



BUFFALO PHILHARMONIC ORCHESTRA  
NOVEMBER 11 – NOVEMBER 25

2024



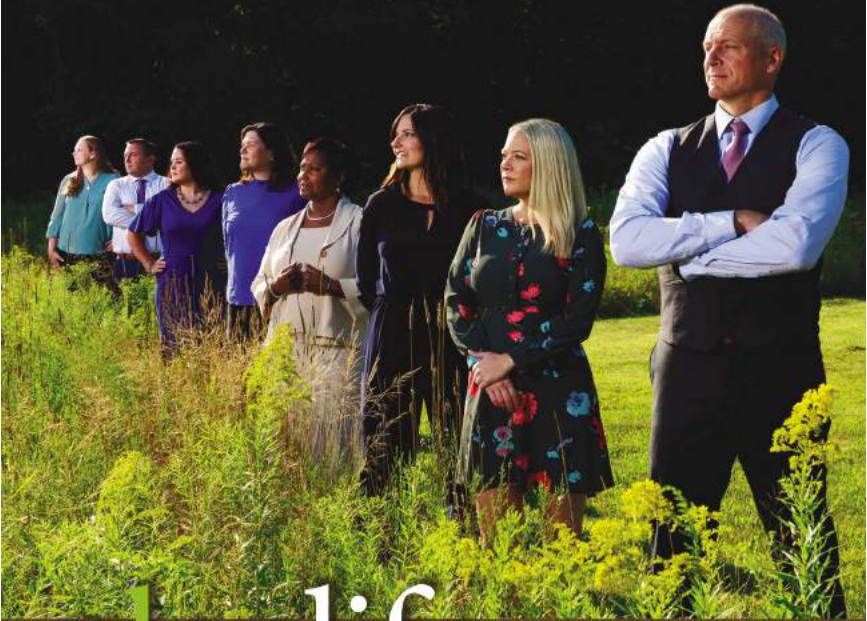
RACHMANINOFF  
FESTIVAL  
PIANO CONCERTO NO.2

THE MUSIC OF  
ABBA

THE MUSIC OF  
NEIL  
DIAMOND  
WITH JAY WHITE

Disney  
FROZEN  
IN CONCERT  
Film with Live Orchestra

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## CONTACT

**Buffalo Philharmonic Orchestra**  
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bpo.org

**Kleinhans Music Hall**  
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kleinhansbuffalo.org

BPO Administrative Offices	(716) 885-0331
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# A legacy that still rings true today.



**EDWARD L. and MARY SEATON KLEINHANS**

When Edward Kleinhans and Mary Seaton Kleinhans passed away suddenly in 1934, they left a gift to the Community Foundation for Greater Buffalo with instructions to build a music hall for our community. The Community Foundation ensured that Kleinhans Music Hall was built according to their wishes and today, their gift continues to provide a home for world-class performances.

To learn more about the Kleinhans and how they continue to support WNY nearly 90 years after their lifetimes, scan the QR code below or visit [cfgb.org](https://cfgb.org).



**Community Foundation**  
for Greater Buffalo

## MESSAGE FROM THE BOARD CHAIR



As we find ourselves amid this vibrant, celebratory concert season, I'd like to highlight some of the wonderful successes of our orchestra so far, and the exciting milestones that lie ahead. Year after year, our orchestra's sound resonates and inspires audiences beyond the stage of Kleinhans. With the pandemic concert restrictions behind us, this season has an especially notable impact on students throughout Buffalo Niagara.

I am proud to report that since the season's opening, our orchestra has performed for over 6,000 Buffalo Public Schools students, and an additional 1,000 students from counties across the region, via Friday morning performances and the Music for Youth concert series. Over 600 middle and high school students attended the Pops series opening, with the

orchestra's very first Teen Night garnering over 50 students for a pre-concert event with a special opportunity to meet BPO musicians. Nearly 250 high school students are Symphony Hall Pass holders, experiencing live orchestral music on a regular basis.

By season's end, the orchestra aims to engage over 25,000 students through the Music for Youth concert series, with every Buffalo Public Schools student between grade levels 1-6 having attended a concert at Kleinhans. In addition, through the Community Spotlight series, over 600 student performers will have been showcased in the Mary Seaton Room before BPO performances.

The orchestra's outreach extends beyond school programs. The first BPO Kids family concert welcomed over 1,000 attendees with an accessible flat ticket rate. Looking ahead, the orchestra has added a second Exceptional Holiday performance this season for individuals with disabilities, due to high demand and last season's sellout performance.

These achievements are a testament to our orchestra's commitment to the community, which we can all be proud of. By sharing musical experiences with the next generation, we're not only preserving the legacy of orchestral music; we're sculpting its future. In the spirit of Thanksgiving, I wish to extend my thanks for your continued support, and for being an integral part of making these concerts – and their impact – possible. Let's continue to make this season a memorable symphony of learning, connection, and inspiration.

Sincerely,

A handwritten signature in black ink that reads "Scott R. Stenclik". The signature is fluid and cursive, with the first and last names being the most prominent.

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

## BUFFALO PHILHARMONIC ORCHESTRA

BOARD OF TRUSTEES AS OF SEPTEMBER 19, 2023

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## JOANN FALLETTA

### MUSIC DIRECTOR

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



As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two Grammy Award-winning recordings. In honor of Falletta's 25<sup>th</sup> anniversary with the BPO, which is being celebrated this season, Naxos released 20 full albums of music, previously available only on CD, across all major streaming platforms.

Internationally, Falletta has conducted many of the most prominent orchestras in Europe, Asia, and South America, including recent and upcoming concerts in Spain, Sweden, Germany, Brazil, and Croatia. Her recent and upcoming North American guest conducting includes the National Symphony, the orchestras of Boston, Baltimore, Detroit, Nashville, Indianapolis, Houston, Toronto, Milwaukee, Vancouver, Quebec, and a concert at Alice Tully Hall with her alma mater, The Juilliard School Orchestra. In 2022, she led the National Symphony in two PBS televised specials for New Year's Eve and the 50th Anniversary of the Kennedy Center, and made her Boston Symphony Orchestra debut at the Tanglewood Music Festival.

With a discography of over 125 titles, JoAnn is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 Grammy Award for Best Choral Performance as conductor of the Buffalo Philharmonic in the world premiere Naxos recording of Richard Danielpour's *The Passion of Yeshua*, and the 2019 Grammy Award as conductor of the London Symphony for *Spiritualist* by Kenneth Fuchs. Her Naxos recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* with the BPO received two Grammys in 2008, and her 2020 Naxos recording with the BPO of orchestral music of Florent Schmitt received the prestigious Diapason d'Or Award.

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

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

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

## JOHN MORRIS RUSSELL PRINCIPAL POPS CONDUCTOR



A master of American musical style, John Morris Russell has devoted himself to redefining the American orchestral experience. He is in his eighth season as Principal Pops Conductor of the Buffalo Philharmonic Orchestra. Mr. Russell made his debut with the Buffalo Philharmonic Orchestra in the fall of 2014, and later that season was named the third conductor to hold the position following in the footsteps of Doc Severinsen and Marvin Hamlisch. Mr. Russell's concerts at the BPO reflect the diversity of American musical styles: from Classics to Jazz, Hollywood to Broadway, Country & Western to Rhythm & Blues. This season, Mr.

Russell conducts the BPO's Holiday Pops concerts.

Maestro Russell is also Conductor of the renowned Cincinnati Pops, one of the world's most iconic and beloved pops orchestras. In his twelfth season, Mr. Russell leads sold-out performances at Cincinnati Music Hall, the Taft Theater, and Riverbend Music Center. Additionally, he conducts the orchestra in concerts throughout the Greater Cincinnati region as well as domestic and international tours. Creator of the orchestra's Classical Roots series, he also conducts the Pops family concert series and the annual USO Tribute Cincinnati Gala. The Cincinnati Pops recorded legacy continues under Mr. Russell's leadership. He led the Cincinnati Pops on their first-ever Florida tour, and in 2017 he led the orchestra's sixth tour to Asia including performances in Shanghai and Taipei.

For the last eleven seasons, Mr. Russell has served as Music Director of the Hilton Head Symphony Orchestra in South Carolina, and conductor of the prestigious Hilton Head International Piano Competition. Under his leadership, the HHSO has enjoyed unprecedented artistic growth. Mr. Russell leads the orchestra in masterwork subscription concerts annually.

As a guest conductor, John Morris Russell has worked with many of North America's most distinguished ensembles.

---

## FERNANDA LASTRA ASSISTANT CONDUCTOR, DIVERSITY FELLOW



Born in Mar del Plata, Argentina, Fernanda Lastra is a passionate and creative conductor interested in a wide variety of repertoire, including symphonic, contemporary, and operatic works. She is a dedicated advocate for Latin American composers, particularly those from her home country.

In 2022, Fernanda was appointed as the Conductor Diversity Fellow at the BPO, under the mentorship of JoAnn Falletta, and was promoted to Assistant Conductor, Diversity Fellow in 2023. In this role she fulfills various conducting responsibilities, including cover conductor and main conductor for the BPO Kids and Music for Youth concert series. Fernanda

actively contributes to the BPO's artistic team, music education committee, and Diversity Council.

Fernanda has led professional and youth orchestras across the United States, Argentina, and Brazil. One of her previous engagements include conducting the National Orchestra of Argentine Music "Juan de Dios Filiberto" at the CCK National Auditorium in Buenos Aires, and the production of Missy Mazzoli's opera, *Song from the Uproar*, in Pittsburgh. Fernanda has also made significant contributions as an educator, serving as the Director of Orchestras at Augustana College (IL) and as conductor for the Central Pennsylvania Youth Orchestra, among other engagements. As an entrepreneur, Fernanda founded a training ensemble in Argentina in 2013, serving as its artistic director for four years.

Trained as a pianist, Fernanda holds two bachelor's degrees from La Plata University in Argentina, a master's degree from Penn State University, and a doctoral degree from the University of Iowa.

Fernanda believes in the power of music to create meaningful connections with one another.

## BRADLEY THACHUK CONDUCTOR, ROCK SERIES



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

As an in-demand guest conductor in North America and Europe, Mr. Thachuk's recent and upcoming guest engagements include the Nashville Symphony Orchestra, the English Symphony Orchestra (U.K.), the Wuppertal Symphony Orchestra (Germany), the Chautauqua Institute's

Music School Symphony Orchestra, the Kamloops Symphony Orchestra, the Indianapolis Chamber Orchestra, the Reading Symphony Orchestra, the Windsor Symphony Orchestra (Canada), the Fort Wayne Philharmonic, the Tucson Symphony Orchestra, the Cincinnati Pops, the Richmond Symphony, the Hartford Symphony Orchestra, and the Hradec Kralove Philharmonic (Czech Republic).

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

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

## RON SPIGELMAN CONDUCTOR, POPS & FILM CONCERTS



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

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

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

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

## HISTORY OF THE BUFFALO PHILHARMONIC ORCHESTRA

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

After the rise and fall of several forerunners, the BPO was founded in 1935, performing most often at the Elmwood Music Hall. The hall was located at Elmwood Ave. and Virginia St., and was demolished in 1938 as the BPO's permanent home, Kleinhans Music Hall, was constructed. During the Great Depression, the orchestra was initially supported by funds from the Works Progress Administration and the Emergency Relief Bureau. Over the decades, the orchestra has matured in stature under outstanding conductors including William Steinberg, Josef Krips, Lukas Foss, Michael Tilson Thomas, Maximiano Valdés, Semyon Bychkov, and Julius Rudel. The orchestra has welcomed many distinguished guest performers such as Isaac Stern, Aaron Copland, Van Cliburn, Igor Stravinsky, Renée Fleming, and Yo-Yo Ma. During the tenure of JoAnn Falletta, who has served as music director since 1998, the BPO has rekindled its history of radio broadcasts and recordings, including the release of 61 albums.

The BPO's Naxos recording of composer John Corigliano's "Mr. Tambourine Man: Seven Poems of Bob Dylan" won two Grammys, and their Naxos recording of Richard Danielpour's "The Passion of Yeshua" with the Buffalo Philharmonic Chorus won one Grammy. Their recordings are heard on classical radio worldwide.

## HISTORY OF KLEINHANS MUSIC HALL

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

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

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

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

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

Kleinhans is owned by the City of Buffalo and operated by a separate 501(c)(3) non-profit organization. The Board of Directors is comprised of Jeremy Oczek, Chair; Karen Arrison, Vice Chair; Peter Eliopoulos, Treasurer; Tania Werbizky, Secretary; Cindy Abbott Letro; Akruiti Babaria; and city officials including Byron Brown, Mayor of the City of Buffalo, and David Rivera, Niagara District Council member.

**JOANN FALLETTA**, MUSIC DIRECTOR

Angelo and Carol Fatta Endowed Chair

**JOHN MORRIS RUSSELL**, PRINCIPAL POPS CONDUCTOR

**FERNANDA LASTRA**, ASSISTANT CONDUCTOR, DIVERSITY FELLOW

**FIRST VIOLIN**

Nikki Chooi  
concertmaster  
Amy Glidden  
assoc. concertmaster  
*Louis P. Ciminelli Family  
Foundation Endowed Chair*  
Xiaofan Liu  
asst. concertmaster\*\*  
Douglas Cone  
2nd asst. concertmaster\*\*  
Deborah Greitzer  
Diana Sachs  
Alan Ross  
Andrea Blanchard-Cone  
Loren Silvertrust  
Hee Sagong (L)  
Mari Jones\*\*  
Cindy Lin\*\*  
Nadejda Nigrin\*\*

**SECOND VIOLIN**

Antoine Lefebvre  
principal  
Jacqueline Galluzzo  
assoc. principal  
Richard Kay  
Robert Prokes  
Frances Morgante  
Shieh-Jian Tsai  
Aika Ito  
Andrew Lin  
Zhen Liu  
Jonathan Hwang\*  
Iain Crampton\*\*

**VIOLA**

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

**CELLO**

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

Amelie Fradette  
Eva Herer\*

**BASS**

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

**FLUTE**

Christine Bailey Davis  
principal  
Linda Greene  
Natalie Debikey Scanio

**PICCOLO**

Natalie Debikey Scanio

**OBOE**

Henry Ward  
principal  
Joshua Lauretig  
Anna Mattix

**ENGLISH HORN**

Anna Mattix

**CLARINET**

William Amsel  
principal  
Patti DiLutis  
Salvatore Andolina

**E-FLAT CLARINET**

Patti DiLutis

**BASS CLARINET  
AND SAXOPHONE**

Salvatore Andolina

**BASSOON**

Glenn Einschlag  
principal  
Doron Laznow

**CONTRABASSOON**

Rose Vrbsky\*\*

**FRENCH HORN**

Jacek Muzyk  
principal  
*Kay Koessler Endowed Chair*  
Daniel Kerdelewicz  
assoc. principal

Joseph Alberico\*  
Jay Matthews  
Daniel Sweeley

**TRUMPET**

Alex Jokipii  
principal  
Geoffrey Hardcastle  
Philip Christner

**TROMBONE**

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

**BASS TROMBONE**

Filipe Pereira

**TUBA**

Seth Rawleigh  
principal

**TIMPANI**

Matthew Bassett  
principal  
Dinesh Joseph  
assistant principal

**PERCUSSION**

Mark Hodges  
principal  
Dinesh Joseph

**HARP**

Madeline Olson  
principal

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Andrew Berdine  
Interim Master property  
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<sup>1</sup> Chair dedicated to the memory of Scott Parkinson

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

\* One Year Appointment

\*\* Temporary Appointment

(L) Leave of Absence



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# PASS DOWN YOUR PASSION

## WITH OUR MUSICAL HERITAGE SOCIETY

Since 1935, the generosity of patrons and donors like you has made it possible for the BPO to inspire, educate, and entertain audiences season after season. Create your BPO legacy through a planned gift so that someday, the next generation can fill your seats and carry on your passion for the BPO.

The most common planned gifts:

**Wills and Bequests** - Simply make your wishes known to your estate attorney and leave a portion of your estate or a specific dollar amount to the BPO.

**Gifts from IRA Distribution** - After the age of 70 ½, a Qualified Charitable Distribution or QCD (sometimes called an "IRA Charitable Rollover") is a great way to make a tax-free gift to the BPO and satisfy your Required Minimum Distribution (RMD) too.\*

Your donation powers inspiring performances in Kleinhans Music Hall and our community. Make your gift for the music you love today!

For more information on making your legacy part of the BPO through a planned gift, contact **Jackie Chagnon** in the BPO Development Office at [jchagnon@bpo.org](mailto:jchagnon@bpo.org) or **(716) 242-7829**.

\*The BPO does not offer tax advice. Please speak with your tax advisor or financial planner to see what options are best for you.



# Carefree living is calling.

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An affiliate of Niagara Lutheran Health System



**The GreenFields**



Saturday, November 11, 2023 at 7:30 PM

Sunday, November 12, 2023 at 2:30 PM

**BPO CLASSICS SERIES – RACHMANINOFF FESTIVAL**  
**PIANO CONCERTO NO. 2**

**JoAnn Falletta, conductor**  
**Fabio Bidini, piano**

**RACHMANINOFF** Concerto No. 2 in C minor for Piano  
and Orchestra, Op. 18  
I. Moderato  
II. Adagio sostenuto  
III. Allegro scherzando  
**Fabio Bidini, piano**

INTERMISSION

**RACHMANINOFF** Symphony No. 2 in E minor, Op. 27  
I. Largo – Allegro moderato  
II. Allegro molto  
III. Adagio  
IV. Allegro vivace

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

After Saturday's concert, join members of the orchestra on the lower level for  
Musician's Nightcap, hosted by BPO double bassist Jonathan Borden.

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



**BUFFALO  
PHILHARMONIC  
ORCHESTRA**

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## **F**our outstanding opportunities to help your holiday season sparkle:



### **Michael Bolton**

December 6 @ 7:30pm



### **JoAnn's Classical Christmas**

December 8 @ 10:30am

December 9 @ 7:30pm



### **Jingle Bell Jam**

*– Tickets for this family favorite are only \$7!*

December 10 @ 2:30pm



### **Holiday Pops with John Morris Russell**

December 14 & 15 @ 10:30am

December 16 @ 7:30pm

December 17 @ 2:30pm



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**Order your tickets TODAY!**  
*Don't be left out in the cold.*

**Call (716) 885 5000 or visit [bpo.org](http://bpo.org)**

## PROGRAM OVERVIEW

We continue our Rachmaninoff Festival with two of his masterpieces. Rachmaninoff's Piano Concerto No. 2 was written after a very difficult period of "composer's block," and he was able to recover from that depression with the help of a music-loving therapist, who used hypnosis to cure him. This extraordinary concerto was the first piece that Rachmaninoff wrote when he came back to his creative self, and he dedicated it to Dr. Nikolai Dahl for "saving his life." We feel so fortunate that Fabio Bidini, our beloved friend, is back with us to play this gorgeous work.

The program includes another Romantic-era treasure, Rachmaninoff's second symphony – perhaps the most romantic and songful symphony ever composed. We feel very happy to have the privilege of sharing the music of this cherished composer, and the knowledge that he played on (and loved) our Kleinhans stage makes the music even more special to Buffalo.

*JoAnn Falletta*

## PROGRAM NOTES

### **Sergei Rachmaninoff**

(Russian; 1873-1943)

### **Concerto No. 2 in C minor for Piano and Orchestra, Op. 18**

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

Composed 1901; Duration: 32 minutes

First BPO performance: November 18, 1935 (C. Gordon Watkins, piano; Lajos Shuk, conductor)

Last BPO performance: March 7-8, 2020 (Konrad Skolarski, piano; JoAnn Falletta, conductor)

The premiere of the promising young composer's first symphony in 1897 was an utter catastrophe. Alexander Glazunov conducted an ill-prepared orchestra while drunk, and Rachmaninoff left before the performance was over, preparing himself for an inevitable onslaught of cutting reviews. The bereft composer fell into a years-long bout of depression, affected by alcoholism, money problems, and a general disinterest in composing.

Rachmaninoff's family was desperate for a solution to pull him out of his despon-

dent writer's block when they organized sessions with Nikolai Dahl, who specialized in hypnosis, and whose methods were successful in reversing his mental state. Time spent in Italy may have also played a role in reviving the composer, who enthusiastically began work on a new concerto during an extended visit.

All but the first movement completed, he performed a partial premiere of the work in 1900 with his cousin debuting as a conductor. The scene was a nervous one for all involved, but the performance was received with adoration, prompting Rachmaninoff to finish the work, eventually premiering it in full the following year. Without the financial and emotional support from his friends and family, Rachmaninoff may have languished. Instead, his despondency broken, the second piano concerto propelled him to international fame and remains a stalwart member of the repertoire.

Tolling bells appear out of silence in the concerto's opening, growing to an oscillating piano accompaniment to the orchestra's brooding theme. The piano performs the second theme, which by contrast, aches with optimism. The anxious development

borrow bits from both themes, returning to the opening theme with the pianist now presenting a marching accompaniment. The heavy C minor that concludes the opening movement initiates the second, with a series of chords shifting to peaceful E major with a flute introducing an intimate melody. The rhythmic motion continues into the B section, which provides a tense, mysterious contrast, energetically billows into a cadenza, and is bookended by the opening music.

In the finale, Rachmaninoff again borrows the previous movement's key, and through a wry orchestral introduction, transitions from E major back to C minor. A march-like theme is followed by intense figurations by the soloist. A second theme emerges, now in a lyrical B-flat. The tumultuous development fixates on the first theme and arrives at an abbreviated recapitulation that overcomes the ominous opening bells to achieve a triumphant C major conclusion.

### **Symphony No. 2 in E minor, Op. 27**

- I. Largo – Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

Composed 1907; Duration: 43 minutes

First BPO performance: November 5 & 7, 1950 (William Steinberg, conductor)

Last BPO performance: October 10-11, 2014 (JoAnn Falletta, conductor)

The success of Rachmaninoff's second piano concerto initiated a period of good fortune for the composer. With his years-long bout of depression overcome, his three-year engagement to Natalia Satina led to their marriage in 1902, and they were gifted a portion of her parents' Ivanovka estate where their young family would enjoy summers. He found steady work in 1904 as the con-

ductor of the Bolshoi Theatre, a post he held for two years. The 1905 revolution encouraged the musicians to demand better pay, and Rachmaninoff was generally disinterested in politics and the administrative challenges of the work. Resigning his post, he moved the family to Dresden to avoid the political turmoil.

The disastrous premiere of his first symphony in 1897 still gnawed at him, but without steady work, he needed to support his family through composition. Confronting his self-doubt, he embarked on his second symphonic project. The laborious process began with an unsatisfying first draft, extensive revisions, and finally, the work's premiere in 1908 at the Mariinsky Theater in Saint Petersburg to an overwhelmingly positive reception. His second piano concerto won him the Glinka Award four years earlier, restoring his self-confidence as a composer, and the second symphony won the same award, validating his efforts as a symphonist.

The dark introduction rises from the depths of the orchestra, and winding fragments coalesce into a swelling, cascading melody. The music fades into a lonely English horn solo that acts as a bridge to the Allegro. Here, the theme is derived from the opening figures, but has signature Rachmaninoff mystery, and is contrasted by a breezy second theme. The development builds with stormy tension as it shifts through multiple tonal centers but settles into a reprisal of the opening music. The sunny recapitulation is not permanent, as the brooding storm returns to close the movement.

The scherzo is a dashing night ride with galloping string rhythms supporting a rousing melody that the violins and winds trade off. A solo clarinet introduces the first diversion that is lyrical with a sense of wonder, followed by a return of the

opening sprint. The middle trio is abrupt with staccato strings in chaotic counterpoint, until brass and percussion join with a march. The scherzo form of the movement calls back the opening ride, the lyrical music, and a final flight with a foreboding conclusion.

The lyrical opening of the Adagio is introductory, with a lengthy clarinet solo presenting the primary theme. Rachmaninoff's inventive, rhythmically pianistic accompaniments are present here, creating unceasing momentum for his lush melodies. The bucolic middle section is a warm wind feature but invites a tutti climax. The opening material returns for meditative treatment with its own swelling climax and a calming retreat.

The finale swells with liveliness as the orchestra spills over with jubilant fanfares. The scene is interrupted by a hushed march. An extensive second theme is richly lyrical. The development section recalls the first theme, but new music is introduced alongside references to previous movements. Descending figures layer with intensity to land on a section of development on the movement's first theme. The dark transition makes way for a blissful atmosphere, eventually arriving at an impassioned E major presentation of the lyrical second theme. The exhilarating final bars express an inescapable success over the grim opening E minor, for a triumphant and joyous exclamation.

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## FABIO BIDINI, PIANO



Italian pianist Fabio Bidini is one of his generation's top-flight pianists. His appearances have included performances with the London Symphony Orchestra at the Barbican, the Philharmonia Orchestra of London at Royal Festival Hall, San Francisco Symphony, New World Symphony, Dallas Symphony, St. Louis Symphony, Budapest Festival Orchestra, Fort Worth Symphony, Philharmonia Orchestra Prague at the Rudolfinum, and Hungarian National Philharmonic Orchestra at Liszt Academy Hall. He has collaborated with conductors including Michael Tilson Thomas, Carlos Prieto, Max Valdés, Dmitry Sitkovetsky, Ivan Fisher, Jesús López Cobos, JoAnn Falletta, Zoltán Kocsis, Michael Christie, and Gianandrea Noseda.

In the 2023-24 season, Bidini returns to Houston and Phoenix, joining the Modigliani Quartet in the Korngold Piano Quintet. He also performs in recital in Great Barrington, Massachusetts. Orchestral appearances include the Puerto Rico Symphony, Fort Wayne Philharmonic, in addition to his return with the BPO, where he has appeared many times.

Fabio Bidini is in great demand as a chamber music partner. He is the pianist of the highly acclaimed ensemble, Los Angeles Piano Trio, and has enjoyed artistic collaboration with many ensembles and artists including Trio Solisti, the Modigliani Quartet, American String Quartet, Janáček Quartet, Brodsky Quartet, Szymanowski Quartet, Zoltán Kocsis, Alexis Pia Gerlach, Maria Bachmann, Eva Urbanová, Nina Kotova, Dimitri Ashkenazy, and Sabrina-Vivian Höpcker.

Bidini has repeatedly performed at the prestigious festivals of Europe, including the Tuscan Sun Festival (Cortona/Napa), Festival Radio France Montpellier Languedoc-Roussillon, La Roque d'Anthéron International Piano Festival, Stern Grove Festival, Arturo Benedetti Michelangeli International Piano Festival, Festival dei Due Mondi, and most recently, the Grant Park Festival.

Fabio Bidini began his piano studies at the age of five. He graduated magna cum laude from Cecilia Conservatory in Rome and studied composition at Florence Conservatory. He has been awarded first prize in eleven of Italy's most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions: Terni, Köln, Busoni (1988 and 1992), Pretoria, Marsala, London, and the Van Cliburn (Fort Worth). He made his North American debut in 1993 with the Atlanta Symphony Orchestra.

In 2015, Fabio Bidini became the first recipient of the Carol Grigor Piano Chair – a new position enabled by a \$5,000,000 endowment gift from the Colburn School's Board Chairwoman, Carol Colburn Grigor, in Los Angeles. Bidini has been Professor of Piano at the Hochschule für Musik Hanns Eisler in Berlin, one of Europe's premiere music conservatories. He also serves as an Artist-in-Residence at Hochschule für Musik und Tanz in Köln.

Fabio Bidini's discography comprises thirteen CDs recorded under the labels BMG, Classichord, Musikstrasse, EPR, and True Sounds. He is a Steinway artist.



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ARRIVAL FROM SWEDEN**

**Stuart Chafetz, conductor**

That's Me  
Knowing Me, Knowing You  
When I Kissed the Teacher  
Fernando  
S.O.S.  
Money, Money, Money  
Intermezzo No. 1  
Medley: Waiting/Honey/Brother  
Waterloo  
Mamma Mia

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Voulez-Vous  
As Good as New  
Medley: Kisses/Angel/Lay All Your Love On Me  
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## ARRIVAL FROM SWEDEN

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ARRIVAL is the only group that has been given a previously unreleased ABBA song directly from Björn Ulvaeus and Benny Andersson of ABBA. The song "Just A Notion" was released by ARRIVAL from Sweden in 1999, and was yet again released by the original ABBA in 2021 on their latest record, *Voyage*.

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Musical arrangements are by ARRIVAL from Sweden, the late Mr. Rutger Gunnarsson, ABBA string arranger and bass player, and the famous arranger Tommy Hansson, made after ABBA original arrangements.

---

## STUART CHAFETZ, GUEST CONDUCTOR



Stuart Chafetz is the Principal Pops Conductor of the Columbus Symphony and Principal Pops Conductor of the Chautauqua and Marin Symphonies. Chafetz, a conductor celebrated for his dynamic and engaging podium presence, is increasingly in demand with orchestras across the continent, and takes the podium this season for several appearances. He enjoys a special relationship with the Phoenix Symphony, where he leads multiple programs annually.

Chafetz has had the privilege to work with renowned artists including Leslie Odom, Jr., En Vogue, Kenny G, David Foster and Catherine McPhee, The O'Jays, Chris Botti, 2 Cellos, Hanson, Rick Springfield, Michael Bolton, Kool & The Gang, Jefferson Starship, George Benson,

Richard Chamberlain, John Denver, Marvin Hamlisch, Thomas Hampson, Wynonna Judd, Jim Nabors, Randy Newman, and many others.

He previously held posts as Resident Conductor of the Milwaukee Symphony Orchestra and Associate Conductor of the Louisville Orchestra. As principal timpanist of the Honolulu Symphony for twenty years, Chafetz would also conduct the annual Nutcracker performances with Ballet Hawaii and principal players from the American Ballet Theatre. It was during that time that Chafetz led numerous concerts with the Maui Symphony and Pops. He has led numerous Spring Ballet productions at the world-renowned Jacobs School of Music at Indiana University.

When not on the podium, Chafetz makes his home near San Francisco, CA, with his wife Ann Krinsky. Chafetz holds a bachelor's degree in Music Performance from the College-Conservatory of Music at the University of Cincinnati, and a master's degree from the Eastman School of Music.

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WITH JAY WHITE**

**Fernanda Lastra, conductor**  
**Jay White, soloist**

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For over three decades, Jay White has performed more than 10,000 concerts around the world reflecting the stage persona of an American music legend. Each expression of every Neil Diamond song performed by Jay evokes the power and the passion of a live Diamond performance.

Jay is grateful that his years of dedication and devotion have convinced tens of thousands of Diamond fans that he is the closest thing to the real deal – and he's also humbled to have been acknowledged and embraced by Neil, Neil's family, and band for performing the Brooklyn-born singer-songwriter's music live in concert in the most respectful, convincing way possible. Jay stated: "Neil's kindness and acceptance has always been greatly appreciated, and I'm honored to have appeared with him on his *Stages* box set DVD. Now, more than ever, I will continue to pay homage through each and every performance to the man who has meant so much to so many, for so long. Especially me."

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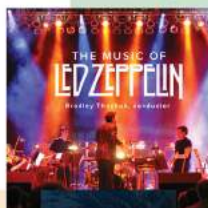
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Reindeer(s) Are Better Than People  
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Anna's Hair  
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Hans Captures Elsa  
Elsa Imprisoned; Hans' Plan  
Anna Saves Elsa  
The Great Thaw  
End Credits

## KRISTEN ANDERSON-LOPEZ & ROBERT LOPEZ, SONGWRITERS

Kristen Anderson-Lopez and Robert Lopez are the Oscar, Grammy, and Emmy-winning married songwriting team behind the Disney animated films, *Frozen* and *Frozen 2*. Together they also wrote the Oscar-winning song "Remember Me" from Pixar's *Coco*, and songs for Marvel's *WandaVision* (Emmy Award win for "Agatha All Along"). They wrote songs for the Obamas' series *We the People*, and adapted *Frozen* for the Broadway stage. Robert co-conceived and co-wrote the hit musicals *Avenue Q* and *The Book of Mormon*, both earning him Tony Awards. Kristen's show *In Transit* made history as the first all a cappella musical to run on Broadway, after an award-winning off-Broadway run. They have written for television, film, and stage, including *Finding Nemo: The Musical*, songs for "The Wonder Pets" (two Emmy Award wins), and the *Winnie the Pooh* animated film. Anderson-Lopez and Lopez both serve on the Dramatist Guild Council. Graduates of Yale University and Williams College, respectively, they now reside in Brooklyn with their two daughters.

---

## CHRISTOPHE BECK, COMPOSER

Christophe Beck is a world-renowned film and TV composer who has defined the sound of iconic films including *Frozen*, *The Muppets*, and *Pitch Perfect*. Alongside his Emmy-winning work on the cult classic series *Buffy the Vampire Slayer*, Beck is notable for his high-profile blockbuster action features and series including the *Ant-Man* trilogy starring Paul Rudd, *Shazam! Fury of the Gods*, *Percy Jackson and the Lightning Thief*, the Disney+ series *Hawkeye*, and Marvel Studios' *WandaVision* – which received four nominations for Best Original Score from the HMMA, WSA, SCL, and the primetime Emmy Awards. His collaboration with acclaimed director Doug Liman resulted in two high-grossing action features starring Tom Cruise: *Edge of Tomorrow* and *American Made*. Beck's catalogue of blockbuster action comedies include the Warner Bros. feature *Due Date*, as well as *Date Night* and *Free Guy*, directed by Shawn Levy.

Beck's diverse body of work also includes acclaimed dramas such as McG's *We Are Marshall*, *Under the Tuscan Sun* starring Diane Lane, Shana Feste's romantic drama *Endless Love*, *Good Kill* starring Ethan Hawke, and the indie feature *Saved!* starring Jena Malone, Mandy Moore, and Macaulay Culkin. Most recently, Beck scored the Netflix produced docuseries *Arnold*, as well as the animated feature *Nimona*, which were both featured on Netflix's Top 10. He also wrote music for *Up Here*, a musical rom-com developed by Academy Award-winning songwriters Kristen Anderson-Lopez and Robert Lopez.

The Canadian composer studied music at Yale and attended the USC film scoring program under the tutelage of composers such as Jerry Goldsmith. He started composing in television at the personal recommendation of the Disney music legend, Buddy Baker.



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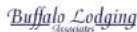
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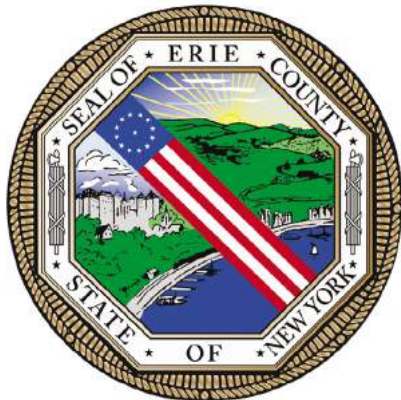
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The BPO would like to express our tremendous gratitude to **Erie County Executive Mark Poloncarz** and all of the members of the Erie County Legislature for their generous financial support.

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**Musical Heritage Society** We are pleased to list the current members herein because they have realized the importance of "the gift that keeps giving." Each of these individuals or couples have made provisions for a contribution to the BPO in their estate plans and while there are many different methods, the most common is by adding the BPO as a beneficiary in one's will.

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- Special assistance in the areas of parking, seating, and hearing will be accommodated to the best of our ability; Please contact the Box Office ahead of your visit
- Options are available for patrons using mobility aids or requesting a wheelchair accessible location and accompanying companion seating
- Service animals are welcome; Please notify staff upon arrival
- Hearing assistance devices and large print repertoire pages are available at the coat check
- *Please Note: There is no elevator to the balcony level*
- It is strictly forbidden to record, photograph, or film a performance in the Main Auditorium, as it presents a distraction to the musicians and other patrons; Photography is permitted before and after concerts
- Late arrivals will be seated at the first suitable break or at intermission; Late seating may not be in the purchased section
- Security staff is available at all times, and an EMT is on site for all concerts and performances; Please notify an usher or staff member if there is a medical or security need
- Kleinhans Music Hall maintains a smoke-free environment
- All programs and artists are subject to change without notice
- Sorry, no refunds or exchanges on single ticket purchases

## PARKING & SHUTTLE SERVICES

### Kleinhans Music Hall Parking:

- \$10 evening and Sunday performances
- \$5 Friday morning Coffee Concerts
- Free for BPO Kids Sunday afternoon performances

### Free Parking and Shuttle (SELECT Fridays, Saturdays, and Sundays):

- D'Youville University Lot D2 (Health Professions Hub), 254 Plymouth Avenue 14213  
*between York & Connecticut Street*

*Shuttle service begins at 6pm and ends 30 minutes following the end of the concert.*

Visit [bpo.org](http://bpo.org) for more information.

Shuttle service is only available for SELECT dates. Please join our email club at [bpo.org](http://bpo.org) or call the Box Office for updated information.

### Symphony Shuttle 6461 Transit Rd., Depew, NY

- Avoid driving downtown! For \$15 per person, enjoy shuttle service to and from Kleinhans on Saturday nights. To reserve shuttle, call (716) 885-5000 and select shuttle option.

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