the orchestra roars triumphantly.

The atmospheric solitude of the third movement pays homage to the thirteenth-century Franciscan Saint Clare of Assisi, who founded the Order of Poor Ladies. The solemn music twinkles with light orchestral touches, conveying the early morning matin services that the terminally ill saint could miraculously hear from the confines of her bed.

The final movement is a grand fantasia on a Gloria chant honoring Saint Gregory the Great, the

sixth-century pope and namesake of Gregorian chant. The movement outlines the chant melody with horns and other vibrant colors that build to a climactic zeal.

**George Gershwin** (American; 1898-1937)

### **Concerto in F major for Piano and Orchestra**

- I. Allegro
- II. Adagio – Andante con moto
- III. Allegro agitato

Composed 1925; Duration: 29 minutes

First BPO Performance: March 18 & 20, 1951 (Oscar Levant, piano; William Steinberg, conductor)

Last BPO Performance: March 10-11, 2018 (Conrad Tao, piano; JoAnn Falletta, conductor)

George Gershwin was the son of Eastern European Jewish immigrants, and he grew up in the Yiddish Theatre District (in Manhattan's East Village) in the dawning years of the twentieth century. When the family acquired a piano for the oldest son, Ira, everyone was shocked that George, a 10-year-old troublemaker, was glued to the instrument. As a teenager, he began working as a songwriter for Tin Pan Alley and Broadway.

After his novel jazz/classical fusion one-act opera *Blue Monday* (1922), he was approached by bandleader Paul Whiteman, and the two collaborated on the revolutionary *Rhapsody in Blue* (1924), a quasi-piano concerto with Gershwin at the keyboard and Whiteman's jazz band accompanying. New York was abuzz with this radically fresh combination of musical ideas, including Walter Damrosch, Director of the New York Symphony Orchestra (precursor to the New York Philharmonic). Damrosch was dead-set on getting the next Gershwin score, immediately commissioning him for a full-fledged concerto.

Gershwin found himself in the enviable predicament of having too much work and had to complete several Broadway contracts before beginning the concerto, which he did in the summer of 1925. He was invited to the more peaceful environs of the Chautauqua Institution, where he composed a majority of the concerto (this is memorialized by a commemo-

rative plaque at the practice cabin he used). The work premiered at Carnegie Hall in December of 1925 with Gershwin as the soloist and Damrosch conducting, followed by several successful tour dates. While Gershwin faced criticism from many contemporaries, Damrosch praised Gershwin's unique bravery and effectiveness in injecting symphonic music with jazz in ways other composers had yet been incapable of.

The thunderous timpani initiates the concerto's theatrical introduction, replete with syncopated pentatonic figures and melodies that channel a dance that audience members would have known: the Charleston. When the piano enters with the principal melody, it is in a new sultry, smoky mood. The music builds its way back to the introductory materials and tempo, and these two musical ideas contrast in episodic iterations, leading to a cadenza of dancing rhythms

that explode into the broad "Grandioso" climax vibrating with triplet rhythms. What follows is a mad dash to the movement's end.

The Adagio pays homage to hot, summery blues with languid improvisatory solos all around, starting with the trumpet. The piano plays instigator, bringing about an energetic tempo only for the violin to return to the opening mood. A cadenza leads to a powerful outpouring that abruptly cuts to a placid coda.

The strident finale is a barrage of rhythmic intensity driven by the pianist, broken for revue-like repetitions of previous movements' melodies, as with the climactic Grandioso heard in the opening, followed by a blistering race to the end.

**Chaz Stuart, 2024**

## JOYCE YANG, PIANO



Blessed with “poetic and sensitive pianism” (*Washington Post*) and a “wondrous sense of color” (*San Francisco Classical Voice*), GRAMMY-nominated pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity. She first came to international attention in 2005 when she won the silver medal at the 12<sup>th</sup> Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: Best Performance of Chamber Music (with the Takács Quartet), and Best Performance of a New Work. In 2006, Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra’s tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. Yang’s subsequent appearances with the New York Philharmonic include opening

night of the 2008 Leonard Bernstein Festival – an appearance made at the request of Maazel in his final season as music director. *The New York Times* pronounced her performance in Bernstein’s *The Age of Anxiety* a “knockout.”

Over the last two decades, Yang has showcased her colorful musical personality in solo recitals and collaborations with the world’s top orchestras and chamber musicians. She received the 2010 Avery Fisher Career Grant and earned her first GRAMMY nomination (Best Chamber Music/Small Ensemble Performance) for her recording of Franck, Kurtág, Previn and Schumann with violinist Augustin Hadelich. Other notable orchestral engagements have included the symphony and philharmonic orchestras of Chicago, Los Angeles, Philadelphia, San Francisco, Hong Kong, BBC, Toronto, Vancouver, Sydney, Melbourne, New Zealand, and more.

In solo recitals, Yang’s innovative programming has been praised as “extraordinary” and “kaleidoscopic” (*Los Angeles Times*). She has performed at Lincoln Center and the Metropolitan Museum of Art, the Kennedy Center, Chicago’s Symphony Hall, Zurich’s Tonhalle, and all throughout Australia on a recital tour presented by Musica Viva.

As an avid chamber musician, Yang has collaborated with the Takács Quartet, members of the Emerson String Quartet, and the Alexander String Quartet. As a champion of new music, Yang has premiered and recorded a world premiere discography of Michael Torke’s Piano Concerto with the Albany Symphony and David Alan Miller, Jonathan Leshnoff’s Piano Concerto with the Kansas City Symphony and Michael Stern, and Reinaldo Moya’s Piano Concerto with the Bangor Symphony and Lucas Richman. Yang’s discography also includes celebrated solo discs, where she “demonstrated impressive gifts” (*The New York Times*).

In recent years, Yang has focused on promoting creative ways to introduce classical music to new audiences. She served as the Guest Artistic Director for the Laguna Beach Music Festival, curating concerts that explore the “art-inspires-art” concept, highlighting the relationship between music and dance while curating outreach activities to young students.

Yang began the 2024–25 season with a tour of Australia performing Grieg’s piano concerto at the Sydney Opera House with the Sydney Symphony, and performing solo recitals in Angel Place, Sydney as well as in Melbourne, Brisbane, and Canberra. Throughout the summer, Yang performed at the Aspen Music Festival, Newport Classical, Caramoor Center for Music, Brevard Music Center, and La Jolla Music Society’s SummerFest, among others. This season, as one of the most in-demand pianists today, Yang continues to present her wide range of repertoire in over 30 cities around the world playing piano concerti, solo recitals, and chamber music.

Born in Seoul, Yang received her first piano lesson from her aunt at the age of four. In 1997, Yang moved to the U.S. to begin studies at the pre-college division of The Juilliard School with Dr. Yoheved Kaplinsky. During her first year at Juilliard, Yang won the pre-college division Concerto Competition, resulting in a performance of Haydn’s Keyboard Concerto in D with the Juilliard Pre-College Chamber Orchestra. She graduated from Juilliard as the recipient of the school’s 2010 Arthur Rubinstein Prize, and in 2011 she won their 30<sup>th</sup> annual William A. Petschek Piano Recital Award. She is a Steinway artist.

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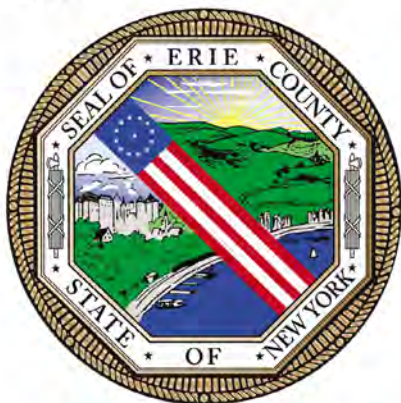
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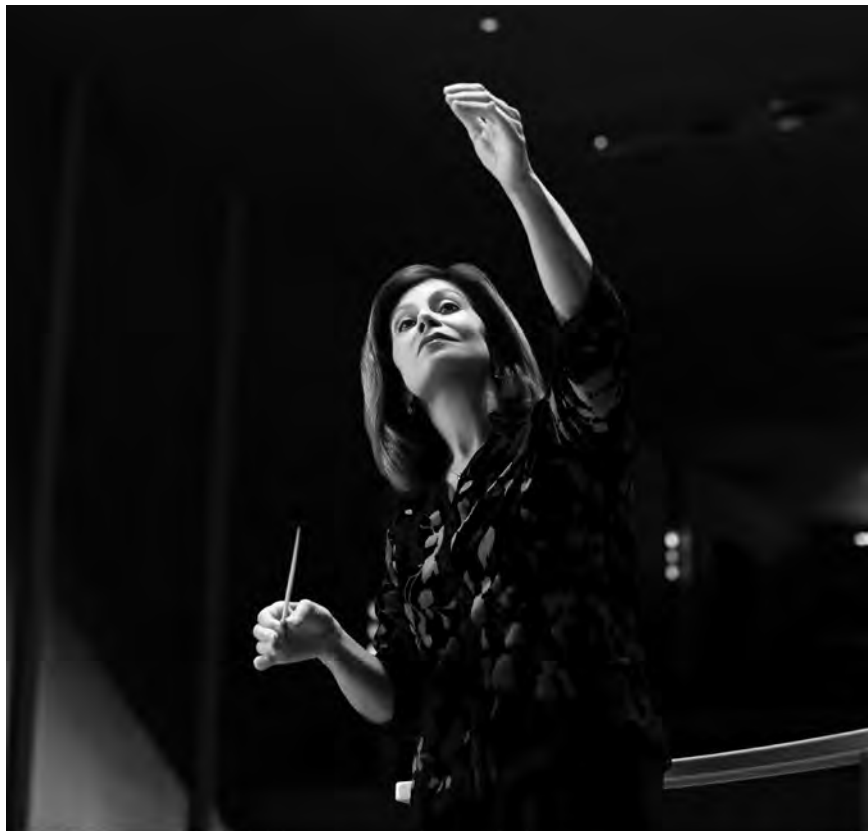
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