



rco

Reno Chamber
orchestra

Voices of a Nation
November 20 and 21, 2021

Welcome



Dear RCO patrons,

Welcome to a new chamber orchestra concert experience! If this is your first time in Acro Enso, I hope you enjoy the open space and intimate acoustic of this historic venue. A laundry facility turned aerialist and acrobatics space, this building and neighborhood are being reimagined by a new generation of Reno residents. That spirit of revisiting our roots also plays out in the program, with two new interpretations of American classics of the mid-20th Century.

With just two main singers and a trio, *Trouble in Tahiti* is a rare treat- especially in this form, with just 18 instruments on stage. The intimate size mirrors the deeply personal feelings explored in the story. In spite of struggles and Bernstein's social commentary, the sense of optimism and hope for the future throughout remains a deep part of our American identity. Copland's iconic ballet *Appalachian Spring* similarly embodies a core element of our culture: our sense of connection and support in our community.

Performing these classics after seven decades is an opportunity to view these themes from today's lens, with the vision of creative directors James Brown (Bernstein) and Alexander Ung (Copland). I am grateful for the amount of time and passion put into this project by these two leaders, the talented singers and dancers, and the expert leadership of Guest Conductor Rei Hotoda. This program may be a departure from the RCO's past and future season concerts, but I hope you embrace and enjoy the journey.

As the holidays approach, join us in celebrating the 18th Nevada Chamber Music Festival December 28-31. See our website for details on five concerts with an impressive array of local, national and international classical artists. Stay well and enjoy your celebrations with family and friends ahead.

Musically Yours,

A handwritten signature in blue ink, appearing to read 'Thom Mayes', written in a cursive style.

Thom Mayes

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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.

Voices of a Nation

Saturday, November 20, 2021

7:30pm

Sunday, November 21, 2021

2:00pm

Acro Enso Movement Arts Studio

Rei Hotoda, guest conductor

James Brown, stage director

Alex Ung, artistic director

Leonard Bernstein

Trouble in Tabiti

Soon Cho, mezzo-soprano

Damien Geter, bass-baritone

Trio

Katherine Parker, Soprano

Albert Lee, Tenor

Phillip Harris, Baritone

Dancers

Alex Ung

Prasti Purdum

INTERMISSION

Voices of a Nation

Aaron Copland

*Appalachian Spring; A ballet for
13 instruments*

The Guild Dance Company

Alex Ung, Founder and Artistic Director

Prasti Purdum

Kelli Carnes

Megan Sellman

Vera Drummond-Moore

Alexander Castro

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.



Voices of a Nation is generously sponsored in memory of Pete Cartwright.

The production of *Appalachian Spring* is generously sponsored by Cecilia Lee

Guest Conductor

Rei Hotoda



Conductor Rei Hotoda has been hailed as an inexhaustible dynamo with a deep commitment to reimagining the 21st century concert experience. Her vision can be seen through her thought-provoking programming, passionate allyship to marginalized artists, advocacy for arts education, and an unwavering commitment to presenting the music of our times.

Her success as the Music Director of the Fresno Philharmonic since 2017 has resulted in the extension of her tenure through the 2025 season. She has worked tirelessly to build first-time and unique connections with the Fresno community with an eye toward reaching different audiences.

Rei is also an active and critically-acclaimed keyboardist and embraces her time conducting from the piano and harpsichord. One of her many recent highlights was leading the Fresno Philharmonic from the piano in Beethoven's monumental Triple Concerto as part of the orchestra's Beethoven@250 and from the harpsichord in Bach's Brandenburg Concerto No. 3 as part of their Digital Masterworks series. This season she will conduct both the Winnipeg Symphony Orchestra and the Fresno Philharmonic from the keyboard in Mozart's Concerto for Two Pianos in E-flat major.

Highlights of her 21/22 season include presentations of works by black, indigenous, Hispanic, and women composers. Rei has appeared as a guest conductor with many of today's leading ensembles, including the Symphony Orchestras of Baltimore, Chicago, St. Louis, Dallas, Detroit, Toronto, Winnipeg, Hawaii and Utah as well as the Civic Orchestra of Chicago, among others.

Orchestra Musicians

Violins

Ruth Lenz*, concertmaster

A Friend of Ruth Lenz & the RCO

Margeaux Maloney*, asst
concertmaster

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Mary & John Tozzi Chair

Lucie Zalesakova*, act. principal
second

Caryn Neidhold*, asst principal
second

Fred and Myna Karkalik Chair

Olga Archdekin

Kris & Patrick Ellingsworth Chair

Hui Lim

Bruce McBeth

Caryn Neidhold

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Dustin Budish*, principal

Penelope Kirk & Knute Knudson Chair

Alex Volonts*

Tian Tian Lan

Cellos

Peter Lenz*, principal

Cecilia Lee Chair

Eileen Brownell*

Barbara McMeen

Karen Stout Gardner

Bass

Scott Faulkner*, principal

Gail & Jack McAllister Chair

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Friend of the RCO

Flute

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Mary Ann Lazzari

Oboe

Rong-Huey Liu*, principal

Marsba Coben Memorial Chair

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Jeannie Psomas, principal

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Jimmie's Chair

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Gaia Brown & Lloyd Rogers Chair

Trombone

James Abrecht, principal

Percussion

Karen Vibe*

Timpani

Robert Lightfoot, principal

Penelope Kirk & Knute Knudson Chair

Piano

James Winn*, principal

***indicates performer in today's program**

Featured Artists

James Brown

Stage Director

James Brown enjoys an eclectic career of singing, teaching, stage direction and conducting. For ten years, he has been the conductor and stage director for Vashon Opera in Washington State in diverse repertoire such as Britten's *Albert Herring*, *Il Barbiere di Siviglia*, *Carmen*, *Così fan tutte*, *Eugene Onegin*, *La Traviata*, *Lucia di Lammermoor*, *The Magic Flute*, *Massenet's Werther*, *Poulenc's Les Dialogues des Carmélites*, *Puccini's Tosca*, and *Previn's A Streetcar named Desire*. James has also directed regularly for Pacific Northwest Opera in productions such as *Carmen*, *Les Contes d'Hoffmann*, *La Bohème*, and *Mefistofele*. He also serves as Chair of Vocal Studies and Director of Opera at Pacific Lutheran University in Tacoma, WA.



Brown follows a three-year cycle of repertoire with his students that includes the early baroque, standard repertoire, and modern repertoire. The director received a production grant from the Kurt Weill Foundation in New York City for a production of *Street Scene*. James has directed stylistically diverse operas for PLU Opera such as *Handel's Semele*, *Die Fledermaus*, and *Janacek's The Cunning Little Vixen*. Brown also directed for Seattle Opera's Education and Outreach productions of *Il Barbiere di Siviglia* and *The Magic Flute*. Other productions in Washington State include *Don Carlo* and *La Bohème* for Bellevue Opera and a critically acclaimed production of *Sweeney Todd* for Lakewood Playhouse. Upcoming productions for James include *Cavalleria Rusticana*, *Le Nozze di Figaro*, and *Rameau's Anacréon/Pygmalion* with Vashon Opera.

James holds degrees in voice from Loyola University/New Orleans, The Juilliard School and the State University of New York at Stony Brook, and served for three years as a Resident Artist at The Academy of Vocal Arts in Philadelphia.

Featured Artists

Soon Cho

Soloist



Praised by Opera News for her “potent presence” and acclaimed by Cincinnati Post as “regal in bearing, with vocal endowments to match,” lyric mezzo-soprano Soon Cho has gained recognition for her sensitive artistry and winning execution on the recital, concert and opera stages in Australia, Belgium, China, Canada, France, Great Britain, New Zealand, South Korea and across the United States.

Cho has sung under the batons of world-renowned conductors such as Alan Gilbert, Kristjan Järvi, Paavo Järvi, Erich Kunzel, Julius Rudel and David Zinman, and has soloed with Cincinnati Symphony, Honolulu Symphony,

Breckenridge Music Festival Orchestra, Emanon Ensemble in Belgium, and Seattle Bach Choir among others. She has performed with opera companies such as Cincinnati Opera, Dayton Opera, Astoria Music Festival, Seongnam Arts Center Opera in Korea, Opera Festival of Lucca in Italy, Houston Grand Opera’s Opera-to-Go, Seattle Opera Outreach, Opera in the Heights, and Vashon Opera.

An advocate of new music and a lover of chamber music, Cho has been privileged to collaborate with living composers such as Dominick DiOrio, Michael Fiday, Joel Hoffman, Michael Ippolito, Scott McAllister and Jake Heggie in premiering their works. Highlight performances as a recitalist and a chamber musician are Les Arts George V Recital Series at the Paris American Cathedral and Beaune International Festival in France, Ghent New Music Festival in Belgium, King Charles the Martyr Falmouth Summer Series in England, Grandin Music Festival in Cincinnati, International Viola Congress in New Zealand, and Icicle Creek Chamber Music Festival in Leavenworth.

Featured Artists

Damien Geter

Soloist



Damien Geter is an acclaimed bass-baritone, actor, and composer whose credits include performances from the operatic stage to the television screen. He made his Metropolitan Opera debut in the Grammy award winning production of *Porgy and Bess* as

the Undertaker, and most recently, performed the Immigration Officer in Seattle Opera's filmed production of Jonathan Dove's *Flight*. Next, he will return to Portland Opera as Angelotti in *Tosca* and perform Beethoven's 9th Symphony for the Richmond Symphony.

Previous operatic engagements have included the Four Villains in Offenbach's *Les Contes d'Hoffmann* with Pacific Northwest Opera, Angelotti in *Tosca* with Eugene Opera, and Colline in Puccini's *La bohème* with Tacoma Opera and Vashon Opera. With Seattle Opera he has performed there as the Undertaken in *Porgy and Bess* and the Colonel in Zach Redler's new chamber opera *The Falling and the Rising*. A favorite of Portland Opera, he has appeared as Dr. Grenville in *La traviata*, Alcindoro in *La bohème*, Bass Slave in David Lang's *The Difficulty of Crossing a Field* as well as a soloist for his *Little Match Girl Passion*. Damien made his TV debut in the role of John Sacks on NBC's *Grimm*. He was also seen in Netflix's *Trinkets* which aired in spring of 2019. Musical theatre credits include Kevin Rosario in Lin Manuel Miranda's *In the Heights*, and Pontius Pilate in *Jesus Christ Superstar*.

Damien currently serves as the Artistic Advisor for Resonance Ensemble and Portland Opera. He is the owner of DG Music, Sans Fear Publishing.

Featured Artists

The Guild Dance Company

Alex Ung

Artistic Director



The Guild Dance Company was founded in 2018 by Artistic Director Alex Ung as a place to share experiences, stories, and passion with fellow artists and audiences. Focused on social impact and representation, the Guild has produced many shows since its premiere show “The Lead In”. In 2019, the Guild premiered “Immigration Stories” centered around the cultural history and experiences of the Tai Dam people escaping war during the Vietnam War and immigrating to United States at a time in American history when the social and racial movement of the 1970’s was at its height.

Built around personal interviews of family members, traditional music and costumes, Alex Ung sought to share the lived experiences, struggles, and accomplishments made by his immigrant family in hopes to open minds to the current events surrounding immigrant policy and treatment. Other works created by the Guild include “the Works”, a repertory show featuring works by new choreographers, Guild’s Digital Season featuring new filmed works created in response to the COVID-19 pandemic, and pieces created for the Seattle International Dance Festival. Upcoming works include *el Camino*, originally scheduled to open during the pandemic and delayed, centered around the shared

stories and experiences from the Camino de Santiago in Spain with live vocal performance from Seattle’s The Tudor Choir and other collaborative works. The Guild is proud to share this opportunity with you and build a community of understanding, strength, and love.



Artistic Leadership

Kelly Kuo

Music Directo, Reno Chamber Orchestra



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.

Artistic Leadership

Clive Greensmith

Artistic Director, Nevada Chamber Music Festival



Mr. Greensmith has served as the NCMF's Artistic Director since 2019. A founding member of the Tokyo String Quartet, Greensmith is renowned for his solo and collaborative chamber music performances.

Greensmith served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, the San Francisco Conservatory of Music, and the Manhattan School of Music. He currently serves on the faculty of the Colburn School.

Greensmith is a regular guest of the Chamber Music Society of Lincoln Center, and has performed in some of the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's South Bank, Paris Chatelet, and the Berlin Philharmonie.



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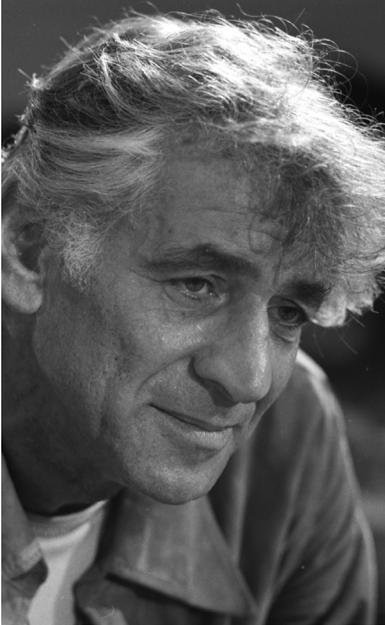
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PROGRAM NOTES by Chris Morrison

Leonard Bernstein



Born: August 25, 1918, Lawrence, Massachusetts

Died: October 14, 1990, New York City, New York

Leonard Bernstein – conductor, composer, pianist, author, and educator – started playing piano at age ten. After graduating from Harvard, Bernstein studied at the Curtis Institute of Music and the Berkshire Music Center. Over the next several years, Bernstein became well-known as a composer of musicals like *On the Town* and *West Side Story*, as well as symphonies, ballets, and other works, while also conducting around the world. In 1958, Bernstein became Music Director and

Conductor of the New York Philharmonic, serving in those posts until 1969 and winning fame for his concerts, recordings, and educational programs such as his Young People’s Concerts. After 1969, he continued to compose as well as conduct internationally, including a historic performance on Christmas Day 1989 of Beethoven’s Ninth Symphony commemorating the fall of the Berlin Wall. He made over 400 recordings and won eleven Emmy Awards, seventeen Grammy Awards, a Tony Award, and the Kennedy Center Honor. In the words of critic Donal Henahan, he was “one of the most prodigiously talented and successful musicians in American history.” Brett Mitchell. Quinn Mason has written the following about his composition:

“Princesa de la Luna is a portrait of a fictional princess that lives in the sky and is only visible at night during a full moon, in the form of an adagio for harp and strings. The music illustrates the delicate and graceful features of her personality, but near the middle of the piece, the vainness in the vanity that comes with such a character as indicated by some tension in the music.

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“The entire piece is texture focused and explores the full colors and ranges of the string instruments as well as special effects in the harp (such as harmonics and glissando) giving the music a sparkling and shimmering feeling throughout, much like watching the stars around the moon on a clear night.”

Trouble in Tahiti

Composed: 1952 (arr. 2009 by Gavin Sunderland)

Duration: 46 minutes

Instrumentation: flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, percussion, piano, strings

After a somewhat turbulent courtship that stretched over five years, Leonard Bernstein married actress Felicia Montealegre in 1951. During their honeymoon in Mexico, Bernstein started on a new, rather autobiographical stage work, *Trouble in Tahiti*. Bernstein was at the top of the musical world as he wrote the new piece, which fell between his biggest successes on Broadway: *On the Town* (1944) on one side, and *Candide* (1956) and *West Side Story* (1957) on the other.

Bernstein based the story of *Trouble in Tahiti* more or less on that of his parents Sam and Jennie. In an interview, Jamie Bernstein, the composer's daughter, admitted there were many similarities between the opera's characters and Bernstein's actual parents. “They were really mismatched. They argued a lot. Sam was very bossy and very parsimonious with money and with affection. And so I think Jennie had a pretty hard time of it . . . I can see how my dad was working out stuff about his dad through this opera.”

For the opera, Jennie's name was changed to Dinah (the name of Bernstein's grandmother), but Sam's remained. Sam and Dinah are the only two characters in the opera, although others are alluded to – their son Junior, Sam's friend Bill, Sam's secretary Miss Brown, Dinah's psychoanalyst, and a few others. A vocal jazz Trio, referred to by Bernstein as “a Greek chorus born of the radio commercial,” also has a prominent commentary role. Wanting to make his opera seem as realistic as possible, Bernstein set his opera in the aftermath of World War II, when consumerism had taken hold of America.

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The one-act opera in seven scenes, with the libretto by Bernstein himself, received its premiere on June 12, 1952 at Brandeis University, at Bernstein's Festival of the Creative Arts. Initially modestly successful, the work has gained popularity in more recent times. Three decades after that premiere, Bernstein continued the story of Dinah and Sam in the poorly-received sequel *A Quiet Place* (1983), which incorporates *Trouble in Tahiti* into a longer work.

Trouble in Tahiti depicts a day in the life of Sam and Dinah, a married couple who long for love, but find it difficult even to communicate with one another. The opera's Prelude sets the scene as the Trio sings of an idealized life in a suburban town, with attractive homes, plenty of modern belongings, and happy families. The music evokes the sound of commercial jingles.

Contrasted with this cheerful prologue, we then we greet the quarreling Sam and Dinah in Scene I. Sitting at breakfast, Dinah believes Sam to be having an affair with his secretary. She also reminds him of their son's play that afternoon, although Sam values his own handball tournament more. Dinah wants more funds to see her psychoanalyst, and thinks Sam would benefit from seeing him too. Despite the tensions, they continue to hope to rekindle the happiness of their relationship, and plan to have a more serious talk about it that evening. Sam leaves for work.

In Scene II, we see a confident Sam negotiating deals at the office. His friend Bill touches him a loan, and Sam is happy to help. Dinah visits her psychoanalyst in Scene III, and speaks of a dream she'd had in which she finds, within a barren landscape, a beautiful yet unattainable garden. Back at Sam's office, Sam asks his secretary if he'd ever made a pass at her, and she recalls one incident that Sam angrily denies.

In Scene IV, Dinah and Sam accidentally run into one another on the street. They sing of their unhappiness and the way their relationship has deteriorated as they both make up excuses not to have lunch together. In an interlude back at Dinah and Sam's house, the Trio sings again of the loveliness of life in the suburbs, with all the attendant possessions. At the gym in Scene V, Sam wins his handball tournament, and reflects on how "men are created unequal" – some never succeed, while others, like him,

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naturally rise to the top.

Dinah visits a hat shop in Scene VI, and talks about a romantic film she'd seen that afternoon called *Trouble in Tahiti* (likely meant to evoke Rodgers and Hammerstein's famous *South Pacific*). She's dismissive of the, to her, rather silly film, while at the same time indulging in a bit of fantasizing, backed by the Trio, about her own potential for a better life as she recalls the main song from the film, "Island Magic." But she needs to get back home to cook dinner for Sam.

As he's about to step through the front door after work, Sam sings about another law among men, that even winners pay "through the nose" for what they receive. The Trio returns to sing about the coziness of the modern domestic scene, "bringing the loved ones together, safe by the warmth of the firelight."

In Scene VII, after Dinah and Sam have dinner, he reads the newspaper while she knits. They remember that they'd agreed to have a serious talk that night, but neither can find the words. "It's no use," he says. He asks her about Junior's play, and she admits she skipped it as he had. He suggests they go see a film, a new picture about Tahiti. Their longing for peace and happiness remains, but they decide to set real life aside for a while as they enjoy the "bought-and-paid-for magic" of the movie, as "Island Magic" is sung by the Trio one further, ironic time.

Aaron Copland

Born: November 14, 1900, Brooklyn, New York

Died: December 2, 1990, North Tarrytown, New York

Dubbed "the dean of American composers," Aaron Copland was one of the first American composers to enjoy worldwide fame. He studied piano, composition, and theory in the United States, then went to Paris to work with the famous



PROGRAM NOTES

teacher Nadia Boulanger. Copland's early works evince a love of both jazz and the modernist sounds he encountered in France. By the mid 1930s, Copland embraced a more consciously "American" style, marked by the use of folk songs and folklore (evident in his ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*) and greater melodic and harmonic accessibility. By the 1950s Copland was the most popular of American composers, even as he returned to more dissonant writing, including the use of twelve-tone techniques. His compositional output declined in the 1970s, but he continued to conduct his works around the world. Copland was also the author of several books, including the bestseller *What To Listen For In Music*.

Appalachian Spring

Composed: 1943-44

Duration: 33 minutes

Instrumentation: flute, clarinet, bassoon, piano, 4 violins, 2 violas, 2 cellos, double bass

O Appalachian Spring! I gained the ledge;
Steep, inaccessible smile that eastward bends
And northward reaches in that violet wedge
Of Adirondacks!

– Hart Crane, "The Dance" from *The Bridge*

By the early 1940s, Martha Graham was widely recognized as one of the great modern dancers and choreographers. But even as late as 1943 she had not created a ballet to original music. Enter the great philanthropist Elizabeth Sprague Coolidge, who attended a Graham performance in 1942 and immediately commissioned her to create three new ballets for the annual fall festival of the Coolidge Foundation. Paul Hindemith, Darius Milhaud, and Aaron Copland were to write the music.

Copland's contribution, originally called *Ballet for Martha*, was begun in June 1943. Graham derived the scenario in part from the memories of her 90-year-old grandmother, who had spent most of her life on a Pennsylvania farm. A year later Copland completed the ballet, now titled *Appalachian Spring* after Hart Crane. The October 30, 1944 premiere at the Library of

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Congress featured Graham and a host of other familiar figures, including dancer Merce Cunningham and set designer Isamu Noguchi. Copland later created a suite for full orchestra (as opposed to the thirteen-piece ensemble of the original) from the ballet's music, which was first performed on October 4, 1945. That same year the ballet won Copland his first Pulitzer Prize.

After employing a dissonant, modernist language in early works like his first two symphonies and the Piano Variations, Copland decided to move to a more accessible style in the mid 1930s. Speaking for himself and a group of fellow American composers, Copland wrote, "We wanted to find a music that would speak of universal things in a vernacular of American speech rhythms. We wanted to write music on a level that left popular music far behind – music with a largeness of utterance wholly representative of the country that Whitman had envisaged." Such is the case with *Appalachian Spring*: although only one authentic folk melody is employed, hints of hymns, country fiddles and folk songs pervade the ballet.

The preface to the score of the orchestral suite describes the ballet's setting as "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house." Writing for *Dance Observer* in 1944, Robert Sabin observed that "*Appalachian Spring* works outward into the basic experiences of people living together, love, religious belief, marriage, children, work and human society."

As Martha Graham envisioned the opening tableau, "The first light touches the face of the Mother. She sits on the porch in the rocking chair. It should be like a Shaker chair, simply and beautifully designed." Graham saw the ballet as having eight main sections: "Prologue," "Eden Valley," "Wedding Day," "Interlude," "Fear in the Night," "Day of Wrath," "Moment of Crisis," and "The Lord's Day." A set of variations on the Shaker melody "Simple Gifts," one of the most famous parts of the ballet, would appear first in

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the “Interlude.” Then the melody would return in the closing “The Lord’s Day,” as the ballet closes quietly, in Graham’s words, “like a prayer.” She expanded on the mood she wanted to create in the ballet’s final minutes: “The entire piece ends quite simply. It has the feeling of the town settling down for the night, the kind of thing that happens when one hears a call in the twilight, the voices of children in the distance, a dog barking and then night.”

Chris Morrison is a Producer at KNCJ and KUNR public radio.



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Nevada Chamber Music Festival

December 28-31, 2021 and May 2022



**Tickets available now at
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Join Artistic Director Clive Greensmith as the NCMF presents its 18th annual holiday festival. Entering his third year of festival leadership, Greensmith continues to raise the standard of excellence with perfectly crafted programs and high caliber chamber artists.

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A Place of Refuge

January 29 and 30, 2022

Join the RCO for a wonderful mix of works featuring middle voice instruments! Bruch's lush "Concerto for Viola, Clarinet, and Orchestra" blends the rich tones of these instruments to perfectly display their beauty. Reno born violist Molly Carr is joined by pianist Anna Petrova for the "Novel Voices Double Concerto," piece written for the duo. The concert concludes with a return to the heart of the chamber orchestra repertoire, Mendelssohn's lively "Italian" Symphony.

Terrific Twos

February 26 and 27, 2022

Yaniv Attar (Music Director, Bellingham Symphony) returns to the RCO to lead a program of twos. Flutist Demarre McGill (principal flute, Seattle Symphony) joins with longtime friend and chamber

collaborator Jessica Choe (piano, Seattle Symphony) for an enthralling duo concerto by early 20th century composer Erwin Schulhoff. Anton Dvorak's Czech suite provides a lively opener to the concert. The beauty of Beethoven's second symphony closes out the evening.

A Festive Finale

April 16 and 17, 2022

The RCO completes the season as it began: Maestro Kuo joined by a phenomenal local soloist! Dmitri Atapine's performance of Haydn's "Concerto No. 2 for Cello and Orchestra" is sure to light up the stage and send audiences into the summer with excitement for the coming years of chamber orchestra concerts!

For tickets and more information visit reno-chamber-orchestra.org
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