



UNIVERSITY *of*
ROCHESTER

SYMPHONY ORCHESTRA

presents



Saturday, December 3, 2022

8:00 PM

Upper Strong Auditorium

ARTHUR SATZ
DEPARTMENT OF
MUSIC

University of Rochester
Symphony Orchestra

Dr. Rachel Waddell, Music Director and Conductor
Donovan Snyder, Assistant Conductor
Atsuo Chiu, Assistant Conductor
Maia Ross, Assistant Conductor

Echoes of Ossian Overture

Niels Gade
(1817-1890)

Symphony No. 1 in e minor

I. Andante ma non troppo - Allegro energico
II. Andante (ma non troppo lento)
III. Scherzo: Allegro
IV. Finale (Quasi una fantasia): Andante –
Allegro molto – Andante assai – Allegro
molto come prima – Andante (ma non troppo)

Jean Sibelius
(1865-1957)

Symphony Orchestra

Dr. Rachel Waddell, Music Director & Conductor

Donovan Snyder, Assistant Conductor

Atsuo Chiu, Assistant Conductor

Maia Ross, Assistant Conductor

Flute

Qike Jiang
Emily Kay
Jessica Luo
Laura Smoller

Oboe

Mia Keller
Mary MacAdam

Clarinet

Linnea Krall
Sean Park
Anthony Prudent
Evan Volkin

Bassoon

Isabel Emmert-Nolte
Erin Nguyen

Horn

Emily Hung
Elena Perez
David Nichols
Steven Landgren
Lori Osgood
Naomi Ruetz
Greg Savich

Trumpet

Nathan Fricano
Jack Gerew
Millie Hawkins
Justin Lloyd
Frankie Swanson

Trombone

Tyler Liao
Lou Osgood
Angel Paz
Zachary Sussman

Tuba

Mike Dorval
Jacob Rubakha

Piano

Jacob Rose

Percussion

Adam Joslyn, Principal
Harvest Aquino
Noah Bader
Benjamin Kamenetsky
Katherine Ormsbee

Violin 1

Ashley Leung, Concertmaster
Luka Choi
Olivia Hawkes
Panzhen Wu
Abby Wilson
Leah Noack
Cordelia March
Ryan Seo
Rylie Hayes
Lara Mengu
Judy Loeb
Antonia (Nia) Hrynio
Priscilla Peters
Julia Moore
Ruizeng Wang
Reuben Epstein

Violin 2

Emma Dickerson, Principal
Vivian Si Chen
Suzanna Rainbolt
Sarah Fantuzzo
Leon Zong
Conall Spar
Natalie Opdahl
Theo Kaufman
Yiyao Chen
Vanessa Perez Capcha
Luiza Gruel Budet
Ryan Garber
Harry Liuson
Joshua Li
Yekai Pan
Ellen Konar

Viola

Joshua Stead-Dorval, Principal
Ian Clingerman
Keiko Vann
Grace Widjaja
Amy Grove
Aidan Bachmann
Jason Richards
Needle Wang
Celia Soto
Anna Spak
Ellis Siepel

Cello

Erin O' Kane, Co-Principal
Elizabeth Garijo-Garde, Co-Principal
Petra Rantanen
Sarah Smith
Justin Murante
Dustin Paden
Génia Abbey
Anthony LaBarca

Bass

Molly Corr, Principal
Eli Seamans
Tom Seketa
Carter Mink

Librarians:

Donovan Snyder, Head Librarian
Anthony Prudent, Head Woodwind Librarian
Molly Corr, Head Strings Librarian
Emma Dickerson, String Librarian
Ashley Leung, String Librarian



American conductor **Rachel Waddell** is in the business of shared experiences. She loves the process of music creation and collaboration and wants to enable others to share their own stories through music. She believes 21st century orchestras have an opportunity to mirror the rich diversity of the world through their programs, orchestra personnel, and audiences. She prides herself in her ability to grow orchestras and their

resources, innovative programming, and building meaningful connections with community.

Rachel serves as the Director of Orchestral Activities and Assistant Professor, with the Satz Department of Music at the University of Rochester in New York. Lauded as, “a conductor of creativity and courage,” she won both second place (2019) and third place (2020) in the American Prize’s Vytautas Marijosius Memorial Award in Orchestral Programming. Her 2021 digital collaboration with Oberlin Conservatory and conductor Tiffany Chang won Best Instrumental Performance of 2021 in the LIT Talent Awards. She has conducted orchestras across the country including the Rochester, Las Vegas, and Fort Wayne Philharmonics, the Southwest Michigan Symphony Orchestra (where she was a Music Director Finalist), and Cleveland’s Suburban Symphony. She recently made her Vienna debut conducting *Così fan tutte* as part of the Vienna Opera Academy. Previously she served as the Associate Conductor of the Canton Symphony Orchestra and the Cover Conductor and Rehearsal Assistant for the Las Vegas Philharmonic.

Rachel’s interest in the constantly evolving role and responsibility of orchestras within their communities led her to co-found Conductors for Change, Inc. She is a student of Ennio Nicotra, and has attended numerous conducting workshops, seminars, and institutes including the Dallas Opera’s prestigious Hart Institute for Women Conductors, and Mark Shapiro’s Conducting Intensive at Juilliard.

Rachel holds a DMA in Orchestral Conducting from the University of Nevada, Las Vegas, and a certificate in Music Industry Essentials from the prestigious Clive Davis of Recorded Music at NYU’s Tisch School of the Arts.

About URSO

Our ensemble serves as a community orchestra through the University of Rochester River Campus. Generally numbering between 100 and 120 members, we are a large orchestra focused on performing large scale orchestral works, including some popular and cross-genre repertoire. The core of our ensemble is community and many of our members have long-standing ties to our orchestra and consider us a second family.

URSO is open to all students, faculty, staff, and community members by audition. Auditions take place in late August prior to the start of each academic year. Afterwards, auditions are accepted on a rolling basis with priority given to wait-listed students.



Want to be on stage at our next concert?

URSO has immediate openings for oboe, cello, and bass. Please email Prof. Rachel Waddell (rwaddell@ur.rochester.edu) for more information or if you are interested!

Reflective Stages Project

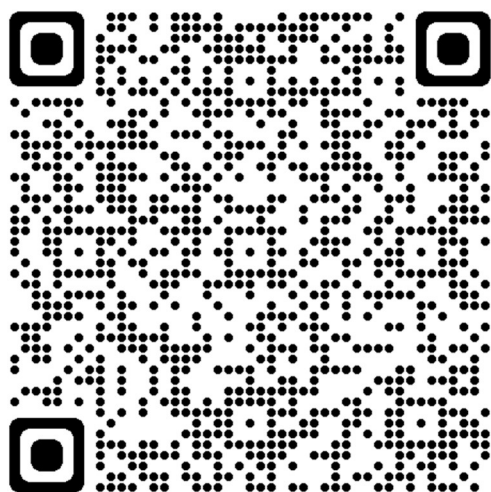
We appreciate you making the time to fill out our Reflective Stages questionnaire at each and every concert that you attend. Simply scan the QR code with your phone (open your camera app and hold it up to the QR code) or fill out a hard copy in the lobby. See an usher for more information or if you have any questions about how to complete this form.

The purpose of the Reflective Stages Project is to determine to what extent our orchestras are representative of the University of Rochester and greater Rochester communities. Over the course of four years, we will strive to gradually adjust our orchestra's recruitment and repertoire, so we align with these demographics. Starting with the 2021-22 academic year, we will collect data to determine how members of our orchestras and audience identify themselves among different demographic populations. We will then actively seek to recruit from and connect with populations that we are under-serving. In doing so, we hope to not only build orchestras and programs that are more representative of our populations, but to build meaningful connections and collaborations with students and community members in populations that have been under-served by our orchestras.

Why are we doing this? (A Word from Our Music Director)

There's a myth in music, and maybe a lot of art, that we start young, as if musicians and artists are born, not made. I fundamentally disagree with this on many levels, not least of which is how comparatively late I started my own music career. Although I always loved music, I didn't know how to make a career out of it because I was not interested in teaching or performing. As a high schooler, I assumed that the only career I could have in music was teaching or performing because I had only ever seen women teach or perform. It never occurred to me that women could also be composers, administrators, and especially conductors because I had never seen a woman do any of those things. The purpose of this little anecdote is to highlight how much representation matters. Most people have a hard time relating and participating in activities and careers they cannot see themselves in. To me, representation is more than a stage of diverse faces, or a program of diverse composers and experiences. We will know that our musical world is truly representative when no one in our audience wonders whether they can do something because they will see themselves doing it.

Orchestras across our country have a responsibility to serve our communities, but how can we truly do so without making a concerted effort to become more representative of the communities that we serve? In the process we gain a better understanding of how what we do, or do not do, alienates or invites. Without doing so, we miss out in a world that is richer both in perspective and artistry.



Donations & Giving

We thank our donors from our Winter 2020 Virtual Gala, Fundraiser, and Concert. Additional donors wished to remain anonymous or not be recognized, and we thank them for their support, even though their names will not appear below.

Susan and Joel Brenner
Ken and Joyce Choi
Khang T. Huynh
David and Terry Moy
Beth and Jonathan Rose
Sharon and Martin Rose
Ann and Victor Siegle
Reuben Epstein and Jody Siegle
Jennifer and Roger Snyder
Rena and Derek Volkin

Our River Campus Orchestras invite your charitable contributions to the following funds:

THE B. KATHLEEN MORSE ENDOWMENT, established through a generous bequest from the estate of Ms. Morse in 2002 and which is used for the Orchestras' outreach and development.

THE DAVID HARMAN FUND FOR ORCHESTRAL EXCELLENCE, established in recognition of Dr. Harman's tenure as Director of Orchestral Activities at the University of Rochester and his exemplary contribution to musical life on campus and in the community, which is used to support the activities of the College Music Department's orchestras.

Your tax-deductible contributions in any amount can be arranged by contacting ***Dr. Rachel Waddell*** at (585)-275-2827 or ***Jimmy Warlick*** at (585)-273-5157 and will be greatly appreciated.

*The Symphony Orchestra, Dr. Waddell, and the Arthur
Satz Music Department wish to thank:*

- The **UR Music Ensemble Techs** for providing logistical support;
- The **Music Interest Floor** for providing ushers to this concert;
- The **ensemble librarians** for their organization and attention to detail which made this performance possible



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