



BUFFALO  
PHILHARMONIC  
ORCHESTRA

JOANN FALLETTA  
MUSIC DIRECTOR

DECEMBER 10  
THROUGH  
DECEMBER 21  
2014-15



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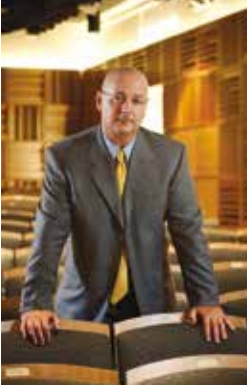


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Dear Patrons,

The holiday season means tradition and family, and all of us at the BPO are happy that you are celebrating with us this year. Some of you may be joining us for the first time, and others may be celebrating a decades-long streak. Either way, it means a lot that you have chosen the BPO as the place to take a moment out of this busy season and reconnect with the meaning and spirit of the holidays.

This holiday season, we ask you to do your part to make sure the chain continues. It's easy to think of the Buffalo Philharmonic as an eternal presence in our community. But only through your continued support as both a patron and a donor, will it remain vital. We hope you

continue to come here whenever you need the fulfillment music provides, and to encourage others to join you. We also hope that you will consider making a donation of any size to sustain the orchestra. Your donation allows the orchestra to continue presenting quality programming and offering educational programs to Western New Yorkers of all ages. We thank you very much for making the Buffalo Philharmonic a priority in your lives, and we wish you a wonderful holiday season.

Sincerely,



Louis P. Ciminelli  
Chair, Buffalo Philharmonic Society Inc.



**The BPO is a drop-off location for the U.S. Marine's Toys for Tots. From now through December 21. Drop off, new unwrapped toys at Kleinhans during business hours or before concerts.**

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## JOANN FALLETTA, MUSIC DIRECTOR

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

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

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

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

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

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

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

## STEFAN SANDERS, ASSOCIATE CONDUCTOR

Montante Family Endowed Chair



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

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

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

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

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## HISTORY OF THE BUFFALO PHILHARMONIC ORCHESTRA

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

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

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

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

## HISTORY OF KLEINHANS MUSIC HALL

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

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

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

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

Kleinhans Music Hall was designed by the Finnish father-and-son team of Eiel 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. Eiel Saarinen's aim was to create "an architectural atmosphere...so as to tune the performers and the public alike into a proper mood of performance and receptiveness, respectively." In 1989, the hall was designated a National Historic Landmark, the highest designation of significance a site or structure can receive.

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

**JOANN FALLETTA, MUSIC DIRECTOR**

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Natalie Debikey Scanio

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Anna Mattix

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Patti DiLutis  
Salvatore Andolina

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Patti DiLutis

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Geoffrey Hardcastle  
Philip Christner

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Timothy Smith

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Wednesday, December 10, 2014 at 8:00 PM

## CELTIC THUNDER

David Brophy, conductor  
Keith Harkin  
Neil Byrne  
Ryan Kelly  
Colm Keegan  
Emmet O'Hanlon

### PROGRAM TO BE ANNOUNCED FROM THE STAGE

Patrons are asked to turn off all cell phones, pagers and signal watches.  
The use of cameras and recording devices is strictly prohibited.

---

### DAVID BROPHY, CONDUCTOR



David Brophy held the role of Principal Conductor of the RTÉ Concert Orchestra from 2007 until 2013. He previously worked with the National Chamber Choir of Ireland and the RTÉ National Symphony Orchestra.

His career has taken him to Europe, Africa, America and Canada. While conducting RTÉ NSO, he led the orchestra in front of more than 80,000 people at the spectacular opening ceremony of the Special Olympics World Games in 2003, which was televised worldwide, and included performances with U2 and the largest

Riverdance troupe ever assembled.

Radio broadcasts have been carried on RTÉ, BBC, CBC Television (Canada) and EBU to listeners across Europe, while recordings have been released on Silva Screen and Tara Records labels. His TV appearances include The National Concert Hall's 25th anniversary gala concert entitled Ireland's Finest.

As Principal Conductor of the RTE Concert Orchestra, he had the privilege of making history and conducting in front of Queen Elizabeth II at Dublin Castle on her recent state visit to Ireland. Film credits include Shaun Davey's score for *The Abduction Club*.



## CELTIC THUNDER

**KEITH HARKIN** comes from County Derry in Northern Ireland, where he started performing at age 4. Now 27, Harkin has played to audiences across Europe, Australia, the USA and Canada. He has performed at the Tavistock Festival in the UK and the Glasgowbury Festival in Northern Ireland. He composed and recorded songs for the BBC show *Dha Theanga*, an Irish-language program in which he played a lead role.

Harkin is a guitar-playing singer-songwriter. He was among the first artists signed to Verve Records under the leadership of chairman David Foster, who also served as executive producer on Harkin's debut solo CD. The self-titled album's songs include original compositions and classic covers.

---

**NEIL BYRNE** fell in love with music as a kid when he dragged some suitcases down from the attic and started drumming on them. His destiny was sealed when he was 6 and watched his father's three-piece band play at a wedding. He swapped his drums for a guitar and then added vocals at his dad's recommendation. He started playing professionally with his father's band before forming a retro funk band called Hipple Street. At the same time, he played (and studied) alongside one of Ireland's most renowned jazz bass players, Frank Hess.

A mutual friend invited Byrne to play at a function for one of Ireland's most renowned songwriters and producers, Phil Coulter. This led to him playing bass in Phil Coulter's band on a full-time basis. From there, Byrne was asked to record backing vocals for the Celtic Thunder DVD, then moved to lead guitar and eventually became a lead vocalist in the show. In 2010, he released *Sensitive Souls*, a solo EP.

---

**RYAN KELLY** comes from The Moy in Co. Tyrone in Northern Ireland. Although he studied accounting at Queens University, Belfast and is a qualified chartered accountant, music and theater have always been his true passion. He first began singing in public at 7 and has won several competitions. Kelly has performed alongside Westlife, Girls Aloud and Simply Red at a televised "Children In Need" charity concert. He released his solo debut album *In Time* in 2011 and won an Irish Music Award that same year. He performed the lead role in the Willie Russell musical *Blood Brothers* and the role of Judas Iscariot in *Jesus Christ Superstar*.

One of the original members of Celtic Thunder, Kelly was between banking jobs when his brother told him about the audition for "an Irish touring band of America." Kelly's love of drama made him perfect for the role of the "rogue" or "Dark Destroyer" in Celtic Thunder shows.

**COLM KEEGAN** hails from Dublin in Ireland. As a schoolboy, Keegan won several awards at the Dublin Feis Ceoil singing competition. He was a lead soloist with the Palestrina Choir and has performed with the Palestrina Choir in Dublin's Pro-Cathedral, New York's St. Patrick's Cathedral and St. Peter's Basilica in Rome where the Pope was in attendance.

He joined the Piccolo Lasso Choir and the Habemus Chamber Choir, with whom he recorded several CDs, partook in an extensive European tour and performed as a lead soloist. He won a music scholarship to attend University College Dublin, where he was conferred with an honors degree in music and Irish in 2011. While he was studying, he was invited to join the choir of Celtic Woman, and has since toured with the production in the US, Europe and Japan. He performed with The Priests at the O2 Arena in Dublin and with Irish tenor Peter Corry at the Helix, Dublin.

**EMMETT O'HANLON** was born and raised in New York City. He began guitar, piano and drum lessons when he was just 6 years old. He received a bachelor's degree in voice from the College-Conservatory of Music at the University of Cincinnati, and is currently completing a master's degree in voice at The Juilliard School. He performed in both productions on Juilliard Opera's double bill, Britten's *Curlew River* and Vaughan Williams' *Riders to the Sea* last season, and in this season's Metropolitan Opera workshop production of *The Sorrows of Frederick*. He has also been an apprentice artist in the Bel Canto Young Artist Mentoring Program at Caramoor.

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Friday, December 12, 2014 at 10:30 AM  
 Saturday, December 13, 2014 at 8:00 PM

# CLASSICAL CHRISTMAS

Erin Freeman, conductor  
 Buffalo Philharmonic Chorus  
 Michelle Areyzaga, soprano

Jessica Renfro, alto  
 Matthew Anderson, tenor  
 Sumner Thompson, baritone

PRAETORIUS	In Dulci Jubilo
STEVEN AMUNDSON	Rejoice
ROBERT WENDEL	Overture to a Merry Christmas from <i>A Classical Christmas Suite</i>
STEVEN AMUNDSON	Joy to the World
REGER	Maria Wiegenlied, Opus 76, No. 52 <b>Michelle Areyzaga, soprano</b>
ADAM/Dragon	O Holy Night <b>Michelle Areyzaga, soprano</b>
DELIUS	Sleigh Ride
ANDERSON	Sleigh Ride
	<b>INTERMISSION</b>
HANDEL	Messiah

Watkins-Shaw  
 Edition

1. Sinfony (Overture)
2. Comfort ye my people
3. Ev'ry valley shall be exalted
4. And the glory of the Lord
5. Thus saith the Lord
6. But who may abide the day of his coming?
7. And he shall purify
8. Behold, a virgin shall conceive
9. O thou that tellest good tidings to Zion
10. For behold, darkness shall cover the earth
11. The people that walked in darkness
12. For unto us a child is born
13. Pifa (Pastoral Symphony)
14. a) There were shepherds abiding in the field  
 b) And lo, the Angel of the Lord came upon them
15. And the angel said unto them
16. And suddenly there was with an angel
17. Glory to God
18. Rejoice greatly, O daughter of Zion (Version I)
19. Then the eyes of the blind
20. He shall feed his flock (Version II)
21. His yoke is easy, and his burthen is light
44. Hallelujah

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## ERIN FREEMAN, CONDUCTOR



Hailed by the press as *engaging, elegant, and entertaining*, Erin Freeman is the newly appointed Artistic Director of Wintergreen Performing Arts, where she will lead artistic endeavors of the Wintergreen Summer Music Festival and the associated Wintergreen Summer Music Academy.

This season, Erin Freeman also joins the faculty of VCU Music as Director of Choral Activities, a newly created joint position co-sponsored by the Richmond Symphony, where she continues as Director of the Richmond Symphony Chorus. This appointment comes on the heels

of a successful seven years as the Richmond Symphony's Associate Conductor, and will include overseeing all of the choral ensembles at VCU as well as vocal chamber music, and preparing the 150-voice Richmond Symphony Chorus for all of its performances.

As Associate Conductor and Chorus Director of the Richmond Symphony from 2007-2014, Freeman conducted subscription concerts, led the Pops and Lollipops Series, spearheaded the Symphony's education initiatives, including its four youth orchestras, and directed the 150-voice symphony chorus. She collaborated with soloists such as Jamie Bernstein, Elena Uriosti, Arturo Sandoval, Marietta Simpson, Joseph Conyers, Patti Austin, and Maureen McGovern, and in 2012, Freeman prepared the Richmond Symphony Chorus for an historic performance and recording of Mahler Symphony No. 8 with the Virginia Symphony, under the direction of JoAnn Falletta.

A frequent guest conductor throughout the country, Freeman maintains an association with the Buffalo Philharmonic Chorus, for whom she has served as Music Director, and with the Buffalo Philharmonic Orchestra, where she has been a frequent guest conductor. She has also been a Guest Conductor for the South Carolina Philharmonic, the Savannah Symphony, the Richmond Ballet, and other ensembles in Maryland, Virginia, Georgia, Missouri, and Illinois. In summer 2015, she will conduct Dvorak's *Stabat Mater* at the Berkshire Choral Festival.

Passionate about making classical music accessible to all, Freeman has led programs from the Richmond Symphony's ground breaking *Come and Play*, resulting in a community orchestra of more than 650, to *Celebrity Maestro*, for which she taught conducting lessons to such notables as Miss America Caressa Cameron and Richmond Mayor Dwight Jones. She has served as Director of Orchestras at Baltimore School for the Arts and American University, conductor at Northwestern University's National High School Music Institute, lecturer for the National Philharmonic and Baltimore Symphony, Music Director of the Richmond Philharmonic, and resident conductor at Peabody Conservatory. She has instructed national seminars for the Conductor's Guild, and serves on their board of directors as Vice President.

Winner of numerous awards, including the Women's Philharmonic Conducting Scholarship, Freeman was selected by Virginia Lawyer's Weekly as one of Virginia's 50 most influential women. With degrees from Northwestern University, Boston University, and Peabody Conservatory, she has studied and performed in masterclasses with Gustav Meier, Victor Yampolsky, Markand Thakar, Helmuth Rilling, Murry Sidlin, and Robert Shaw.

## MICHELLE AREYZAGA, SOPRANO



American soprano Michelle Areyzaga has performed with New York City Opera in Telemann's *Orpheus* and in their VOX series, and has appeared with Chicago Opera Theater, Lyric Opera of Chicago's In the Neighborhoods programs, Opera Birmingham, Ravinia Festival, and Orquesta Sinfónica del Estado de México.

A foremost interpreter of art song and chamber music, Areyzaga has been a repeat guest of the New York Festival of Song, the Chamber Music Society of Lincoln Center, the Chicago Ensemble, and the Tucson Desert Song Festival. She has collaborated with the Avalon String Quartet, the Cavatina Duo, and the Lincoln Trio, and performed world premieres of many works by American composers.

She received her B.A. in Vocal Performance from Roosevelt University with honors. She was a member of Ravinia's Steans Institute for Young Artists, the OperaWorks Summer Intensive Program in L.A. and Chicago Opera Theater's Debut Artist Series.



## JESSICA RENFRO, ALTO

Originally from Coventry, Connecticut, Jessica Renfro began her career in music as a singer/ songwriter, performing throughout New England. After discovering a love of classical music in college, she earned a B.M. from the University of Connecticut and a M.M. and G.P.D. from the Peabody Conservatory. She has performed with Baltimore Opera, Baltimore Symphony Orchestra, Dicapo Opera, St. Petersburg Opera, Jacksonville Lyric Opera, Bay-Atlantic Symphony and many others in opera and concert works alike.

This season, she debuted with Opera Tampa as Mercedes in *Carmen* and Opera Company Middlebury as Isabella in the cover performance of *L'Italiana in Algeri*. She released her first solo album this summer. Her performances in solo orchestral and chamber works span from Bach's B Minor Mass and Handel's *Messiah* to Ravel's *Chansons madécasses* and Crumb's *Madrigals, Books I-IV*.



## MATTHEW ANDERSON, TENOR

Matthew Anderson has been praised for the warm tenor voice and polished musicality he brings to oratorio, opera, and musical theater. He is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition.

Recent performances from Anderson's varied repertoire include Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; Mozart's *Requiem* with the National Chorale at Avery Fisher Hall; Bach's *Coffee Cantata* with Boston Baroque; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* and Bach's *Christmas Oratorio* with Emmanuel Music; and Bach's *Saint John* and *Saint Matthew Passions* (Evangelist). Also recognized as a gifted performer of the American songbook, Anderson has won high praise for several performances with Keith Lockhart and the Boston Pops.



## SUMNER THOMPSON, BARITONE

Sumner Thompson has appeared on operatic stages from Boston to Copenhagen. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, Mercury Baroque, and the symphonies of Charlotte, Memphis, and Phoenix.

A noted recitalist, Thompson has performed in Stuttgart, Amsterdam, Regensburg, and at London's famed Wigmore Hall. A favorite in early music circles, he has performed with the Festival Baroque Orchestra and Concerto Palatino. He has also appeared at the Boston Early Music Festival, the San Francisco, Regensburg, and Bloomington Early Music Festivals.

Thompson is the winner of the 1995 Atlanta Pro-Mozart Society Competition, the Willi Apel Scholarship at Indiana University in 1997, and the 1999 Indiana University Early Music Institute Concerto Competition, the only singer ever accorded this honor.



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Sun. Dec. 14, 2:30PM

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## PROGRAM OVERVIEW:

The December Holidays are perhaps the happiest time of the year! A particular favorite concert of mine is our BPO *Classical Christmas*, which showcases music written for this special day of the calendar, and never fails to fill me with the spirit of the season. We are thrilled to welcome back Erin Freeman to the podium to conduct this year in a program that ranges from Handel's *Messiah* to Leroy Anderson's *Sleighride* and many delights in between. We know that you will leave feeling the warm glow of Christmas!

The BPO musicians and I want to take this opportunity to wish our beloved audience members a Merry Christmas, Happy Hanukkah, and a New Year filled with health, happiness and music!

*To Ann Falletta*

## PROGRAM NOTES

Michael Praetorius (1571-1621) was a prolific German composer of mostly sacred vocal works. The well-known Christmas melody for *In Dulci Jubilo* was composed in 1619 for a capella choir (voices without accompaniment).

American composer and conductor Steven Amundson was born in Brooklyn, New York. After graduating from Luther College in 1977, he pursued advanced studies at Northwestern University and the Mozarteum in Salzburg, Austria. His choral work *Rejoice* is based on the traditional carol, *Joy to the World*.

American composer Robert Wendel was born in Bridgeport, Connecticut. He received advanced training in composition and conducting from the University of Connecticut. Wendel's delightful Overture to a Merry Christmas is from *A Classical Christmas Suite*, scored in 1990. The work is a joyful parody which combines Mozart's *Overture to the Marriage of Figaro*, Handel's *Messiah* and *Joy to the World*.

German composer Max Reger (1873-1916) is known for his elegant Late Romantic style. His music also blended with the evolving modern harmonies of the early 20th century. Written in 1916, *Maria Wiegenlied* is a sacred lullaby, reflecting the manger scene on Christmas Eve.

French composer Adolphe Adam (1803-1856) wrote nearly 100 works for the celebrated stage of the Opéra-Comique in Paris. He is best known today for his ballet, *Giselle*, a work which had a profound influence on the future of ballet theater. Adam composed his famous *O Holy Night* (Cantique de Noël) in 1847, based on the verse *Minuit, chrétiens* (Midnight, Christians) by a barely-known Parisian poet, the wine seller, Placide Cappeau (1808-1877).

English composer Frederick Delius (1862-1934) is best known for his beautifully colored orchestral tone poems, including *Irmelin Prelude* and *Walk to the Paradise Garden*. Delius composed his picturesque *Sleigh Ride* in 1890, a work of charming tonal effects.

American composer Leroy Anderson (1908-1975) is renowned for writing a small treasure of orchestral miniatures. Among his best known titles are *Blue Tango*, *The Sandpaper Ballet* and *The Typewriter*. Written in 1948, with sleigh bells and the sound of prancing hoofs, *Sleigh ride* has become a perennial favorite of the season.

program notes by Edward Yadzinski

## George Frideric Handel

English composer

born: February 23, 1685, Halle, Germany;

died: April 14, 1759, London

### *Messiah*

First complete Classics performance: December 15, 1942, with Carolyn Raney, soprano, Ruth Koehler Nichols, alto, Kenneth Coghill, tenor, Roger Brosman, baritone, and the Buffalo Philharmonic Chorus, conducted by Franco Autori; most recent complete Classics performance: December 3, 2000, with Andrea Matthews, soprano, Barbara Rearick, alto, Christopher Pfund, tenor, Kurt Loft Willet, bass, and the Buffalo Philharmonic Chorus, conducted by JoAnn Falletta; duration 120 minutes

Born and trained in Halle, Germany, George Frideric Handel experienced a cultural transformation just as his musical gifts matured. During his 22nd year he began a lifelong integration into the modes and manners of English society. Moreover, from very early on he enjoyed the patronage of British royalty. By the end of his life he was revered as England's preeminent composer.

It was the era of the Late Baroque, when musicians, painters, writers, philosophers and scientists began to travel extensively across all of Europe, bearing the torch for the spirit of the Enlightenment which was at its zenith. Particularly for Handel, the prevailing Zeitgeist was ideal for his urbane and eclectic nature. For example, he was free to draw at will from German, French, Italian and English traditions. In the best sense of the term, he became a Humanist with a particularly fine-tuned intuition for large-scale works.

Handel's catalog is replete with volumes of operas and instrumental pieces including many concertos, orchestral suites and overtures, myriad sonatas, art songs, and various works for keyboard, etc.

Even more to his credit, Handel established the genre known as the 'English Oratorio.' And without question,

his greatest contribution to the form is *Messiah*. The famous story accounts that the work was completed in just 24 days - August 22 through September 14, 1741. About the creative process Handel noted: "I had the impression that our all-powerful God had opened all of heaven's skies before my eyes." Indeed, the music resonates with glory and joy throughout - including the thrilling Hallelujah Chorus - a witness to 'all of heaven's skies.'

The lyrical text is based on Old and New Testament Biblical themes, and was compiled for Handel by the Leicestershire squire Charles Jennens, who, by the way, was not happy with the music..! After the first performance he told Handel that the score was a 'fine entertainment but needed many modifications.' Of course, posterity has held a far different view, e.g. the renowned Handel scholar Winton Dean writes:

"The greatness of *Messiah* - Handel's only sacred oratorio in the true sense of the word and therefore not typical - derives on one level from its unique fusion of the old traditions of Italian opera, English anthem and German Passion, and on another from the coincidence of Handel's personal faith and creative genius to express, more fully than in any other work of art, the deepest aspirations of the Anglican religious spirit."

*Messiah* is scored for a quartet of soloists (soprano, alto, tenor, bass), an expanded chorus and a full Baroque orchestra, including organ and harpsichord with a few brilliant assignments for a heralding trumpet. A passing curiosity about traditional renditions of the work is that complete performances are rarely attempted. In part, this is because Handel's later additions and rescoring of certain numbers to fit particular concert requirements have made it impossible to determine a truly definitive version of the work.

With regard to the music, the uplifting melodies and harmonies alternate between joyous simplicity and moments of exquisite mystery. Moreover, Handel

employs the orchestra in two distinct manners: to provide the normal introductions and accompaniments to the soloists or choir; and, to offer subtle pitch doubling as a delicate embellishment to the colors of the voices. Sometimes known as 'tone-painting,' the latter device goes far beyond providing a means to

guide the tuning of the singers. The effect might be likened to the difference between a pen and ink portrait and the same image with oils by a master. In any case, the *Messiah* is a magnificent and timeless canvas in sound.

Notes by Edward Yadzinski

## MESSIAH - TEXT

### Sinfonia

#### Recitative (tenor)

Comfort ye, comfort ye My people, saith your God. Speak ye comfortably to Jerusalem, and creativity unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

(Isaiah 40 : 1-3)

#### Air (tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.

(Isaiah 40 : 4)

#### Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40 : 5)

#### Recitative (bass)

Thus saith the Lord, the Lord of Hosts: Yet once in a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come.

(Haggai 2 : 6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in; behold, He shall come; saith the Lord of Hosts.

(Malachi 3 : 1)

#### Air (contralto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3 : 2)

#### Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3 : 3)

#### Recitative (contralto)

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

(Isaiah 7 : 14; St. Matthew 1 : 23)

**Air** (contralto)

○ thou that tellest good tidings to Zion, get thee up into the high mountain. ○ thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah 40 : 9)

Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60 : 1)

**Chorus**

○ thou that tellest good tidings to Zion, get thee up into the high mountain. ○ thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God!

(Isaiah 40 : 9)

**Recitative** (bass)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60 : 2-3)

**Air** (bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9 : 2)

**Chorus**

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

(Isaiah 9 : 6)

**Pifa** (Sinfonia pastorale)

**Recitative** (soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

(St. Luke 2 : 8)

**Recitative** (soprano)

And lo, the angel of the Lord come upon them, and the glory of the Lord shone round about them, and they were sore afraid.

(St. Luke 2 : 9)

**Recitative** (soprano)

And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

(St. Luke 2 : 10-11)

**Recitative** (soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

(St. Luke 2 : 13)

**Chorus**

Glory to God in the highest, and peace on earth, good will towards men.  
(St. Luke 2 : 14)

**Air** (soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Savior, and He shall speak peace unto the heathen.  
(Zechariah 9 : 9-10)

**Recitative** (mezzo soprano)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.  
(Isaiah 35 : 5-6)

**Air** (contralto/soprano)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.  
(Isaiah 40 : 11)

Come unto Him, all ye that labour, come unto Him, ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.  
(St. Matthew 11 : 28-29)

**Chorus**

His yoke is easy, and His burden is light.  
(St. Matthew 11 : 30)

**Chorus**

Hallelujah: for the Lord God Omnipotent reigneth.  
(Revelations 19 : 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.  
(Revelations 11 : 15)

King of Kings, and Lord of Lords.  
(Revelations 19 : 16)

Hallelujah!

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Sunday, December 14, 2014 at 2:30 PM

# BPO KIDS

## JINGLE BELL JAM

Stefan Sanders, conductor  
 Glenn Einschlag, bassoon  
 Maxwell Pipinich, bassoon  
 Martha Malkiewicz, bassoon  
 Buffalo Niagara Youth Chorus

ANDERSON	A Christmas Festival
MARKS/Ployhar	Rudolph the Red-Nosed Reindeer
JAMES STEPHENSON	BasSoon It Will Be Christmas <b>Glenn Einschlag, bassoon</b> <b>Maxwell Pipinich, bassoon</b> <b>Martha Malkiewicz, bassoon</b>
WALDTEUFEL	Les Patineurs [Skaters' Waltz]
JESSEL/Gould	Parade of the Wooden Soldiers
HOLCOMBE	'Twas the Night Before Christmas
HERBERT/ Campbell-Watson	March of the Toys from "Babes in Toyland"
TCHAIKOVSKY	Waltz of the Snowflakes from <i>The Nutcracker</i> <b>Buffalo Niagara Youth Chorus</b>
TRADITIONAL	Still, Still, Still <b>Buffalo Niagara Youth Chorus</b>
Arr. James Stephenson	Holly Jolly Sing Along
ANDERSON	Sleigh Ride

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# THE BUFFALO NIAGARA YOUTH CHORUS CONCERT CHOIR ROSTER

Madisyn Bashaw	Jessica Jonczyk	Aubrie Swaenpoel
Natalia Bavaro	Gio Kharchilava	Olivia Tata
Sarah Bielinski	Hollie Lageman	Jamie Tylock
Claire Blandino	Crystal Lawson	Caroline Thiele
Carolyn Bourgeault	Rebekah Lucia	Brianna Wagner
Kylie Boyer	Esther MacDonald	Grace Wakefield
Elaina DiNunzio	Emma Pressley	Julia Wisinski
Alexa Gioia	Tilynn Robinson	Sarah Wisinski
Bella Haberer	Alana Schaus	Zoe Zarbo
Jessica Hall	Emma Schwarzkopf	
Julie Heard	Alyssa Sinwell	

The Buffalo Niagara Youth Chorus, (formally the Western New York Children's Chorus) was founded in 1988 by John Fleischman, Jr. Now numbering 60 singers in three choirs, the Youth Chorus has performed frequently with the Buffalo Philharmonic Orchestra and Chorus, and many other local and regional choirs. In 1995, the Children's Chorus was selected to sing at the inaugural Tuscany International Children's Chorus Festival in Florence, Italy. Since that time, they have appeared in choral festivals throughout the United States, and have travelled to France, Germany, Amsterdam, England, Scotland and Ireland. In 2012, the BNYC merged with the newly-formed Buffalo Master Chorale to create a unique, multi-generational choral organization (Buffalo Niagara Choirs), providing singers with outstanding choral experiences from childhood through adulthood.

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**Megan Hilty** has delighted audiences from Broadway to the small screen, and now makes her BPO debut on March 14, conducted by Steven Reineke of the New York Pops.

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 James Tormé, vocalist  
 Sal Andolina, clarinet and saxophone  
 Buffalo Philharmonic Chorus  
 Erin Freeman, Music Director  
 Buffalo Academy for Visual and  
 Performing Arts Vocal Symphony (BAVPA Vocal Symphony)

- |                               |  |
|-------------------------------|--|
| Arr. JEFF TYZIK               | A Christmas Overture   |
| Arr. Higgins                  | Christmas on Broadway<br><b>Buffalo Philharmonic Chorus</b>  |
| TRADITIONAL                   | Oh Tannenbaum  |
| TCHAIKOVSKY                   | Sugar Rum Cherry   |
| TRADITIONAL                   | Good King Wenceslas  |
| Arr. Ellington:               | <b>Sal Andolina Big Band</b>   |
| ANDERSON                      | Sleigh Ride<br><b>James Tormé, vocalist</b>  |
| EVANS &<br>LIVINGSTON         | Silver Bells<br><b>James Tormé, vocalist</b>   |
| TIOMKIN/<br>Marquart & Palmer | Suite from <i>It's A Wonderful Life</i><br>Prologue<br>Theme<br>Christmas Eve Finale<br><b>Buffalo Philharmonic Chorus</b> |

**INTERMISSION**

- JOHN WILLIAMS      Holiday Songs from the movie *Home Alone*  
 Somewhere in My Memory  
 Merry Christmas, Merry Christmas  
**Buffalo Philharmonic Chorus**  
**BAVPA Vocal Symphony**
- Arr. McCullough      Go Tell It on the Mountain  
**Buffalo Philharmonic Chorus**  
**BAVPA Vocal Symphony**
- GILLESPIE & COOTS      Santa Claus is Coming to Town  
 MARKS      Rudolph, the Red-Nosed Reindeer  
 LOESSER      What are you doing New Year's Eve  
**Sal Andolina's Big Band**
- GUARALDI &      Christmas Time is Here  
 MENDELSON/  
 Naughtin      **Buffalo Philharmonic Chorus**  
**BAVPA Vocal Symphony**
- STYNE      The Christmas Waltz  
**James Tormé**
- MEL TORMÉ      The Christmas Song  
**James Tormé**
- PIERPONT      Jingle Bell Medley  
**James Tormé**
- Arr. Lee Norris      **Christmas Sing Along:**  
 Joy to the World  
 Oh Come All Ye Faithful  
 The First Noel  
 O Little Town of Bethelhem  
 Hark! The Herald Angels Sing  
 Silent Night  
 We Wish You a Merry Christmas

## RON SPIGELMAN, CONDUCTOR



Ron Spigelman is in his fifth year as Music Director of the Lake Placid Sinfonietta. He is an honors graduate of the Royal Academy of Music, London, and has held posts as Associate Conductor of the Buffalo Philharmonic and the Fort Worth Symphony; Assistant Conductor at the Van Cliburn International Piano Competition; and Principal Pops Conductor of the Syracuse and Fort Worth Symphonies. He also has been Music Director of the Springfield Missouri Symphony and the San Angelo Symphony in Texas. This year's guest conducting appearances included the Tulsa Symphony, North Carolina Symphony and the Phoenix Symphony. He has had past guest-conducting engagements

with the Dallas, Virginia, Columbus, San Antonio and Austin Symphony orchestras, the Rochester and Boise Philharmonic, the Baltimore Chamber Orchestra, and the Dallas Opera Orchestra. His recorded performance of the Lukas Foss opera, "The Jumping Frog of Calaveras County," was broadcast nationally and internationally on the NPR show *Symphonycast*. He has had the pleasure to perform with top Pop artists including Marvin Hamlisch, Canadian Brass, Tanya Tucker, Kathy Mattea, Mark O'Connor, The King's Singers, Arturo Sandoval, Audra McDonald, Dianne Reeves, Cherish the Ladies, and legends James Taylor, Art Garfunkel, and Peter, Paul and Mary.

His recordings include "Dream Angels" with the Adelaide Symphony Orchestra (nominated for the Australian Record Industry Award for best children's release) and Springfield Symphony LIVE. He was the executive producer of the Marvin Hamlisch Buffalo Philharmonic Christmas Pops recording, and was the co-editor for all of the BPO NPR broadcasts between 2001-2005.

Ron teaches conducting and arts administration at Drury University and is the co-author of the blog *Sticks and Drones* [www.insidethearts.com/sticksanddrones](http://www.insidethearts.com/sticksanddrones). He lives in Springfield, Missouri with his partner Laura Woods and their combined six children.

## JAMES TORMÉ, VOCALIST



James Tormé (who is the son of three-time Grammy Award Winning jazz legend Mel Tormé) is taking the legacy he was born into even further - and causing a serious buzz in the process. Often appearing with outfits like the BBC Concert Orchestra, Ronnie Scott's Orchestra and Les Paul Trio, the charismatic young star's debut album has topped both the iTunes and Amazon Jazz Charts.

Tormé is "the best male jazz singer to come along in 20 years" according to long time Verve Records president, Chuck Mitchell, the man who first discovered him. Having grown up spending time with a myriad of jazz legends (Bing Crosby, Peggy Lee, Duke Ellington, George Shearing, Buddy Rich and more), one begins to understand why. Tormé himself attributes as much of his ability as a performer to the "process of osmosis" as he does to his own show-business background. Explains Tormé, "There's no question, I absorbed a lot from my dad, and his peers." This is clear as soon as one hears his singing style, which draws from the "old school", but with modern styling.

James Tormé is being praised from all corners of the globe by everyone from Billboard and CBS News, to BBC Radio 2 and Jamie Cullum.

## SAL ANDOLINA, CLARINET & SAXOPHONE



As a solo touring artist, Andolina has appeared at major venues across the United States, including Carnegie Hall and Lincoln Center in New York, and in Los Angeles on the Tonight Show with Johnny Carson. His recent international performances include a recital tour in Japan in 2007.

Since 1994, Andolina has held the position of clarinetist, bass clarinetist and saxophonist with the Buffalo Philharmonic Orchestra, where he has been featured as a supporting soloist with Marvin Hamlisch and Doc

Severinsen, and a variety of distinguished performers including Diana Reeves, Natalie Cole, Nancy Wilson, Maureen McGovern and John Pizzarelli. Andolina has appeared with the New York City Pops at Carnegie Hall, Rochester Philharmonic, the Grand Rapids Symphony, Niagara Symphony, the Fresno Philharmonic and Virginia Symphony Orchestra among others.

Andolina's performing career was launched very early as a founding member of the Amherst Saxophone Quartet, with which he toured and recorded widely including releases of Mozart's Piano Quintet K. 452 with composer/pianist Lukas Foss and Bach on Sax both on MCA Classics and concerts with Eubie Blake and Bobby Short.

Andolina just released 'A Medley of Masterworks for Solo Clarinet.' The recording is a masterful mix of classical, jazz and modern pieces by Stravinsky, Paganini-Yadzinsky, Telemann, Parisi, Artie Shaw and others. It features music for solo clarinet, clarinet duo, clarinet with double bass, duets with jazz guitar and pieces for jazz clarinet, string quartet and rhythm section.

Andolina's recordings are broadcast on NPR and APR here in the United States and abroad on the BBC networks.



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 Jenn Davie  
 Deb Fenn  
 Jennifer Georgakis  
 Simoya Ghajar  
 Holly Grant  
 Jin Lee  
 Jane Lehman  
 Ann Lewis  
 Andréah Mott  
 Andrea Perry  
 Jan Peters  
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 Rachel Ross  
 Isabella Ruof  
 Melissa Schaffer  
 Claudia Scheda  
 Laura Schweibacher  
 Melissa Smythe  
 Hannah Taylor  
 Kallie Thompson  
 Alex Tramosch  
 Catherine Weyand  
 Emily Yancey

### Alto

Connie Allison  
 Margaret Callanan  
 Brad Carson  
 Andrea Copley  
 Nicole Corsaro  
 Paula Cramer  
 Silvia de Rosas  
 Lynn Ensminger  
 Kristen Fischer  
 June Foster  
 Christienna Fryar  
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 Melissa Herr  
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## MEET A MUSICIAN: DANIEL PENDLEY



In the fall of 2007, Buffalo was buzzing about the appearance of legendary pianist Van Cliburn at the BPO's season opening gala. But new BPO bassist Daniel Pendley had a special reason to be excited – it was his first performance at his new job.

"Everything was new and exciting, and it was a new chapter in my life, full of lots of promise," he recalled, listing that moment as a highlight of his BPO career. Pendley joined the orchestra as Principal Bass from his native Kentucky, where he held part-time and temporary positions with the Louisville Orchestra and Lexington Philharmonic.

Anyone who knew Pendley as a child might be surprised at his career choice. Unlike many professional musicians, Pendley didn't take up an instrument until he was a teenager.

"It was incredibly difficult at first. I'd played the bass for two months and then tried to play in an orchestra with kids that had been playing a lot longer. I was lost all the time. I was the only bass player," he recalled. But despite the challenges, he was hooked on the instrument. He focused his efforts on becoming the best musician he could, and went to Cincinnati College of Music for both his undergraduate and graduate degrees.

During college, he encountered an old friend from high school music camp named Ann. They found themselves enrolled in the same graduate program for bass, and ultimately got married. They have a four-year-old daughter and are expecting their second child in early 2015.

Pendley also has some professional highlights coming up in 2015. He will be the featured soloist when the BPO performs its annual concert at the Montante Cultural Center on the Canisius College campus. The piece he'll play is by Bottesini, himself a bassist and opera conductor who liked to compose fantasies or variations on the themes of the operas he conducted, and perform his compositions during intermissions. Pendley will also cross an item off his musical bucket list at the end of the BPO's 2014-15 season: Mahler's Symphony No. 1.

"[It] has a very famous bass solo in it that I've never played professionally," he said.

In addition to his first performance with the orchestra, Pendley counts performing at Spring For Music at Carnegie Hall in 2013 as a career highlight.

"You think of the history on that stage and it's kind of astounding. That moment for me was so exhilarating. I think we really rose to the occasion that night. It was something special to be a part of," he recalled. It was also Pendley's first visit to New York City, and he managed to get in a run in Central Park and dinner with friends in addition to the demanding rehearsal and performance schedule.

Away from the BPO stage, Pendley teaches at UB and coaches the Greater Buffalo Youth Orchestra's bass section. He enjoys running the roads of Buffalo when the weather permits, and running indoors the rest of the year. Summers will also see him working in the vegetable garden with Ann and his daughter.

"I didn't know anything about Buffalo before I moved here. Buffalo is my home. It's a great place to live," he said. "I hope the orchestra can continue to play a key part in the city."

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— BUFFALO NEWS

Photo: IMG, JWK

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

- *BPO Live in Concert*, 2014 Florida Friends Tour
- *Marcel Tyberg: Symphony No. 2*
- *Glière: Symphony No. 3, "Ilya Muromets"*
- *American Classics: Duke Ellington: Black, Brown & Beige*
- *In the Heart of Europe*
- *Marcel Tyberg: Symphony No. 3*
- *Russian Masterworks*
- *Holiday Classical Favorites*, conducted by JoAnn Falletta
- *Holiday Pops*, conducted by Marvin Hamlisch
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*—Bob Skerker*

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### Shuttle Service and BPO Preferred Restaurants

#### Shuttle Service from D'Youville College

Park and ride from D'Youville College Lot D, 430 West Avenue, for all Saturday performances. The lot is less than a quarter of a mile away from Kleinhans and provides a quick and easy way to get to the hall without walking. Parking and shuttle service are free of charge. Shuttles begin at 6:30 PM and end 30 minutes after the conclusion of the concert. Parking may be available for other concerts. Please join our email club at [bpo.org](http://bpo.org) or call the Box Office for updated information.

#### Salvatore's Symphony Shuttle \$10

Salvatore's Italian Gardens offers shuttle service at the rear corner of their parking lot for just \$10. This is a convenient and great way to avoid any traffic or parking hassles. Call the reservation hotline at (716) 885-5000 and press 4 to reserve your place. Start your evening with a gourmet dinner at Salvatore's before the concert, selecting from a prix fixe "Symphony Menu" for \$31. Call (716) 683-7990 for dinner reservations. Dinner and shuttle sold separately. The shuttle leaves promptly at 7 PM.

#### Henry's Restaurant

Enjoy dinner at Henry's on the ground floor of Kleinhans Music Hall before evening BPO concerts. For more information or to make reservations, call (716) 881-4438.

#### 31 Club

On N. Johnson Park and Elmwood Ave. in Buffalo, offers complimentary shuttle service for diners to and from Kleinhans on all concert nights. Call (716)332-3131 for reservations or more information.

## BPO ADMINISTRATIVE STAFF

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Diana Martinusek  
*Executive Assistant*

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*Crescendo Campaign Coordinator*  
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*Annual Fund Manager*  
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*Special Events &  
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*Associate Director of Development*  
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*Manager of Information Resources*  
Alison Merner  
*Communications and  
Research Coordinator*  
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*Major and Planned Gifts Officer*

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Julienne Desjardins  
*Education Coordinator*

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*Financial Accountant*

Jacqueline Henry  
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Susan Hill  
*Payroll and Accounts  
Payable Associate*

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and Communications*  
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*Advertising and Promotions  
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*BPO Historian*

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*Director of Operations*  
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*Audience Services Manager*  
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*Event Manager*  
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