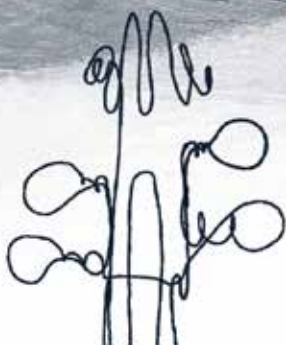


**Reno Chamber Orchestra**

Celebrating our 48th Season

*The Real Us*



## **Baroque & Beyond**

**April 29 & 30**

Trinity Episcopal Cathedral

**Kelly Kuo**  
Music Director

**Paul Lenz &  
Jef Derderian**  
Soloists

**Reno  
Chamber  
Orchestra**

# { WELCOME



Dear RCO Family,

Welcome to Trinity Episcopal Cathedral! We are so excited to present this weekend's concerts in such a lovely and unique space. Today you will be transported to the Baroque era but also taken beyond in works that were written in this century but are based on works from the earlier time. The concert starts with our very own RCO trumpets, Paul Lenz and Jef Derderian performing at opposite ends of the cathedral on a piece that was written in this century but is based on a hymn that was first published in 1542. We really

could not perform this concert anywhere else but this cathedral and we are so thankful for the staff of Trinity for making it possible!

While we still have one more concert set in the 2022-2023 season (May 20 & 21) I am already looking towards our next season. Maestro Kelly Kuo has crafted a season that brings us our beloved chamber orchestra standards, Baroque classics, and even some opera alongside newer works that are expanding the chamber orchestra canon. I am also very excited to announce that we are bringing back the Reno Chamber Orchestra concerto competition! This re-imagined competition will be open to pre-college students 18 years and under residing in Nevada. The winner(s) of this competition will perform with the RCO on our new sixth concert in May 2024.

Season subscribers can renew their subscriptions now and lock in their special renewal rate until May 22. New subscriptions go on sale May 23.

Now sit back and enjoy the concert!

A handwritten signature in blue ink that reads "Amy Heald". The signature is fluid and cursive.

Amy Heald  
Executive Director

# BOARD & STAFF

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*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*



# MUSIC DIRECTOR



## KELLY KUO

*Music Director*

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. Currently Music Director of the Reno Chamber Orchestra, Artistic Director and Conductor of Oregon Mozart Players and Associate

Artistic Director of American Lyric Theater, he has consistently demonstrated a commitment to bold programming and creative initiatives.

Recent engagements have included productions with Lyric Opera of Chicago, Seattle Opera, Cincinnati Opera, Wolf Trap Opera, Merola Opera Program, Indianapolis Opera, Opera Columbus, 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, debuts with Minnesota Opera, Des Moines Metro Opera, Santa Fe Opera, and Opera Idaho.

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](http://www.kellykuo.com)



## PAUL LENZ

*Trumpet Soloist*

Paul Lenz has been principal trumpet player of the Reno Chamber Orchestra and Reno Philharmonic for over 20 years. He and his brother John Lenz co-founded the Great Basin Brass quintet, over 30 years ago. Paul also plays lead trumpet in the Reno Jazz Orchestra, Broadway comes to Reno, and numerous other shows in Nevada and Northern California.

When he's not playing music, Paul enjoys bow hunting and target archery, for which he was 7 times indoor state champion; as well as fly fishing, and hiking with his Irish-Doodle, Tank. He is married to Alice Douglas, and they have two children, Madeline and Quentin.



## JEF DERDERIAN

*Trumpet Soloist*

Jef Derderian has been performing music in the Reno area for over a decade. He's received two degrees in trumpet performance from UNR, culminating in a Masters of Music. He performs regularly with the Reno Philharmonic, Reno Chamber Orchestra, Great Basin Brass, Reno Modern Brass, Reno Jazz Orchestra and The Kyle Rea Orchestra. He has performed with artists such as Quincy Jones, Patti LaBelle, Landau Eugene Murphy Jr., Johnny Mathis and Felix Cavaliere. He's also played with groups such as Evanescence, Earth, Wind and Fire, and The Temptations.

You may also recognize his face from billboards and commercials for businesses such as the Greater Nevada Credit Union, the fast-food chain Wendy's and the Reno ad campaign "Vacation in Reno" featured in national magazines. Or possibly as the lead role from the locally written and produced award winning movie, "Nowhere Nevada".

# ARTISTS

## **Kelly Kuo**

Music Director & Conductor

## **Sara Aldana**

Assistant Conductor

## **Paul Lenz\***

### **Jef Derderian**

Trumpets

## **Violins**

Ruth Lenz,\* Concertmaster

*A friend of Ruth Lenz & the RCO*

Olga Archdekin,\*

Acting Asst Concertmaster

*Walter L. Dillard Memorial Chair*

Matthew Means,

Acting Principal Second

*Mary & John Tozzi Chair*

Ivanka Dill\*

David Haskins\*

Caryn Neidhold\*

## **Violas**

Dustin Budish,\* *Principal*

Kati Wentink

## **Cellos**

Peter Lenz,\* *Principal*

*A friend of Peter Lenz*

Eileen Brownell

## **Double Bass**

Nancy Hoffman,\* *Principal*

*Gail & Jack McAllister Chair*

Lani Oelerich\*

*Lillian & Steve Frank Chair*

## **Flutes**

John McMurtery,

*Acting Principal*

*Kris & Pat Ellingsworth Chair*

## **Trumpet**

Paul Lenz,\* *Principal*

*Gaia Brown & Lloyd*

*Rogers Chair*

Jef Derderian

## **Harpsichord**

James Winn,\* *Principal*

*Vahe Khochayan*

*Memorial Chair*

## **Organ**

Bryan Chuan

*\*indicates RCO contract player*



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# THE BRILLIANT MIND

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Chamber  
Orchestra

MAY 20 & 21

SCHUMANN/RAVEL *Carnaval, Op. 9*  
POULENC *Sinfonietta*  
BEETHOVEN *Piano Concerto No. 3 in C Minor*

Acclaimed pianist Jon Kimura Parker returns to close our season with Beethoven's 3rd piano concerto on a program which shines a light on mental health struggles. Presented in partnership with Northern Nevada Hopes.

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## 23/24 SEASON

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Kelly Kuo, Conductor  
Sara Aldana, Assistant Conductor  
Paul Lenz, Jef Derderian, Trumpets

**The Fairest of Roses**

Frederik Magle (b. 1977)

**Don Quichotte Suite in G Major,  
"Burlesque de Quichotte," TWV 55:H10**

Georg Philipp Telemann (1681-1767)

- I. Overture
- II. Awakening of Don Quixote
- III. His Attack on the Windmills
- IV. Sighs of Love for Princess Aline
- V. Sancho Pansa Swindled/Rosinante Galloping
- VII. Don Quixote at Rest

**Concerto in C major for Two Trumpets, RV 537**

Antonio Vivaldi (1678-1741)

- I. Allegro
- II. Largo
- III. Allegro



# BAROQUE & BEYOND

“La Follia” Variations

Michi Wiancko (b. 1976)

Orchestral Suite No. 2 in B minor, BWV 1067

Johann Sebastian Bach (1685-1750)

- I. Overture
- II. Rondeau
- III. Sarabande
- IV. Bourrees 1 & 2
- V. Polonaise & Double
- VI. Menuett
- VII. Badinerie

*Today's performance is presented without an intermission*

Our performance today is made possible in part by the University of Nevada, Reno, School of Music



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BAROQUE & BEYOND April 29 & 30, 2023





## Frederik Magle

*Born: April 17, 1977*

*Stubbekøbing, Denmark*

Frederik Magle is a composer, organist, and pianist whose music ranges across styles, including classical, jazz, rock, and free improvisation. He was a child prodigy who studied piano and music theory from the age of six, was eight when his music was performed publicly for the first time, and at sixteen was admitted to the Royal Danish Academy of Music. In 1994, he won the Danish qualification rounds and national final of the Eurovision Young Musicians competition. Magle's music has been performed by the London Philharmonic, Royal Danish Orchestra, South Jutland Philharmonic, Riga Philharmonic, and Zurich Chamber Orchestra. He has also composed works for the Danish Royal Family. In 2017, Magle was appointed organist and composer at St Paul's Church in Copenhagen.

## The Fairest of Roses

*Composed: 2017 Duration: 5 minutes*

*Instrumentation: 2 trumpets, organ*

The Fairest of Roses is a fanfare based on Hans Adolph Brorson's Christmas hymn "Now Found Is The Fairest of Roses" ("Den yndigste rose er funden"). Its melody, by an unknown composer, was first published in 1542. Magle's work, premiered in St. Paul's Church in Copenhagen on December 3, 2017 on the occasion of the Church's 140-year jubilee, is also a tribute to Magle's mother Mimi Heinrich, who died in May of that same year.

Magle calls for the two trumpeters to be placed "antiphonally," at opposite sides of the performing venue, creating dramatic spacial effects. At the work's open, just the two trumpets are heard, with the organ joining in after their initial exchanges. While the fanfare is



# PROGRAM NOTES

generally of a meditative cast, with, as one commentator has said, a "touch of Celtic mistiness," there are also moments of grandeur.



## **Georg Philipp Telemann**

*Born: March 14, 1681, Magdeburg, Germany*

*Died: June 25, 1767, Hamburg, Germany*

Telemann was one of the most prolific composers of all time, with over 3,000 works to his credit (many now lost), including over 1,000 church cantatas, 46 Passion settings, and over 600 suites for orchestra. He was largely self-taught as a composer and instrumentalist: among the instruments he played were the violin, organ, flute, recorder, oboe, double bass, trombone, and zither. While he got an early start in music, composing an opera at twelve, Telemann's family wanted

(continued after season announcement)

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# Presenting our **49th** Season

## ALEGRÍA

October 7 & 8, 2023

RCO joyfully celebrates Hispanic Heritage month with music by celebrated Venezuelan pianist, Teresa Carreño, Spanish Basque composer Juan Crisótopo Arriaga who tragically died at the age of 20, and a concerto by the founding father of 20th century Mexican music, Manuel Poncé, featuring Grammy-nominated guitarist, Mak Grgić.



## THE STORIES WE TELL

Sponsored by Lynn Bremer

November 18 & 19, 2023

Meteorologist Mike Alger narrates Pulitzer Prize-winning composer Caroline Shaw's musical telling of a beloved children's book in a program of works which use music to tell stories. Kevin Lau's fiery portrait of the Greek Goddess, Artemis, demands immediate attention while Rossini's signature wit and sparkle are in full display in his take on the Cinderella fairy tale.



## THE OLD STYLE

February 17 & 18, 2024

Respighi's imaginative orchestrations of lute music and Bloch's challenge to his skeptical students bookend a program of works influenced by traditions of an earlier style of music. In between, Jennifer Corning Lucio, Fort Worth Symphony's principal oboe, performs Vaughn Williams' pastoral oboe concerto and the baroque concerto grosso form gets a jazz-inflected rethinking by Errollyn Wallen, "the renaissance woman of contemporary British music."



# BETTER TOGETHER

Subscription renewals available now!  
New subscriptions available May 23!



## SMALL BUT MIGHTY

March 16 & 17, 2024

Principal musicians of RCO shine in Mahler's Symphony No. 4, with sunny and transparent qualities that lend itself to a fanciful chamber orchestration. Superstar double-threat Chelsea

Guo sings the poetic finale AND takes the keys in Mozart's Piano Concerto No. 12, one of just three that the composer allowed to be performed with an intimate number of string players.



## INSIDE-OUT

April 6 & 7, 2024

Violinist Rachell Ellen Wong, winner of the 2020 Avery Fisher Career Grant, leads this program of baroque works that speaks to the human condition, evoking the feelings of hope, loss, exuberance, anger and joy.

PRESENTED AT HALL RECITAL HALL



## DREAMING BIG

May 19, 2024

For one performance only, this concert will feature winners of RCO's reimagined concerto competition which cultivates talent of Nevada youth and highlights the work of Nevada teachers. String students of RCO's own musicians also perform side-by-side with their mentors in Victor Herbert's charming Serenade and Saint-Saëns' youthful Symphony No. 2 closes the season with a flourish. Priced separately from our season subscriptions, with the first chance to buy tickets given to our season subscribers.

This single concert event WILL sell out

# { PROGRAM NOTES

(continued from previous page)

him to pursue some other career, and he studied law for a time at the University of Leipzig. But music won out, and the Mayor of Leipzig asked Telemann to take over composing music for the city's churches.

After working in Leipzig as well as Sorau, Eisenach, and Frankfurt, Telemann moved to Hamburg in 1721 to become music director of that city's five churches. Telemann was friends with many famous fellow musicians, even serving as godfather to Johann Sebastian Bach's son Carl Philipp Emanuel, who on Telemann's death took over his Hamburg post.



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# PROGRAM NOTES

## Don Quichotte Suite in G major "Burlesque de Quichotte," TWV 55:G10

*Composed: c. 1720 Duration: 20 minutes*

*Instrumentation: strings, continuo*

Telemann's engagement with the musical and artistic worlds around him are clear in the wide variety of national styles encountered in his instrumental works. He was also very well-read. One of his favorite books was Miguel de Cervantes's famous novel *El ingenioso hidalgo Don Quijote de la Mancha*, or *Don Quixote*, published in two volumes in 1605 and 1615. Towards the end of his life, in 1761, Telemann turned an episode from the novel into a short opera, or serenata, *Don Quichotte auf der Hochzeit des Comacho* (*Don Quixote at Camacho's Wedding*). Years before that, he also created the *Don Quichotte Suite*, a musical travelogue through moments in the life of *Don Quixote*.

This Suite opens with an Overture, its outer slow sections, with strutting dotted rhythms, framing a faster, more playful, contrapuntal central section. In a slow minuet featuring drones representing his slumber, "Don Quixote Awakens," newly convinced that he is a noble, chivalrous knight. With a headlong tempo and repeated notes, "Don Quixote Attacks The Windmills," seeing them as giants to slay. Two-note phrases from the strings, and tentative starts and stops in the music, represent Quixote's "Sighs of Love for the Princess Dulcinea," in reality not a princess but rather a peasant girl from a nearby farm. Don Quixote's squire Sancho Panza then enters the scene in "Sancho Panza Swindled," in which he is mocked and tossed into the air in a blanket for not paying a bill at the nearby inn. The steady, yet tired, gait of Don Quixote's horse in "The Galloping Of Rosinante" is contrasted with the start-stop lurching, and hee-haws, of "Sancho's Galloping Donkey." After a brief return of Rosinante's music, Don Quixote dreams happily of further adventures, with more extended drone notes from the strings, in the concluding "The Sleep Of Don Quixote."



# PROGRAM NOTES



## Antonio Vivaldi

*Born: March 4, 1678, Venice, Italy*

*Died: July 28, 1741, Vienna, Austria*

Antonio Vivaldi is remembered as one of the fathers of instrumental music and the master of the concerto for soloist(s) and orchestra – of which he wrote nearly 600, including some 240 for the violin. Colorful and tuneful works like *The Four Seasons* are among the most popular in all of classical music. His operas and religious works also brought him fame

during his lifetime. Ordained as a priest in 1703, the redheaded Vivaldi came to be known as “il prete rosso” (“the red priest”). He decided to pursue musical rather than ecclesiastical duties, and became a teacher at the Ospedale della Pietà, an orphanage and school for girls famous for its excellent choir and orchestra, where he worked in several capacities over the ensuing three-plus decades. Meanwhile his concertos and other instrumental works were being published to great acclaim, attracting the admiring attention of famous musicians such as Johann Sebastian Bach. In his later years Vivaldi fell on hard times, and on his death he was buried (as was Mozart five decades later) in a pauper’s grave in Vienna.

## Concerto in C major for Two Trumpets, RV 537

**Composed: c. 1720 Duration: 8 minutes**

**Instrumentation: 2 solo trumpets, strings, continuo**

Vivaldi’s *Concerto for Two Trumpets* was only published in 1950, after its score was rediscovered at the National Library in Turin, where many of Vivaldi’s manuscripts are preserved. He was writing for the natural trumpet of his day, which had no valves and was limited to the notes of the natural harmonic series. But that didn’t prevent him from creating a sparkling concerto.



# PROGRAM NOTES

In the first movement, the strings briefly move to a minor key before returning to the major when the trumpets enter. The soloists typically play together, sometimes also adding their distinctive colors to the strings as they play along with their lines. In the brief, languorous slow movement, the trumpets are silent, as the strings quietly sound out a series of chords. After this brief interlude, the trumpets return with bright fanfares at the beginning of the third movement. The soloists double, then imitate one another in this vigorous, exciting music in triple meter.



## **Michi Wiancko**

*Born: 1976, California*

Michi Wiancko is a composer, arranger and violinist who has collaborated with artists including Missy Mazzoli, Steve Reich, the Silk Road Ensemble, Yo-Yo Ma, Laurie Anderson, Emanuel Ax, Gabriela Lena Frank, and Vijay Iyer. She has been commissioned by

organizations including the Metropolitan Museum of Art, American Lyric Theater, St. Paul Chamber Orchestra, Camerata Bern, Aizuri Quartet, and East Coast Chamber Orchestra. Upcoming projects include new compositions for yMusic and NOW Ensemble, and arrangements for Camerata Bern, Patricia Kopatchinskaja, and Anne Akiko Meyers. Wiancko also composes music for films, commercials, and for her band, Kono Michi. She holds a Bachelor's degree in music performance from the Cleveland Institute of Music and a Master's from Juilliard, where she studied with Donald Weilerstein and the late Robert Mann.



# PROGRAM NOTES

## **"La Follia" Variations**

*Composed: 2010 Duration: 14 minutes*

*Instrumentation: strings*

"La Follia," also known as "La Folia" or "Folies d'Espagne," has been called "history's most enduring tune." It probably originated in Portugal or Spain as a raucous, frenzied dance ("folia" means "folly" or "madness" in Italian). Dating perhaps to the fifteenth century, it consists of a pair of eight-bar phrases: a bass line, a sequence of chords, and a slow melody that typically serves as the starting point for variations. Over 150 composers have used "La Follia" in their compositions, ranging from Jean-Baptiste Lully and Antonio Vivaldi to Franz Liszt and Sergei Rachmaninoff. The melody has been so popular that there is even a website, [www.folias.nl](http://www.folias.nl), dedicated to it.

One of the most famous uses of "La Follia" was by composer-violinist Arcangelo Corelli. In 1700, in his Violin Sonata in D minor, Op. 5/12, Corelli made "La Follia" the basis of a set of twenty-three elaborate variations. One of Corelli's students, Francesco Geminiani, made arrangements for string orchestra of several of his teacher's Sonatas, including Op. 5/12. It is Geminiani's Concerto Grosso No. 12 from 1729 that is in turn the basis of Michi Wiancko's work.

Among Wiancko's compositions are several that she calls "re-imaginings" of music from the past. Wiancko has said that, "although many of these Variations for String Orchestra incorporate modern technique and textures, I intended to highlight my favorite aspects of the music made 300 years ago — aspects which still resonate strongly with us today: passion, improvisation, intimacy, and the occasional moment of irreverence." Commissioned by the East Coast Chamber Orchestra, her "La Follia" Variations preserve much of Geminiani's original, while also incorporating some surprising new touches, ranging from modern, dissonant harmonies to jazzy syncopation to a Latin dance that might remind listeners of Astor Piazzolla or Antonio Carlos Jobim.

# PROGRAM NOTES



## Johann Sebastian Bach

*Born: March 21, 1685, Eisenach, Germany*

*Died: July 28, 1750, Leipzig, Germany*

Acknowledged along with Beethoven and Brahms as one of the “three Bs” of classical music, Johann Sebastian Bach was the culminating figure of music’s Baroque era. His over one thousand works – ranging from religious cantatas and masses to orchestral, chamber, and solo compositions – are loved and respected for their depth, contrapuntal invention, and combination of intellectual rigor and great beauty. Born into a family of musicians, Bach was taught the rudiments of music by his father. He held several posts in his teens and early twenties as a singer, violinist and organist, during which time he also started to compose his first organ works and cantatas. The main body of his musical life is usually divided up into three periods. From 1708 to 1717 he served as court organist and composer for the Duke of Sachsen-Weimar. He then assumed the position of Kapellmeister to Prince Leopold in the city of Cöthen, where he worked until 1723 and where he wrote the famous Brandenburg Concertos and many other instrumental works. In 1723 Bach became the Kantor of the Thomas School in Leipzig, holding that post until his death. In Leipzig he taught, directed the city’s Collegium musicum orchestra, and composed hundreds of cantatas for the city’s churches.

## Orchestral Suite No. 2 in B minor, BWV 1067

*Composed: c. 1730 Duration: 20 minutes*

*Instrumentation: flute, strings, continuo*

Although no one knows for certain when they were written, Bach almost certainly wrote at least some of his four Suites (or overtures, to use Bach’s own terminology) for orchestra – and possibly others now lost – during his time with Prince Leopold in Cöthen. Others, however, including the present B minor Suite, probably date from



# PROGRAM NOTES

Bach's early years in Leipzig. One or more of the Suites was almost certainly performed at the concerts of the Collegium musicum, a semi-professional group of students and amateur musicians that Bach led in weekly Friday evening performances at Zimmermann's Coffee House in Leipzig. Bach's friend Georg Philip Telemann, who had founded the Collegium musicum in 1701-2, described the enterprise this way: "This collegium, despite the fact that it consisted mainly of university students, often reaching a total of 40 musicians, nevertheless could be listened to with great appreciation and pleasure."

In the first movement of the Orchestral Suite No. 2, a slow, rather regal opening section is followed by faster music in the style of a fugue, in which melodic lines enter one after another, overlapping in counterpoint. Here, the flute part is particularly virtuosic. After that, the slow opening music is briefly reprised. After a longish opening movement like this, the typical suite would, as here, be followed by a sequence of shorter dances. The Rondeau, with its sighing phrases, is followed by a graceful Sarabande that includes an imitative canon between the flute, joined by violins, and the bass. The two Bourrées are sprightly and playful.

The presence of a Polonaise, a Polish dance made famous in the piano works of Frédéric Chopin, suggests that Bach may have assembled this Suite in honor of Augustus II, Elector of Saxony and King of Poland. This Polonaise/Double uses as its main theme a version of a Polish folk song, "Wezmę ja kontusz" (I'll take my nobleman's robe). In it, the flute part is marked "Moderato e staccato" and the first violin part "lentement" (slowly). Initially, the flute plays the theme as part of the orchestra, then subsequently emerges as the soloist, playing an elaborate line as the main melody becomes the bass line. An elegant Menuet in the usual triple meter is followed by the famous concluding Badinerie ("banter" or "jesting" in French), a lighthearted showpiece for the flutist.



June 1, 2022-April 11, 2023

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Brunner  
Dan & Tami Sell  
Janice Shave  
& Bob Woolworth  
Dean Miller & David Sholtz  
Lisa & Eric Stovall

Arlene & George  
Summerhill  
Brian Thornton  
Christine Veach  
Scott Wait  
Ken Yzurdiaga

## IN MEMORY

### Scott Bergstrom

Judith Simpson  
& Robert Seale

### Marilyn Hadley

J. Richard Breitling  
Theresa  
& Doug Damon

Ingrid Ryst  
Robbi Whipp

### Elizabeth Lenz

Marcia & Chuck  
Growdon  
Catherine Hancock  
Maureen & Peter Lee  
Robbi Whipp

### Bill Sell

Lora Albright  
Peggy Albright  
Joe & Lois Parks  
Dan & Tami Sell  
Robbi Whipp

### James Tenney

Joe & Lois Parks  
Elizabeth Tenney

### Jill Winter

David Hornbeck  
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