



RUTH
REINHARDT
MUSIC DIRECTOR

2026/27
SEASON



REINHARDT

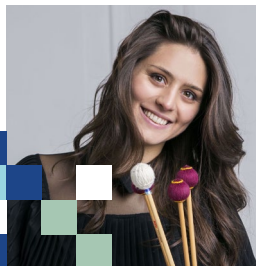


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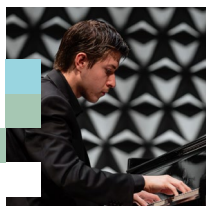
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Welcome to tonight's Rhode Island Philharmonic Orchestra Concert!

Whether you are experiencing this wonderful Orchestra for the first time, or are a longtime patron, we are thrilled you are here. For more than 80 years, the Rhode Island Philharmonic has inspired and empowered this community through its performances and education programs. Our phenomenal Orchestra shares the concert stage with some of the world's most talented soloists, composers and conductors to move and entertain you. We also recognize that you are musical too, and so is every child growing up in Rhode Island. Our dedicated Music School and community partnership faculty work with students of all ages and abilities so that we can both serve the audience of today, as well as build the audience, performers and teachers of the future.

During the 26/27 Season, Music Director Ruth Reinhardt builds on her exceptional 25/26 debut. Her concerts include the world premiere of Composer in Residence Eric Nathan's Violin Concerto, exciting concerti and guest artists like Vivi Vassileva performing Corigliano's Percussion Concerto, *Conjurer*, and major symphonies by Beethoven, Brahms, Tchaikovsky, Sibelius and Shostakovich. In January, Ruth will welcome members of our Youth Orchestra to the stage for a side-by-side performance of Chopin's Piano Concerto No.2. Principal Guest Conductor Robert Spano returns in April for a night of Italian Opera. On May 1, Ruth concludes the TACO Classical season with Beethoven's profound *Missa solemnis*, followed by a remarkable Gala on Sunday, May 23 with narration from F. Murray Abraham. Beethoven famously inscribed his *Missa solemnis* score "From the heart, may it go again to the heart." Indeed, we hope you will be moved by what you hear tonight.

We also hope you join Ruth and our Guest Artists for talkbacks after tonight's concert and ask them your burning questions. Subscribe to our email newsletters. Join the Conductor's Circle and gain access to behind-the-scenes tours, exclusive events, and even the chance to sit on stage! Inquire about volunteering for a committee or our Board of Directors. Become a student at the RI Philharmonic Music School! Find out how you can support our performances and education programs. There are many ways to engage your passion.

For now, enjoy tonight's concert! The dedication, enthusiasm and generosity of patrons like you is the foundation on which the RI Philharmonic was built. We are honored to continue building it with you.

A heartfelt thank you!

Susan Chung *D-Be*



RUTH REINHARDT

Music Director

It is with tremendous joy that I welcome you to our 82nd season – my second season as Music Director of the Rhode Island Philharmonic Orchestra.

I am deeply grateful for the incredibly warm welcome I've received from our audiences, musicians, students, staff, and the entire Rhode Island community. This past year has been filled with so many inspiring musical and human encounters; I am eager to continue to get to know you and to create many more unforgettable musical experiences together.

Our 82nd season blends beloved masterworks, such as Tchaikovsky's Fifth Symphony and Beethoven's *Emperor* Concerto, with thrilling discoveries. We're delighted to welcome Providence-based composer Eric Nathan as our Composer in Residence for a three-year partnership, beginning with the world premiere of his violin concerto to open our season. I'm especially excited to share the appearance of the extraordinary percussionist Vivi Vassileva, who will perform John Corigliano's breathtaking *Conjurer* Concerto. She combines phenomenal virtuosity with infectious joy, charisma, and a kind of fearless athleticism that you don't want to miss! Later in the season, our beloved Principal Guest Conductor Robert Spano will return to lead a spectacular operatic program.

Working with the talented students of the Music School is always a highlight for me, and I'm delighted to welcome back Alessio Bax for Chopin's Second Piano Concerto in our annual side-by-side concert, where students from our Music School will join the Philharmonic musicians on stage in a celebration of mentorship and shared passion.

It is a privilege to be part of this extraordinary organization, and I am excited to continue to build on the work of those who have come before me. I can't wait to share another unforgettable season with you and celebrate the music that inspires, connects, and unites us all.





RUTH REINHARDT
MUSIC DIRECTOR

CONDUCTOR'S CIRCLE BENEFITS

The Conductor's Circle is our way of recognizing our donors for being generous supporters of the Philharmonic.

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all of the above plus:

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all of the above plus:

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all of the above plus:

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all of the above plus:

- The opportunity to sit on stage during a concert

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RUTH REINHARDT

Music Director

The 2025/26 season marked the beginning of Ruth Reinhardt's term as Music Director of the Rhode Island Philharmonic, where she led five programs across the season. In the summer of 2025, she debuted with the Seoul Philharmonic and the São Paulo State Symphony Orchestra. Other significant debuts in 25/26 included the Staatskapelle Dresden, Philharmonia Orchestra in London, Hong Kong Philharmonic, Bruckner Orchester Linz, SWR Symphonieorchester, the Folkwang Kammerorchester in Essen and the Sinfonieorchester St. Gallen in Switzerland. She also had return engagements with the Warsaw Philharmonic, New Jersey Symphony Orchestra, Naples Philharmonic (FL) and the Orlando Philharmonic.

Programmatically, Reinhardt's interests have led her toward contemporary repertoire, with significant emphasis on women composers of the late 20th and early 21st centuries. Her programs often introduce new names and fresh faces to many orchestras, including Grażyna Bacewicz, Kaija Saariaho, and Dai Fujikura, to name some of the more familiar ones, and pairs them with stylistically contrasting or complementary pieces, whether core masterworks by Brahms, Rachmaninoff, or Dvořák, or with "classic moderns" such as works by Bartók, Stravinsky, Lutosławski, Martinů, and Hindemith. Ruth is a frequent collaborator of many of today's foremost instrumentalists spanning several generations. Among them are pianists Emanuel Ax, Daniil Trifonov, and Eva Gevorgyan, violinists Augustin Hadelich and Vadim Gluzman, cellists Andrei Ioniță and Jean-Guihen Queyras, horn player Stefan Dohr, and saxophonist Steven Banks.

In past seasons, Reinhardt has appeared with many of the major North American Orchestras and as recently as last season has made debuts with the St. Louis and Charlotte Symphony Orchestras. Previously, she has appeared with the New York Philharmonic, Cleveland Orchestra (on four occasions), National Symphony Orchestra, and the symphony orchestras of San Francisco, Detroit, Houston, Seattle, and Baltimore. In Europe, she has appeared with Hague Residentie Orkestra, Netherlands Radio Philharmonic in Amsterdam, Orchestre National de France, Frankfurt Radio Symphony, RSO Berlin, Stockholm Philharmonic, and Tonkünstler Orchestra Wien, among many others.

German conductor Ruth Reinhardt is building a reputation for her keen musical intelligence, programmatic imagination, and elegant performances. Reinhardt served as Assistant Conductor of the Dallas Symphony for the final two seasons of Jaap Van Zweden's tenure as Music Director (2018-2020). She received her master's degree in conducting from the Juilliard School of Music in New York in 2017. She was a Dudamel Fellow of the Los Angeles Philharmonic (2017-2018), conducting fellow at both the Seattle Symphony (2015-2016) and Tanglewood Music Center (2015), and Taki Concordia associate conducting fellow (2015-2017). She currently makes her home in Switzerland.



ROBERT SPANO

Principal Guest Conductor

RI Phil Principal Guest Conductor Robert Spano is a conductor, pianist, composer, and teacher, known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion among musicians and audiences. Music Director of the Fort Worth Symphony Orchestra since August 2022, Spano will continue there through July 2031, shaping the artistic direction of the orchestra and driving its continued growth. He is Music Director of the Washington National Opera, and after 20 seasons as Music Director of the Atlanta Symphony Orchestra, he now serves as its Music Director Laureate. He is also Principal Guest Conductor of the Rhode Island Philharmonic Orchestra & Music School, where he previously served as Principal Conductor. As Music Director of the Aspen Music Festival and School, he oversees the programming of more than 300 events for young performers; he also directs the Aspen Conducting Academy.

In his fifth season as music director of the Fort Worth Symphony Orchestra, Spano leads six weeks of symphonic programs. With Washington National Opera, Spano leads the company premiere of John Adams's *Nixon in China* and a new production of Mozart's *Idomeneo*, as well as the one-night concert event *We the People*. Other highlights of the season include the Atlanta Symphony Orchestra, featuring a world premiere by Adam Schoenberg, and a week with the Rhode Island Philharmonic. As guest conductor, he appears with the Kansas City Symphony, the KBS Symphony Orchestra (Seoul), and the Prague Symphony Orchestra.

Robert Spano made his Metropolitan Opera debut in 2019, leading the US premiere of Nico Muhly's *Marnie*. Recent concert highlights include several world-premiere performances, including *The Sacrifice of Isaac* by Jonathan Leshnoff with the Atlanta Symphony Orchestra; Steven Mackey's *Aluminum Flowers* and James Ra's *Te Deum* with the Curtis Symphony Orchestra; Jake Heggie's *Earth 2.0* with the Fort Worth Symphony Orchestra; and a new production of *Fidelio* with the Washington National Opera.

Spano has garnered four Grammy™ Awards and eight nominations with the Atlanta Symphony. Spano's latest recording as a pianist and composer is "Songs of Orpheus" with mezzo-soprano Kelley O'Connor.

Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from New England Conservatory of Music, Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is a recipient of the Georgia Governor's Award for the Arts and Humanities and is one of two classical musicians inducted into the Georgia Music Hall of Fame.



TROY QUINN

Principal Pops Conductor

Emmy-nominated conductor Troy Quinn has quickly established himself as one of his generation's most versatile young artists. Lauded for his energetic and riveting conducting, charismatic stage presence, and genre-defying programs, Quinn is in his tenth season as Music Director of the Owensboro Symphony in Kentucky. He is also in his ninth season as Music Director of the Venice Symphony in Florida and serves concurrently as the Pops Conductor of both the Rhode Island Philharmonic and the Santa Rosa Symphony in California. Quinn's engagements have included performances with many prestigious orchestras in the United States, including the Boston Pops, Los Angeles Chamber Orchestra, Rochester Philharmonic Orchestra, and the Chamber Orchestra of Philadelphia.

Equally at home in the pops and commercial world, Quinn has performed and recorded with some of the most popular artists of our time, including The Rolling Stones, The Beach Boys, Barry Manilow, Lee Greenwood, Josh Groban, Jennifer Hudson, Michael Feinstein, Sutton Foster, Tower of Power, Rockapella, Cypress Hill, The Indigo Girls, and Nas. As an accomplished vocalist, Quinn has also collaborated with such renowned composers as Alan Menken, Hans Zimmer, Alan Silvestri, and Alexandre Desplat while performing under prominent maestros, including Helmuth Rilling, Larry Rachleff, Carl St. Clair and Dan Saunders of the Metropolitan Opera. In addition to his concert work, Quinn has worked extensively in the television and recording industry, earning an Emmy nomination for the PBS special *A Night at the Oscars with the Owensboro Symphony*. He has made appearances on such hit television shows as Fox's *GLEE*, NBC's *The Voice* and *The Tonight Show with Jay Leno* while recording on films like *The Call of the Wild* and *Indiana Jones and the Kingdom of the Crystal Skull*. He has also appeared at many of the world's major music centers and at such famed venues as the Hollywood Bowl, Walt Disney Concert Hall, and Tanglewood.

A native of Connecticut, Quinn pursued a Bachelor of Arts degree from Providence College where he was the recipient of the Leo S. Cannon award for superior achievement in the music field. He went on to earn his master's degree with honors from the Manhattan School of Music, studying conducting with David Gilbert and voice with highly acclaimed Metropolitan Opera singer Mark Oswald. He completed his doctorate in conducting at the University of Southern California's Thornton School of Music, where he studied with Larry Livingston and Jo-Michael Scheibe and was named the outstanding doctoral graduate of his class. He has been mentored by such renowned conductors as Benjamin Zander and Neil Varon. Quinn serves on the conducting faculty at the University of Southern California's Thornton School of Music and has previously served as a faculty member at Providence College, where he was also awarded an honorary doctorate.



ERIC NATHAN

Composer in Residence

Eric Nathan (b. 1983) has been described as writing music that is “as diverse as it is arresting,” with a “constant vein of ingenuity and expressive depth (*San Francisco Chronicle*) and a marvel of musical logic” (*Boston Classical Review*).

Nathan has written extensively for orchestra, receiving three commissions from the Boston Symphony Orchestra, including *the space of a door*, released on Naxos, and *Concerto for Orchestra*, which opened the BSO’s 2019–20 season under Andris Nelsons. His orchestral work *Opening*, co-commissioned by the Milwaukee Symphony Orchestra and the Serge Koussevitzky Music Foundation, received a nationally broadcast premiere on PBS with Ken-David Masur. His recent flute concerto, *The Seas Between Us*, was commissioned by a consortium of five orchestras in the U.S. and México for flutist Alejandro Escuer.

Nathan has received additional commissions from the New York Philharmonic, Chamber Music Society of Lincoln Center, the Barlow Endowment, and Fromm Music Foundation. His music has been presented at Carnegie Hall, Wigmore Hall, the New York Philharmonic Biennials, Tanglewood, Aspen, Aldeburgh, and Cabrillo festivals, and the Library of Congress. A recipient of the Rome Prize and a Guggenheim Fellowship, he has also received a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, as well as fellowships from MacDowell, Civitella Ranieri, Copland House, and Yaddo.

Recent premieres include the piano trio *Dream Scenes* at Tonhalle Düsseldorf and The Black Diamond Copenhagen. His Double Concerto No. 2 was commissioned by Yellow Barn, The Juilliard School, and New York Classical Players for violists Hsin-Yun Huang and Misha Amory, and the Parker, Ariel, and Jupiter Quartets. It received its China premiere in April 2026 at the Tianjin Juilliard School, performed by the QingXin Ensemble and with the composer conducting.

Nathan’s Violin Concerto (“The Mountains We Climb”) was commissioned by a consortium of eight orchestras across the U.S. including the Rhode Island Philharmonic Orchestra and The Saint Paul Chamber Orchestra, for world premiere in 2026 by conductor Ruth Reinhardt and violinist Yevgeny Kutik, with additional premieres by a consortium of violinists including Curtis Stewart and Stefan Jackiw through 2028–29. Additional recent and upcoming works include a new string quartet for the Balourdet Quartet and *What Is Home?*, commissioned by Eighth Blackbird, Collage New Music, and Left Coast Chamber Ensemble.

Nathan is Artistic Director of Collage New Music in Boston, Composer in Residence of the Rhode Island Philharmonic Orchestra & Music School, and Associate Professor of Music at Brown University. He previously served as Composer in Residence of the New England Philharmonic for six seasons. He holds degrees from Cornell, Indiana University, and Yale. His compositions are published by Just a Theory Press. Learn more at www.ericnathanmusic.com.



The RI Philharmonic Orchestra & Music School's mission is to enrich and transform Rhode Island and our region through great live symphonic performances and music education. To further this mission, we offer concerts and education programs of exceptional quality that are relevant and accessible to all. We believe that our work can help achieve a more just and equitable society and have worked for many years to use music as a tool to further equity and opportunity in our community.

We work with many partners to further our efforts to expand access, including the Papitto Opportunity Connection (POC), the Rhode Island Foundation, Rhode Island State Council on the Arts, as well as mayors, school superintendents, principals, teachers, and many other organizations and individuals who share our vision.

On our stages, in our classrooms, and with our partners, we are committed to harnessing music's power to inspire, transform, educate and unify, including within our own organization. As such, we:

- Ensure that the Orchestra performs a significant number of works each season written by exceptional living composers, and composers with diverse backgrounds and voices;
- Perform free concerts throughout Rhode Island;
- Work to keep quality high, and ticket prices and tuition affordable;
- Create pathways for students through free and subsidized learning opportunities like Link Up and the Victoria's Dream Project;
- Offer financial aid to students who cannot afford tuition at the Music School;
- Employ hiring and audition practices that value and further quality and diversity;
- Hold ourselves accountable for results.

Through these and other actions, we seek to provide pathways for more performers, educators, composers and arts leaders from diverse backgrounds who will enrich, enliven and expand access to our concert halls and classrooms for generations to come. By listening to, celebrating, empowering and reflecting the many voices that make up our communities and our profession, we can honor the past, and forge a bright and exciting future for symphonic music and music education, and contribute to the cultural, educational and economic vibrancy of our region.



**RUTH
REINHARDT**
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Troy Quinn, Principal Pops Conductor | **Eric Nathan**, Composer in Residence

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*Concertmaster
Heidi & Chester
Kirk Chair*

Katherine Winterstein
*Associate
Concertmaster*

Omar Chen Guey
*Assistant
Concertmaster*

Sasha Callahan
Francesca Anderegg

Xiao Fu

Barbara Lefkowitz

Mina Lavcheva

Irving Tsai

Allyson Michal

Alexey Shabalin

Zoya Tsvetkova

Zoia Bologovsky

VIOLIN II

Amy Rawstron Watson
Principal

Lois Finkel
Assistant Principal

Antoaneta Angelova

Rose Drucker

Sabine Gross

Lisa Goddard

Laura Gulley

Ella Leone

Theo Ramsey

Sophia Anna Szokolay

VIOLA

Abigail Cross
Principal

Susan Culp
Assistant Principal

Noriko Futagami

Christine Orio

Katrina Smith

Willine Thoe

Harold Lieberman

CELLO

Brent Selby
Principal

Melanie Dyball
Assistant Principal

Jackie Ludwig Selby

Aron Zerkowicz

Steven Laven

Rebecca Thornblade

Megan Koch

Claire Dresselhuis

BASS

Barry Boettger
Principal

Robert Caplin
Assistant Principal

Eliot Porter

Anthony D'Amico

Joseph Higgins

Nancy Kidd

FLUTE

Ann Bobo
*Principal
Marie J. Langlois Chair*

Kathleen Boyd

PICCOLO

Rachel Braude

OBOE

Cheryl Bishkoff
Principal

Denise Plaza-Martin

ENGLISH HORN

Jane Murray

CLARINET

Ian Greitzer
*Principal
Lisa Bisaccia &
Robert Naparstek Chair*

Steven Zhang

BASS CLARINET

Tom Parchman

BASSOON

Ron Haroutunian
Principal

Brooke Allen

HORN

Kevin Owen
Principal

Joshua Michal

Whit Hill

TRUMPET

Joseph Foley
Principal

Andrew Harms

Mary-Lynne Bohn

TROMBONE

Greg Spiridopoulos
Principal

Alexei Doohovskoy

BASS TROMBONE

Gabriel Rice

TUBA

Stephen Lamb
Principal

TIMPANI

Craig McNutt
*Principal
Mr. & Mrs. George
M. Sage Chair*

PERCUSSION

Rob McEwan
Principal

Nathan Lassell

HARP

Hyunjung Choi
Principal

Actual performance rosters vary. Go to streamriphil.org/current-season for a list of tonight's musicians.



RUTH
REINHARDT
MUSIC DIRECTOR



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VIOLIN I

1. Charles Dimmick
2. Katherin Winterstein
3. Omar Chen Guey
4. Sasha Callahan
5. Francesca Anderegg
6. Xiao Fu
7. Barbara Lefkowitz
8. Mina Lavcheva
9. Irving Tsai
10. Allyson Michal

VIOLIN II

11. Alexey Shabalin
12. Zoya Tsvetkova
13. Zoia Bologovsky
14. Amy Rawstron Watson
15. Lois Finkel
16. Rose Drucker
17. Sabine Gross
18. Lisa Goddard
19. Laura Gulley

VIOLA

20. Ella Leone
21. Theo Ramsey
22. Sophia Anna Szokolay
23. Abigail Cross
24. Susan Culp
25. Noriko Futagami
26. Christine Orio
27. Katrina Smith

CELLO

28. Willine Thoe
29. Harold Lieberman
30. Brent Selby
31. Melanie Dyball
32. Jackie Ludwig Selby
33. Aron Zolkowicz

*leave of absence



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34. Steven Laven
35. Rebecca Thornblade
36. Megan Koch
37. Claire Dresselhuys

BASS

38. Barry Boettger
39. Robert Caplin
40. Eliot Porter
41. Anthony D'Amico
42. Joseph Higgins
43. Nancy Kidd

FLUTE

44. Ann Bobo
45. Kathleen Boyd

PICCOLO

46. Rachel Braude

OBOE

47. Cheryl Bishkoff
48. Denise Plaza-Martin

ENGLISH HORN

49. Jane Murray

CLARINET

50. Ian Greitzer
51. Steven Zhang

BASS CLARINET

52. Tom Parchman

BASSOON

53. Ron Haroutunian
54. Brooke Allen

HORN

55. Kevin Owen
56. Joshua Michal
57. Whit Hill

TRUMPET

58. Joseph Foley
59. Andrew Harms
60. Mary-Lynne Bohn

TROMBONE

61. Greg Spiridopoulos
62. Alexei Doohovskoy

BASS TROMBONE

63. Gabriel Rice

TUBA

64. Stephen Lamb

TIMPANI

65. Craig McNutt

PERCUSSION

66. Rob McEwan
67. Nathan Lassell

HARP

68. Hyunjung Choi

Musicians not pictured:
Antoaneta Anguelova



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Named in honor of Francis K.C. Madeira, Conductor Emeritus and founder of the Rhode Island Philharmonic Orchestra, this society welcomes people who have remembered the Rhode Island Philharmonic Orchestra & Music School in their estate plans. Their legacy will not only enable the Philharmonic to continue great music into the future, it ensures the permanence of each gift.

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The Rhode Island Philharmonic has been the grateful recipient of gifts that have been made by people who wish to assist our organization in sustaining our mission. Gifts have also been made in honor of or in memory of special people and the programs they loved. A gift to the endowment ensures that the music will continue for generations to come. Gifts can be added to endowments at any time once they are established.

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And live on through the music



We hope that you enjoy tonight's performance, that it connects you with others in our community, with your own humanity, and possibly even inspires you.

We also hope you consider contributing to the Rhode Island Philharmonic's Endowment Fund through your estate plan, so that you can bring the joy and inspiration of music to others for generations to come.

Endow a specific instrument or section in the Orchestra, or an annual concert, a Music School faculty position or education program or create an endowed scholarship. These are some of the many ways that you can leave a legacy, ensure that the RI Philharmonic's mission will continue to evolve and thrive, that lives will continue to be changed for the better through music – and that you will be remembered for making it possible.

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Christine Noel, Artistic Director
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Beethoven's "Pastoral"

SATURDAY, SEPTEMBER 19, 2026, 7:30PM

Sponsored by Karen Pelczarski & Richard Field, Drs. Edward and Rena Wing

Ruth Reinhardt, conductor • Yevgeny Kutik, violin

SAMUEL BARBER

The School for Scandal: Overture, op.5

ERIC NATHAN

Violin Concerto ("The Mountains We Climb")

Act I

Act II

Act III

Yevgeny Kutik

Co-Commissioned by the Rhode Island Philharmonic Orchestra, Music Director Ruth Reinhardt, with the support of lead commissioner Norman Solomon, M.D.

I N T E R M I S S I O N

LUDWIG VAN BEETHOVEN

Symphony No.6 in F major, op.68 (*Pastoral*)

*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
Szene am Bach*

Lustiges Zusammensein der Landleute

Gewitter, Sturm (Thunderstorm)

Hirtengesang, frohe und dankbare Gefühle nach dem Sturm

You are invited to join Ruth Reinhardt, Yevgeny Kutik and Eric Nathan when they return to the stage for a brief conversation immediately following the concert.



The Rhode Island Philharmonic is funded in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts and private funders.

Yevgeny Kutik's appearance is sponsored by Karen Pelczarski & Richard Field, Drs. Edward & Rena Wing, Mrs. Suzanne R. Gilstein, Thomas & Antonia Bryson, Austin & Philip Gustin-Helms, Marie Langlois & John Loerke.

Yevgeny Kutik appears by arrangement with Dinin Arts.

Ruth Reinhardt appears by arrangement with Opus 3 Artists.

WHAT TO KNOW BEFORE THE SHOW **PARALLEL EVENTS****1808****Beethoven**Symphony No.6 (*Pastoral*)**MUSIC**Louis Spohr
Clarinet Concerto No.1**ART**François Gérard
Portrait of Talleyrand**LITERATURE**William Blake
Milton**HISTORY**

The Peninsular War begins as citizens of Spain begin uprising against the French occupiers.

1931**Barber***The School for Scandal: Overture***MUSIC**Ruth Crawford Seeger
String Quartet**ART**Salvador Dalí
The Persistence of Memory**LITERATURE**Ödön von Horváth
Tales from the Vienna Woods**HISTORY**

Empire State Building opens in New York City, becoming the world's tallest skyscraper and a symbol of modern ambition.

2026**Eric Nathan**

Violin Concerto ("The Mountains We Climb")

**MUSIC**Tansy Davies
The Passion of Mary Magdalene**ART**Igshaan Adams
A Rose for Selfhood**LITERATURE**Caro Claire Burke
Yesteryear**HISTORY**

The United States of America celebrates the 250th anniversary of the American Declaration of Independence.

BEETHOVEN'S "PASTORAL"

Tonight's concert marks the first to feature the work of Eric Nathan in his new role as Composer in Residence for the RI Phil. For this joyous and momentous occasion, Eric offers us a musical vision that celebrates the ineffable ways in which we, both as individuals and as a society, overcome challenges. In this, his first violin concerto, the soloist embodies our own personal struggles to understand, appreciate, and work in tandem with the world in which we find ourselves (embodied by the orchestra). When done well, the end result is an achievement of things previously deemed impossible.

If Beethoven were looking over Eric's shoulder as he composed this new work over the past spring and summer, the master would certainly have given more than a few knowing nods. Both nature and individual struggle were perpetual themes and sources of inspiration for Beethoven - a fact that is on full display in his dramatic "Pastoral" symphony. This work is full of musical depictions of nature - and the folks who relish and revel in it - even when its power becomes ominous and threatening.

Barber, for his part, tended to delve more into the challenges that society itself, rather than nature, poses. But nature certainly played its part along the way. It was during a youthful summer full of long hikes through the Italian countryside with his close friend (and fellow composer) Gian Carlo Menotti that Barber developed a penchant for what would become his signature compositional style: lyrical, emotional works rife with wit, energy, and wry irony. All of this can be heard - and even felt - in the gem that is his *School for Scandal* Overture. Where Nathan and Beethoven grapple with how we interact with the world around us, Barber focuses on the (often ridiculous) way we interact with ourselves. In the end, though, both reveal something very important about what it means to be human.



The School for Scandal: Overture, op.5

SAMUEL BARBER (1910-1981)

Last performed September 26, 2009. This piece is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta and strings.

From the opening dissonance of Barber's *School for Scandal* Overture, a tone is set for not only this particular piece, but for a body of work that would define Barber's iconic style throughout his prolific career: a lyrical elegance infused with rhythmic energy and brilliant contrasts.

His first large orchestral work, written as a graduation thesis project while he was a student at the newly formed Curtis Institute of Music, *School for Scandal* Overture earned the 21-year-old Barber a prestigious prize from Columbia University, thus solidifying his standing as a bright new star on the American classical music scene.

Despite its title, *School for Scandal* Overture was never meant to serve as the opener for a stage production. Instead, it is a complete musical encapsulation of the ribald lampoon of 18th century British societal norms that is Richard Sheridan's play of the same name. In Sheridan's play, a sincere

but naive love between two young characters is saved in the nick of time from the salacious designs of their bumbling superiors. Like an Amy Sherman-Palladino script, the pace of Sheridan's witty dialogue is both rapid and scintillating ("Those who gossip are as important as those who create it"), leaving the audience fairly breathless by the end. Barber, ever the lover of great literature, with tastes both refined and eclectic, sought to evoke, in his words, "a musical reflection of the play's spirit." After a helter-skelter fanfare in which E-flat minor collides with D major, you will hear an equally exciting exposition, followed by a witty and frenetic musical conversation of imitative counterpoint. The second theme, representing the character of Lady Scandal (not to be confused with Lady Sneerwell!), is introduced by a sentimental oboe. Symphonic sparkle, embellished by sassy figurations which tease the moods and modes on the fly, ensue. Listen also for lovely, lyrical phrases in the strings, balanced by expressive moments for the solo clarinet and English horn. In the coda, the first theme erupts into a sparkling fugue and, as is the case in Sheridan's original, it is all over too quickly.

Violin Concerto ("The Mountains We Climb")

ERIC NATHAN (1983-)

This is a RI Philharmonic Orchestra premiere. In addition to a solo violin, this piece is scored for piccolo, two flutes, two oboes, clarinet, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp and strings.

Notes by the composer:

I began composing this work at the start of the new year at a mountaintop residency in Italy. As I composed, I looked out at another mountain across the valley, framed by my window. I was struck by how the landscape shifted dramatically from day to day: from tranquil to stormy, from rolling pastures to an austere blanket of windswept snow. The mountain was immovable yet these changes in the environment had an outside impact on the world it seemed to anchor.

On New Year's Eve, I spent the evening with two refugee poets from Ukraine, who have made that mountaintop their new home since the start of the war in their country. As the new year arrived, I went to the piano and searched for a song to play that we all knew. I chose "Amazing Grace." After I finished, one of them quietly recited the final lyric aloud: "was blind, but now I see." We sat with those words. I told them I hoped the new year would bring them home. A few days later, I penned my first notes.

The central idea of my Violin Concerto is the ascent of a mountain. This climb is both literal and symbolic, representing a striving to surmount challenges greater than oneself. The orchestra gives voice to the mountain, a monumental force composed of a multitude, with which the lone soloist is put into dialogue. The conductor evokes sounds of the natural world through sweeping gestures, sending waves of sound across the stage that take us outside of the concert hall.

This concerto differs from many canonical concertos of the past in that its three movements follow a single dramatic arc with one set of themes that evolve over its span. The movements are titled Act I, Act II, and Act III, each a new scene in an unfolding narrative.

Act I begins with the introduction of the two central motives of the work: the stable interval of a perfect fifth, beginning first as a drone and later turning into a melodic leap; and the unstable half-step, the smallest building block of music that can tilt the music from major to minor, a seismic harmonic shift. Both work together to create harmonies that move in and out of focus, guiding the emotional landscape and evoking the blues in a distant way: a tradition that holds grief and hope in the same breath, joining major and minor together at once. The music begins with a sacred expansiveness and continues through varied sonic terrain.

Act II begins in a darker place. The soloist enters and begins a lamenting dialogue with three muted violins in the orchestra that gradually draws the full string orchestra into weeping song. The soloist climbs toward the summit step-by-step up a sonic staircase laid out by the orchestra.

Act III begins atop the mountain. We hear an oboe begin to sing a melody that the solo violin ultimately fully embraces in the final cadenza. Something gradually comes into focus for the soloist and audience together, shining new light on what came before.

Tonight's world premiere has special meaning for me. Yevgeny Kutik came to America as a young refugee from Belarus and grew up in the Berkshire Mountains of Massachusetts, a landscape I know well having spent my summers at Tanglewood since I was a child, a place where I met Norman Solomon. Ruth Reinhardt, who leads tonight's performance, lives in the Swiss Alps, and has spoken to me of how much those mountains mean to her.

The concerto was commissioned at the behest of Norman Solomon and grew into a collaborative enterprise: a consortium of three violinists and eight orchestras premiering the work across the United States, each bringing their own interpretation to the climb, and by doing so, joining together as a larger community. Each soloist's voice has found its way into the score.

This concerto was commissioned by Norman Solomon, M.D. and co-commissioned by the Rhode Island Philharmonic Orchestra, The Saint Paul Chamber Orchestra, Montgomery Symphony Orchestra, Boise Philharmonic, Bay Atlantic Symphony,

Friends of Chamber Music and Two Rivers Chamber Orchestra, Stanford Symphony Orchestra, and Hopkins Symphony Orchestra. It is dedicated to violinists Yevgeny Kutik, Curtis Stewart and Stefan Jackiw, who will give the premiere performances, and to Norman Solomon, M.D., with gratitude.

-Eric Nathan

Symphony No.6 in F major, op.68 (*Pastoral*)

LUDWIG VAN BEETHOVEN (1770-1827)

Last performed October 17, 2015 with Larry Rachleff conducting. This piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani and strings.

Forever struggling with a declining sense of hearing and other physical ailments, Beethoven certainly had his own symbolic mountains to climb. But it was always in nature that he would find a reprieve from these challenges - a reprieve that allowed him the ability to glean inspiration from its healing solace.

Generally speaking, Beethoven was not one to add any sort of program notes to his own works. He was adamant that the work spoke for itself. But in the case of his Sixth Symphony, he made an exception. Musicians for the 1808 premiere at the Theater an der Wein read the following notes written directly into the score:

"Pastoral Symphony, or recollections of country life — more an expression of feeling than painting."

"I. Awakening of cheerful feelings on arrival in the countryside"

"II. Scene by the Brook"

"III. Merry Gathering of Country Folk"

"IV. Thunder, Storm"

"V. Shepherd's song. Cheerful and thankful feelings after the storm"

This rare inclusion of descriptive words in his score reflects the fact that Beethoven's relationship with the natural world was not a casual one. He would walk for hours through the countryside around Vienna — through forests, along streams, across fields — and he kept notes. In his sketchbooks, he wrote things like: "In the forest — I am happy — the trees speak through you — O God! — how glorious."

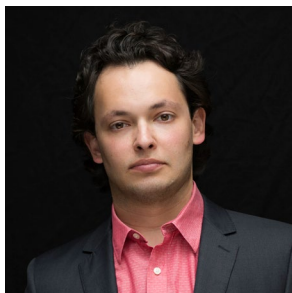
It's fortunate that, at that point in his life, Beethoven could perceive the language of the trees, as the songs of the birds had long since been silenced for him.

In the end, what Beethoven's Pastoral symphony captures is less the sound of nature itself, but more the memory of it, the longing for it — a reconstruction made by a mind that knew exactly what it was losing. His sketchbooks from the period show that ideas for the symphony appeared as early as 1803 or before, years ahead of the 1808 completion. The work was not a sudden inspiration but a long accumulation — summer walks folded into musical notation, gradually finding their form.

It's worth noting that Beethoven's scoring choices here are deliberate almost to the point of being architectural. For the first three movements, the orchestra is relatively small — winds, horns, and strings, with no trumpets, timpani, or trombones. The sound is transparent, airy. Such a scoring choice gives Beethoven the freedom to deliberately mimic the amateurish playing of village musicians in the third movement: an oboe enters a beat "late", an inept bassoon player seems capable of playing no more than two notes (which the celli and violas later mock). These people are much more intent on having a good time than polishing their technique.

And then, mid-celebration, the storm begins. There is no transition, no preparation. One moment the oboes are dancing; the next, something heavy settles in the bass and the sky changes. Timpani, trumpets, two trombones, and piccolo, all enter at once for the first time. The effect is a tonal sky change. When the storm passes and movement five begins, the orchestra retreats to something softer again.

It's also important to note that the newly-invented clarinet - an instrument often associated with intimacy and human presence - is the warm center of this symphony. It carries the bird calls in movement two, initiates the calm at the opening of movement five, and delivers the most personal moment in the work: a brief solo in the middle of the finale, quiet and unhurried, that sounds like a man alone in a forest at the end of a long day.



YEVGENY KUTIK

Violin

With a “dark-hued tone and razor-sharp technique” (*The New York Times*), violinist Yevgeny Kutik has captivated audiences worldwide with an old-world sound that communicates a modern intellect. Praised for his technical precision and virtuosity, he is also lauded for his poetic and imaginative interpretations of standard works as well as rarely heard and newly composed repertoire.

A native of Minsk, Belarus, Yevgeny Kutik immigrated to the United States with his family at the age of five. His 2014 album, *Music from the Suitcase: A Collection of Russian Miniatures* (Marquis Classics), features music he found in his family's suitcase after immigrating to the United States from the Soviet Union in 1990, and debuted at No. 5 on the Billboard Classical chart. The album garnered critical acclaim and was featured on NPR's *All Things Considered* and in *The New York Times*.

Committed to the music of our time, Kutik regularly gives premiere and repeat performances of major works by today's most celebrated composers. Recent and upcoming highlights include performances with the Phoenix Symphony under Andrew Litton, the Grant Park Music Festival under Leonard Slatkin, and the Rhode Island Philharmonic with Ruth Reinhardt, where he will give the world premiere of a new violin concerto written for him by Eric Nathan. This season, he gives the world premiere of a new work by Jonathan Leshnoff presented by Newport Classical. In January 2025, he made his debut with the Las Vegas Philharmonic, led by Michelle Merrill, in a performance of Philip Glass's Violin Concerto No.2, *The American Four Seasons*.

Passionate about his heritage and its influence on his artistry, Kutik is an advocate for the Jewish Federations of North America, the organization that assisted his family in coming to the United States, and regularly speaks and performs across the United States to both raise awareness and promote the assistance of refugees from around the world. He was a featured performer for the 2012 March of the Living observances, where he played for audiences at the Krakow Opera House and for over 10,000 people at Auschwitz-Birkenau.

Yevgeny Kutik began violin studies with his mother, Alla Zernitskaya, and went on to study with Zinaida Gilels, Shirley Givens, Roman Totenberg, and Donald Weilerstein. He holds a bachelor's degree from Boston University and a master's degree from the New England Conservatory and currently resides in Boston. Kutik is the Artistic Director and co-founder of The Birch Festival – a festival built around connecting and integrating leading musicians with the Berkshire community, while highlighting the unique and original stories of those who make up the Berkshires. He is the recipient of the Salon de Virtuosi Grant as well as the Tanglewood Music Center Jules Reiner Violin Prize. He performs on an 1850 J.B. Vuillaume violin made in Paris.



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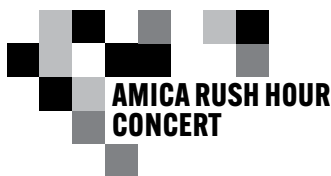
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Brahms & Beethoven

FRIDAY, OCTOBER 16, 2026, 6:30PM

Ruth Reinhardt, conductor • Denis Kozhukhin, piano

HUBERT PARRY

Elegy for Brahms

JOHANNES BRAHMS

Symphony No.3 in F major, op.90

Allegro con brio

Andante

Poco allegretto

Allegro

Denis Kozhukhin

I N T E R M I S S I O N

LUDWIG VAN BEETHOVEN Piano Concerto No.5 in E-flat major, op.73 (*Emperor*)

Allegro

Adagio un poco mosso

Rondo: Allegro

You are invited to join Ruth Reinhardt and Denis Kozhukhin when they return to the stage for a brief conversation immediately following the concert.



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Denis Kozhukhin's appearance is sponsored by Robert & Lynn Manning, Herbert Rakatansky, MD & Ms. Barbara Sokoloff, Mr. & Mrs. Brendan E. McCorry, Nathan & Mary Chace, Charles & Dorothy Nicholls, Mr. James DeRentis & Mayor Brett P. Smiley.

Denis Kozhukhin appears by arrangement with Intermusica.

Ruth Reinhardt appears by arrangement with Opus 3 Artists.



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WHAT TO KNOW BEFORE THE SHOW PARALLEL EVENTS

1809

Beethoven

Piano Concerto No.5 in E-flat major (*Emperor*)



MUSIC

Mozart's Requiem is performed at a memorial service for Joseph Haydn in Vienna.



ART

Caspar David Friedrich
Mönch am Meer



LITERATURE

The Walnut Street Theatre, now the oldest continually operating playhouse in the English-speaking world, opens in Philadelphia.



HISTORY

Robert Fulton patents the steamboat in the United States.

1883

Brahms

Symphony No.3 in F major



MUSIC

Opening of the first Metropolitan Opera House in New York City.



ART

Pierre-Auguste Renoir
Dance in the Country



LITERATURE

Carlo Collodi
The Adventures of Pinocchio



HISTORY

The first electric lighting system employing overhead wires begins service in New Jersey, installed by Thomas Edison.

1897

Parry

Elegy for Brahms



MUSIC

John Philip Sousa
"The Stars and Stripes Forever"



ART

Paul Gauguin
Where Do We Come From? What Are We? Where Are We Going?



LITERATURE

Bram Stoker
Dracula



HISTORY

The first Boston Marathon is held, with fifteen men competing.

BRAHMS & BEETHOVEN

"The great heroes of the world are so rare, that it is fortunately but seldom in the brief spell of our lives that we have to try and realize what parting with them means."

These words were spoken by Hubert Parry to students at London's Royal College of Music, as part of a eulogy for a recently deceased Johannes Brahms.

For Parry, such parting meant a great deal. A prolific composer himself, as well as an influential writer and teacher, Hubert Parry has been called the "father of 20th century British music" due to his impact on such greats as Elgar, Holst, and Vaughan Williams. But it was Brahms who, for him, was the epitome "of all that was artistically sincere, single-minded, and intellectually honest." The older master's death in 1897 struck Parry with such an emotional blow that he immediately put aside all other creative work and spent every available moment on an orchestral elegy for Brahms. Ironically, its premiere was not at Brahms's memorial, but at his own a few years later.

Brahms, for his part, knew very well that he was standing on the shoulders of his musical hero, Beethoven, whose visionary ability to transform the symphony into a completely new art form left Brahms unwilling to write one until he was convinced that he had reached a sufficient level of artistic maturity. Fortunately, he eventually got there, as evidenced by the masterful, even rapturous, treatment of the simplest of motivic elements that define his third symphony.

And Beethoven was not without his own heroes - Napoleon, for a short time, among them. Even during the French occupation of Vienna in 1809 (leaving the city full of "marching men and misery"), Beethoven somehow managed to compose the last and grandest of his piano concerti. And while the "Emperor" moniker was not of Beethoven's choosing, it accurately reflects this work of impressively regal scale and impact - reminding us, indeed, what rare gems the truly great heroes of the world are.

Elegy for Brahms

HUBERT PARRY (1848-1918)

This is a RI Philharmonic Orchestra premiere. This piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

A familiar story among composers, Hubert Parry's parents regarded composition as a pastime rather than a profession. This was despite his extraordinary talent: while still a student at Eton, he became the youngest person ever to pass the Oxford Bachelor of Music examination. So, Parry dutifully studied law and history at Oxford and later worked as an underwriter at Lloyd's of London. But he had a side-hustle writing entries for George Grove's *Dictionary of Music and Musicians*, which soon led to a full-time musical career. When Grove founded the Royal College of Music in London, he appointed Parry professor of music

history—a role in which Parry thrived for the rest of his life.

Parry's admiration for Brahms was well known. He longed, in fact, to study with the German master. And while that dream was never realized, he did learn a great deal from close study of Brahms's scores. His *Symphonic Variations*, for instance, clearly reflect the language and structure of Brahms's own "Haydn Variations." (That influence, in turn, proved far-reaching: Parry's work would subsequently inspire Edward Elgar's iconic "Enigma Variations").

In *Elegy for Brahms*, "Parry uses the romantic orchestra with delicacy to convey his own sense of hollowness and loss," writes American composer Bernard Benoliel. Fittingly, Brahms's presence is felt throughout. Listen, for example, to the graceful way in which the second theme, played by shimmering clarinets, emerges from a series of sighing figures in the strings. Elements of other composers, such as Wagner and Tchaikovsky, can be heard here and there as well. But the piece's inexorable, even spiritual ascent at the end is a brilliant stroke, reminiscent of the coda to Richard Strauss's *Death and Transfiguration*.

Although Parry was determined to finish the *Elegy* in time, it was not, alas, ready for Brahms's funeral. Ironically, the work didn't receive its premiere performance until Parry's own memorial service in 1918 - and then was not heard again until 1977. As a result, it is still unfamiliar to many audiences. Hopefully, more performances like tonight's will help it earn its rightful place in the canon.

Symphony No.3 in F major, op.90

JOHANNES BRAHMS (1833-1897)

Last performed November 17, 2012 with Larry Rachleff conducting. This piece is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani and strings.

When Robert Schumann hailed Johannes Brahms as "a young blood at whose cradle the Graces and Heroes kept watch," the praise, though well meant, helped trigger a severe creative crisis. Expectations that Brahms would become Beethoven's heir as the next great symphonist weighed so heavily that it took him more than twenty years to complete his First Symphony. Yet despite that work's success—and his growing stature as both a pianist and a composer of exceptional piano, vocal, and chamber music—his native Hamburg passed him over (twice!) for the post of chief conductor of its Philharmonic Orchestra and Choir. So Brahms went to Vienna and, famously, grew a beard.

The move seems to have brought Brahms a new sense of freedom—and perhaps romance as well. In the spring of 1883, he heard the 26-year-old alto Hermine Spies sing several of his songs and was smitten. He invited her to his summer retreat in Wiesbaden, wrote her passionate letters, and composed two song cycles for her. Freed from his earlier anxieties, he was also writing symphonies suffused with a new sense of bliss, heard perhaps most clearly in the Third.

Brahms's friends took note of this newfound joy. His protégé Antonín Dvořák exclaimed, "This work surpasses his first two symphonies—perhaps not in size and grand design, but certainly in beauty! What marvelous melodies are to be found there! It is all love, and one's heart opens wide." Clara Schumann

was no less enthusiastic: “All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most.”

As Clara suggested, one of the symphony's most striking features is its unifying three-note motif, F- A^b -F, heard at the opening and recurring throughout. The motive was Brahms's playful answer to the musical signature of his friend, the violinist Joseph Joachim: F-A-E, for “*Frei aber einsam*” (free but lonely). Brahms preferred “*Frei aber froh*” (free but happy), so he altered the notes accordingly, and built an entire symphony from the idea. The tension between major and minor is one of the work's main engines, with A natural and A-flat set against each other from the first three chords onward. Another hallmark is its rhythmic instability, first heard in the opening theme, which hovers between duple and triple meter.

The second movement has the character of a wind serenade, marked by the earthy tone of the clarinet, and features an austere second theme that we will hear return in the finale. The delicately melancholic third movement begins with one of Brahms's most beautiful cello melodies, but soon the major-minor shifts of the first movement return, creating an atmosphere of poignant ambiguity. Clara Schumann called this movement “a pearl, but it is a grey one dipped in a tear of woe.”

The fourth and final movement rises quietly but with mounting energy, growing from deep, somber rumblings into sparkling brilliance. Then something unexpected happens: it is as if all the unrest of the earlier movements suddenly and simultaneously erupts from the orchestra before eventually settling into a coda tinged with nostalgia. Once there, a gentle echo of the end of the first movement leads us home to F major.

Piano Concerto No.5 in E-flat major, op.73 (*Emperor*)

LUDWIG VAN BEETHOVEN (1770-1827)

Last performed June 12, 2021 with Bramwell Tovey conducting and soloist Emanuel Ax. In addition to a solo piano, this piece is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

“If I had to describe Beethoven's ‘Emperor’ Concerto in a few words, I would call it a monumental work for piano and orchestra. In many ways it feels almost like a symphony, with the piano often leading rather than merely dominating.”

These are the words of tonight's soloist, Denis Kozhukhin.

Composed as Beethoven's deafness forced him to rely on “conversation books” to communicate, the Fifth Piano Concerto stands as a testament to his persistence and resolve. And although soloist and orchestra certainly share the work's assertive energy, the piano is unmistakably its central protagonist.

Unlike most earlier concertos, this one introduces the soloist all at once, overturning the tradition of a lengthy orchestral exposition. After three commanding orchestral hammer strokes, the

piano answers each time with an evermore surging cascade of notes. The orchestra then presents the stately main theme, followed by a quieter minor idea in the winds that the horns promptly recast in major. Throughout the rest of this expansive opening movement, soloist and orchestra engage in a dazzling, tightly woven dialogue.

The Adagio second movement offers Beethoven at his most exalted, with the piano's delicate rising melody set against muted strings in music that resembles a hymn. In fact, Leonard Bernstein admired it so much that he borrowed its opening theme for the song "Somewhere" in *West Side Story*.

"I have many favorite moments in this piece," says Kozhukhin, "but if I had to choose one, it would be the beginning of the second movement. After the heroic, triumphant energy of the first, it suddenly shifts into something that feels almost like a dream—or even a quiet prayer. There is also a remarkable change of tonality at that point, which makes the contrast even more striking. For me, that moment is pure magic."

This sublime, reflective mood lingers—no one is eager for it to end—but Beethoven must lead us to the finale, and he does so with characteristic ingenuity. A soft, sustained B natural in the bassoons and horns slips down to B^b, nudging the music toward the key of E^b, the concerto's home key and the destination of the final movement. But there is mystery here: the piano introduces a completely new theme softly and deliberately, and then, without warning, we plunge straightway into a joyful wild rumpus of a last movement with the new theme as its subject.

And yet, Beethoven still has one more surprise in store: the intensity ebbs rather than builds, and a quiet exchange between piano and timpani portends a peaceful close. But that expectation is overturned by a triumphant orchestral outburst in Beethoven's grandest style. The concerto then rushes to its conclusion and the piano's offbeat theme rides above insistent orchestral rhythms, blazing brass, and emphatic timpani strokes. After a brief moment of reflection, the work ends with the same exuberance with which it began.

"It's a piece full of contrasts and unexpected harmonic shifts," concludes Kozhukhin, "but above all it carries an extraordinary sense of optimism. There is strength, vitality, and a kind of heroic energy in it—as if it reflects the struggle of life itself, and ultimately the triumph of overcoming it."



DENIS KOZHUKHIN

Piano

A pianist of exceptional technique, emotional depth and sophistication, Denis Kozhukhin has gained significant recognition through his powerful performances, establishing himself as one of the most accomplished musicians of his generation.

Recent highlights include performances with Oslo Philharmonic, NHK Symphony, Washington's National Symphony, Danish National Symphony, Camerata Salzburg, Royal Philharmonic, BBC Scottish Symphony, Dallas, Melbourne and San Francisco Symphonies, Royal Stockholm Philharmonic and WDR Sinfonieorchester, working with Rafael Payare, Ryan Bancroft, Alain Altinoglu, Jakub Hrůša, Paavo Järvi, Cristian Macelaru, Daniel Barenboim, Hannu Lintu, Sir Simon Rattle, Dalia Stasevska and Santtu-Matias Rouvali among others. He also has performed recitals at Carnegie Hall, Concertgebouw Amsterdam, Bozar Brussels, Vienna's Musikverein, Philharmonie Paris and Cologne, Stockholm's Konserthus, Berlin's Boulez Saal, as well as London's Wigmore Hall. Away from the piano, Kozhukhin has also begun to appear as a conductor, a growing area of his musicianship.

Since winning the Queen Elizabeth Competition in 2010, Denis has performed with the London Symphony, Royal Concertgebouw Orchestra, Rotterdam Philharmonic and Staatskapelle Berlin. A sought-after recitalist and chamber musician, Kozhukhin regularly appears at a number of prominent music festivals including Verbier, Gstaad, Grafenegg, Dresden, Intonations Festival, Tsinandali, Klavier Ruhr, Lanaudiere, and Jerusalem Music Festivals, as well as the BBC Proms.

As a Pentatone recording artist, his discography spans works by Haydn, Mendelssohn, Tchaikovsky, Grieg, Ravel and Gershwin.

A graduate of the Reina Sofia School of Music in Madrid under the guidance of Dmitri Bashkirev and Claudio Martinez-Mehner, Kozhukhin further honed his skills at the Piano Academy at Lake Como, where he received advice from notable pianists such as Fou Ts'ong, Stanislav Ioudenitch, Peter Frankl, Boris Berman, Charles Rosen, and Andreas Staier, and Kirill Gerstein in Stuttgart.

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Johannes Brahms: String Quartet No. 2 in A minor, Op. 51
Antonín Dvořák: String Quartet No. 12, Op. 96, "American"
Ludwig van Beethoven: String Quartet No. 16 in F major, Op. 135



PHAETON PIANO TRIO

THURSDAY, OCTOBER 8, 2026

Wolfgang Amadeus Mozart: Piano Trio in B-flat major, K. 254
Fazil Say: Space Jump, Op. 46
Pyotr Ilyich Tchaikovsky: Piano Trio in A minor, Op. 50



NEAVE TRIO

THURSDAY, NOVEMBER 12, 2026

Eric Nathan: Dream Scenes
Robert Schumann: Piano Trio No. 3 in G minor, Op. 110
Johannes Brahms: Piano Trio No. 2 in C major, Op. 87



GOLDMUND QUARTET

THURSDAY, MARCH 4, 2027

Niccolò Paganini: String Quartet No. 3 in A Minor
Ludwig van Beethoven: String Quartet No. 3 in D Major, Op. 18
Franz Schubert: String Quartet in D Minor, "Death and the Maiden"



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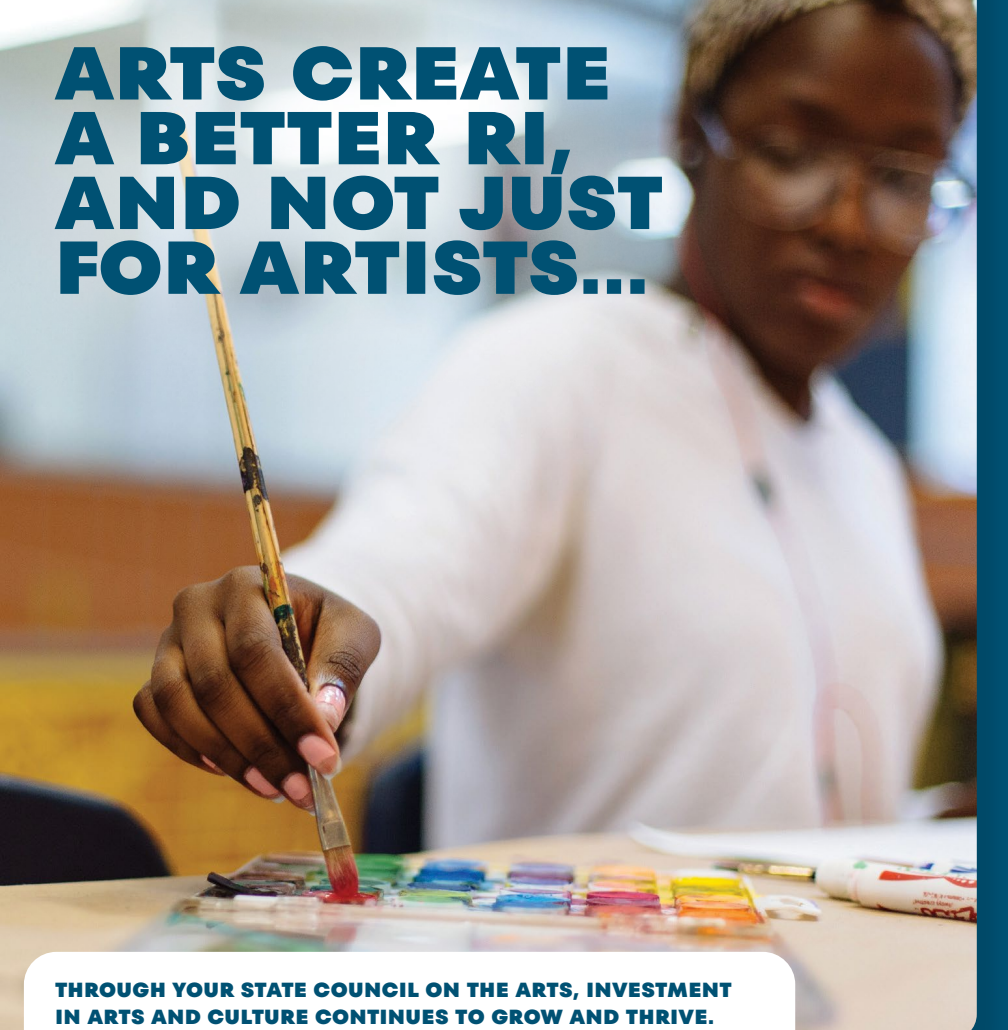
THURSDAY, APRIL 8, 2027

Joseph Haydn: String Quartet in F major, Op. 77, No. 2
Caroline Shaw: "Entr'acte"
Caroline Shaw: "By and By"
Samuel Barber: Dover Beach, Op. 3
Beethoven: String Quartet No. 1 in F major, Op. 18

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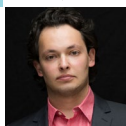
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OPENING WEEKEND:

BEETHOVEN'S "PASTORAL"

OPEN REHEARSAL: Friday, September 18, 5:30pm

TACO CLASSICAL: Saturday, September 19, 7:30pm

Ruth Reinhardt, conductor | Yevgeny Kutik, violin

BARBER: *The School for Scandal: Overture*

ERIC NATHAN: Violin Concerto ("The Mountains We Climb")

WORLD PREMIERE, RI PHIL COMMISSION

BEETHOVEN: Symphony No.6 (*Pastoral*)

BRAHMS & BEETHOVEN

AMICA RUSH HOUR: Friday, October 16, 6:30pm

TACO CLASSICAL: Saturday, October 17, 7:30pm

Ruth Reinhardt, conductor | Denis Kozhukhin, piano

PARRY: *Elegy for Brahms*

BRAHMS: Symphony No.3

BEETHOVEN: Piano Concerto No.5 (*Emperor*)



KOZHUKHIN

RIDE OF THE VALKYRIES!

AMICA RUSH HOUR: Friday, November 20, 6:30pm

TACO CLASSICAL: Saturday, November 21, 7:30pm

Christian Reif, conductor | Estefan Iatcekiw, piano

WAGNER: *Ride of the Valkyries*

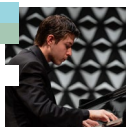
CLARA SCHUMANN: Piano Concerto

DVOŘÁK: *The Wood Dove*

RAVEL: *La Valse*



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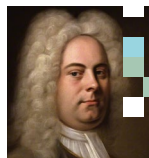
Sunday, December 13, 3:00pm

Christine Noel, conductor

Providence Singers, Christine Noel, Artistic Director

Maya Kherani, soprano | Emily Marvosh, mezzo-soprano

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OPEN REHEARSAL: Friday, January 22, 5:30pm

TACO CLASSICAL: Saturday, January 23, 7:30pm

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R. STRAUSS: *Don Juan*

SHOSTAKOVICH: Symphony No.1

CHOPIN: Piano Concerto No.2

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VALENTINE'S WEEKEND:

TCHAIKOVSKY'S FIFTH

AMICA RUSH HOUR: Friday, February 12, 6:30pm

TACO CLASSICAL: Saturday, February 13, 7:30pm

Ruth Reinhardt, conductor | Vivi Vassileva, percussion

JOAN TOWER: *Fanfare for the Uncommon Woman*

JOHN CORIGLIANO: *Conjurer* (Percussion Concerto)

TCHAIKOVSKY: Symphony No.5



VASSILEVA

NORTHERN LIGHTS - NIELSEN & SIBELIUS

OPEN REHEARSAL: Friday, March 12, 5:30pm

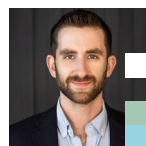
TACO CLASSICAL: Saturday, March 13, 7:30pm

Benjamin Manis, conductor | Brannon Cho, cello

NIELSEN: *Helios Overture*

TCHAIKOVSKY: *Variations on a Rococo Theme*

SIBELIUS: Symphony No.5



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AMICA RUSH HOUR: Friday, April 9, 6:30pm

TACO CLASSICAL: Saturday, April 10, 7:30pm

Robert Spano, conductor | Lauren Carroll, soprano
Veronica Siebert, mezzo-soprano | Reed Gnepper, tenor
Thandolwethu Mamba, baritone

PUCCINI: *Capriccio sinfonico*

PUCCINI: *La bohème*, Act III

LEONCAVALLO: Prologue from *Pagliacci*

ROSSINI: "Una voce poco fa" from *The Barber of Seville*

MASCAGNI: Intermezzo from *Cavalleria rusticana*

CILEA: "È la solita storia del pastore" from *L'Arlesiana*

VERDI: "È strano, è strano... Ah fors'è lui... Sempre libera" from *La traviata*

RESPIGHI: *Pines of Rome*

SEASON FINALE:

RUTH CONDUCTS BEETHOVEN'S MISSA SOLEMNIS

OPEN REHEARSAL: Friday, April 30, 5:30pm

TACO CLASSICAL: Saturday, May 1, 7:30pm

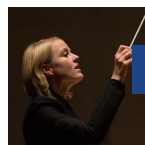
Ruth Reinhardt, conductor

Providence Singers, Christine Noel, Artistic Director

Katie Van Kooten, soprano | Sophia Maekawa, mezzo-soprano

Paul Appleby, tenor | Andrew Munn, bass

BEETHOVEN: *Missa solemnis*



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Chamber Music Concert

The Carter Center,
RI Phil Music School

MAY 2, 1PM

RIPYO Concert

East Providence High School

JANUARY 24, 11AM & 1PM

Jazz/Rock Concerts

The Carter Center,
RI Phil Music School

MAY 16, 3PM

RIPYWE Concert

Scituate High School (RI)

MAY 23, TIME TBD

Jazz/Rock Concert

The Carter Center,
RI Phil Music School

FEBRUARY 7

(snow date February 14)

RIPYO Concert: 1PM

RIPYWE Concert: 3:45PM

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NOVEMBER 2026:

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DECEMBER 11 & 12, 2026:

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MARCH 2027:

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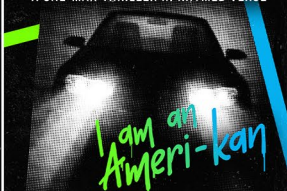
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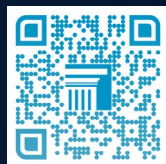


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