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JULY 16th | Perry Brown

JULY 30th | Kate Kiesler

SEPTEMBER 17th | Leon Loughridge

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Thursday, June 23rd. 5-6pm

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National Repertory Orchestra

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Facility rental of the Riverwalk Center has been underwritten through the generous support of the Town of Breckenridge.



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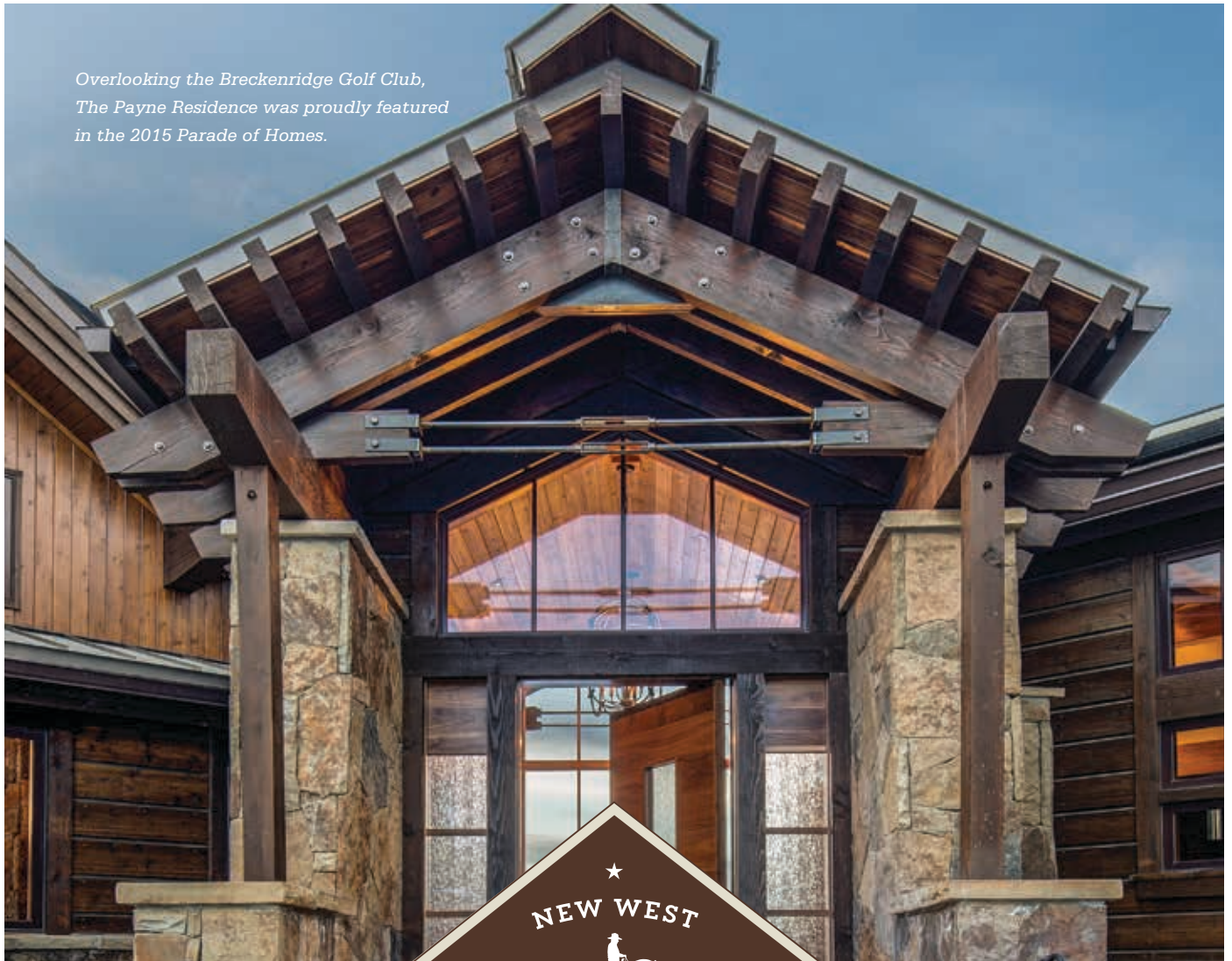


GARY SOLES



DARREN EDWARDS

*Overlooking the Breckenridge Golf Club,
The Payne Residence was proudly featured
in the 2015 Parade of Homes.*



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W E L C O M E

The National Repertory Orchestra celebrates its 2016 festival season June 11 through July 29, under the artistic direction of Carl Topilow. This milestone would not be possible without our extraordinarily supportive community of generous and devoted donors, musicians, board members, sustainers, staff, interns and volunteers who share an adoration for the music that binds us.

We invite you to become a member of this community and enjoy the remarkable music in the majestic surroundings of Summit County.



ABOUT THE NRO WELCOME



Welcome to the 57th summer season of the National Repertory Orchestra. With all that Summit County has to offer, we are delighted you chose to be here!

The NRO is about education, inspiration and Changing Lives Through Music. Our CEO Doug Adams brings a high level of professionalism to the organization that is reflected in the quality work of our dedicated staff. Music Director Carl Topilow returns for his 39th season, with the vision and virtuosity that always brings out the best in our musicians. This season's line-up of guest conductors is skilled at both conducting and teaching, assuring the musicians, as well as the audience, an exceptionally rewarding musical experience. The repertoire is challenging but the results are nothing less than spectacular!

The NRO has a long and rich history and has created an enduring legacy. This is the result of exceptional foresight, dedication and generous financial support through the years from our trustees and Sustainers, our patrons and donors, our volunteers and the Town of Breckenridge. You are the lifeblood of this organization. On behalf of my fellow trustees, a heartfelt thank you to all!

So, if you are joining us for the first time and you like what you hear, we hope you come back again and often. Enjoy the music!

PATRICE LARA
President, Board of Trustees
National Repertory Orchestra



Every summer since 1993, the Town of Breckenridge has been honored to partner with the National Repertory Orchestra (NRO) by providing the Riverwalk Center. The NRO gathers over 88 of the country's best and brightest young musicians here for an eight-week residency filled with a full concert season and training to help them become professional musicians. They will go on to perform in major orchestras around the world, and we are fortunate to see them here first!

Breckenridge has numerous activities and attractions that make our 157 year-old "Real Town" unique. A great place to start your exploration is our Welcome Center in the heart of one of Colorado's largest historic districts. It showcases our vibrant history as well as highlights where we're headed, and is a great place to plan your time here.

Take a stroll down our historic Main Street. Feel the vibrant spirit of eclectic boutiques, relax in a cozy café, or explore our emerging Arts District and discover this hub of art, culture and music. The Riverwalk Center graces the western side and the newly expanded Breckenridge Theater anchors the eastern border of our bustling 'arts campus'. In between, discover your 'artful' side in a variety of renovated, historical buildings and unique open spaces that host a wide variety of workshops and events.

Even after 30 years of calling Breckenridge home, I have yet to exhaust all that this special place has to offer. Thank you for your support of the National Repertory Orchestra and enjoy the performance.

ERIC MAMULA
Mayor
Town of Breckenridge



It is my pleasure to welcome you to another wonderful summer with the National Repertory Orchestra. We have an exciting season ahead of us and we hope we will see you often. The NRO experience for audiences is exhilarating, exciting and joyful. The experience for our musicians is equally joyful but it is also rigorous, challenging and demanding. They perform as many different programs in an eight week period as most orchestras present in a full nine month season. By the time the summer is over, NRO musicians have played an enormous amount of material with Music Director Carl Topilow and a collection of world-renowned guest conductors on the podium.

Each musician has won a spot in the NRO by besting as many as 900 competitors through our audition process. This regimen assures us that everyone who joins the orchestra is an excellent, accomplished musician. In addition, they are thrilled to be part of this career-building and life-changing experience, so they have great attitudes. All of that translates into performances of the highest artistic quality.

The National Repertory Orchestra's fifty-seven continuous years of operation are a tribute to the standards of excellence established by the organization, the national reputation that it has earned, and the passionate support of its donors and sponsors. Virtually every orchestra in this country has NRO alumni on its stage.

Of course, this wouldn't be possible without your generosity and patronage. Thank you for that and enjoy the season.

DOUG ADAMS
CEO/COO
National Repertory Orchestra



ABOUT THE NRO **LEADERSHIP, DONORS AND SUPPORTERS**

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NRO SUSTAINERS

The Sustainers are past board members and significant contributors to the National Repertory Orchestra in time, talent and finances. Their role is to support the Orchestra by raising awareness of its existence, provide a vehicle to stay connected to the organization, and have camaraderie with others having similar interests and goals in supporting the continuation of live orchestral music in the world.

Sandra Mortensen, Chair
Mike Altenberg and Libby Bortz
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Carlie and Terry Barnhart
Jim and Barbara Calvin
Gerri Cohen
M.A. Deen
JoAnn Falletta
John Fielder
Nancy and Bob Follett
Annette and Gerry Fricke
Pamela and Reggie Gray
Robin Hadley
Kenneth and Annette Hallock
Joan Manley Houlton
Mike and BC Jacoby
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Lou Wagner
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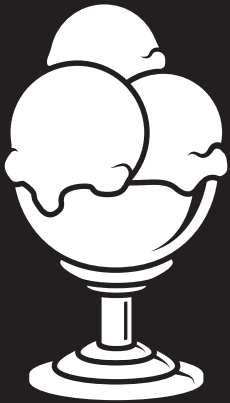
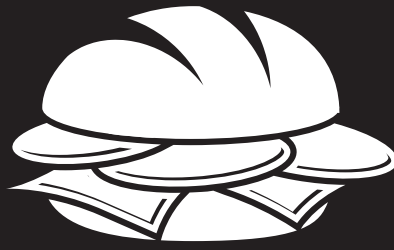
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Barbara Vonderheid, Vonderheid & Associates, P.C.

NRO ACCOUNTANT

Gerry Fricke

In keeping with our dedication to equal rights and opportunities for all people, the National Repertory Orchestra is committed to fostering an organizational culture where all people are treated fairly, valued for their differences and given equal opportunities to maximize their success.



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CARL TOPILOW | MUSIC DIRECTOR

Music Director and Conductor Carl Topilow, currently in his 39th year with the National Repertory Orchestra, has led the orchestra to the forefront of summer music festivals. He has assisted in the training of talented young musicians and conductors for positions in orchestras in the United States and abroad. His manner of presenting the music through musical illustrations and guides has enhanced the concert experience for the NRO's appreciative audiences.

Topilow serves as conductor and director of the orchestral program at the Cleveland Institute of Music, is the founding conductor of the Cleveland Pops Orchestra, and is also music director and conductor of the Firelands Symphony Orchestra in Sandusky, Ohio. He has served as guest conductor for more than 120 orchestras in 37 states and 12 foreign countries. Future appearances will be with the Evansville Philharmonic, Mansfield Symphony (OH), Music in the Mountains (Durango, CO) Phoenix Symphony, Reno Chamber Orchestra, and Toledo Symphony. He always feels at home as guest conductor, invariably finding NRO alumni wherever his travels take him.

Topilow's wife Shirley is the Director of the Morgenstern Dance Studio and President and CEO of the Cleveland Pops Orchestra. Daughter Jenny, an NRO alumna from the 2001 and 2003 seasons, is a member of the Charlotte Symphony Orchestra. Daughter Emily just completed her freshman year at Bowling Green State University (OH) where she studies psychology and performs as a violinist with the university orchestra.

Carl's hobbies include reading, foreign languages, traveling, golf, and especially enjoys his time with his two grandchildren, Edie and Arlo.



ANDREW LITTON | JUNE 18TH

Andrew Litton, Music Director of the New York City Ballet, ended his twelve year tenure as Music Director of Norway's Bergen Philharmonic last October with a Gala Concert celebrating the Orchestra's 250th Anniversary. Under Litton's leadership the Bergen Philharmonic gained international recognition through extensive touring, making debuts at London's BBC Proms, Amsterdam's Concertgebouw, and appearances at Vienna's Musikverein, Berlin's Philharmonie, and New York's Carnegie Hall. They recorded 25 CD records for Sweden's BIS and Britain's Hyperion labels. In recognition of Litton's service to the cultural life of Norway, Norway's King Harald knighted Litton with the Royal Order of Merit. Now Bergen Philharmonic Music Director Laureate and Conductor Laureate

of Britain's Bournemouth Symphony, he carries on as Artistic Director of the Minnesota Orchestra's *Sommerfest*, a post he has held since 2003. He guest conducts the world's leading orchestras and opera companies, and has a discography of over 120 recordings with awards including America's Grammy, France's Diapason d'Or, and many other honors.

Litton was Principal Conductor of the Bournemouth Symphony from 1988-1994 and Music Director of the Dallas Symphony from 1994-2006. He has conducted the Colorado Symphony both as Music Director and Artistic Advisor since 2012.

An accomplished pianist, Litton often conducts from the keyboard and enjoys performing chamber music with his orchestra colleagues. Passionate about Jazz, Litton joins the New York Jazzharmonic organized by New York City Ballet Principal Bass Ron Wasserman to perform at Symphony Space in May. Long an admirer of the late jazz pianist Oscar Peterson, Litton recorded his first solo piano album, *A Tribute to Oscar Peterson*, released in 2014.



KARINA CANELLAKIS | JULY 9TH

Winner of the 2016 Sir George Solti Conducting Award, Karina Canellakis has rapidly gained international recognition as one of today's most dynamic and exciting young American conductors. Currently in her second season as Assistant Conductor of the Dallas Symphony, she concludes her tenure at the end of the 2015/16 season.

Highlights of the 2016/17 season feature debuts with the Toronto, Vancouver, Milwaukee, Florida, Jacksonville symphony orchestras, Louisiana Philharmonic, Swedish Radio Orchestra, City of Birmingham Symphony Orchestra, Royal Scottish National Orchestra, Orchestre National de Lyon, Trondheim, Kristiansand and Malmö symphony orchestras. She will conduct Verdi's Requiem at the Zurich Opera, and two opera world premieres: David Lang's *The*

Loser at Brooklyn Academy of Music (BAM), and Peter Maxwell Davies' *The Hogboon* with the Luxembourg Philharmonic. In addition, she will return to the Hong Kong Philharmonic, Dallas Symphony and North Carolina Symphony.

In 2015/16, Ms. Canellakis' debuts include the Danish National Symphony, Royal Stockholm Philharmonic, the symphony orchestra of Cincinnati, Detroit, San Diego, and at the Mostly Mozart and Grand Teton Music Festivals. She also conducts Mozart's *Le nozze di Figaro* with the Curtis Opera Theatre at the Kimmel Center in Philadelphia.

A virtuoso violinist, Canellakis was encouraged to pursue conducting by her mentor Sir Simon Rattle while a member of Berlin Philharmonic's Orchester-Akademie. She played regularly in both the Berlin Philharmonic and Chicago Symphony Orchestra for several years, and has appeared as guest concertmaster of the Bergen Philharmonic in Norway. Sought after as a chamber musician, she spent many years at the Marlboro Music Festival.

Karina Canellakis is a recipient of a 2015 Solti Foundation U.S. Career Assistance Award, was the winner of the 2013 Taki Concordia Conducting Fellowship, and was a conducting fellow at Boston Symphony's Tanglewood Music Center in summer 2014. She holds a Bachelor's degree in violin from the Curtis Institute of Music and a Master's degree in orchestral conducting from The Juilliard School.



MICHAEL STERN | JULY 20TH

Conductor Michael Stern is in his tenth season as Music Director of the Kansas City Symphony. Stern and Kansas City have been hailed for their remarkable artistic ascent, original programming, organizational development and stability, and the extraordinary growth of its varied audiences since his tenure began. They have entered a new era performing to critical acclaim and sold-out audiences in their new home Helzberg Hall at the Kauffman Center for the Performing Arts. On Reference Recordings they have released four albums including Shakespeare's Tempest; Britten's Orchestra, which won a 2011 Grammy award in the "Surround Sound Album" category and producer David Frost won "Producer of the Year, Classical," and most recently a Saint-Saëns album released in

May 2015. In July 2012, the Symphony's concerts with internationally celebrated mezzo-soprano Joyce DiDonato were broadcast nationally on nearly 400 PBS stations for the PBS Summer Arts Series with the audio recording of that concert receiving a Grammy nomination.

Michael Stern has led orchestras throughout Europe and Asia, including the London Symphony, London Philharmonic, Royal Stockholm Philharmonic, Orchestre de Paris, Helsinki Philharmonic, Budapest Radio Symphony Orchestra, Israel Philharmonic, Moscow Philharmonic, National Symphony of Taiwan, Tokyo's NHK Symphony and the Vienna Radio Symphony, among many others. In North America, Mr. Stern has conducted the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Houston Symphony, Baltimore Symphony, Philadelphia Orchestra, Toronto Symphony, Cincinnati Symphony, Seattle Symphony, Montreal Symphony, Indianapolis Symphony, and the National Symphony in Washington, D.C. He has also appeared regularly at the Aspen Music Festival.



PETER OUNDJIAN | JULY 27TH

Peter Oundjian is widely recognized as one of the most respected musicians on the world stage. A conductor of consummate artistry, his performances are renowned for their broad range of artistic expression and deep commitment to the composer's intent.

Currently the Music Director of the Toronto Symphony Orchestra, a post he's held since 2004, Oundjian has worked to establish the organization as both a world-class North American ensemble and a pillar in the community arts forum. He has focused on attracting a young and diverse audience, performing and commissioning new music, and releasing multiple recordings, both on Chandos Records and on the orchestra's self-produced label,

TSO Live, the creation of which he spearheaded in 2008. In the summer of 2014, Oundjian took the orchestra on a European tour that included a sold-out performance at Amsterdam's Concertgebouw and the first performance of a North American orchestra at Reykjavik's Harpa Hall.

In 2012, Oundjian was appointed Music Director of the Royal Scottish National Orchestra. He has since led the ensemble in critically acclaimed performances both at home and abroad in China, Europe, the BBC Proms and Edinburgh Festival.

Previous posts have included the Detroit Symphony Orchestra, where he was Principal Guest Conductor from 2006 to 2010, and the Caramoor International Music Festival in New York, where he served as Artistic Director and Principal Conductor from 1997 to 2007. Since 1981, Oundjian has served as a visiting professor at the Yale School of Music, and was awarded the university's Sanford Medal for distinguished service to music in 2013.



JOHN MACFARLANE ASSISTANT CONDUCTOR

As a conductor, John Macfarlane has been featured on multiple live radio broadcasts on Chicago's WFMT for the Rush Hour Concerts Series. He has also worked as Assistant Conductor for Cedar Rapids Opera Theatre.

Mr. Macfarlane is currently Assistant Principal Second Violin of the Lyric Opera of Chicago. He has performed with the Chicago Symphony Orchestra, The Cleveland Orchestra, Saint Louis Symphony Orchestra, Grant Park Music Festival, and IRIS Orchestra. He served as guest concertmaster of the Oregon Symphony, and was also Concertmaster of the Evansville Philharmonic Orchestra, Owensboro Symphony Orchestra, Breckenridge Music Festival, Spoleto Festival Orchestra, and the National Repertory Orchestra. As a chamber musician, he was first violinist of the Eykamp String Quartet and currently performs with Rembrandt Chamber Players, and Strings Music Festival in Steamboat Springs. John lives in Chicago with his wife, violinist Karyn Macfarlane, and their three children.



BLUE JEANS TO BRECKENRIDGE

In 2015 the NRO published a history book written by our very own board member, Janice Ward Parrish. "Blue Jeans to Breckenridge" depicts an orchestra with a 55 year history that is colorful and varied. While there are many interesting

and amusing stories in the book, the most striking feature of the orchestra's history is its sheer survival. Books are available at the back of the concert hall, just ask an NRO staff member or go online to www.nromusic.com or call the NRO office at 970-453-5825.



ABOUT THE NRO GUEST ARTISTS



CHRISTOPHER TAYLOR

JUNE 11TH

The past few years have seen Christopher Taylor emerge as one of the nation's foremost musicians. The *Washington Post* deems Mr. Taylor "one of the most impressive young pianists on the horizon today," and The New

York Times termed a recent performance as "astounding."

He was named an American Pianists Association Fellow for 2000, before which he received an Avery Fisher Career Grant in 1996 and the Bronze Medal in 1993 Van Cliburn International Piano Competition. In 1990, he took first prize in the William Kapell International Piano Competition, and also became one of the first recipients of the Irving Gilmore Young Artists Award. In recent seasons, Mr. Taylor has concertized around the globe, performing throughout Europe and in Korea, the Philippines, and the Caribbean. In the United States, he has appeared with the New York and Los Angeles philharmonics; the Detroit, St. Louis, Atlanta, and Houston symphonies; the Boston Pops; and the Polish Chamber Philharmonic. As a soloist, he has performed in such venues as New York's Carnegie and Alice Tully halls, Washington's Kennedy Center for the Performing Arts, the Ravinia and Aspen festivals, and dozens others.

Taylor's first recording released by Jonathan Digital featured works by present-day American composers William Bolcom and Derek Bermel. His most recent recording, Liszt's Twelve Transcendental Etudes, was released on the Liszt Digital label. In addition to performing, he is currently Paul Collins Associate Professor of Piano Performance at the University of Wisconsin-Madison.



STEVEN GREENMAN

JULY 1ST & 2ND

Described by the *Washington Post* as "particularly impressive," and "extraordinary" by the *Pittsburgh Post Gazette*, Steven Greenman is a multi-talented musical artist. As a composer, Steven has produced two landmark recordings of his original

Jewish and klezmer compositions, *Stempenyu's Dream* and *Stempenyu's Neshome*, while two of his Jewish liturgical melodies have been recognized and published by the *Shalsholet Foundation for New Jewish Liturgical Music*. With his recording *Khevrissa: European Klezmer Music*, Steven is a Smithsonian Folkways recording artist. Well-versed in performing *Magyar nota* and various East European folk music styles, Steven has been a guest soloist with the Cleveland Pops Orchestra, the Canton Symphony and the Akron Symphony, performing his own arrangements of traditional East European Romani ("Gypsy") violin music and klezmer music. Steven has explored classical Chinese music performing the famous *Butterfly Lovers Violin Concerto* as soloist with the Chagrin Falls Studio Orchestra (2013), the Firelands Symphony (2015) and the National Repertory Orchestra (in July 2016). His collaboration with master pipa-player Gao Hong, *The Braided Candle*, explores a unique blending of both traditional Jewish and Chinese folk music styles. A serious classical chamber musician, Steven performs with celebrated early music pianist/harpsichordist Byron Schenkman as *The Greenman-Schenkman Duo*; an ensemble dedicated to performing the Jewish art music repertoire of the early 20th century Jewish composers from the *St. Petersburg Society for Jewish Folk Music*.

Steven is a graduate of the Cleveland Institute of Music receiving both Bachelor's and Master's degrees in Violin Performance.

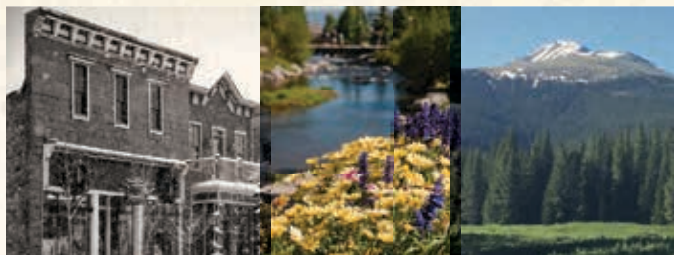
We don't just practice here.
We live here.

West Brown Huntley has been one of the most trusted legal teams on the Western Slope for over 40 years, offering client services for real estate, land use, business, civil litigation, criminal law, homeowner associations, and wills, trusts & estates.

We're proud of our home town and are honored to support one of Breckenridge's gems, the National Repertory Orchestra.

Here's to a great season.

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STEVE WEST FELICE HUNTLEY
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MUSICIANS

The National Repertory Orchestra is committed to the ability of classical music to nourish the lives of everyone it reaches and we continue to be one of the most important music festivals for aspiring young musicians. Our musicians bring the gift of incredible orchestral music, played at peak levels, to our community. Countless hours of practice and devotion are behind every incredible performance. Our musicians work extremely hard, they are passionate and they love what they are doing. We are here to support them on their journey.



MUSICIANS VIOLIN



Hye Jin Koh

co-concertmaster
VIOLIN

PAM PIPER & DR. KAI YIU YEUNG CHAIR

Korean violinist Hye Jin Koh is a fellow at the New World Symphony. Her most recent appearances have been as a member of the Verbier Festival Orchestra, New Haven Symphony Orchestra, the Yale Baroque Ensemble, and as part of The Sebastians and Seraphic Fire Northeastern tour this past season. In 2012, Hye Jin was awarded the Horatio Parker Memorial Prize at Yale where she received her graduate degree and artist diploma under the guidance of Syoko Aki.



Madeleine Vaillancourt

co-concertmaster
VIOLIN

JANICE WARD PARRISH CHAIR

Violinist Madeleine Vaillancourt made her Carnegie Hall Debut performing Mendelssohn's Violin Concerto with the Metropolitan Youth Orchestra at the age of seventeen in 2012. She has additionally been featured as a soloist with numerous other orchestras, including the Aspen Philharmonic Orchestra under the baton of Hugh Wolff as the winner of the Aspen Music Festival's concerto competition in 2015. Madeleine is currently a Bachelor of Music candidate at the Colburn School, where she studies with Robert Lipsett.



Stephanie Pak

assistant concertmaster
VIOLIN

PAUL FINKEL & BARBARA STRAUSS CHAIR

A Los Angeles native, Stephanie began studying the violin at age five. She holds bachelor's degrees in violin performance and biological sciences from the University of Southern California and is currently pursuing her Master of Music degree at USC. Her primary teachers include Dr. Lina Bahn, Henry Gronnier, James Buswell, and Anne Thatcher. In addition to music, Stephanie conducts research at the USC Keck School of Medicine and also loves hiking and exploring coffee shops.



Sophie Verhaeghe

assistant concertmaster
VIOLIN

BARBARA & JAMES CALVIN CHAIR

A Colorado native, Sophie holds degrees from the University of Michigan and Boston University. She has played with the San Antonio Symphony, the Boston Philharmonic, and the Colorado Springs Philharmonic, and has performed in Carnegie Hall, the Sydney Opera House, and the Shanghai Oriental Arts Center. She is a semi-finalist for the New World Symphony and is in her second year of the Artist Diploma program at the University of Texas Austin studying with William Fedkenheuer.



Melissa Deal

co-principal second
VIOLIN

NATIONAL ENDOWMENT FOR THE ARTS CHAIR

Melissa Deal, a native of Minneapolis, has performed as a soloist with the Orquesta Sinfonica Nacional de Cuba, and the LaCrosse Symphony Orchestra. She has participated in festivals such as Quartet Program and Brevard Music Center, where she served as concertmaster. She is a junior at the Cleveland Institute of Music, studying with William Preucil. Melissa loves to read, hike, and work on the NY Times crossword puzzles.



Cristian Zimmerman

co-principal second
VIOLIN

JANA EDWARDS & RICK POPPE CHAIR

Cristian (Kit) Zimmerman is a recent graduate of the Cleveland Institute of Music under the instruction of David Updegraff and Jan Sloman. His primary violin instructors have included Teri Einfeldt, Anton Miller, Thomas and Allegra Wermuth, and James Stern. Kit has performed as a soloist with the Farmington Valley Symphony, Texas Festival Orchestra, Northern Virginia Regional Orchestra, Wintergreen Academy Chamber Orchestra, and the Opus 89 String Orchestra.



Fahad Awan

VIOLIN

CONNIE & JOHN STAFFORD CHAIR

A native Texan, Fahad Awan received his first violin lesson at age 11. He earned his Bachelor of Music in violin performance at the Cleveland Institute of Music and is now pursuing a Master of Music. His primary instructors include Isidor Saslav, David Updegraff, William Preucil, and Stephen Rose. Fahad loves traveling and seizes every opportunity to explore and experience new cultures. His hobbies include cooking, reading, and being outdoors.



Magee Capsouto

VIOLIN

KING & SUSAN POW CHAIR

Magee Capsouto began her studies in violin in New York City. She has performed extensively around the United States and in Italy. She holds degrees from Bard College, Furman University, and the Cleveland Institute of Music, where her primary teachers were Ann Setzer, Thomas Joiner, and William Preucil. Magee is currently pursuing a DMA at CU Boulder where she studies with Harumi Rhodes and Charles Wetherbee. She also enjoys four-wheeling in her free time.



Hannah Cartwright
VIOLIN

GREAT WESTERN LODGING CHAIR

A student of Janet Sung at DePaul University, Hannah Cartwright has studied violin since age three. She has a Bachelor of Music from NYU, where she studied with Gregory Fulkerson and was a runner-up in the NYU Concerto Competition. Hannah has attended Bowdoin Music Festival, Round Top Festival, The Castleman Quartet Program, and Eastern Music Festival. She has had master classes with Brian Lewis, Itzhak Rashkovsky, James Buswell, William Preucil, Charles Castleman, and Stephen Clapp.



Michael Chien
VIOLIN

NEW WEST PARTNERS CHAIR

Michael is a Masters of Music candidate at the Cleveland Institute of Music under the tutelage of Ivan Zenaty. From Cos Cob, CT, Michael began violin studies at age 9. The experiences he had playing in the NY Youth Symphony and studying with Lewis Kaplan in high school led him to pursue a Bachelor of Music degree at Vanderbilt University, where he studied music performance and economics. Michael enjoys sports, food, and discovering the simple pleasures in life.



Sara Hook
VIOLIN

VICTOR C. LAUGHLIN FOUNDATION CHAIR

2012 NRO alumna, Sara Hook is grateful and excited for a second summer in Breckenridge. A native of Omaha, Nebraska, Sara received her bachelor's degree from the University of North Texas in 2012. She has performed with numerous professional ensembles including the Wichita Symphony, Lawton Philharmonic, Ft. Smith Symphony, and the Dallas Live Orchestra. She is currently pursuing her master's degree at the University of Houston with Kirsten Yon. Sara also enjoys yoga, reading, and cooking.



Joshua Huang
VIOLIN

BRIAR ROSE RESTAURANT CHAIR

Joshua Huang is a graduate of the Eastman School of Music and University of Rochester with degrees in violin performance and biology. He served as concertmaster of Eastman Philharmonia and is a semi-finalist for the New World Symphony. He sings with the a-cappella group The YellowJackets, which were featured on Season 3 of NBC's The Sing-Off. He's worked with the Cavani, Juilliard, and Ying Quartets and Christian Tetzlaff. His primary teachers include Oleh Krysa and Jeanette-Drinkall Meyer.

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MUSICIANS VIOLIN



Marisa Ishikawa
VIOLIN

JOHN & BARRETT EDSTROM CHAIR

Marisa Ishikawa is currently pursuing a master's degree in violin performance at the University of Texas Austin under Professor Brian Lewis. During her undergraduate career, she earned both a Bachelor of Music, under the instruction of Charles Wetherbee, and a Bachelor of Science: Business Accounting at the University of Colorado Boulder. Marisa has worked with numerous artists, including Ole Bohn, Alexander Kerr, Rachel Barton Pine, the Kronos String Quartet, and the Takács String Quartet.



Audrey Lee
VIOLIN

OXI FRESH CHAIR

Audrey Lee began violin lessons at age 5 with Lucy Shaw. In high school she was accepted into Kenneth Goldsmith's studio in the Michael P. Hammond Preparatory School at Rice University, on an Olshan Foundation Scholarship. She studied with Cornelia Heard at Vanderbilt University, receiving a BM in violin performance and psychology, and finished her MM with William Fedkenheuer at University of Texas. Audrey teaches privately and is a substitute violinist with the Austin Symphony.



Lyly Li
VIOLIN

BRECKENRIDGE ASSOCIATES REAL ESTATE CHAIR

Lyly Li, a native of Oakland, California, holds a BM at The Oberlin Conservatory of Music where she studied with Marilyn McDonald. Li is currently pursuing a MM in violin performance at The Juilliard School with Li Lin. In recent years, she attended the Yellow Barn Young Artists Program and the Music Academy of the West Festival. Aside from playing the violin, Li enjoys spending time with friends and hiking with her German Shepherd, Coco.



Jessica Lyons
VIOLIN

ALPINE BANK CHAIR

Jessica, age 21, is a violinist from Hollywood, Maryland. She is a rising senior at the Cleveland Institute of Music, studying with Stephen Rose, Principal Second Violin of The Cleveland Orchestra. Jessica was in the NSO's Youth Fellowship Program and soloed with the St. Petersburg Symphony. She and her sister, Katelyn Lyons, perform regularly as a violin duo and have performed all over the United States and in the greatest concert halls.



Katelyn Lyons
VIOLIN

CENTURA HEALTH/ST. ANTHONY SUMMIT MEDICAL CENTER CHAIR

Katelyn, age 18, is a violinist from Hollywood, Maryland. She is a rising senior at the Cleveland Institute of Music, studying with Stephen Rose, Principal Second Violin of The Cleveland Orchestra. Katelyn began playing the violin at age 2½ and entered college at age 15. She was a member of the prestigious Kennedy Center's National Symphony Orchestra Youth Fellowship Program. Katelyn has appeared as a soloist at the Kennedy Center and the Kimmel Center.



Myles Mocarski
VIOLIN

CY & LYNDIA HARVEY CHAIR

A native of Connecticut, Myles is an undergraduate at the University of Connecticut where he is pursuing a dual degree in violin performance and speech, language, hearing sciences. He was a concertmaster at the National Orchestral Institute for two summers and is currently a section violinist in the Eastern Connecticut Symphony Orchestra. Besides violin, Myles loves Parks and Recreation, spending time outdoors, and Pokemon. He is very excited to attend NRO this summer!



Samantha Moraes
VIOLIN

BEAVER RUN RESORT CHAIR

Sam, a Los Angeles native, began playing violin at age five. She completed undergraduate degrees in violin performance and Latin American history at the Eastman School of Music and University of Rochester, where she studied with Zvi Zeitlin, Juliana Athayde and Ayano Ninomiya. May 2016 she completed her Master of Music degree at the Cleveland Institute of Music studying with Ivan Zenaty. She is excited about what her new professional career will bring! Sam loves dogs, CrossFit and photography.



Grace Nakano
VIOLIN

SCHWIER CHARITABLE FUND CHAIR

Grace Nakano, MM degree Manhattan School of Music with Lucie Robert, BM degree Boston University with Bayla Keyes, Fine Arts Award recipient Interlochen Arts Academy with Hal Grossman. First Prize Winner Duxbury Music Festival Chamber Competition, 2013 the Civic Orchestra of Chicago associate member, 2015 NRO soloist, 2015 Tucson Symphony finalist. Currently Dream Orchestra Principal, YMF Debut Orchestra associate Principal, American Youth Symphony and Young Artists Symphony Orchestra section 1st violin in Los Angeles.



Gabriel Napoli
VIOLIN

BRECKENRIDGE GRAND VACATIONS CHAIR

Gabriel Napoli, 20, is a junior at Northwestern University where he began his Bachelor of Music studies with Almita Vamos, and currently studies with Robert Hanford, concertmaster of Chicago's Lyric Opera Orchestra. Gabe has performed in master classes with Paul Kantor, David Updegraff, Linda Cerone, Shmuel Ashkenasi, and James Buswell. Gabe enjoys reading and writing poetry, exploring Chicago and playing with his dog, Charlie. He is very happy to be attending NRO this summer!



Mia Orosco
VIOLIN

PAMELA & DOUGLAS ADAMS CHAIR

A Texas native, Mia Orosco began studying classical violin at age six. She earned her Bachelor of Music degree in violin performance at Baylor University this past May. An avid fiddler, Mia won the title of National Fiddle Champion in 2012, becoming the youngest female to ever do so. This year, Mia retired as the three-year concertmaster of the Baylor Symphony Orchestra and won the Pro Semper Musica Solo Competition. She is looking forward to graduate school in the fall.



Aromi Park
VIOLIN

JOHN & FLORENCE FORTUNE FOUNDATION CHAIR

A native of South Korea, Aromi Park received a BM from Ewha Womens University in Seoul, an MM under James Buswell from the New England Conservatory, and an AD under Soh-Hyun Park-Altino from the University of Memphis. Park has performed with the Memphis Symphony Orchestra, the Arkansas Symphony Orchestra, and is currently a member of the Santa Rosa Symphony Orchestra. Park is pursuing an AD from the San Francisco Academy Orchestra under Dan Carlson.



Elizabeth Stewart
VIOLIN

VAIL RESORTS EPICPROMISE CHAIR

A native of Rochester, NY, Elizabeth began playing violin at age three. She is currently pursuing a Bachelor of Music at the Cleveland Institute of Music. Her primary teachers include Joan Kwuon, David Updegraff, and Virginia Wensel. Elizabeth is especially passionate about bringing classical music to new audiences, performing programs in high schools, coffee shops, and even a yoga studio. Apart from her classical endeavors, Elizabeth enjoys good food, swing music, and exploring new places.



Pin-Chia Paula Su
VIOLIN

REGGIE & PAMELA GRAY CHAIR

Pin-Chia Paula Su began playing the violin at the age of six in Taiwan. She has received numerous awards and has won many competitions in Taiwan. She has also served in the Taipei Symphony Orchestra and the National Symphony Orchestra from 2012 to 2014. She recently completed her master's degree in violin performance and chamber music with a fellowship at University of Michigan studying with Stephen Shipps. Paula loves spending time cooking and baking.



Yordan Tenev
VIOLIN

ROBIN HADLEY CHAIR

Born in Plovdiv, Bulgaria, Yordan Tenev began studying the violin at age 6. He went on to study at Louisiana State University and Indiana University, Bloomington with Prof. Kevork Mardirossian. Yordan has attended numerous festivals in the US and Europe, including Spoleto Festival, Round Top Festival, AIMS in Austria and the Aldeborough World Orchestra. Yordan is currently working towards his master's degree at the Lynn University Conservatory in Boca Raton, FL with Prof. Carol Cole.



Helenmarie Vassiliou
VIOLIN

DICK & JEANNE SAUNDERS CHAIR

Helenmarie Vassiliou, 20, recently completed her freshman year at The Juilliard School, studying with Masao Kawasaki. Hailing from Philadelphia, she has played violin since she was three years old. Previously, she was a violin student of Hirono Oka, member of the Philadelphia Orchestra, for eight years. Her other violin teachers included Julian Meyer and C.J. Chang. In summers past, she has participated in the Aspen Music Festival, Music@Menlo, and the Meadowmount School.



Isabelle Wong
VIOLIN

KAREN & DON WHITE CHAIR

Isabelle Wong is a violinist from Denver, CO. At Vanderbilt University, she studied with Cornelia Heard and received a BM in violin performance and biology. In 2011, she had the opportunity to attend the Heifetz Institute in Wolfsboro, New Hampshire, where she studied with Todd Phillips, Paul Biss, David and Linda Cerone, and Tao-Chang Yu. She has also participated in the Credo Chamber Music Festival and the Quartet Program in Fredonia, NY.



MUSICIANS VIOLA | CELLO



Jill Valentine
co-principal
VIOLA

CAROLEE & JOHN HAYES CHAIR

Jill Valentine is a native of Columbus, Ohio. She received her BM/MM at Rice University (2016). She is an active teacher and performer with Da Camera Houston, Symphony of Southeast Texas, American Festival for the Arts and Mercury, and was a national silver medalist at MTNA's 2013 chamber music competition. Jill has enjoyed summers at Schleswig-Holstein Festival Academy, Spoleto, Lucerne and Aspen. Besides the viola, Jill most enjoys learning foreign languages and writing.



Jesse Yukimura
co-principal
VIOLA

KITCHENSAPES CHAIR

Jesse Yukimura is a viola fellow at the New World Symphony. A native of Washington State, Jesse has both a BM in viola performance from the Oberlin Conservatory, where he studied with Professor Peter Slowik, as well as a BA in chemistry from Oberlin College. He pursued his graduate work with Professor Ralph Fielding, receiving two graduate degrees from the Lynn Conservatory. Jesse maintains a wide range of interests in both the arts and sciences.



Elyse Ader
VIOLA

BARBARA & DAVID WEAVER CHAIR

Hailing from Colorado, Elyse began playing the viola at 9 years old. She holds an MM from the San Francisco Conservatory of Music, and a BM from the University of Denver. Elyse is currently pursuing an Artist Diploma in orchestral studies with the San Francisco Academy Orchestra, where she most recently performed as a winner of their 2015 concerto competition. Elyse maintains an active teaching and performance schedule in the Bay Area.



Rebecca Gu
VIOLA

MICHAEL & LAUREN RUEHRING CHAIR

Violist Rebecca Gu recently graduated with her master's degree from Rice University's Shepherd School of Music, studying with Ivo-Jan van der Werff. She has appeared at festivals such as Spoleto USA, Garth Newel Chamber Music, and the National Orchestral Institute and is thrilled to be returning for her second summer with NRO. Previously, Rebecca studied with Kathy Murdock at the University of Maryland and as an exchange student of Tatjana Masurenko in Leipzig, Germany.



Rachel Halvorson
VIOLA

BLUE RIVER BISTRO CHAIR

Originally from San Antonio, Texas, violist Rachel Halvorson recently received a Bachelor of Music degree from the Oberlin Conservatory under the tutelage of Peter Slowik. As an orchestral musician, she has performed with the Akron, San Antonio, and Cincinnati Symphony Orchestras. Rachel has performed in master classes for esteemed pedagogues including Robert Vernon, Heidi Castleman, Elias Goldstein, and Paul Coletti. In addition to music, she enjoys cooking, reading, swing dancing, and her Jack Russell terrier, Sassy.



Neil Miller
VIOLA

CAROLYN & BILL SCHWARTZ CHAIR

From Long Island, NY, Neil Miller is a second year master's student at the Eastman School of Music majoring in viola performance. He is also a frequent substitute violist with the Rochester Philharmonic Orchestra. He has participated in Charles Castleman's Quartet Program both in Boulder, CO, and Fredonia, NY as well as LyricaFest in Boston. Neil has studied with Shirley Givens, Lynn Blakeslee, Renée Jolles, Carol Kushner, and is currently a student of George Taylor.



Patrick Miller
VIOLA

HELEN & LESTER LEMAY CHAIR

Patrick resides from Herndon, Virginia. He recently received his bachelor's degree in viola performance from the Indiana University Jacobs School of Music, where he studied under the tutelage of Edward Gazouleas. Patrick has also participated in the BUTI String Quartet Workshop, Credo Chamber Music Festival, and the National Orchestral Institute and trained with Peter Slowik, Robert Vernon, Steve Wyrzynski, and Victoria Chiang. In his free time, Patrick greatly enjoys playing golf both casually and competitively.



Matthew Ross
VIOLA

PATRICE & RON LARA CHAIR

Matthew Ross is thrilled to be returning for his second year in the viola section of the National Repertory Orchestra. After finishing last season, he began his professional studies degree at the Cleveland Institute of Music with the First Assistant Principal violist of the Cleveland Orchestra, Lynne Ramsey. He also completed his master's degree at the Cleveland Institute of Music with Jeffrey Irvine after earning his Bachelor of Music at the Pennsylvania State University studying under Dr. Timothy Deighton.



Yuxuan Zhang
VIOLA

LAKE DILLON THEATRE COMPANY CHAIR

Yuxuan, from Beijing, China started to learn viola in the pre-college program of China's Central Conservatory at the age of thirteen. In 2015 Yuxuan earned her Bachelor of Music in viola performance at the Kent State University, and she is currently a PD student at Indiana University, studying under Atar Arad. In 2014 Yuxuan was a fellowship student at the Aspen Music Festival. As an orchestral musician, she has played with the Canton Symphony Orchestras.



Matthew Shin
principal
CELLO

NANCY & TOM FRENCH CHAIR

Matthew Shin, 20, is an undergraduate cello performance student of Alan Rafferty at the University of Cincinnati College-Conservatory of Music (CCM), where he is principal cellist of the CCM Concert Orchestra. He won the Dayton Philharmonic's Young Musicians Concerto Competition and made his solo debut with the orchestra in 2013. Matthew was a Fellow at the 2014 Montecito International Music Festival and has studied at the Meadowmount School of Music.



Daniel Lim
assistant principal
CELLO

PAM & SONNY WIEGAND CHAIR

Cellist Daniel Lim holds degrees from the New England Conservatory and the Cleveland Institute of Music where he studied with Yeesun Kim and Stephen Geber. His orchestral experience includes performances with various ensembles such as The Canton Symphony, The Young Musicians Foundation Debut Orchestra, Cleveland Pops, and American Youth Symphony. When Daniel is not playing the cello he enjoys making people laugh and hanging out with 2014 fellow Kenji Sasaki. He is extremely excited to be back for his second season with the NRO!



Isabel Dimoff
CELLO

MIKE ALTENBERG & LIBBY BORTZ CHAIR

Isabel Dimoff, a native of Cleveland, currently studies with Ilya Finkelstheyn at the College-Conservatory of Music. Past teachers include Pamela Kelly, Mark Kosower, and Martha Baldwin. She is a member of the Kentucky Symphony Orchestra and soloed with the Suburban Symphony in 2014. She has won several competitions, including Lakewood Three Arts and Cleveland Cello Society's scholarship competitions and was the 2010 recipient of the Katie Galvin Award for Excellence in the Arts.

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MUSICIANS CELLO | BASS | FLUTE



Keeon Guzman
CELLO

ANNE & BILL MILLS CHAIR

Keeon is a junior pursuing a BM in cello performance at Indiana University under the tutelage of Eric Kim. Born and raised in Anchorage, Alaska, Keeon began his cello studies at age 12 and attended Interlochen on an Emerson Scholarship and the Indiana University Summer String Academy, where he has worked the past two summers as a teacher's assistant. Outside of his musical pursuits, Keeon enjoys reading, biking and eating.



Stephen Hawkey
CELLO

PAT & JACK THOMAS CHAIR

Stephen Hawkey is a sophomore cello performance major at Bob Jones University in Greenville, South Carolina. As a cello soloist, Stephen has performed pieces by Tchaikovsky, Dvorak, and Bloch with various orchestras. With the Chante Piano Trio, he was a semifinalist in the 2015 Fischhoff National Chamber Music Competition, and during the summer of 2015, he and his trio members studied with Colin Carr, Kim Kashkashian, and Daniel Philips at the Music Mountain Masterclass Series.



Molly Jones
CELLO

KATE & JIM TAUCHER CHAIR

Based in the Washington, D.C. area, Molly is a member of the Maryland Symphony Orchestra and the Peacherine Ragtime Society Orchestra. In addition to performing, she has a passion for teaching and maintains an active studio. Molly is pursuing her Doctor of Musical Arts at the University of Maryland where she holds a Graduate Assistantship and studies with Eric Kutz. Her interests include studying the Alexander Technique, traveling, learning languages, and swing dancing.



J. Philip Kettler
CELLO

TOWN OF SILVERTHORNE CHAIR

J. Philip Kettler, from Bethesda, MD, earned his Bachelor of Music degree from Vanderbilt University in 2016. In 2014, he completed studies at the Conservatorium van Amsterdam (Netherlands). Philip made his professional recital debut in 2016 with the Chevy Chase Concert Series in Washington, DC. Philip has performed with the Gateway Chamber Orchestra, Huntsville Symphony, and Nashville Music Scoring Orchestra. In previous summers, Philip has attended the music festivals of Aspen, Bowdoin, and Aix-en-Provence (France).



Michael Ljungh
CELLO

LIV SOTHEY'S INTERNATIONAL REALTY CHAIR

Michael, of Irvine, California, studied at NYU, and currently studies with Richard Weiss at the Cleveland Institute of Music. His favorite chamber music experiences include performing more than 30 concerts in Florence, Italy with his NYU Piano Trio, and performing Shostakovich Quartet No. 7, op. 108, at the Roundtop Festival. As a soloist, Michael has performed concertos with several youth orchestras in California and throughout France. He aspires to one day become a member of the NY Philharmonic.



Ann Yeh
CELLO

SAM & BARBARA MCLENEGHAN CHAIR

Ann Yeh is a cellist from Ellicott City, Maryland. A recent graduate of Vanderbilt University where she studied cello performance and human and organizational development, she is now pursuing her Master of Music at the Cleveland Institute of Music with Richard Weiss. In addition to music, Ann loves to bake, spend time in nature, and dabble in photography.



Aaron Barrera Reyes
BASS

ERNIE & SHARON MAGNESS BLAKE CHAIR

Aaron, from Santa Cruz de Tenerife, Spain, earned his Bachelor of Music at the Royal Northern College of Music (England), and completed his Professional Studies program at Mannes College (NYC). His primary teachers include Max Zeugner, Jiri Hudec and Roberto Carrillo-Garcia. During his time in England, Aaron regularly performed with the Scottish Chamber Orchestra, Opera North Orchestra, Royal Liverpool Philharmonic and the BBC Philharmonic. Aaron maintains an active career as a freelance musician in NYC.



Gregory Heintz
BASS

SHAW BREAST CENTER & CANCER CLINIC-FRISCO CHAIR

A native of Sycamore, IL, Gregory began playing the double bass when he was sixteen. He graduated with a Bachelor of Music from Northern Illinois University. He has studied with section and principal bassists of the Chicago Symphony Orchestra, Lyric Opera of Chicago, Grant Park Festival Orchestra, St. Paul Chamber Orchestra, Milwaukee Symphony Orchestra and Elgin Symphony Orchestra. When away from his bass, Gregory enjoys eating steak, playing chess and drinking coffee.



Joseph Hernandez
BASS

SKI VILLAGE RESORTS CHAIR

Joe lives in Pittsburgh, where he has just completed a master's degree at Carnegie Mellon University and performs with nearby regional orchestras. Originally from New York, he began playing the double bass at 10 years old. He started his undergraduate studies at the Eastman School of Music in Rochester, NY in 2007. In Pittsburgh he began performing as Associate Principal of the Canton Symphony Orchestra, and in the sections of the Erie Philharmonic and Westmoreland Symphony Orchestra.



Paris Myers
BASS

BHH PARTNERS CHAIR

Paris Myers is currently pursuing a bachelor's degree in double bass performance at The Juilliard School. A native of Gilbert, Arizona, Paris began studying bass with Dr. Dan Swaim at age seven. He is currently studying with Dr. Eugene Levinson. Paris has competed in multiple competitions, most recently taking first place in the National American String Teacher Association Competition. Paris participates in an outreach program through his conservatory teaching 5th grade students.



Joseph Newton
BASS

REBECCA & PATRICK DEPOLE CHAIR

A native of Dallas, Texas, Joseph began studying bass with Dwight Shambley at the age of 14. Joseph is pursuing a bachelor's degree in double bass performance at the New England Conservatory of music. He is currently studying with Lawrence Wolfe, Assistant Principal Bass of the Boston Symphony Orchestra. Aside from his musical studies, Joseph enjoys reading, watching movies, food, and spending time with family and friends.



Nate Olson
BASS

SUMMIT ASSOCIATION OF REALTORS CHAIR

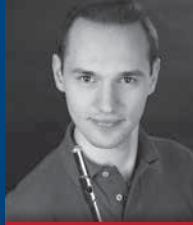
A native of Bargersville, IN, Nate began playing the double bass at age eleven. Nate graduated from Indiana University with a Bachelor of Music in 2015. He is currently pursuing a Performer's Diploma at Indiana University. His primary teachers include: Kurt Muroki, Lawrence Hurst, and Robert Goodlett. Nate has performed with the Indianapolis Symphony Orchestra, Oregon Symphony, and Terre Haute Symphony Orchestra. Nate also enjoys watching sports and being with family and friends.



Haley Bangs
FLUTE

KAISER PERMANENTE CHAIR

Haley Bangs, a native of Colorado, is a doctoral student and graduate teaching assistant of the flute studio of Bonita Boyd at the Eastman School of Music, where she also earned a Bachelor of Music degree in 2009. Upon completion of her undergraduate studies, Haley served as a flutist in the United States Navy Band until 2015. Haley received her Master of Music degree in 2015 from the Catholic University of America.



Giorgio Consolati
FLUTE

JOHN CROSSMAN CHAIR

A native of Italy, Giorgio was the first flute student of the "G. Verdi" Milan Conservatory to graduate with top marks, honors and special mention. He is currently studying with Carol Wincenc at The Juilliard School. With The Juilliard Orchestra, he played as principal flute under David Zinman, Alan Gilbert and David Robertson in Carnegie Hall, David Geffen Hall and Alice Tully Hall. In his spare time he enjoys cooking (and eating!) typical Italian foods.



Jeiran Hasan
FLUTE

MARY & GEORGE SISSEL CHAIR

Flutist Jeiran Hasan completed her BM and MM at the Cleveland Institute of Music, studying with Mary Kay Fink and Joshua Smith. Under the tutelage of Nicole Esposito, Jeiran is completing a Doctorate of Musical Arts degree in flute performance and pedagogy at the University of Iowa. She is writing her dissertation on the flute music of Azerbaijan. Ms. Hasan was the recent winner of the Atlanta Flute Club's Young Artist Competition.



Carol Joe
FLUTE

KATHLEEN & THOMAS FINGLETON CHAIR

Los Angeles native, Carol Joe received her Artist Diploma and Master of Music degrees from the University of Cincinnati College-Conservatory of Music under the tutelage of Dr. Bradley Garner. She also holds a Bachelor of Music degree from the University of California, Santa Barbara, where she studied with Jill Felber and graduated with distinction in the major. In addition to being a flutist, Carol is also a yogi, a hiker, and an excellent cook.



MUSICIANS OBOE | CLARINET | BASSOON | HORN



Adele-Marie Buis
OBOE

ROBERT & CYNTHIA BENSON CHAIR

Adèle-Marie Buis, Oboe Fellow at the New World Symphony, is originally from River Forest, IL. Buis graduated from DePaul University in 2013 with a degree in oboe performance. During this time, Buis was also a member of the Civic Orchestra of Chicago, and played with the Chicago Symphony Orchestra. In 2015, she received her master's in music performance from New England Conservatory, where she studied with John Ferrillo, Principal Oboist of the Boston Symphony Orchestra.



Victoria Chung
OBOE

BARBARA VONDERHEID CHAIR

Victoria is an oboist from Ridgewood, NJ. She is a rising junior at The Juilliard School, studying with Nathan Hughes. She has previously studied with Richard Dallessio at Juilliard Pre-College. Following her debut with the Hankook Symphony Orchestra in Seoul in 2008, Victoria won several opportunities to perform concertos with orchestras - including National Orchestral Institute in 2015 and Livingston Symphony Orchestra in May of 2016. Apart from her classical endeavors, Victoria enjoys baking, swimming and traveling.



Michelle Feng
OBOE

BONNIE KIRSCHENBAUM CHAIR

Michelle, from Vancouver, Canada, is currently a student at the Colburn Conservatory with Allan Vogel. She has been a soloist with the Sarasota Music Festival Orchestra, the Colburn Orchestra, and the Vancouver Youth Symphony Orchestra (VYSO). Awards include 1st place in the Vancouver Academy of Music Concerto Competition and 2nd place in the VYSO Senior Concerto Competition. Michelle has performed with various ensembles and is currently principal oboe of the Debut Orchestra in Los Angeles.



Nora Prener
OBOE

STEVE & PAT LARSON CHAIR

Oboist Nora Prener is currently pursuing a Performer's Diploma from Southern Methodist University where she studies with Erin Hannigan. Ms. Prener attended the Eastman School of Music, where she studied with Richard Killmer and earned a Bachelor of Music degree. She also holds a Master of Music degree from Southern Methodist University. She has performed with the Dallas Symphony Orchestra, the Fort Worth Symphony Orchestra, and the Rochester Philharmonic Orchestra.



Harrison Burks
CLARINET

SAMUEL BUFFORD & JULIA METZGER CHAIR

A native of Alpharetta, Georgia, Harrison Burks is currently a Bass Clarinetist with the Evansville Philharmonic Orchestra in Evansville, Indiana. He is also pursuing a DMA at the University of Cincinnati College-Conservatory of Music, studying with Ronald Aufmann. Harrison holds a Master of Music degree and Performer Diploma from the Indiana University Jacobs School of Music and a Bachelor of Music degree from the University of Alabama, studying with Howard Klug and Osiris Molina.



Sérgio Coelho
CLARINET

THE CROWN CHAIR

Born in Portugal, Sérgio Coelho began his musical studies learning piano and clarinet. In 2004, he joined the ARTAVE where he studied with Professor Luísa Marques. In 2010, he continued his studies in Academia Superior de Orquestra da Metropolitana where he finished his bachelor's in the clarinet class of Professor Nuno Silva. Currently he is pursuing a graduate certificate degree at USC in Los Angeles with Professor Yehuda Gilad.



Jaewon Kim
CLARINET

ROCKRIDGE BUILDING COMPANY CHAIR

Jaewon Kim is a clarinetist from Yongin, South Korea. He is a graduate of Glenn Gould School, and Cleveland Institute of Music, where his teachers were Joaquín Valdepeñas and Frank Cohen. Currently, he plays in the Youngstown Symphony. In addition to music, Jaewon loves to read and spend time in nature.



Cristina Mateo-Sáez
CLARINET

HARRIETT BOBO CHAIR

Cristina is currently earning her bachelor's degree at The Colburn School (Los Angeles) with Mr. Yehuda Gilad. Cristina has won different competitions, including: grand prize in the Pasadena Showcase House Instrumental Competition and second prize in the International Clarinet Association (ICA) 2015. She has taken lessons with different teachers, including: Matthias Glander, José Mateo, Andreas Sunden, Michael Wayne and Javier Trigos. Cristina has also played *Mozart Clarinet Concerto Kv.622* as a soloist with Almería Symphony Orchestra.



Sandra Bailey
BASSOON

RALPH & ANNE KLOMP CHAIR

Sandra completed her bachelor's degree at Northwestern University's Bienen School of Music where she studied with Chris Millard, Lewis Kirk, and David McGill. She began graduate school at DePaul University in the fall of 2015 under Bill Buchman. She is the Principal Bassoonist of the Chicago Sinfonietta that performs in the Chicago Symphony Center and Wentz Hall. She frequently plays with neighboring orchestras including the Illinois Symphony, Elgin Symphony, Arkansas Symphony and New World Symphony Orchestra.



Jacob Darrow
BASSOON

ROBERT & SUSAN DELANEY CHAIR

Jacob Darrow is a bassoonist currently based in Chicago, Illinois. He is a substitute musician with the Columbus, Milwaukee, and Richmond Symphony Orchestras, and has also performed with the Ohio Light Opera Festival Orchestra. He was a winner of the Ohio State University concerto competition in 2013, and was a recipient of the Indiana University Artistic Excellence Fellowship from 2013-2015. His principal teachers have been Dennis Michel, Kathleen McLean, Karen Pierson, and Bruce Hammel.



John Kriewall
BASSOON

JIM BROWN & DONNA LYNNE CHAIR

John Kriewall is an active performer in the Cleveland area. Currently studying with John Clouser at the Cleveland Institute of Music, John also holds performance and education degrees from Michigan State University, where he studied with Michael Kroth. John performs with a number of orchestras in the region including the Firelands Symphony, Lansing Symphony and Ann Arbor Symphony. When not in concert or making reeds, John enjoys traveling, watching hockey, and playing board games.



Kyle Olsen
BASSOON

FATTY'S PIZZERIA CHAIR

Kyle, a Portland, Oregon native, is currently pursuing his BM at Rice University under the tutelage of Ben Kamins. In the past, Kyle has attended music festivals such as Brevard Music Center, Eastern Music Festival, and Boston University Tanglewood Institute. From 2011-2014 Kyle was the Principal Bassoonist of the Portland Columbia Symphony Orchestra and he had a solo performance with the Oregon Symphony in 2013. In his free time, Kyle enjoys hiking and reading.

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MUSICIANS **HORN | TRUMPET | TROMBONE | BASS TROMBONE**



Dana Cullen
HORN

WENDY FRIEDMAN CHAIR

Dana Cullen, born in Reading, Pennsylvania, did her undergraduate studies at the Curtis Institute of Music, graduating in 2015. She is currently studying at Rice University with William VerMeulen for her MM. Dana has performed with the Philadelphia Orchestra, San Antonio Symphony, and Charleston Symphony, among others. Dana has attended the Norfolk Chamber Music Festival, National Orchestral Institute, and the Pacific Music Festival. In addition to music, Dana enjoys reading, traveling, and yoga.



Shona Goldberg-Leopold
HORN

ART ON A WHIM GALLERY CHAIR

A Philadelphia native, Shona received her BM from Vanderbilt University and MM from the Peabody Conservatory. Her main horn teachers were Leslie Norton (Nashville Symphony) and Denise Tryon (Philadelphia Orchestra). Shona is now an active freelance horn player in the Baltimore area, where she performs with many orchestras including the Baltimore Symphony, Annapolis Symphony, and Maryland Symphony. Shona is also passionate about music education in inner city Baltimore and teaches for the Baltimore Symphony's OrchKids program.



Brad Granville
HORN

INTERIORS BY DESIGN CHAIR

A native of Columbus, Ohio, Brad is pursuing a master's degree in horn performance at DePaul University. He earned a bachelor's degree in music performance from the Ohio State University, where he was a winner of the 2015 OSU Concerto Competition. His teachers include Oto Carrillo, Bruce Henniss, and Nicholas Perrini. Brad has performed with the Civic Orchestra of Chicago, the New Albany Symphony Orchestra, and the Central Ohio Symphony Orchestra. He enjoys brewing craft beer and watching football.



Daniel Hawkins
HORN

CLIMAX MOLYBDENUM COMPANY CHAIR

A native of Chandler, Texas, Daniel received a BM in horn performance at Southern Methodist University in Dallas, Texas. He is currently a MM student at the Shepherd School of Music in Houston, Texas. He was the winner of the Music Teacher's National Association Young Artist Brass solo competition in the spring of 2014. He has performed with the Dallas Symphony, Houston Symphony, and the Southern Arkansas Symphony.



Todd Leighton
HORN

WYNDHAM VACATION RENTALS CHAIR

Originally from Tampa, Florida, Todd Leighton is currently pursuing a bachelor's degree in horn performance at The Juilliard School. Currently studying with Erik Ralske, his past teachers include Carolyn Wahl, and Bill Robinson. Todd has performed with the Florida Orchestra many times and is currently Principal Horn of the New York Youth symphony. Outside of music, Todd is a huge Star Wars fan, likes to hike, and also enjoys Board games and traveling.



Ryan Brewer
TRUMPET

THE SUMMIT FOUNDATION CHAIR

A Dallas/Fort Worth area native, Ryan Brewer (b.1992) received his bachelor's degree in performance from North Texas as a student of Keith Johnson. In May 2016, Ryan finished his master's in performance at Stephen F. Austin State University under the tutelage of Dr. Gary Wurtz. When Ryan is not practicing or studying music, he enjoys playing softball, baseball, and keeping up with his favorite sports teams, the Texas Rangers and Dallas Cowboys.



Gianluca Farina
TRUMPET

SANDY MORTENSEN & LOU WAGNER CHAIR

Gianluca is a first generation Italian-American, born and raised in New York. In 2015, Farina earned his bachelor's degree in music education from the State University of New York at Fredonia, where he studied with Roderick Macdonald and Alex Jokipii. He is currently pursuing a master's in trumpet performance at the New England Conservatory of Music under Thomas Rolfs of the Boston Symphony Orchestra. Gianluca also freelances in the Boston area.



Nozomi Imamura
TRUMPET

HEIDER TRUST CHAIR

From Charlotte, NC, Nozomi is currently pursuing a master's degree at Yale School of Music, under Allan Dean. Prior to Yale, Nozomi received his bachelor's degree from the Curtis Institute of Music, under David Bilger. An avid orchestral musician, Nozomi has performed with Symphony in C and the New World Symphony. In his summers Nozomi has attended Aspen Music Festival and School, the Pacific Music Festival, the National Music Festival, and the Collegium Musicum Pommersfelden.



Tim McCarthy
TRUMPET

COLORADO CREATIVE INDUSTRIES CHAIR

Originally from Brush Prairie, Washington, Tim McCarthy completed his BM at Saint Olaf College (2014), and his MM at Arizona State University (2016). Tim was named a finalist in recent auditions for the Tucson Symphony, Air Force Heritage Band of America, the South Dakota Symphony, and is a regular substitute with the Tucson Symphony. He is looking forward to all the hiking and alpine fishing Breckenridge has to offer (in addition to the fantastic orchestra!).



Victoria Garcia
TROMBONE

SCHMITT MUSIC CHAIR

Victoria Garcia received her Master in Music degree from the New England Conservatory in trombone performance while studying under Stephen Lange. She received her Bachelor of Music at The Boston Conservatory under John Faieta. Victoria is the Principal Trombonist and Assistant Ensemble Manager for the East Coast Scoring Orchestra and has subbed for the Boston Philharmonic Orchestra. Victoria participated in the Brevard Music Center Summer Festival and was a Fellow at the Alessi Seminar.



Gregory Platt
TROMBONE

TOWN OF FRISCO CHAIR

Gregory is currently pursuing a Doctor of Musical Arts degree at Boston University. Originally from the small town of Medway, Massachusetts, he holds a Master of Music degree from the New England Conservatory. While in Boston, he has studied under both of the tenor trombonists of the Boston Symphony, Toby Oft and Stephen Lange. He has recently placed in solo competitions through the International Trombone Association as well as the Steven Zellmer Competition.



Brian Entwistle
BASS TROMBONE

JOAN MANLEY HOULTON CHAIR

A native of Farmingdale, NY, Brian began playing the trombone at age 9, switching to bass trombone at 14. He received a BM in trombone performance at Vanderbilt University's Blair School of Music in 2016. His primary teachers include Jeremy Wilson and Jerry Felker. He has been a finalist in the International Trombone Association's George Roberts Solo Competition and the American Trombone Workshop's National Solo Competition. Currently, he works as a freelancer in Nashville.



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**Emily
Carter**
TUBA

GERRY & ANNETTE FRICKE CHAIR

Originally from a suburb of Cincinnati, Ohio, Emily Carter is a promising young tubist in the Chicagoland area. She studied at Northwestern University for both her bachelor's and master's degrees with Rex Martin. During 2015 alone, she was awarded \$10,000 in the Musicians Club of Women's Nerenberg Scholarship Competition, second place in the first annual ENKOR international winds, brass and percussion competition, and was named a finalist for the New World Symphony's fellowship in Miami Florida.



**James
Ritchie**
TIMPANI

M.A. DEEN CHAIR

Based in Cleveland, James Ritchie appears frequently with the Cleveland Orchestra, the orchestras of Canton, Akron, and Firelands, and the Cleveland Pops. He has also performed with the National Symphony, Malaysian Philharmonic, Buffalo Philharmonic, and the Roanoke Symphony. James received a BM from Manhattan School of Music studying with Duncan Patton, Chris Lamb, and She-e Wu, and an MM from Cleveland Institute of Music studying with Paul Yancich and Marc Damoulakis.



**Michael
Jarrett**
PERCUSSION

TOWN OF BRECKENRIDGE CHAIR

Michael Jarrett, a native of Montreal, Quebec, is a percussionist currently living in New York City. Michael has appeared in performances with the Cleveland Orchestra, the New York Philharmonic, the Toronto Symphony, and the New World Symphony. He received his BM from the Cleveland Institute of Music, studying under Richard Weiner and Paul Yancich, and is currently pursuing an MM from the Manhattan School of Music, studying under Chris Lamb, Duncan Patton, and She-e Wu.



**Christopher
Larson**
PERCUSSION

MELANIE & MARTY FRANK CHAIR

Christopher Larson has performed with the Kansas City Symphony, Allen Philharmonic and the New Irving Philharmonic. He was the winner of the PASIC Mock Audition in 2015 and was a Semi-Finalist in the Southern Marimba Competition, and has been a fellow in the Hot Springs Music Festival. He is currently pursuing an Artist Certificate at the UMKC Conservatory of Music. He holds previous degrees from Southern Methodist University (MM) and the University of North Texas (BM).



**Becca
Laurito**
PERCUSSION

SAM KULLER CHAIR

Chicago-based percussionist Becca Laurito holds degrees from Northwestern University and Temple University and is continuing her studies at DePaul University. Becca's teachers include Chicago Symphony and Lyric Opera members Jim Ross, David Herbert and Eric Millstein and Philadelphia Orchestra percussionists Chris Deviney and Alan Abel. Currently, Becca plays Principal Percussion at the Dubuque Symphony Orchestra and as a substitute player with South Bend Symphony, Madison Symphony Orchestra and Civic Orchestra of Chicago.



**Logan
Seith**
PERCUSSION

DOWNSTAIRS AT ERIC'S CHAIR

Logan Seith is an orchestral percussionist and jazz drummer from Bowie, MD. He has performed with the National Symphony Orchestra, Russian National Orchestra, Fort Worth Symphony Orchestra, National Orchestral Institute, National Music Festival, and Orchestra Institute Napa Valley. Seith received his Bachelor of Music degree from the University of Maryland and is currently pursuing a master's degree at Rice University. His teachers include Eric Shin, Jauvon Gilliam, Tony Ames, Matthew Strauss, and Richard Brown.



**Alyssa
Katahara**
HARP

ROBERT & NANCY FOLLETT CHAIR

Alyssa Katahara, harpist, hails from Great Falls, VA. Graduate of Interlochen Arts Academy, she is now a rising sophomore pursuing a BM at the Colburn Conservatory studying with JoAnn Turovsky. She has soloed with the National Philharmonic, Interlochen Arts Camp, and Peabody Preparatory Young Artists Orchestras. Additionally, she was named finalist in the U.S. Army Orchestra and IAA concerto competitions. She attended the Interlochen Arts Camp as an Emerson Scholar and the Boston University Tanglewood Institute.



**Jason
Simon**
PIANO

ANNETTE & KENNETH HALLOCK CHAIR

Currently residing in Cleveland, Ohio, Jason will be pursuing his D.M.A. at the Cleveland Institute of Music, studying with Antonio Pompa-Baldi. Jason made his orchestral debut with the Fort Wayne Philharmonic at age thirteen and returned in 2012 to perform the first movement of Rachmaninoff's Second Piano Concerto. An avid ultimate frisbee player and amateur runner, he hopes to use the thin air to kick-start marathon training at the end of the summer!



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NRO AWARDS AND PLANNED GIVING



VOLUNTEER OF THE YEAR AWARD: SANDRA MORTENSEN

Sandy was chosen for her many years of dedicated service to and support of the NRO. Her unbridled energy and enthusiasm for life, coupled with her passion for the Orchestra's mission, have resulted in an uncommon legacy of firsts that have benefited the Orchestra during her 17 years of involvement. Her brand of spirited support - whether volunteer or financial - has encouraged others to do the same, not only for the NRO but our community at large.



BLUE RIVER BISTRO DINNER HONOREES: GERRY AND ANNETTE FRICKE

A heartfelt thank you goes to Sustainers Gerry and Annette Fricke for their many years as philanthropists and Community Link parents. Gerry has given years of service as Trustee, NRO Accountant, and Finance Committee member. Annette supports the musician's dinners, as well as chairs and supports multiple NRO fundraisers. The Blue River Bistro event included a special tribute by their nine children, to whom they instilled their lifelong love of music. The NRO is honored and privileged to have the support of the Blue River Bistro as they host our annual benefit dinner.



THE MICHAEL ALTENBERG LEADERSHIP AWARD: MICHAEL ALTENBERG

This Award was created to honor those individuals who have demonstrated exceptional foresight, fortitude and dedication in support of the National Repertory Orchestra. The recipients of this annual award set a standard of patronage, volunteerism and financial support that few have achieved. Michael first heard the Orchestra play when it was in residence in Keystone in the late 1980s. He joined the Board of Trustees in 1992 and was elected President in 1995. At that time, the Orchestra's greatest challenge was fundraising and debt reduction in order to remain solvent during a time of dire financial crisis. The Orchestra obviously prevailed and has prospered since those days, while Michael's dedication and commitment have never faltered.

PLANNED GIVING

The Walter Charles Legacy Society was established to recognize those who make a gift to the Orchestra through a bequest, charitable gift annuity, trust arrangement, or other estate plan provision. Your legacy is the gift of classical music for future generations.

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Designating a charitable gift to the NRO in your estate plan allows you to:

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CONSIDER YOUR OPTIONS

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- Participate in a Pooled Income Fund
- Create a trust that gives you income during your lifetime while the remainder goes to the NRO

We have several experienced financial advisors ready to answer your planned giving questions. Working in concert with your personal advisor and attorney, they can help you determine the right option for you and your needs.

Both the Operating Fund and the Endowment Trust welcome your gift. In addition to cash donations, the following vehicles can be used to support the NRO.

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Many companies match their current and retired employees' contributions to the orchestra. Look for your company online under "matching gift company search" or check with your Human Resources department to see if you can double your contribution.

MEMORIAL DONATIONS

We are in debt to the Clarence Smith Memorial Fund for our first "In Memory" gift. If you have someone who should be honored by a memory gift to the NRO or the Endowment Trust, please designate that on your gift. These tributes have an honored place with the National Repertory Orchestra.

MATCHING GRANTS

From time to time, the Sustainers have raised funds to match grants from individuals or foundations.

FOR MORE INFORMATION

Contact one of the Endowment trustees or call the NRO Office at (970) 453-5825.

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The NRO Endowment Trust was created in 2004 to provide long-term financial support for the NRO. It continues to grow through the generosity of many donors. We thank all those who have contributed to the long-term financial health of the NRO—and thus the long-term musical health of all the symphony orchestras who depend upon the NRO to help train their musicians.

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To all those wonderful cooks who contributed to the 2015 Thursday night dinners, we thank you for your time, talent and energy. Without your participation, it would not be possible to offer a weekly banquet to the hungry musicians, summer staff and interns. We invite anyone with interest in supporting this amazing weekly event to email Nancy French at nkfrench@comcast.net.

2015 THURSDAY COMMUNITY LINK DINNER CONTRIBUTORS

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Part of the valuable experience for members of the National Repertory Orchestra is the opportunity to spend time with some of the most outstanding orchestral musicians in the world. Each year, a series of master classes are scheduled during the summer. Master classes feature presentations by members of the New York Philharmonic, The Dallas Symphony and The Pittsburgh Symphony. In addition to sessions which sharpen musical skills, NRO musicians participate in classes that include topics such as creating sustainable music careers, audition preparation, community outreach, and other issues which can help prepare our young people for productive and rewarding careers. Thank you to Steve and Pat Larson for your continued and generous support of this valuable program.

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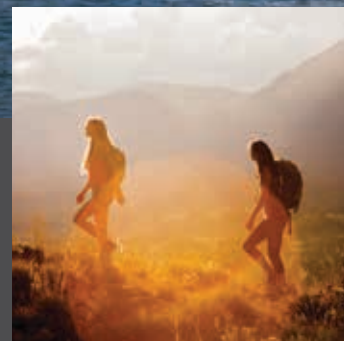


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Sunlit Magic by Lelija Roy
20" x 16" Mixed-Media Painting
Retail price \$800



SILENT AUCTION PIECES

The Art on a Whim Gallery of Breckenridge is hosting an online silent auction again for the National Repertory Orchestra. Artists Lelija Roy (6th straight year) and David V. Gonzales have each donated original paintings for the auction. All of the proceeds of the winning bids will go directly to the NRO. To place your bid go to www.32auctions.com/nro2016. Posters also available from the gallery.

AUCTION IS LIVE ONLINE UNTIL
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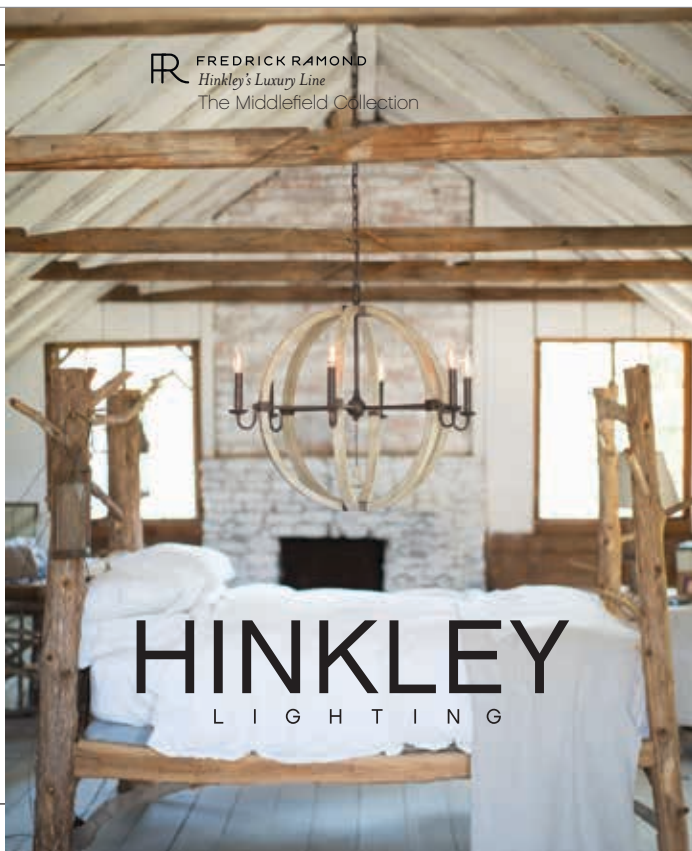
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NRO's alumni Patrick Hopkins and Blake-Anthony Johnson came together to perform during an evening filled with music, wine, food and friends at LIV SIR's sponsored event.



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2.26.16 / Breckenridge

LIV SIR Senior VP of Business and Professional Development Melanie Frank has joined NRO's Board. Melanie will be helping build the company's commitment and involvement in the community for years to come.



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A NOTE ABOUT PROGRAM NOTES

Notes about each evening's performance appear on the pages with the concert listings. In most other venues, program notes are exhaustive analysis of musical structure, instrumentation on the stage and descriptions of music theory. Not here. These notes have a simple and singular purpose: to make the evening's music more enjoyable.

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Wednesday, June 15th
1:00-2:00pm



BRECKENRIDGE RECREATION CENTER

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880 Airport Road, Breckenridge
Friday, July 15th
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BROWN BAG LUNCH SERIES BRECKENRIDGE BACKSTAGE THEATRE

121 S. Ridge Street, Breckenridge
From 12:30pm - 1:30pm on:
Wednesday, June 29
Tuesday, July 19



FRISCO CONCERT IN THE PARK

Frisco Historic Park, 108 S. Main Street, Frisco
Thursday, June 30th
5:30pm - 7:30pm
LIVE ROCKIN' BAND (*Not an NRO concert*)
Refreshments available for purchase
to benefit the NRO

JUNE

3 CAJUN CRAWFISH BOIL FUNDRAISER**6:00 pm****Breckenridge Riverwalk Center**

For Tickets, call
970-547-3100 or visit
www.nromusic.com

**11 OPENING NIGHT
"Rhapsody in Blue"****7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
Christopher Taylor, PIANIST
SPONSORS: Bob & Nancy Follett,
Fatty's Pizzeria, John Daisy,
Barbara Strauss & Paul Finkel

**15 "SCHEHERAZADE:" FREE
COMMUNITY CONCERT****7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
SPONSORS: Blue River Bistro,
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18 "BARBER VIOLIN CONCERTO"**7:30 pm****Breckenridge Riverwalk Center**

Andrew Litton, CONDUCTOR
SPONSORS: Ski Village Resorts,
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**21 "PETER AND THE WOLF"
CHILDREN'S CONCERT &
INSTRUMENT PETTING ZOO****11:00 am**

John Macfarlane, CONDUCTOR

SPONSORS: Pediatric Dental
Group of Summit County,
Vail Resorts EpicPromise,
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24 "DVOŘÁK & RACHMANINOFF"**7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
SPONSORS: Carolee & John Hayes,
Rick Poppe & Jana Edwards,
Pam & Sonny Wiegand, The Schwier Fund
of the Vangaurd Charitable Foundation,
Robert Wiegand II, Donor Advisor

**25 "CARNAVAL NIGHT IN RIO!"
DENVER GALA****6:00 pm****Sheraton Downtown Denver**

For Tickets, call
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www.nromusic.com

28 "MOZART & BACH"**7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
SPONSORS: Blue River Bistro,
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Centura Health Physician
Group -High Country Healthcare,
Kitchenscapes, Lauren
& Michael Ruehring

JULY

**1 POPS: "MUSIC FROM
THE MOVIES"****7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
SPONSORS: Patrice & Ron Lara,
Downstairs at Eric's,
Mike Altenberg & Libby Bortz,
M.A. Deen

2 "CHINA IN AMERICA"**7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
SPONSORS: Nancy & Tom French,
Robin Hadley, Downstairs at Eric's

4 "PATRIOTIC SALUTE"

Carl Topilow, CONDUCTOR

10:00am**Lake Dillon Amphitheater**

SPONSOR: Lake Dillon
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8:00pm

Breckenridge Riverwalk Center

SPONSORS: Barbara & Jim Calvin,
Town of Breckenridge,
Ernie & Sharon Magness Blake

**9 "RACHMANINOFF
PIANO CONCERTO"****7:30 pm****Breckenridge Riverwalk Center**

Karina Canellakis, CONDUCTOR
SPONSORS: Briar Rose Restaurant,
Pamela & Douglas Adams,
NRO Sustainers
In honor of Elizabeth Wheaton Cobden

**13 BRAVO! VAIL PRESENTS
CLASSICAL KIDS LIVE!
"BEETHOVEN LIVES UPSTAIRS"****11:00 am****Gerald R. Ford Ampitheater**

Lio Kuokman, CONDUCTOR
SPONSOR: Bravo! Vail, Town of Vail

13 "BEETHOVEN SYMPHONY NO. 8"**KEYSTONE APPRECIATION NIGHT****7:30 pm****Breckenridge Riverwalk Center**

John Macfarlane, CONDUCTOR
SPONSORS: Blue River Bistro,
Sam Kuller

15 "TOPILOW POPS!"**PINK CONCERT**

*In support of the Shaw Breast
Center & Cancer Clinic - Frisco*

7:30 pm**Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
Connor O'Brien, VOCALIST
SPONSORS: Beaver Run Resort,
Kenneth & Annette Hallock,
Melanie & Marty Frank

17 "BRAHMS & TCHAIKOVSKY"**11:00 am****Breckenridge Riverwalk Center**

John Macfarlane, CONDUCTOR
SPONSORS: Wyndham Vacation
Rentals, Janice Ward Parrish
In memory of Steven Russell

20 "MAHLER SYMPHONY NO. 6"**7:30 pm****Breckenridge Riverwalk Center**

Michael Stern, CONDUCTOR
SPONSORS: Blue River Bistro,
Benson Family Foundation
In memory of Betsy Crossman

**23 NATIONAL REPERTORY
ORCHESTRA & BRECKENRIDGE
MUSIC FESTIVAL JOINT CONCERT****7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
David Danzmayr, CONDUCTOR
SPONSORS: Pat & Jack Thomas, KCME,
KUNC, KUVO, SPRTV, RMPBS

**24 DOUG ADAMS
RETIREMENT ROAST****6:00 pm****Beaver Run Resort**

For Tickets, call
970-453-5825 or visit
www.nromusic.com

**27 "SIBELIUS & RAVEL"
CORPORATE & VOLUNTEER
RECOGNITION CONCERT****7:30 pm****Breckenridge Riverwalk Center**

Peter Oundjian, CONDUCTOR
SPONSORS: Anne & Bill Mills,
Blue River Bistro

29 SEASON FINALE**7:30 pm****Breckenridge Riverwalk Center**

Carl Topilow, CONDUCTOR
SPONSORS: Vonderheid & Associates, PC,
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PROGRAM NOTES Twenty years ago this summer, prolific American composer John Williams wrote *Summon the Heroes* for the 1996 Olympics in Atlanta. During this Olympic year, this robust fanfare is a fitting way to start the NRO season. Williams has composed the Olympic music for four NBC Olympic programs. Many people believe this one is the best.

Let's begin with a quiz. Who was the most important person in the German music world in the 1920s? There were plenty of successful composers at the time but only a handful are part of today's standard repertoire. OK, the answer is Paul Hindemith, an incredibly gifted and multi-talented musical genius. He could play almost every instrument in the orchestra. If one was not familiar to him, he would take a short time off to master it. He was a musicologist, a professional violinist and violist, and a composer who was uncomfortable with the post-romantic movement of the late 19th century. His musical voice was distinct, prompting Richard Strauss's comment to Hindemith, "Why do you have to write this way? You have talent." Hindemith might have also been a bit cocky. His reply to Strauss (thirty years his senior): "Herr Professor, you make your music and I'll make mine." The music he made was in the mainstream of classic German music, substantially influenced by Baroque. His approach was precise and to critics, too technical and academic to be beautiful. Listen tonight, however, to the seemingly spontaneous beauty in *Symphonic Metamorphosis*, one his most often performed works.

Hindemith composed this piece in 1943 after he fled to the United States from Nazi Germany. He was one of those composers whose music was banned and labeled by the Nazis as "degenerate." Propaganda minister Joseph Goebbels condemned him as an "atonal noise-maker."

If Hindemith's work was sometimes classified as brittle and cold, George Gershwin's compositions occupied the opposite end of the spectrum: melodies which were full of sweeping emotions and a range of moods.

Gershwin's reputation was firmly tied to Broadway until 1924 when *Rhapsody in Blue* secured his position as a "serious" composer. It's premiere in New York was part of a concert billed as an "Experiment in Modern Music." That performance was scored for solo piano and jazz orchestra, with Gershwin himself at the keyboard. The full orchestra scoring was not published until 1942, five years after Gershwin's death.

Drawing on breezy jazz themes, *Rhapsody in Blue* quickly became his most popular work and remains so today. By the way, Gershwin's second-most popular work, *An American in Paris*, will be performed at our next concert, Wednesday, June 15.

Most of Gershwin's Broadway work was done in collaboration with his brother Ira. The Broadway success naturally led to film work and the Gershwin brothers moved to Hollywood. It was there in 1937 that George began complaining of dizziness, headaches and the recurring smell of

burning rubber. His friends blamed it on the pressure of the Hollywood lifestyle. It wasn't pressure or anxiety, it was a brain tumor. He fell into a coma on July 9th and died two days later at the age of 38. In a short twenty-year career of composing, Gershwin turned out an impressive and impactful body of work. No one ever knew an old George Gershwin, he will always be young; like his music, fresh and quintessentially American. He believed that "true music must reflect the thought and aspirations of the people and time. My people are Americans. My time is today." And his music is timeless.

Edward Elgar liked to paint on extremely large symphonic canvases. The first of these, composed in 1899, made him famous: the *Enigma Variations*. A melancholy theme in g minor is introduced in the first movement, followed by fourteen variations of the theme. Each variation is a character sketch, a musical portrait of Elgar's wife, Alice, twelve friends and the composer himself. The first variation is an affectionate portrait of Alice, which continues the haunting phrases introduced in the first movement. The most recognizable variation for most listeners is IX, "Nimrod." Elgar said this was a portrait of the music publisher and his great friend, August Jaeger. Elgar described it as "the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven." The last variation is a grand finale, the sketch of Elgar himself. It evokes a martial air and ends on a triumphant climax; a fitting showcase for the 2016 National Repertory Orchestra.

—
Written by Doug Adams

OPENING NIGHT "RHAPSODY IN BLUE"

SATURDAY, JUNE 11, 7:30PM

SPONSORS *Bob & Nancy Follett, John Daisy, Fatty's Pizzeria, Barbara Strauss & Paul Finkel*

CARL TOPILOW, CONDUCTOR

SUMMON THE HEROES JOHN WILLIAMS (B. 1932)

SYMPHONIC METAMORPHOSIS OF THEMES BY CARL MARIA VON WEBER PAUL HINDEMITH (1895-1963)

- I. Allegro
- II. Turandot: Scherzo
- III. Andantino
- IV. March

RHAPSODY IN BLUE GEORGE GERSHWIN (1898-1937)

Christopher Taylor, Piano

- I. Allegro moderato
- II. Tema con variazioni
- III. Allegro giocoso

INTERMISSION

ENIGMA VARIATIONS (VARIATIONS ON AN ORIGINAL THEME), OP. 36 EDWARD ELGAR (1857 - 1934)

- Enigma: Andante
- Var.I. "C.A.E." L'istesso tempo
- II. "H.D.S.- P." Allegro
- III. "R.B.T." Allegretto
- IV. "W.M.B." Allegro di molto
- V. "R.P.A." Moderato
- VI. "Ysobel" Andantino
- VII. "Troyte" Presto
- VIII. "W.N." Allegretto
- IX. "Nimrod" Moderato
- X. "Dorabella - Intermezzo" Allegretto
- XI. "G.R.S." Allegro di molto
- XII. "B.G.N." Andante
- XIII. " *** - Romanza" Moderato
- XIV. "E.D.U." - Finale

Music gift donated by Mrs. Richard Neiman to the National Repertory Orchestra Library



CHRISTOPHER TAYLOR,
PIANO

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PROGRAM NOTES Welcome to the National Repertory Orchestra's free community concert.

Saturday night, we began our season with George Gershwin's wildly popular *Rhapsody in Blue*. Tonight, we begin with his next most popular work, *An American in Paris*. Larger in scope than *Rhapsody*, *An American in Paris* is considered his orchestral masterpiece. He contributed to the original program notes in 1928, writing, "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere...I'm not endeavored to represent any definite scenes in this music." When the tone poem moves into the blues, "our American friend ... has succumbed to a spasm of homesickness." But, "nostalgia is not a fatal disease." The American visitor "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant." Despite that explanation, *An American in Paris* sounds decidedly more American than French.

Our next piece actually is French, from one of France's most important classical music figures, Camille Saint-Saëns. Written in 1872, his Cello Concerto No. 1 in A minor is unusual in structure. Although there are three distinct, inter-related movements, they are performed as one continuous piece. Saint-Saëns places the cello front and center with the orchestra providing a colorful backdrop. This is an extremely demanding piece for the soloist, especially in the closing moments.

Camille Saint-Saëns, born in 1835, was a towering master of French music, with an exceptionally long career. He began playing piano before private audiences when he was five, with his first formal public performance at the age of ten. That program included Mozart's Piano Concerto in B flat and Beethoven's Third Piano Concerto. He lived until December 1921, performing a recital a month before his death at age 86. Reviews of the concert indicated that he still played with depth and precision.

One of the great Russian composers, Nikolai Rimsky-Korsakov was born in 1844 and was one of the composers in The Gang of Five. That group, which included Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin, shared ideas and promoted a musical oeuvre defining the Russian character.

By the time he reached middle age, Rimsky-Korsakov had seen much of the world, first as a lieutenant in the Czarist navy and later as the inspector of navy bands. Those travels helped provide the landscape of one of his most popular works, the symphonic suite *Scheherazade*. Structured like a symphony in four movements, it was inspired by *The Thousand and One Nights*. Rimsky-Korsakov wrote the program notes for the premiere in 1888, saying "The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade

saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely." Despite those comments, the composer later insisted that the work is not a "symphony with a story."

Listen for the themes depicting the main characters. The opening phrases, stern and powerful, seem to suggest the Sultan. A flowing, sinuous violin is the Sultana Scheherazade, heard after the Sultan in the first movement and is most clearly presented in the opening of the second movement.

The first movement, subtitled "The Sea and Sinbad's Ship," is vibrant and dramatic. Imagine the rocking of the boat surging through storming sea. The second movement, "The Story of the Kalendar Prince," develops the Sultana's violin theme. Listen as an oriental melody is passed from instrument to instrument, from the bassoon to the oboe to the strings to the woodwinds and to a solo horn. This movement, perhaps more than any other in this work, showcases the trademark of Rimsky-Korsakov, brilliant and colorful orchestration.

The third movement, "The Young Prince and the Young Princess," contains the most familiar tune in Scheherazade, a romantic love song incorporating the Sultana's theme again. The final movement is bold, brash and dramatic, with one of the longest subtitles in music history: "Festival in Baghdad; The Ship Goes to Pieces Against the Rock Surmounted by the Bronze Warrior." We hear a return of the sea music of the first movement and then, at the very end, the storyteller's sweet, solo violin.

—
Written by Doug Adams

"SCHEHERAZADE"

FREE COMMUNITY CONCERT

WEDNESDAY, JUNE 15, 7:30PM

SPONSORS *Blue River Bistro, The Summit Foundation, Connie & John Stafford*

CARL TOPILOW, CONDUCTOR

AN AMERICAN IN PARIS GEORGE GERSHWIN (1898 - 1937)

CONCERTO NO. 1 IN A MINOR FOR VIOLONCELLO & ORCHESTRA, OP. 33 CAMILLE SAINT-SAËNS (1835 - 1921)

Matthew Shin, cello

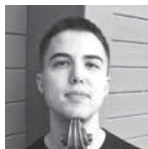
- I. Allegro non troppo
- II. Allegretto con moto
- III. Allegro non troppo

INTERMISSION

SCHEHERAZADE, OP. 35 NIKOLAI RIMSKY-KORSAKOV (1844 - 1908)

- 1. The Sea and Sindbad's Ship
- 2. The Tale of Prince Kalendar
- 3. The Young Prince and the Princess
- 4. The Festival in Bagdad; The Ship Goes to Pieces against the Rock Surmounted by the Bronze Warrior

Music gift donated by Dr. & Mrs. Richard Linn to the National Repertory Orchestra Library



MATTHEW SHIN, CELLO

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EAT.DRINK.GIVE

Wednesday, June 15
11:30 AM - 11:30 PM

Kenosha Steakhouse and Rita's in Breckenridge will donate 5% of total sales to the NRO. Please join them for lunch, dinner or late night!





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PROGRAM NOTES Like George Gershwin, Samuel Barber was distinctively American, with an impressive sense of melody and creations that are timeless and easily “listenable.” The most frequently performed works by an American composer are not by Gershwin or Copland or Bernstein, but by Barber. The *Adagio for Strings* has, in recent years, been presented by orchestras in the United States more than any other American composition.

While not as popular or recognizable as the *Adagio*, the *Violin Concerto, Op. 14*, is melodic and jazzy. Written in 1940, the concerto opens with an expressive movement and concludes with a dazzling finale. It is an exceptionally challenging task for the soloist, especially the third movement.

The story of bringing the concerto to life is an interesting one. Actually, depending on whom you believe, there are several versions of the story.

In May of 1939, Philadelphia industrialist/philanthropist, Samuel S. Fels, asked Samuel Barber to compose a piece for violin and orchestra for his ward, Iso Briselli. Barber delivered the first two movements to Briselli in the middle of October and the violinist liked them. However, when the third movement arrived, problems surfaced. For years, the story circulated that the third movement was too difficult for Briselli and he asked Barber to revise it. Documents released in 2010 seem to support Briselli’s version of the story, which claimed he thought the third movement was not substantial enough and should have included more substantive work for the soloist. Whichever story you accept, the deal fell apart and the violinist Albert Spalding premiered it on February 7, 1941 with Eugene Ormandy and the Philadelphia Orchestra. Four days later, the concerto was presented again, this time at Carnegie Hall. It quickly entered the standard repertoire and has become one of the most performed 20th century violin concertos.

Sergei Prokofiev’s *Symphony No. 5 in B Flat Major* was first performed on January 13, 1945 in the Great Hall of Moscow Conservatory by the USSR State Symphony Orchestra conducted by Prokofiev himself. It was well-received and remains one of his most popular works. Prokofiev considered it his finest achievement. The American premiere was later that year with the Boston Symphony.

In 1944, Prokofiev spent time at a composer’s colony outside Moscow in order to compose the Fifth Symphony. By this time, the tide of World War II had turned but the music still beckoned images of the ugly, grim overtones of the war. Listen at the end of the first movement for the percussive climax depicting the crashing of heavy guns. Indeed, war and Soviet tyranny was often present in his works and, more significantly perhaps, in his very life. “Soviet Realism” the state policy for composers, required compositions that were straightforward, simple and heroic. The best, according to the Soviets, was music which sent programmatic messages for political propaganda. Prokofiev refused to play that game and ran afoul of the government early in his career. He escaped the purge of 1936-1938, known as the Great Terror, only through the personal

intervention of Stalin. The Great Terror was an enormous purge of Communist Party and Red Army leadership, during which between 600,000 and 1.2 million people were murdered by the Soviet government.

Although he wrote a series of songs based on the lyrics of approved Soviet poets and composed Zdravitsa (more often known by the English title "Hail to Stalin,") he remained an object of official Soviet suspicion. By 1948, he was censured for his individuality and lack of cooperation and was included in Pravda's list of conductors who were condemned by the Soviet Government. The list included virtually every major conductor living in the Soviet Union. The Politburo resolution denounced Prokofiev, Dmitri Shostakovich, Myaskovsky, and Khachaturian for the crime of "formalism", described as a "renunciation of the basic principles of classical music" in favor of "muddled, nerve-racking" sounds that "turned music into cacophony". Eight of Prokofiev's works were banned from performance.

Shostakovich apologized and agreed to try to be more in line. Prokofiev, however, was defiant and at his hearing, turned his back on the Central Committee as his indictment was read out.

The result of the censure and banning of these works created a financial hardship for Prokofiev and, coupled with health problems for the final eight years of his life, contributed to his death on March 5, 1953, the same day Joseph Stalin died. The official newspaper accounts contained 115 pages about Stalin. Prokofiev's death notice was on page 116.

—
Written by Doug Adams

BARBER VIOLIN CONCERTO

SATURDAY, JUNE 18, 7:30PM

SPONSORS *Karen & Don White, LIV Sotheby's International Realty, C.B. & Potts Restaurant and Taphouse, Ski Village Resorts*

ANDREW LITTON, CONDUCTOR

CONCERTO FOR VIOLIN AND ORCHESTRA, OP. 14

SAMUEL BARBER (1910 - 1981)

Hye Jin Koh, violin

I. Allegro

II. Andante

III. Presto in moto perpetuo

INTERMISSION

SYMPHONY NO. 5 IN B-FLAT MAJOR, OP. 100

SERGE PROKOFIEV (1891 - 1953)

I. Andante

II. Allegro moderato

III. Adagio

IV. Allegro giocoso



HY JIN KOH, VIOLIN

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Meet the NRO's CEO Designate!

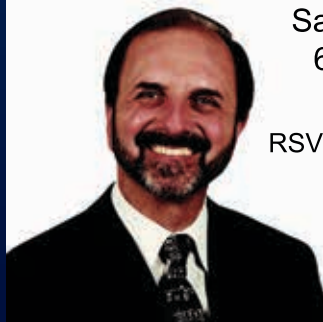
Breckenridge Riverwalk Center

Saturday, June 18th

6:00pm - 7:00pm

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PROGRAM NOTES The National Repertory Orchestra's Children's Concert is one of our favorite days of the summer. Bright eyed youngsters, many of them getting their first orchestra concert experience, are joyful to watch.

Today's performance features music which is brand-new and another reaching back 80 years. We begin with John Williams' latest Star Wars music, from *The Force Awakens*. Williams has written almost all of the music for all of the Star Wars movies, beginning with the original in 1977. He is the most honored living film composer, with 46 Academy Award nominations.

We are delighted to introduce a piece new to the NRO, Daniel Dorff's *Blast Off!* Perfectly suited for a spot right after Star Wars, the story is a travelogue of a child's journey to outer space. Everyone here gets to participate: The audience gets to yell "5-4-3-2-1, Blast Off!" when it's time for the launch. So be alert and be ready!

The narration for the journey was approved by NASA astronauts. Several scenes in *BLAST OFF!* use instrumental groups within the orchestra - for example, the woodwind section portrays Martians, and the brass section depicts the brilliant sun.

BLAST OFF! was commissioned by Lockheed Martin Technology Services for the astronaut Kenneth Reightler to narrate with the Haddonfield (New Jersey) Symphony. Following the premiere, the score to *BLAST OFF!* was launched into space on the NASA Space Shuttle, STS 100.

Our program today brings back one of the all-time favorites for young audiences, Sergei Prokofiev's *Peter and the Wolf*.

In 1936, Prokofiev was commissioned by the Central Children's Theatre in Moscow to write a new symphony for children. Prokofiev wrote the entire symphony, music and narration in just four days. The idea was to develop "musical tastes in children from the first years of school." It was not an encouraging beginning for *Peter and the Wolf*. Prokofiev was disappointed in the size of the audience and said it didn't really attract much attention. Well, it has certainly attracted a lot of attention since then. There are more than 50 recordings available and some very notable people have recorded the narration, including Prokofiev's widow, his son and grandson, David Bowie, Dudley Moore and Patrick Stewart to mention a few.

—

Written by Doug Adams

"PETER AND THE WOLF"

CHILDREN'S CONCERT & INSTRUMENT PETTING ZOO

TUESDAY, JUNE 21, 11:00AM

SPONSORS Pediatric Dental Group of Summit County, Vail Resorts
EpicPromise, Colorado Mountain Express, Summit Association of Realtors

JOHN MACFARLANE, CONDUCTOR

STAR WARS SUITE: THE FORCE AWAKENS

JOHN WILLIAMS (B. 1932)

March of the Resistance

CONCERTO FOR PIANO IN D MAJOR

FRANZ JOSEPH HAYDN (1732-1809)

Jacinta Deodatus, piano

III. Rondo allungherese: Allegro assai

BLAST OFF! DANIEL DORFF (B. 1956)

Brett Ambler, narrator

PETER AND THE WOLF, OP. 67

SERGE PROKOFIEV (1891 - 1953)

Brett Ambler, narrator



JACINTA DEODATUS,
PIANO



BRETT AMBLER,
NARRATOR

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PROGRAM NOTES Richard Wagner's *Flying Dutchman* Overture opens with the Dutchman's theme, announcing the ranger of the seas who was cursed by the devil to wander the world in a ghost ship until a pure woman arrives to redeem his soul. The second theme is a gentler one, representing the Dutchman's redemption. Written in 1842, the overture features the sound of violent wind, crashing waves, thunder and lightning, and in a contrasting segment, a Norwegian sailor's song. Wagner originally ended the overture with a dramatic, pounding reprise of the Dutchman's theme but in today's performance we are treated to a more optimistic return of the redemption theme. The revolutionary score unveiled Wagner's enormous scope and masterful orchestration. That, however, did not guarantee success. After opening in Dresden in 1843, it sank after only four performances.

Brahms, Tchaikovsky and Dvořák wrote their violin concertos almost simultaneously, in the late 1870s. While Antonin Dvořák's *Violin Concerto in A Minor, Op. 53* lacks some of the flashy dynamics of Brahms and Tchaikovsky, it was, at the time, wildly popular. By some accounts, it rivaled Beethoven's concerto in box office appeal.

It has since faded somewhat but still offers something to audiences and soloists. The third movement in particular features some star opportunities for the violinist. The concerto was written in 1879 for the eminent violinist Joseph Joachim, who like Brahms, was immensely impressed by Dvořák. The Hungarian violinist, however, was very exacting and demanded so many changes to the work that Dvořák essentially rewrote the entire violin part in the concerto. The back and forth nature of the negotiation is probably the reason that Joachim never performed the concerto but it also doubtlessly contributed to the solid final version.

Dvořák was born in Bohemia in 1841. There is a story in Bohemia that when a child is born the parents put both a spoon and a violin within the infant's reach. Whichever is chosen determines the future: a successful tradesman or a poor musician. It is unknown whether or not young Antonin was presented with this test but the fact is he became one of the most important composers in history. Still, despite his enormous body of work, many feel he remains underrated. His work includes nine symphonies, dozens of orchestral works, three concertos, thirteen operas, more than 50 chamber works and several large choral and sacred compositions.

For those who are fans of calling things what they are, Sergei Rachmaninoff's final composition, *Symphonic Dances* is exactly that: three dances for orchestra. You won't be alone if you tap your feet and feel the urge to get up and dance; rhythm is the pulsating driving force for the next thirty-five minutes. Completed in 1940, *Symphonic Dances* demonstrates his latter body of work, with elements of a modernist twist. The *Dances* evoke memories of a Russia where he had grown up and

which had disappeared with the Russian Revolutions of February and October 1917. He and his family left Russia in December 1917 and spent a year in Scandinavia where he took advantage of his enormous talent at the keyboard to earn money and enhance his international reputation.

In 1918, lured by numerous job offers, the family left Oslo for the United States where he was engaged for forty concerts over the next four months. Their homesickness was immediately evident. At their home in New York City, they recreated the family's Russian estate, hiring Russian servants and entertaining Russian friends, including pianist Vladimir Horowitz. The two became fast friends, supporting and promoting each other's work for the rest of their lives.

His performance schedule precluded spending a lot of time composing. He was also hindered by continuing homesickness. This was addressed 1932 with the completion of a new home, near Lake Lucerne in Switzerland, where he spent his summers from 1932 to 1939. At that villa, decorated in the style of his old family home in Russia, Rachmaninoff composed Rhapsody on a Theme of Paganini in 1934 and Symphony No. 3 in 1935-36.

In 1942, his doctor advised him to move to a warmer climate and the family chose Beverly Hills. Rachmaninoff continued to perform, record and compose through the early 1940s. By then, his health was failing and he gave his final concert in 1943, in Knoxville. He was taken ill after that performance and returned to Beverly Hills, where he died just shy of his 70th birthday only a few weeks after attaining American citizenship.

—
Written by Doug Adams

DVOŘÁK & RACHMANINOFF

FRIDAY, JUNE 24, 7:30PM

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CARL TOPILOW, CONDUCTOR

OVERTURE TO *THE FLYING DUTCHMAN*

RICHARD WAGNER (1813 - 1883)

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CONCERTO IN A MINOR FOR VIOLIN & ORCHESTRA, OP. 53

ANTONIN DVOŘÁK (1841 - 1904)

Madeleine Vaillancourt, violin

I. Allegro; ma non troppo

II. Adagio; ma non troppo

III. Finale: Allegro giocoso; ma non troppo

INTERMISSION

SYMPHONIC DANCES, OP. 45

SERGEI RACHMANINOFF (1873 - 1943)

I. Non allegro - Lento - Tempo I

II. Andante con moto (Tempo di valse)

III. Lento assai - Allegro vivace



MADELEINE
VAILLANCOURT, VIOLIN

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PROGRAM NOTES We begin with Felix Mendelssohn's *Hebrides Overture*, Op. 26. It is also known as "Fingal's Cave". Before you spend a lot of time wondering who Fingal was, know that Fingal's Cave is a cavern on a tiny island just outside the Hebrides archipelago off the west coast of Scotland. Mendelssohn visited the cavern in 1829 when he was only 20 years old and was impressed at the raw beauty of the place.

Mozart's Concerto for Flute and Harp, K.299 was a rather revolutionary work. He wrote this April 1778 during a three month stay in Paris. During the classical period (generally considered 1730 to 1820) the harp was still in development and was not a standard orchestral instrument. This is the first—and only—piece Mozart wrote for the harp. The concerto might never have been written except that Mozart was offered a commission by Adrien-Louis de Bonnières, the Duke of Guînes, who was a French Army General, a favorite of Marie Antoinette and a flutist. He was also someone who was often delinquent in paying his bills and Mozart was never paid for the work.

As we come back from intermission, we start with a piece which has similarities with Mozart's concerto. Like the Duke of Guînes, the prince who received the dedication of the Brandenburg Concertos never paid for them. The six concertos were sent to Christian Ludwig, the Margrave of Brandenburg, as a sort of job application. The job did not materialize but the set of concertos still bears his name.

The Brandenburg concertos represent the greatest achievement in the "concerto grosso" a form of baroque music in which the musical material is passed between a small group of soloists (the concertino) and the full orchestra. Don't be surprised, as was the case when these were written, the concerto is performed without a conductor.

The one-act *El amor brujo* is the story of Candelas, a gypsy girl haunted by her dead lover, a ghost as jealous in death as he was in life.

The name literally means "Love, the Magician," but it has over time been called, "Spell-bound Love" or "The Bewitched Love" and "Wedded by Witchcraft." Taken as a collection, all those names give you a sense of what this is all about.

—
Written by Doug Adams

MOZART & BACH

TUESDAY, JUNE 28, 7:30PM

SPONSORS *Blue River Bistro, Pam Piper & Dr. Kai Yiu Yeung, Centura Health Physician Group – High Country Healthcare, Kitchenscapes, Lauren & Michael Ruehring*

CARL TOPILOW, CONDUCTOR

THE HEBRIDES OVERTURE (FINGAL'S CAVE), OP. 26
FELIX MENDELSSOHN (1809 - 1847)

CONCERTO IN C MAJOR FOR FLUTE & HARP, K. 299
WOLFGANG AMADEUS MOZART (1756 - 1791)

Giorgio Consolati, flute & Alyssa Katahara, harp

- I. Allegro
- II. Andantino
- III. Rondo: Allegro

INTERMISSION

BRANDENBURG CONCERTO NO. 6 IN B-FLAT MAJOR
JOHANN SEBASTIAN BACH (1685 - 1750)

Jesse Yukimura & Jill Valentine, violas

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

BALLET SUITE FROM EL AMOR BRUJO
MANUEL DE FALLA (1876 - 1946)

Jennifer DeDominici, vocalist

- 1. Introduction & Scene/At the Gypsies/Song of Love's Sorrow
- 2. The Ghost/Dance of Terror
- 3. The Magic Circle (The Fisherman's Story)
- 4. Midnight (The Magic Spell)/Ritual Fire Dance
- 5. Scene/Song of the Will-o'-the-Wisp
- 6. Pantomime/Dance of the Game of Love/Finale



GIORGIO CONSOLATI,
FLUTE



ALYSSA KATAHARA,
HARP



JESSE YUKIMURA,
VIOLA



JILL VALENTINE, VIOLA



JENNIFER DEDOMINICI,
VOCALIST

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A HOLLYWOOD SALUTE ROBERT WENDEL (B. 1951)

RIDE OF THE VALKYRIES FROM DIE WALKÜRE
RICHARD WAGNER (1813 - 1883)

THE SEA HAWK, SUITE FOR ORCHESTRA
ERICH WOLFGANG KORNGOLD (1897 - 1957)
ARR. JERRY BRUBAKER

AN AMERICAN IN PARIS GEORGE GERSHWIN (1898 - 1937)

EXCERPTS FROM FIDDLER ON THE ROOF FOR VIOLIN AND ORCHESTRA
BOCK AND HARNICK, ADAPTED BY JOHN WILLIAMS (B. 1932)
Steven Greenman, violin

INTERMISSION

DEVIL'S DANCE FROM THE WITCHES OF EASTWICK
JOHN WILLIAMS (B. 1932)

THEME FROM THE GODFATHER
NINO ROTA / PAUL FERGUSON (1911 - 1979)
Carl Topilow, clarinet

HIGH NOON DMITRI TIOMKIN (1894 - 1979), ARR. PALMER
Joshua Huang, vocalist
I. Do Not Forsake Me
II. The Clock
III. Showdown and Finale

STAR WARS SUITE: THE FORCE AWAKENS
JOHN WILLIAMS (B. 1932)

March of the Resistance
Rey's Theme
Scherzo for X-Wings
The Jedi Steps
The Jedi Steps and Finale



STEVEN GREENMAN,
VIOLIN



JOSHUA HUANG,
VOCALIST

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PROGRAM NOTE Tonight's concert may be one of the most unusual you have attended. We are pleased with its unique concept, crafted by Music Director Carl Topilow. The centerpiece of the evening is the *Butterfly Lovers Concerto*, considered China's greatest classical violin concerto. Written and performed in 1954, the music was recorded on a vinyl record which was destroyed by the purges known as "China's Great Leap Forward" and the "Great Cultural Revolution." Fortunately, the score survives and can be heard tonight. More on that later.

Western classical music is extremely popular in the Orient, and it has been for years. Sony is said to have developed the first compact disc so that *Beethoven's Symphony No. 9* would fit on one CD. There are no fewer than nine symphony orchestras in Beijing alone.

On the other hand, there are far fewer instances of Chinese influence coming the other way. That influence is scattered over the years and you will hear an interesting collection of orient inspired pieces this evening. For example, Tchaikovsky's *The Nutcracker* is obviously considered a Russian-influenced work. But the second act features a "Chinese Dance." In a similar fashion, Ravel is obviously French but one of his post popular works, *The Mother Goose Suite*, features an orient-inspired theme. "Laideronnette," the "Little Ugly Girl, Empress of the Pagodas" is a march which describes how little statues on pagodas come to life and play music as their Empress enters the water to bathe.

Our next Chinese influence comes by way of an opera by Puccini. *Turandot* is set in China and involves Prince Calaf, who falls in love with the cold Princess Turandot. To obtain permission to marry her, a suitor has to solve three riddles; any wrong answer results in death. Paul Hindemith used this theme in *Symphonic Metamorphosis*, which we heard in our opening concert.

Next, we hear two pieces from Puccini which inspired Hindemith. Puccini's opera was premiered at La Scala, Milan in 1926, forty-four years before Hindemith wrote his variations.

We jump forward to the current era with a popular work by prolific American composer John Adams. *Chairman Dances*, subtitled *Foxtrot for Orchestra*, is the most recognizable and most often performed tune from *Nixon in China*. The composer wrote about this piece, "Themes, sometimes slinky and sentimental, at other times bravura and bounding, ride above in bustling fabric of energized motives."

After intermission, we hear An-lun Huang's Saibei Dance, inspired by the farmers in a region located north of the Great Wall of China. The brief and vibrant work evokes the farmers' annual celebration of the harvest.

An interesting fact: An-Lun Huang has a direct connection to Paul Hindemith. His father, the conductor Huang Fei-li, studied music with Hindemith at Yale University in the early 1950s.

The *Butterfly Lovers Violin Concerto*, also known as 梁祝小提琴協奏曲, is one of the most famous and most often performed pieces of Chinese music in the western classical repertoire. The piece was

not performed often until the later 1970s, when China loosened its restrictions imposed by the "Great Cultural Revolution." It is often heard in figure skating performances around the world. The next time you hear it, you will know from where it comes.

There is a Chinese opera with the same name and some of the melodies come from that, while others are based in Chinese folk songs.

The story spans cultural distance, featuring love and tragedy in the classic operatic form. It is the story of Zhu Yingtai, the story's protagonist, and of Liang Shanbo, her lover. Listen for the solo violin, the theme of Zhu Yingtai. Her lover is represented by the solo cello. Zhu must take on the disguise as a man to enter her studies at Hangzhou, where she meets Liang. Zhu is called home by her father and invites Liang to come home with her to court her sister. This ploy is discovered when Liang realizes Zhu is a woman. At this point, there is a dramatic and powerful duet with the violin and cello. The plot, as they say, thickens when Liang discovers that Zhu has been promised to another in his absence. His grief leads to illness and he dies. In Shakespearean fashion, illustrated with the solo violin ending on a sudden and abrupt note, Zhu throws herself into Liang's grave and the lovers are transformed into butterflies, never to be parted again.

—

Written by Doug Adams

CHINA IN AMERICA

SATURDAY, JULY 2, 7:30PM

SPONSORS *Nancy & Tom French, Robin Hadley, Downstairs at Eric's*

CARL TOPILOW, CONDUCTOR

DANSE CHINOISE FROM *NUTCRACKER*

PIOTR ILYICH TCHAIKOVSKY (1840 - 1893)

THE PRINCESS OF THE PAGODAS FROM THE MOTHER

GOOSE SUITE MAURICE RAVEL (1875 - 1937)

CONCERTO NO. 3 IN D MAJOR FOR PIANO AND

ORCHESTRA, OP. 50 "YOUTH" DMITRI KABALEVSKY (1904-1987)

Madison Suh, piano

I. Allegro Molto

SYMPHONIC METAMORPHOSIS OF THEMES BY CARL MARIA

VON WEBER PAUL HINDEMITH (1895 - 1963)

II. Turandot: Scherzo

ACT II: ENTRANCE OF THE EMPEROR

GIACOMO PUCCINI (1858 - 1924)

NESSUN DORMA FROM TURANDOT

GIACOMO PUCCINI (1858 - 1924)

Gianluca Farina, trumpet

THE CHAIRMAN DANCES FROM NIXON IN CHINA

JOHN ADAMS (B. 1947)

INTERMISSION

SAIBEI DANCE FROM *SAIBEI SUITE, NO. 2, OP. 21*

AN-LUN HUANG (B. 1949)

THE BUTTERFLY LOVERS VIOLIN CONCERTO

CHEN GANG AND HE ZHAN HAO (B. 1935)

Steven Greenman, violin



MADISON SUH, PIANO



GIANLUCA FARINA,
TRUMPET



STEVEN GREENMAN,
VIOLIN

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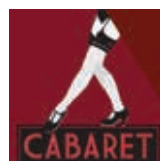


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PROGRAM NOTES Welcome to our all Russian program this evening, featuring the two most popular Russian composers, with two of their most popular works.

Sergei Rachmaninoff's *Piano Concerto No.2 in C Minor* may have saved his life. After the disastrous premiere of his first symphony in 1897, featuring an intoxicated conductor on the podium, Sergei Rachmaninoff sank into a deep, three-year depression. He couldn't compose anything so his friends convinced him to try a hypnotist who was successful in restoring Rachmaninoff's confidence. By the summer of 1900, he was at work on what was to become his most popular composition, the *Piano Concerto No.2 in C Minor*. Rachmaninoff showed his appreciation; the concerto is dedicated to the hypnotist, Dr. Nikolai Dahl.

Arguably the most popular concerto of all time, it opens with a series of nine solo piano chords in a crescendo leading to the home key of c minor, establishing a somber mood. The first theme comes from the orchestra with the piano accompaniment. There is an obvious transitional passage to the second theme, this time performed by the soloist and this time in a major key for contrast.

The second movement is one of the most beautiful ever written, with the piano and the clarinet sharing the loving presentation of the melody. The third movement, lively and dancelike, revisits the minor key but escapes the downcast flavor of the first movement. And we return to the major key for the galvanic finale.

Peter Ilyich Tchaikovsky and Sergei Rachmaninoff are often compared and contrasted and there are endless discussions about who was the greater composer. Each wrote music that sounds very Russian; music that is loved by audiences. Each had critics who complained that their music was too sentimental, too emotional, too romantic. And the men were themselves sentimental and emotional, sometimes to the point of dysfunction.

Tchaikovsky was born in 1840; Rachmaninoff in 1873. The two composers first met when Rachmaninoff was a student at the Moscow Conservatory, where the younger man made a strong impression. Tchaikovsky is reported to have said about the 16-year-old, "For him I predict a great future." Their mutual admiration lasted their entire lives. In his 1930 memoir, Rachmaninoff wrote about the praise he had received from the older man, "Tchaikovsky was already renowned then, he was recognized all over the world and revered by everyone, but fame had not spoiled him. Of all the people and artists whom I have had occasion to meet, Tchaikovsky was the most enchanting. His delicacy of spirit was unique. He was modest like all truly great men and simple as only very few are." And when Tchaikovsky passed away in 1893, Rachmaninoff wrote *Trio élégiaque No. 2 in D minor, Op. 9*, a piano trio dedicated to him.

Tchaikovsky's *Symphony No. 5 in E Minor* is mostly dark and brooding, although it ultimately concludes in a relatively festive and positive

mood, completing the journey from e minor to e major. This musical story of "triumph over tragedy" made the Fifth an exceptionally popular piece during World War II. The most dramatic performance of the symphony—and perhaps one of the most dramatic performances of any work in history—occurred October 20, 1941 during the siege of Leningrad. The siege, which lasted two and a half years, was the deadliest in history, with as many as one and a half million people dying, mostly of starvation. The Soviets had commanded that the Leningrad Radio Symphony should continue to perform to keep the beleaguered citizen's morale from completely collapsing. (Another notable performance during the siege occurred the following year with Shostakovich's *Symphony No. 7 "Leningrad."*) Tchaikovsky's *Symphony No. 5* was performed at the city Philharmonic Hall and was broadcast live to London. As the second movement began, German bombs began falling nearby and could be heard by the audience and musicians. The orchestra continued to play, all the way to the final notes.

Critical reaction in Russia was largely positive. Critic Valerian Bogdanov-Berezovsky wrote, "The Fifth Symphony is the weakest of Tchaikovsky's symphonies, but nevertheless it is a striking work, taking a prominent place not only among the composer's output but among Russian works in general. ... the entire symphony seems to spring from some dark spiritual experience." Critics in the United States were less kind, bordering on hostility. Tchaikovsky himself was said to have been disappointed in the symphony, feeling it was a failure. Despite all that, the Fifth Symphony has over the years become one of the more popular works from Tchaikovsky.

—
Written by Doug Adams

RACHMANINOFF PIANO CONCERTO

SATURDAY, JULY 9, 7:30PM

SPONSORS Briar Rose Restaurant, Pamela & Douglas Adams, NRO Sustainers

KARINA CANELLAKIS, CONDUCTOR

**CONCERTO NO. 2 IN C MINOR FOR PIANO & ORCHESTRA,
OP. 18** SERGEI RACHMANINOFF (1873 - 1943)

Jason Simon, piano

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

INTERMISSION

SYMPHONY NO. 5 IN E MINOR, OP. 64

PIOTR ILYICH TCHAIKOVSKY (1840 - 1893)

I. Andante - Allegro con anima

II. Andante cantabile con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso - Allegro vivace

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IN MEMORY OF **ELIZABETH WHEATON COBDEN**



JASON SIMON, PIANO

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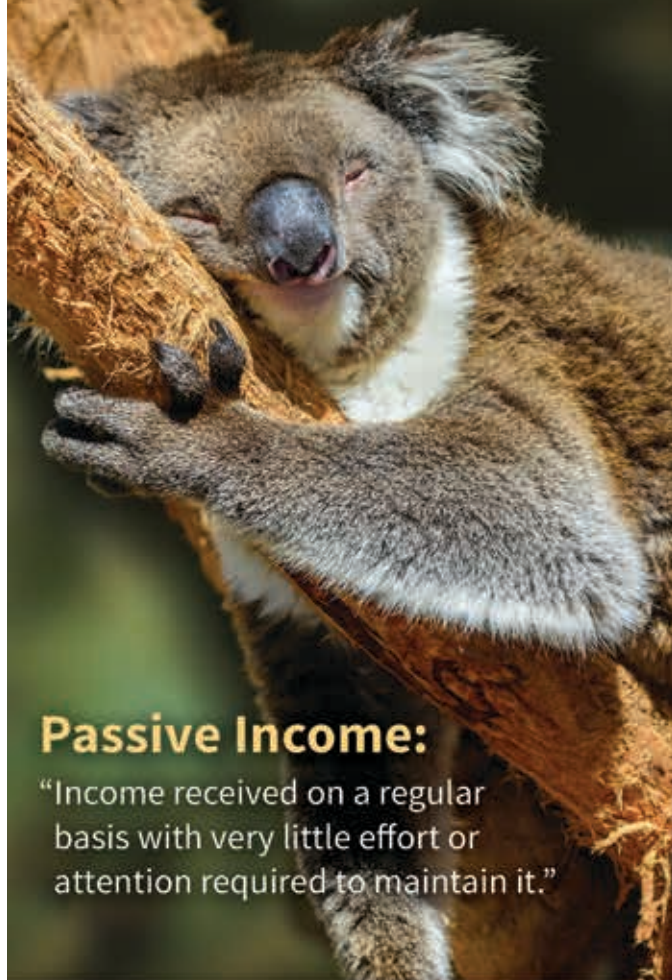
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Good Luck to the NRO for a Successful 2016 Season!

PROGRAM NOTES In 1842, Felix Mendelssohn wrote incidental music (Op. 61) for a production of the play *A Midsummer Night's Dream*. The purely instrumental music is often performed as a suite. That is what we will hear tonight. The Intermezzo and the Scherzo are bright and lively; the Nocturne, as you might guess, is more of a lullaby. Although we won't hear it tonight, the incidental music also includes one of Mendelssohn's most well-known and often-performed works, The Wedding March.

Next, we have three works from Antonín Dvořák. The first two are beautiful, reflective pieces which showcase the soloist. *Romance for Violin and Orchestra in F minor* was first performed in 1877 in Prague. The Oxford Dictionary of Music describes the term "romance" this way: "...generally it implies a specially personal or tender quality". That is certainly the case with Dvořák's *Romance*; it is a lovely melody based on the slow movement of his *String Quartet No. 5 in F minor*, written four years earlier. It is a small work, but it is one of his most lovely creations.

Silent Woods was written in 1883 as a piece for four hand piano. In 1891, Dvořák created a version for cello and piano. That became so popular that he crafted a version for cello and orchestra. The theme is lyrical and dreamy.

The *Rondo in G minor*, Op. 94 which, while still dreamy, is also more lively as it explores three distinct themes. Like *Silent Woods*, the Rondo did not start as an orchestral work. In 1891, Dvořák accepted the job as director of the National Conservatory of Music in New York. Before leaving for New York the next year, he organized a farewell tour of Bohemian and Moravian cities. Appearing with him on the program were his friends, violinist Ferdinand Lachner and cellist Hanus Wihan. The tour did not start with a piece to showcase Wihan's skill as a soloist, so Dvořák wrote *Rondo in G minor* for cello with piano accompaniment to fill that gap. Two years later he arranged the Rondo's piano accompaniment for orchestra. Both the chamber version and orchestral version remain popular and are frequently performed today.

Ludwig van Beethoven reinvented himself as an artist several times. His work is typically cast into three periods. The first, from 1792 to 1803, the "Imitation" period, is seen as an extension of Mozart and Haydn's classical work. The second period, which includes *Symphony No. 8 in F major*, lasted from 1804 to 1812, the "Externalization" period. This was a very difficult time as his deafness progressed toward a total loss of hearing. Instead of retreating, seeking comfortable, familiar and safe artistic territory, Beethoven launched into deep musical exploration. The period was not without considerable self-pity. He wrote "I must confess I am living a miserable life." But he also wrote, "I will seize Fate by the Throat; it shall certainly not crush me completely." The middle period was one of experimentation, during which Beethoven broke the established rules of composition. The final period, which includes *Symphony No. 9 in D minor*, is called the "Reflection."

Compared against some of his other massive and complex works, Beethoven's *Symphony No. 8* is comparatively light in content and mood. Written in 1812, it exhibits a sense of gaiety and high spirits throughout, leading Wagner to describe it as "the games and caprices of a child." Of the works composed during this experimental middle period, this one is a bit of a throwback, a salute to traditional form. Despite his growing deafness, he conducted the premiere in 1814 although it was reported that "the orchestra largely ignored his ungainly gestures and followed the principal violinist instead."

The brightness of the symphony is apparent immediately and it never really lets up. The second movement is often called a parody of the metronome. That's easy for us to hear, with staccato chords marching through this section. The second movement, which is in most symphonies as a slow one, is replaced with an "Allegretto scherzando," which means lively and playful. The third movement is a minuet. The fourth is the most serious and substantial, with a very fast tempo. Written in only four months following the completion of the Seventh Symphony, *Symphony No. 8* is often said to be a lesser work than the Seventh. When asked why the Seventh was more popular than the Eighth, Beethoven is reported to have said, "because the Eighth is so much better."

—

Written by Doug Adams

BEETHOVEN SYMPHONY NO. 8

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**INTERMEZZO, NOCTURNE, AND SCHERZO FROM
A MIDSUMMER NIGHT'S DREAM, OP. 61**

FELIX MENDELSSOHN (1809 - 1847)

*Music gift donated by Dr. & Mrs. Richard B. Cattell to the
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ROMANCE IN F MINOR FOR VIOLIN & ORCHESTRA, OP. 11

ANTONIN DVOŘÁK (1841 - 1904)

Sophie Verhaeghe, violin

SILENT WOODS FOR VIOLONCELLO & ORCHESTRA

ANTONIN DVOŘÁK (1841 - 1904)

Daniel Lim, cello

**RONDO IN G MINOR FOR VIOLONCELLO & ORCHESTRA,
OP. 94** ANTONIN DVOŘÁK (1841 - 1904)

Daniel Lim, cello

INTERMISSION

SYMPHONY NO. 8 IN F MAJOR, OP. 93

LUDWIG VAN BEETHOVEN (1770 - 1827)

I. Allegro vivace con brio

II. Allegretto scherzando

III. Tempo di menuetto

IV. Allegro vivace



SOPHIE VERHAEGHE,
VIOLIN



DANIEL LIM, CELLO

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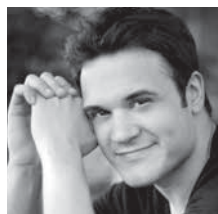
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CONNOR O'BRIEN

VOCALIST

A native of Ashtabula Ohio, Connor grew up as a classical violinist before ultimately studying vocal performance/opera at the Eastman School of Music in New York. During his time at Eastman, he was also accepted into the nationally ranked male acappella group, The University of Rochester Yellowjackets, (as seen on NBC's "The Sing Off") as a featured soloist.

In the years since, Connor has been a soloist with the Detroit Symphony Orchestra, The Rochester Philharmonic, The Akron Symphony, The Cleveland Pops, and the Cleveland Orchestra. He also starred on The History Channel's Shifting Gears, and has served as executive music supervisor and composer to The Discovery Channel for their series, The Kustomizer. As a songwriter, several of his original songs have been featured on national television, including ABC's "Days of Our Lives" and MTV's "The Hills".

"Inside Out", the lead single from his self-titled first album, vaulted to the number one radio position in France, and held the position for several weeks. Two full-length albums followed, which led to performing as the opening act on over 20 national tours. Including Ashlee Simpson, Huey Lewis and The News, Edwin McCain, Richard Marx, Rick Springfield, Hall & Oates, and Mari-ah Carey.

Connor can currently be heard behind the scenes singing and recording jingles for companies such as Hasbro Toys and American Greetings, performing with native Cleveland Jim Brickman, as well as in over 32 countries as a headliner act on leading cruise lines with his vocal group, "The Matinee Idols". For more, visit Connorbogart.com.

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"SIT DOWN, YOU'RE ROCKIN' THE BOAT" FROM *GUYS AND DOLLS*
FRANK LOESSER (1910-1969)

"NOT WHILE I'M AROUND" FROM *SWEENEY TODD*
STEPHEN SONDHEIM (B. 1930)

"76 TROMBONES" FROM *THE MUSIC MAN*
MEREDITH WILLSON (1902-1984) / ARR. LEROY ANDERSON

SELECTIONS FROM *THE KING AND I* RODGERS & HAMMERSTEIN

GLORIA ESTEFAN - HER GREATEST HITS ARR. CHUCK SAYRE

SELECTIONS FROM *LES MISÉRABLES*
ALAIN BOUBLIL (B. 1941) / ARR. BOB LOWDEN

"BRING HIM HOME" FROM *LES MISÉRABLES* ALAIN BOUBLIL (B. 1941)

INTERMISSION

STAR WARS SUITE: *THE FORCE AWAKENS* JOHN WILLIAMS (B. 1932)
March of the Resistance

"INTO THE FIRE" FROM *THE SCARLET PIMPERNEL* FRANK WILDHORN (B. 1959)

"I AM ALDOLPHO" FROM *THE DROWSY CHAPERONE* LAMBERT & MORRISON

A KLEZMER TRIBUTE! ARR. ERIC RICHARDS
Carl Topilow, clarinet

"DEVIL'S DANCE" FROM *WITCHES OF EASTWICK* JOHN WILLIAMS (B. 1932)

"SUMMERTIME" FROM *PORGY AND BESS* GEROGE GERSHWIN (1898-1974)
Samantha Moraes, violin

IT DON'T MEAN A THING DUKE ELLINGTON (1899 - 1974)
Samantha Moraes, violin

"POPULAR" FROM *WICKED* STEPHEN SCHWARTZ (B. 1948)

MY WAY FRANK SINATRA (1915-1998)



SAMANTHA MORAES,
VIOLIN

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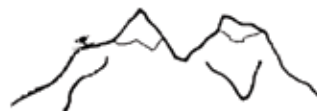
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PROGRAM NOTES Our Sunday morning concert begins with a piece from Brahms which, if you have had trouble waking up this morning, will do the trick for you. The *Academic Festival Overture* was written during the summer of 1880 as a musical "thank you" to the University of Breslau, which was bestowing Brahms with an honorary doctorate. His work for the university turned out to be one which he described as "very boisterous potpourri of student drinking songs." Drawing on several popular beer hall tunes and other folk songs, the emphasis is definitely more on "Festival" than "Academic." While the theme is lighthearted, the overture is a masterful work, with colorful and carefully crafted orchestration, showcasing Brahms' mastery of orchestral technique.

Brahms never went to college. He studied composition and piano in private lessons and acquired on-the-job experience at a young age. Those experiences included playing piano at brothels and beer halls in Hamburg. Brahms conducted the premiere of the *Academic Festival Overture* on January 4, 1881 at Breslau (which is now the University of Wrocław in Wrocław, Poland). He received his honorary doctorate at the ceremony, as some people noted with irony that the serious event contrasted sharply with the comic aspects of the overture. The exciting, easily approached work has remained a staple of the concert hall and is one of Brahms' most frequently performed compositions.

A week ago, the NRO played Tchaikovsky's thrilling Symphony No. 5. Today, we hear another of the Russian composer's most successful works, the *Swan Lake Suite*. Together with *Sleeping Beauty* and *The Nutcracker*, Tchaikovsky's ballet works are the most memorable and most often performed music in the genre.

Swan Lake premiered March 4, 1877 at the Bolshoi Theater in Moscow. The first production failed and Tchaikovsky assumed it was his fault; that the score was weak. The real problem was the choreography, which, to put it bluntly, was inept.

The ballet as we know it today was never seen by Tchaikovsky. It was reconstructed with a revised second act by the famous choreographer Marius Petipa with the first performance coming after the composer's death.

Tchaikovsky wanted to make a suite from the *Swan Lake* score but never did. The suite performed today includes selections made by others and has become a standard part of the repertoire.

—
Written by Doug Adams

BRAHMS & TCHAIKOVSKY

SUNDAY, JULY 17, 11:00AM

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JOHN MACFARLANE, CONDUCTOR

ACADEMIC FESTIVAL OVERTURE, OP. 80

JOHANNES BRAHMS (1833 - 1897)

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CONCERTO COMPETITION

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SUITE FROM SWAN LAKE, OP. 20A

PIOTR ILYICH TCHAIKOVSKY (1840 - 1893)

1. Scène
2. Valse
3. Danse des cygnes
4. Scène
5. Danse hongroise
6. Danse espagnole
7. Danse napolitaine
8. Mazurka

IN MEMORY OF STEVEN RUSSELL

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PROGRAM NOTES Gustav Mahler's *Symphony No. 6 in A Minor* is his most menacing symphony; with an undeniably tragic mood. When it was completed, Mahler called it the "Tragic" symphony but he later withdrew that subtitle. The moniker has stuck, however and "Tragic" remains part of its name. Despite that assessment, Mahler's biographer Michael Kennedy is one of those who sees something more positive in the symphony's message: "It is a tragic work, but it is tragedy on a high plane, classical in conception and execution." Kennedy's analysis is not shared by everyone, with most pointing out that this symphony stands apart from Mahler's other symphonies in that it is the only one that does not end on a positive note of transformation or triumph. Conductor Wilhelm Furtwängler described it as "the first nihilist work in the history of music." Famed conductor (and Mahler friend) Bruno Walter said it was too dark for him to conduct because it "ends in hopelessness and the dark night of the soul."

Structurally, the Sixth Symphony is Mahler's most traditional in many respects. Mahler experimented with form throughout his career. Three of the five symphonies which preceded the Sixth had more than four movements. The first four had detailed text to describe the music. In the Sixth, he stays with the traditional format. Unlike other Mahler Symphonies, this one has no narrative, no text. There is a view that this is pure music, with no program. Another view makes the argument that the Sixth depicts the fall of a hero, or mankind or Mahler himself.

The mood is set immediately, with a forbidding military march that is heard throughout the work. This is followed by the famous "Fate" motif, an A major chord brought forth from the trumpets, then an unusual melding into A minor chords from the oboe and trumpet. This military rhythm and the fate motif color the entire symphony.

The final movement of the Sixth Symphony is considered by many as Mahler's finest single movement. The finale begins with a mysterious arching melody, bringing in a movement which has been described as "nightmarish" and "hallucinogenic." It is indeed a haunting, massive movement headed in what direction we do not know until the very end. It holds forth the possibility that all of the struggle brought by the military marching and the Fate theme could, after all, turn out alright. Here there are passages which clearly evoke a passionate hopefulness, an attempt to race to the finish, the possibility of ultimate triumph. Everything is possible until the very last moments of the symphony, which re-introduce calamity and despair. In the final stages, a percussionist smashes a huge wooden mallet against a wooden block or box, described by Mahler as "like the stroke of an axe" and "the three hammer blows of fate." The third blow finally crushes the attempt to reach a triumphant conclusion; fate has won the battle.

After he'd completed it in 1904, Mahler played it to his wife Alma at the piano, and afterwards she wrote: "Of all his works this was the most personal... We were both in tears... so deeply did we feel this music and the sinister premonitions it disclosed."

The Sixth Symphony was started in 1903, and substantially completed in 1904. It is interesting to learn that all this wallowing in tragedy occurred during a fairly happy time for Mahler and his wife and two infant daughters. Not only did he write the "Tragic" Symphony during this same period, he also completed the last two songs in the *Kindertotenlieder* (*Songs on the Deaths of Children*). No one knows exactly how to reconcile this dark music creation with this happy stage in life. Later, Alma and others felt the Sixth contained premonitions of tragedy to come in Mahler's life, specifically three events in 1907: his elder daughter's death from diphtheria, his bitter resignation from the Vienna Opera, and the diagnosis of the heart disease that took his life four years later. Alma felt that he had tempted fate in composing the Sixth Symphony. Mahler was famously superstitious, feeling that the works were the prescience of true inspiration.

Whatever your interpretation of this masterpiece, you will no doubt be moved by the experience.

—
Written by Doug Adams

MAHLER SYMPHONY NO. 6

WEDNESDAY, JULY 20, 7:30PM

SPONSORS *Blue River Bistro, Benson Family Foundation*

MICHAEL STERN, CONDUCTOR

SYMPHONY NO. 6 IN A MINOR (TRAGIC)

GUSTAV MAHLER (1860 - 1911)

I. Allegro energico, ma non troppo

II. Andante moderato

III. Scherzo

IV. Finale

IN MEMORY OF **BETSY CROSSMAN**

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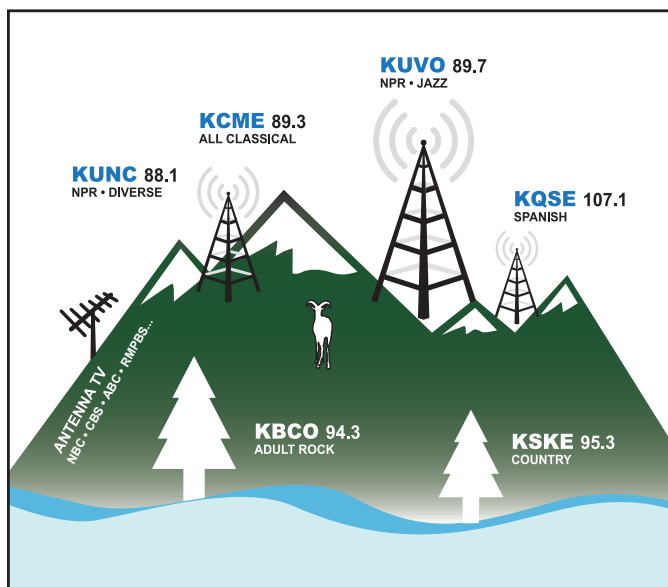
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PROGRAM NOTES Welcome to our joint concert, with musicians of the National Repertory Orchestra sharing the stage with the Breckenridge Music Festival.

The first half of the program has NRO Music Director Carl Topilow leading the combined orchestra in Maurice Ravel's music from his ballet *Daphnis et Chloé*. Despite the popularity of his first success, *Rapsodie Espagnole*, and *Bolero* (which we'll hear next week), his orchestral masterpiece is *Daphnis et Chloé*.

Ravel characterized the full length ballet as a "choreographic symphony." Without going into lengthy detail, the ballet follows the adventures of the title characters—including a kidnapping by pirates and an intervention by the god Pan—before they are finally united again. The composition of the ballet did not come easily to Ravel, taking three years to complete it, from 1909 to 1912. The ballet was not a huge success and the following year, Ravel created two suites from the ballet score which he described as "two series" of "orchestral fragments."

Suite No. 2 is performed more often than Suite No. 1 and we are fortunate to be able to hear the two together this evening, because they tell different parts of the story with different musical expressions. Each suite consists of three scenes. Suite No. 1 begins with a glowing "Nocturne," followed by "Interlude." The third is the dramatic "Warriors' Dance," which includes the pirates' intrusion into a scared garden.

Suite No. 2 is, in contrast, mostly about celebration. It opens with "Sunrise," perhaps the most outstanding example of Ravel's famous command of colorful orchestration. In the second scene, "Pantomime," listen for Ravel's masterful manipulation of the woodwinds, creating a brilliant shimmering sound. The suite concludes with "General Dance," a near graphic depiction of the final celebration in a bacchanalian celebration.

The ballet *Daphnis et Chloé* is Ravel's longest work (at almost an hour); his work is generally crafted around small themes and is set into small works. Even in this larger composition, Ravel described the score to the ballet as "symphonically constructed on a very strict key scheme, using a small number of motifs whose development ensures the symphonic homogeneity of the work." At the same time, he called for very large orchestras and tonight you will see that, especially in the percussion section.

Our second half features BMF's Artistic Advisor, David Danzmayr, who opens with Jean Sibelius' tone poem *Finlandia*, an important national song in Finland,

Alexander Scriabin's *The Poem of Ecstasy* is his most successful work and, like many of his compositions, is molded by the composer's interest in (or obsession with) metaphysical themes. This is sometimes considered his fourth symphony even though it is not divided into traditional symphony movements.

Scriabin is certainly one of the most interesting, or wacky, composer personalities in musical

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SATURDAY, JULY 23, 7:30PM

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CARL TOPILOW, CONDUCTOR
DAVID DANZMAYR, CONDUCTOR

SUITE NO. 1 FROM *DAPHNIS ET CHLOÉ*
MAURICE RAVEL (1875 - 1937)

Nocturne
Interlude
Danse guerrière

SUITE NO. 2 FROM *DAPHNIS ET CHLOÉ*
MAURICE RAVEL (1875 - 1937)

Lever du jour
Pantomime
Danse générale

*Music gift donated by John C. Reed & Deborah M. Fassler
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INTERMISSION

FINLANDIA, OP. 26 JEAN SIBELIUS (1865 - 1957)

***THE POEM OF ECSTASY*, SYMPHONY NO. 4, OP. 54**
ALEXANDER SCRIBIN (1872 - 1915)

history. He saw himself as a kind of messiah, believing that spiritual fulfillment could be gained through art. He liked proclaiming his theories while standing on chairs, as if floating in the air. He once tried to walk on the waters of Lake Geneva. Observers were more than skeptical. "Isn't he losing his mind perhaps?" Rimsky-Korsakov once remarked after a concert. Few composers were more well-known during his lifetime and more quickly forgotten after his death.

His own comments about *The Poem of Ecstasy*, written in 1907, tell the very strange story better than anyone else could. "The Poem of Ecstasy is the Joy of Liberated Action. The Cosmos, i.e., Spirit, is Eternal Creation without External Motivation, a Divine Play of Worlds. The Creative Spirit, i.e., the Universe at Play, is not conscious of the Absoluteness of its creativeness, having subordinated itself to a Finality and made creativity a means toward an end. The stronger the pulse beat of life and the more rapid the precipitation of rhythms, the more clearly the awareness comes to the Spirit that it is consubstantial with creativity itself. When the Spirit has attained the supreme culmination of its activity and has been torn away from the embraces of teleology and relativity, when it has exhausted completely its substance and its liberated active energy, the Time of Ecstasy shall arrive." So there. Did you get that? This kind of exposition may contribute to the fact that Scriabin was both revered and despised.

Don't let all of that distract you from the fact that this is very good music. The size of the orchestra makes this work one which can be characterized as spectacular. This is shimmering and soaring music which will excite the audience. Enjoy.

—
Written by Doug Adams

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PROGRAM NOTES The first thing to note about Johannes Brahms' *Variations on a Theme by Haydn* is that it probably isn't. Brahms composed the work based on "Chorale St. Antoni," a theme for a wind ensemble. When he found the sheet music for the theme it credited the music to Joseph Haydn. Brahms then carried that attribution for his variations. As it later turned out, experts have determined that the wind piece does not fit Haydn's style and it remains without clear attribution. The explanation? Music publishers of the time (Brahms wrote this in the summer of 1873) often attached the name of a famous composer to a work done by an unknown writer in an effort to move their inventory. Tonight's piece, therefore, is also known as *St. Anthony Variations*.

Variations on a Theme by Haydn was Brahms' first major work for orchestra. By this time, he was forty years old as he made his first attempt to succeed in the symphonic field. He did in fact succeed and this ranks high among his orchestral masterpieces.

This is the first instance in musical literature of orchestral variations composed as an original work, rather than being part of some larger work. It opens with the introduction of the theme given by wind instruments, followed by eight variations.

Ottorino Respighi was a two-faced composer; one face looking to the past, the other to the future. He is best known for his Roman Trilogy, three orchestral tone poems--*Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928).

The *Poeme Autunnale* is heard far less frequently and it is a treat to hear it tonight; it richly deserved more exposure. The opening is quiet and gentle, giving way to a haunting violin melody that floats through the clouds, bringing us safely back to the calm of the opening.

The final symphony from Jean Sibelius, *Symphony No. 7 in C major*, was composed in 1924. It is a one movement work, a densely written essay which is strikingly colorful in orchestration and texture. The work was premiered in Stockholm on March 24 as *Fantasia sinfonica No. 1*, a "symphonic fantasy". Sibelius had not decided what to call it at that point. By the time it was published the next year, he elected to label it as a symphony.

He worked on the symphony for several years. At times, it was structured with three or four movements; it wasn't until 1923 that the single movement form appears to have won out. As he sought to finish the work, he was distracted by several different things. These ranged from family birthdays to the composition of several small piano pieces to the award of a large cash prize from the Helsinki Foundation. He later said he drank large amounts of whiskey to steady his hand as he wrote the ending of the Seventh.

Our program so far has featured German, Italian and Finnish composers and our multi-national composer program concludes with a Frenchman. Maurice Ravel was comfortable in numerous musical forms, the Spanish, classical antiquity, the

French Baroque, and finally, jazz. His orchestral showpiece, *Boléro*, was written in 1929. Like Sibelius' *Symphony No. 7*, it is a one-movement orchestral piece. That's about the end of the similarities.

While on vacation in southwest France, Ravel played a melody on the piano for his friend Gustave Samazeuilh (say that two times in a row), saying "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." That simple idea became his most successful composition. It is most often performed as an orchestral work, although it premiered as a ballet and is sometimes staged that way today.

The structure is straightforward and direct: it is in C major, 3/4 time, beginning "pianissimo" (softly) and rising in a continuous crescendo to "fortissimo possibile" (as loud as possible). Like most of Ravel's works, it calls for a large orchestra, including two snare drums, which get a true workout. *Boléro* starts with a two-part theme with eighteen orchestrations of that theme. The theme itself does not change, though the instruments do. Each of the variations feature a different solo from the orchestra until the thirteenth variation, when the strings come forward for the rest of the piece.

Boléro has been featured in several movies and I know you would be disappointed if I didn't mention Dudley Moore and Bo Derek. There, it's done.

—

Written by Doug Adams

SIBELIUS & RAVEL CORPORATE & VOLUNTEER RECOGNITION CONCERT

WEDNESDAY, JULY 27, 7:30PM

SPONSORS *Anne & Bill Mills, Blue River Bistro*

PETER OUNDJIAN, CONDUCTOR

VARIATIONS ON A THEME OF JOSEPH HAYDN, OP. 56A

JOHANNES BRAHMS (1833-1897)

Chorale St. Antoni: Andante

Variation I: Poco più animato

Variation II: Più vivace

Variation III: Con moto

Variation IV: Andante con moto

Variation V: Vivace

Variation VI: Vivace

Variation VII: Grazioso

Variation VIII: Presto non troppo

Finale: Andante

*Music gift donated by Mr. & Mrs. Judson S. Ball to the
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POEMA AUTUNNALE OTTORINO RESPIGHI (1879 - 1936)

Cristian Zimmerman, violin

INTERMISSION

SYMPHONY NO. 7 IN C MAJOR, OP. 105

JEAN SIBELIUS (1865 - 1957)

I. Adagio

II. Un pochetto meno adagio; Vivacissimo; Adagio

III. Allegro molto moderato

IV. Vivace; Presto; Adagio; Largamente molto; Affettuoso

BOLÉRO MAURICE RAVEL (1875 - 1937)



CRISTIAN ZIMMERMAN,
VIOLIN

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PROGRAM NOTES Our final concert of the season begins with Richard Strauss's *Der Rosenkavalier* Suite. It began life as a three act comic opera, which was first performed in 1911 in Dresden. It quickly became part of the standard opera repertoire.

In 1944, Strauss agreed to the creation of an orchestral suite from the ballet's score, although he apparently had nothing to do with composing or arranging it. It is likely that the arrangement came from the New York Philharmonic's conductor at the time, Artur Rodziński, who conducted the premiere in October 1944. It is not known whether or not Strauss was pleased with the suite, but being financially strapped after the conclusion of World War II, he agreed to the publication of it in 1945. It was a frustrating time for Strauss. When he was writing the opera, beginning in 1909, he was, with Puccini, the most famous and richest composer alive. The war changed that.

The dazzling waltzes in the ballet score proved extremely popular and they are the highlights of the orchestral suite. The *Rough Guide to Classical Music* praises the final moments of the suite as: "the most overwhelmingly beautiful music composed [in the 20th] century."

One of the many joys of being part of the National Repertory Orchestra family, whether patron, musician or staff, is the commitment of the organization to include not only the best and most beloved orchestral works but also to introduce lesser-known musical jewels.

This is the case with our next item on the program, Moritz Moszkowski's *Suite for 2 Violins and Orchestra*. Although his work is not often presented today, he was quite popular in his lifetime (1854-1925). He was known primarily for his piano works. He was also an excellent pianist appearing with Franz Liszt in concerts. A revealing bit of correspondence shows an artist with a self-deprecating sense of humor. In a letter to the German-American composer Ernst Perabo, Moszkowski wrote: "I should be happy to send you my piano concerto but for two reasons: first, it is worthless; second, it is most convenient (the score being 400 pages long) for making my piano stool higher when I am engaged in studying better works."

He composed over two hundred small piano works, so it is indeed unusual that we are hearing one of his non-piano works tonight. The *Suite for 2 Violins and Piano* was an immediate hit, praised by critics and popular with audiences for many years. Inexplicably, it has almost disappeared from performances today. Tonight's performance of the *Suite for 2 Violins and Orchestra* is only possible because National Repertory Orchestra Music Director Carl Topilow orchestrated the piano suite for full orchestra.

Born in 1906, Dmitri Shostakovich was one of the most important composers of the 20th century. His mother did not believe in music lessons for young children so he did not get his first lesson until he was nine. His genius was revealed immediately; staying constantly at the piano, amazing his teachers and the family's friends

by composing short pieces. He entered the Petrograd Conservatory when he was only 13, studying with Maximilian Steinberg, Rimsky-Korsakov's son-in-law. When he graduated from the Conservatory (by that time the Leningrad Conservatory) his graduation piece was *Symphony No. 1 in F minor*, performed in Leningrad by the Leningrad Philharmonic on May 12, 1926. It was an immediate success and remains one of the composer's finest works. A few months later, it received an even more enthusiastic reception in Moscow. "It is a symphony," wrote the Moscow Evening Radio, "which reflects all that a composition can give of the most important in an artist." *Symphony No. 1* was also a worldwide sensation, presented in London, Berlin and most of the large cities in the United States.

The opening movement sets the stage for the symphony and provides glimpses of what was to come in other works throughout his composing career; a sense of comic satire and iconoclastic attitude. (Both of those characteristics annoyed the Soviets in later years). In the first symphony, we hear youthful exuberance, sarcastic wit and unapologetic romanticism; but also suggestions of tension and unease, characteristics which might have come from the social change happening in Russia or perhaps from Shostakovich's own emotional maturation as a teenager entering manhood.

Shostakovich's construction of this four-movement symphony is basically conservative but there is remarkable innovation as well, notably his juxtaposition of moods and brilliant orchestral coloring. It made the young composer the Soviet Union's first international star.

—
Written by Doug Adams

SEASON FINALE

FRIDAY, JULY 29, 7:30PM

SPONSORS *Vonderheid & Associates, P.C., St. Anthony Summit Medical Center*

CARL TOPILOW, CONDUCTOR

SUITE FROM *DER ROSENKAVALIER*, OP. 59

RICHARD STRAUSS (1864 - 1949)

SUITE FOR TWO VIOLINS AND ORCHESTRA

MORITZ MOSZKOWSKI (1854 - 1925),

ORCHESTRATED BY CARL TOPILOW

Melissa Deal & Stephanie Pak, violins

INTERMISSION

SYMPHONY NO. 1 IN F MINOR, OP. 10

DMITRI SHOSTAKOVICH (1906 - 1975)

I. Allegretto - Allegro non troppo

II. Allegro

III. Lento

IV. Allegro molto - Lento

Music gift donated by Mr. Charles Cossey to the National Repertory Orchestra Library



MELISSA DEAL, VIOLIN



STEPHANIE PAK,
VIOLIN

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