The Reno Chamber Orchestra Presents
A Festive Finale
April 16 & 17, 2022

Kelly Kuo
Music Director
Dear RCO family,

If there is anything the pandemic has taught us, it is that life is about adapting to an ever-changing landscape. And adapt we have thanks to you, the Reno community, whose generosity has given us the resilience to navigate challenging times. In the relatively short period of time that I’ve spent with you in my first season as RCO’s Music Director, I have already developed a special place in my heart for this city and its musicians and I cannot wait to deepen these connections in the coming seasons.

Our season finale showcases the versatility and passion of RCO’s musicians which have allowed us to perform repertoire covering a wide range of styles while also remaining grounded in the works of the great classical masters. Opening our program is Hungarian composer György Ligeti’s folksy Romanian Concerto, a work originally perceived as so radical that it was banned after its first rehearsal. Local favorite, cellist Dmitri Atapine joins us in Haydn’s virtuosic and ground-breaking D Major cello concerto before we present the Reno premiere of Ethyl Smyth’s Serenade in D. On the heels of Women’s History month, it is only fitting to bring attention to this important British composer who was also the first woman to have an opera performed at the Metropolitan Opera.

Thank you for joining us. I hope you enjoy listening to all of these amazing works!

Musically Yours,

Kelly Kuo
Music Director
The mission of the Reno Chamber Orchestra is to create intimate, inspirational musical experiences by engaging the community through vibrant music making by the Chamber Orchestra and chamber ensembles.
Kelly Kuo, conductor

Praised by the Cincinnati Enquirer as “a leader of exceptional musical gifts, who has a clear technique on the podium and an impressive rapport with audiences,” Maestro Kelly Kuo brings a dynamic versatility and nuance to a diverse repertoire, which includes nearly 100 operas and an expansive symphonic repertoire as well. Currently Music Director of the Reno Chamber Orchestra, Artistic Director and Conductor of Oregon Mozart Players and Associate Artistic Director of American Lyric Theater, his recent engagements have included productions with Lyric Opera of Chicago, Seattle Opera, Cincinnati Opera, Wolf Trap Opera, Indianapolis Opera, Opera Columbus, Opera Orlando, and the Brevard Music Center, and concerts with the Memphis Symphony Orchestra, Malta Philharmonic Orchestra, Sunriver Music Festival, Indianapolis Chamber Orchestra, and Ballet Fantastique.

In 2008, Maestro Kuo became the first conductor of Asian descent to lead a performance at the Lyric Opera of Chicago, making his company debut with Porgy and Bess. He has since returned to lead the Chicago premiere of Charlie Parker’s Yardbird and performances featuring artists of the Ryan Opera Center. Upcoming engagements include a return to Opera Columbus, his debut with the Olympia Symphony Orchestra, and leading workshops for American Lyric Theater.

An Oregon native and recipient of a Solti Foundation U.S. Career Assistant Award for young conductors, Kuo continues to concertize as a keyboardist as the only pianist to have studied with two pupils of the Russian virtuoso Vladimir Horowitz.

www.kellykuo.com
www.marvelartsmanagement.com
Artists

**FIRST VIOLINS**
Margeaux Maloney, Acting Concertmaster
Walter L. Dillard Memorial Chair
Matt Means, Assistant Concertmaster
Ivanka Dill
Ellen Flanagan
Vanessa Porter
David Haskins
*Ruth Lenz
A friend of the Ruth Lenz and the RCO

**SECOND VIOLINS**
Lucie Zaleskova, Principal
Mary & John Tozzi Chair
Caryn Neidhold
Fred & Myna Karkalik Chair
Alison Harvey
Claire Tatman
Sarah Coyl

**VIOLAS**
Dustin Budish, Principal
Penelope Kirk & Knute Knudson Chair
Tiantian Lan
Catherine Matovich
Nathaniel Sattler

**CELLOS**
Peter Lenz, Principal
Cecilia Lee Chair
Eileen Brownell
Karen Stout-Gardner
Barbara McMeen

**DOUBLE BASS**
Scott Faulkner, Principal
Gail & Jack McAllister Chair
Nancy Hoffman
Friend of the RCO

**FLUTES**
Pam Vlieck Martchev, Principal
Kris & Patrick Ellingsworth Chair
Mary Ann Lazzari

**OBOES**
Rong Huey Liu, Principal
Marsha Cohen Memorial Chair
Kathy Oh

**CLARINETS**
Joshua Anderson, Principal
Marshall & Patricia Postman Chair
Karl Busch

**BASSOONS**
Eric Fassbender, Principal
Jimmie's Chair
Ashlea Sheridan

**HORNS**
John Lenz, Principal
Jim Whipp Memorial Chair
Peter Adlish
Marilyn Hadley Memorial Chair

**TRUMPETS**
Paul Lenz, Principal
Gaia Brown & Lloyd Rogers Chair
Jef Derdarian

**TIMPANI**
Carol Colwell, Principal
Penelope Kirk & Knute Knudson Chair

**PERCUSSION**
Karen Vibe, Principal
Repertoire

Kelly Kuo, Conductor
Dmitri Atapine, Cello

Concert Românesc (Romanian Concerto)  György Ligeti (1923-2006)

I. Andantino
II. Allegro vivace
III. Adagio ma non troppo
IV. Molto vivace - Presto

Cello Concerto No. 2 in D major, H. VIIb:2  Franz Josef Haydn (1732-1809)

I. Allegro moderato
II. Adagio
III. Rondo (Allegro)

Dmitri Atapine, cello

— INTERMISSION —

Serenade in D major  Dame Ethel Smyth (1858-1944)

I. Allegro non troppo
II. Scherzo
III. Allegretto
IV. Finale

A Festive Finale is generously sponsored by: Gail & Jack McAllister

The Reno Chamber Orchestra is supported in part, by the Nevada Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.
Dmitri Atapine

Described as a cellist whose “playing is highly impressive throughout” (The Strad), DMITRI ATAPINE has appeared at leading venues such as Alice Tully Hall, Zankel and Weill Halls at Carnegie Hall, Chicago Cultural Center, and the National Auditorium of Spain. He regularly performs with The Chamber Music Society of Lincoln Center and is a frequent guest at festivals including Music@Menlo, Chamber Music Northwest, La Musica Sarasota, Cactus Pear, Pacific Music Festival, Aldeburgh, and Aix-en-Provence.

Mr. Atapine’s many awards include top prizes at the Carlos Prieto International Cello, and the Premio Vittorio Gui chamber competitions. His recent engagements included collaborations with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, David Finckel, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, David Shifrin, the St. Lawrence and Miró quartets. Mr. Atapine’s recordings, including a world-premiere of works by Lowell Liebermann, can be found on the Naxos, Albany, Urtext Digital, BlueGriffin and Bridge record labels.

Cello professor at the University of Nevada, Reno and artistic director of Apex Concerts, Mr. Atapine holds a doctorate from the Yale School of Music where he was a student of Aldo Parisot.
NCMF Summerfest Returns

Artistic Director Clive Greensmith returns to lead the 2nd annual NCMF Summerfest, May 26-29.

After the success of the first summer festival event last year, we are grateful to welcome Artistic Director Clive Greensmith back to Reno in the middle of the year! This is our second four day festival with five thrilling performances, featuring international artists including WindSync, and the finest of Reno-based performers including Dmitri Atapine (cello), Ruth Lenz (violin), and James Winn (piano).

See our webpage for all artist and concert information. Tickets are on sale now for $50, or a pass for all five concerts at $225. Students 21 and under with ID are always offered a $5 ticket to all RCO and NCMF performances.

NCMF SUMMERFEST: MAY 26-29, 2022

Ensemble Spotlight: WindSync and Alameda Quartet
May 26 - 7:00pm, UNR Hall Recital Hall

Folk Influences
May 27 - 2:00pm, UNR Hall Recital Hall

Classical Creations
May 27 - 7:00pm, UNR Hall Recital Hall

Franco-Russian Finds
May 28 - 7:00pm, Unitarian Fellowship

Nino’s Nonet
May 29 - 4:00pm, Trinity Episcopal
GYÖRGY LIGETI

Born: May 28, 1923, Dicsöszentmárton, Transylvania, Romania
Died: June 12, 2006, Vienna, Austria

Among the most important composers of the second half of the twentieth century, Ligeti lived in the Hungarian People’s Republic until his thirties. In 1944, he was arrested and sent to a labor camp; most of his family was murdered in the Holocaust. After the war, he studied, then taught, at the Franz Liszt Academy of Music in Budapest. His early compositions were in a folk music-influenced style. In 1956 he emigrated to Austria, and, once out of repressive Hungary, he was able to explore the avant-garde. Subsequent works were written in a slow-evolving style he dubbed micropolyphony. From 1973 until his retirement in 1989, he taught composition at the Hamburg Hochschule für Musik und Theater. Later pieces incorporated a diverse set of influences, including minimalism and the complex rhythms he encountered in the music of sub-Saharan Africa. His music is perhaps best-known through its use in the films of Stanley Kubrick, most notably 2001: A Space Odyssey. Ligeti wrote concertos, choral and chamber works, and, later in life, a celebrated series of Études for solo piano.

Romanian Concerto

Composed: 1951
Duration: 12 minutes

Instrumentation: 2 flutes (one doubling piccolo), 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, percussion, strings

Composing in communist post-war Hungary came with considerable limitations. Simple folk music settings were the government-sanctioned ideal. While he wrote more adventuresome music “for the drawer,” Ligeti also wrote comparatively simpler music, which he dubbed “prehistoric,” for public performance. The Romanian Concerto, or Concert românesc, hearkens back to Ligeti’s youth, when he first encountered the, to him, attractive yet strange sounds of Romanian folk music. Even such an accessible piece as this, though, ran afoul of the government, and it was not performed publicly until August 1971, in Wisconsin.
Program Notes

The work’s four movements are played without pause. They fall roughly into two sections of two movements each, with slower music moving into lively dances, and instrumentation that evokes a village band. Cello and clarinets open the first movement lyrically. Then an energetic dance breaks out in the second movement, colored by piccolo, solo violin, and percussion.

Hints of Ligeti’s more adventurous side emerge in the third movement, as the horns – one of them separated from the others as an echo – imitate the natural tuning of the alpenhorn used in Romanian folk music. Accompanying them and a solo English horn are tremolo and sul ponticello (playing near the bridge) textures from the strings that create an eerie ambiance. Trumpet fanfares and fiddle tunes highlight the fourth movement, fighting against one another over an oom-pah accompaniment. As a solo violin plays, the horns recall their music from the previous movement, leading to the work’s emphatic conclusion.

FRANZ JOSEF HAYDN

Born: March 31, 1732, Rohrau-on-the-Leitha, Austria
Died: May 31, 1809, Vienna, Austria

Along with Mozart and Beethoven, Franz Josef Haydn is one of the most significant composers of the Classical era (roughly 1750 to 1820). Sometimes referred to as the “Father” of the symphony and string quartet, Haydn’s remarkable catalog – over one thousand works, including 104 symphonies – is one of the largest produced by any composer. His music’s distinctive combination of elegance and earthiness, its memorable tunes, skillful construction, and robust humor have all made Haydn one of the most beloved of composers. His career took off in 1761 when he entered the employ of the wealthy Esterházy family. For the next three decades Haydn worked under Princes Paul Anton and Nikolaus Esterházy, directing their orchestra and composing music for them. In the early 1780s Haydn befriended Mozart, becoming one of his most enthusiastic patrons and friends. Haydn’s growing fame led to further opportunities, including the two trips to London in 1791-2 and 1794-5 that sealed his reputation and produced works like the twelve “London” symphonies and the oratorios The Creation and The Seasons.
**Program Notes**

**Cello Concerto No. 2 in D major, H. VIIb:2**

**Composed:** 1783  
**Duration:** 25 minutes  
**Instrumentation:** cello solo, 2 oboes, 2 horns, strings

During his thirty years as musical director for the Esterházy family, Haydn's output of symphonies, operas, quartets, trios, and much other music – composed on demand for the Esterházy princes and their almost daily concerts – was staggering. Concertos, too, were among the works he produced, including two for the cello.

Each of the cello concertos had a rocky path to the standard repertoire. The Concerto No. 1 in C major, which Haydn composed in the 1760s, lay unperformed for over two centuries until it was rediscovered in 1961. In the case of the D major concerto, which according to some speculation was composed for the September 1783 wedding of Prince Nikolaus Esterházy and Princess Hermenegild Liechtenstein, Haydn's manuscript of the work was missing for a long time. For years after it was originally published in 1804, the concerto was often attributed to Anton Kraft (1749-1820), the cellist in the Esterházy orchestra, for whom Haydn may have written it (although new research published in 2019 by Thomas Tolley argues that the concerto may in fact have been written for a concert featuring London-based cellist James Cervetto). The work remained on the fringes of the cello repertoire, largely played in performing editions that made alterations to Haydn's original. Only in 1954 did Haydn's manuscript finally turn up in the Austrian National Library, the authorship question put to rest, and the work restored to Haydn's original vision.

The D major Concerto's first movement is in the standard sonata form: the orchestra presents the two main melodies, which are then taken up in a more decorative form by the soloist, and subsequently developed. The lightness of Haydn's scoring, and his focus on the upper register of the cello, ensures that the soloist is easily heard. The soloist’s part is full of scales, embellishments, and other florid display. The great Haydn scholar H.C. Robbins Landon believed that “the 'cello part was certainly 'tailor-made' for Kraft, and all those brilliant technical effects ... show that this is a typical eighteenth-century attempt on the part of the composer to display the talents, tone and musicianship of his soloist.”
Program Notes

The cello’s ability to sing a melodic line is brought to the fore in the slow, tranquil second movement. At one point early on, the first violin line is given to just a single violin. In rondo form, the third movement features a repeating main theme that combines jaunty hunting music with an almost nursery-song simplicity. Once again the demands made on the soloist are considerable, including rapid-fire passages as well as octaves and double stops (playing two strings at once). The mood darkens briefly for a short digression in D minor. But overall, the tone remains charming and playful.

ETHEL SMYTH
Born: April 22, 1858, Sidcup, England
Died: May 8, 1944, Woking, England

Dame Ethel Mary Smyth is remembered both for her composing and for her work in the women’s suffrage movement. Born into a military family that was reluctant to accept her desire for a musical career, Smyth eventually studied at the Leipzig Conservatory. There, she met many of the important musicians of her day, including Brahms, Clara Schumann, Dvořák, Tchaikovsky, and Grieg. She first gained notice with her large-scale Mass in D major of 1893. Her Der Wald was for over a century (until 2016) the only opera by a woman composer ever produced at the Metropolitan Opera. Her compositions include six operas, orchestral works, a choral symphony, chamber and piano works, and songs. She also published ten successful books, including a multi-volume autobiography. In 1910, Smyth joined the Women’s Social and Political Union, which fought for women’s suffrage, giving up music for two years for the cause and even being jailed for her activism. In 1922, Smyth was made a Dame Commander of the Order of the British Empire, the first female composer to be awarded such an honor.
Program Notes

Serenade in D major

Composed: 1889
Duration: 38 minutes
Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani, strings

Smyth received encouragement in her musical career from many great musicians, although their support was sometimes offered in not-entirely-flattering terms. Piotr Ilyich Tchaikovsky was one of her champions, even as he called her "one of the few women composers whom one can seriously consider to be achieving something valuable in the field of musical creation." It was Tchaikovsky that, in Smyth's words, "earnestly begged me to turn my attention at once to the orchestra and not be prudish about using the medium for all it is worth." The result was her first large-scale orchestral work, the Serenade in D major, given its premiered at a Crystal Palace Concert in London on April 26, 1890.

The longest movement of the work’s four, the opening movement features three main themes – the first warm and Brahms-like, the second a flowing idea presented initially by the flute over pulsations from the violins, and the third more propulsive – which, heard twice and then varied, provide the basis for the rest of the movement. Throughout, the orchestral textures are rich, with the music occasionally becoming dramatic and stormy with interjections from the brass, especially the trumpets, and timpani. A gentle flow eventually takes over as the movement ends quietly.

Fleet, propulsive, and dance-like, the second movement features a number of memorable themes. Trumpets are excluded here, with the focus on the strings and woodwinds. Smyth shows off her contrapuntal skills in some of the movement’s more complex passages.
Program Notes

Not just the trumpets, but also horns and timpani, are silent in the more pensive third movement, which, although still often lively and marked “Allegretto grazioso,” is the closest the Serenade comes to a slow movement. The movement opens with a lovely melody in the clarinet, quickly taken up by the flute and bassoon, and then the strings. The music often flows back and forth between winds and strings, winding down eventually to final pizzicato chords from the strings.

The full orchestra returns for the fourth and final movement, a truly symphonic edifice which moves easily between grandeur, potent energy and more graceful, and even nostalgic, passages. In its final moments, the energy level increases to a propulsive finish.
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