



**RHODE ISLAND
PHILHARMONIC**

RUTH REINHARDT, MUSIC DIRECTOR DESIGNATE
ROBERT SPANO, PRINCIPAL CONDUCTOR

2025 ANNUAL

GALA CELEBRATION WITH YO-YO MA

ROBERT SPANO
CONDUCTOR

YO-YO MA
CELLO

**THE RHODE ISLAND
PHILHARMONIC ORCHESTRA**



**SATURDAY, MAY 31
THE VETS | 5PM**



THE WHITE FAMILY

A MESSAGE FROM OUR GALA CHAIRS

Thank you for supporting the Rhode Island Philharmonic's 2025 Gala. In celebration of our 80th season, we welcome our Principal Conductor, Maestro Robert Spano, and world-renowned cellist Yo-Yo Ma, to the stage for this historic anniversary. We are also thrilled to recognize Charles "Chuck" Royce, for his outstanding achievements in philanthropy with the John Hazen White, Sr. Leadership in the Arts Award.

Tonight is a celebration of our history, our future and our continued mission, which, in part, is to ensure accessibility to music and music education for everyone. As such, we are excited that talented students from the Rhode Island Philharmonic Music School—the next generation of musicians—will perform on stage alongside our professional Orchestra this evening. Your participation and patronage enable us to offer exceptional music to people of all ages in our community.

We hope that you enjoy this wonderful evening and we thank you for your support.



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RUTH REINHARDT

A MESSAGE FROM THE MUSIC DIRECTOR DESIGNATE

Welcome to tonight's Rhode Island Philharmonic Orchestra Gala concert! My best wishes to Principal Guest Conductor Robert Spano, the incredible Yo-Yo Ma and all of you on stage and in the hall this evening! I so much look forward to seeing all of you next season as I fully assume my duties as your new Music Director.

I am excited to lead concerts that include masterworks by Brahms, Haydn, Beethoven, Sibelius and Prokofiev, as well as newer works by Childs, Suk, Montgomery, the northeast premiere of a work by French composer Marie Jaëll and so much more. I'm particularly looking forward to featuring Concertmaster Charles Dimmick as soloist along with leading our Side-by-Side with the RI Philharmonic Youth Orchestra at the January concert, and to bringing saxophonist Steven Banks, cellist Andrei Ioniță and pianist Alessio Bax to Rhode Island for the first time.

Indeed, the 25-26 season brings many great artists and works to The VETS stage. The breadth and depth of the music selected is remarkable, and we hope and expect that you will love both the familiar and unfamiliar. The Orchestra and School continue to have an impact on students in our community. The Philharmonic's hugely successful Link Up education program continues in over 80 elementary schools around the region, and the Orchestra and I will have the pleasure of performing for and with over 10,000 Link Up students next May! Enrollments at the RI Philharmonic Music School are rising rapidly. Our Victoria's Dream Project in Pawtucket continues to tackle opportunity gaps for students in that city and research on its results may help us expand it.

It is a privilege for me to work with the musicians of the Rhode Island Philharmonic Orchestra, Principal Guest Conductor Robert Spano, the staff, Music School faculty, families and students, Board Members and all of you who attend concerts and donate, to build a bright future for symphonic music, music education and the arts in Rhode Island. I cannot wait to see you all soon. Until then, thank you and enjoy the music!



DAVID BEAUCHESNE

A MESSAGE FROM THE EXECUTIVE DIRECTOR

Friends,

Welcome to the Rhode Island Philharmonic Orchestra's 80th Anniversary Gala Concert with Principal Conductor Robert Spano and world-renowned cellist Yo-Yo Ma! A decade ago, Mr. Ma joined us for our 70th Anniversary Gala, and also received our John Hazen White, Sr. Leadership in the Arts Award. We are thrilled that he is back, along with Robert Spano, and all of you to celebrate the past, and look forward to the future as we prepare for the start of the Ruth Reinhardt era this September.

For 80 years, the RI Phil has served this community through music: on stages, in classrooms, and beyond. The performances you will see tonight by our professional orchestra, Mr. Ma, and students from the RI Philharmonic Music School are a testament to our comprehensive mission. We hope you will leave this concert entertained and inspired. We are glad you are here to experience the music and support the largest combined professional orchestra and community music school in the United States.

In addition to celebrating our mission tonight, we also recognize the effort and impact of someone who shares our vision and values by awarding the 2025 John Hazen White, Sr. Leadership in the Arts Award to Charles "Chuck" Royce. Chuck led the way in creating the United Theatre and United Music School in Westerly, Rhode Island, his adopted home. The United has helped revitalize Westerly through expanded access to educational opportunities and the performing arts. Its efforts are entirely aligned with the mission of the RI Philharmonic. We are honored to have worked with Chuck and his team to bring his vision to fruition, and to recognize him for his efforts tonight.

As we look forward, we are excited at what the next 80 years hold for us, for you, and for music in our community. We could not be more grateful to share this journey with you, our tremendous, generous and supportive audience and sponsors.

We are honored to be here with you, in a city and state of the arts, to experience a bit of magic together as we listen, with pride, to Yo-Yo Ma and our Rhode Island Philharmonic Orchestra. Thank you for being a part of this wonderful evening. We hope to see you this summer and beyond at a concert, lesson, community event or class. Enjoy!

Sincerely,

A handwritten signature in dark ink, appearing to read "D. Beauchesne", with a long, sweeping horizontal line extending to the right.

A PARTNERSHIP TO PROMOTE EQUITY

RI PHILHARMONIC AND THE PAPITTO OPPORTUNITY CONNECTION



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 that are of exceptional quality, relevant and accessible to all. We have worked for many years to use music as a tool to further equity and opportunity in our community.

Thanks to our ongoing partnership with the Papitto Opportunity Connection (POC), our efforts are taking a huge step forward. With major support from the POC, and continued support from existing funders, the RI Phil has increased our efforts to break down barriers, create opportunities, and make music education, symphonic performances and careers in music accessible. These efforts help us:

- Improve access to music education for under-served children, and partner with Brown University to study the impact on their musical, academic and social-emotional growth;
- Represent the diverse communities we serve on our stages through the repertoire we perform and the guest artists who perform it, and in our classrooms through what we teach and who we hire to teach;
- Join the National Alliance for Audition Support and modify audition practices for the Orchestra to keep the screen up through the finals to promote equitable hiring practices;
- Increase accessibility to our performances through streaming, neighborhood concerts, Link Up education programs and concerts, and ensure access to affordable tickets.



Together with POC, we are employing best practices and establishing new modes to ensure that every child in our community has access to a music education, every child and adult can access inspiring symphonic performances, and every person feels represented on our stages and served by our school.



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Contact **Hannah Ross** for details on these programs
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**RHODE ISLAND
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RUTH REINHARDT, MUSIC DIRECTOR DESIGNATE
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PERMANENT MUSICIAN ROSTER

Ruth Reinhardt, Music Director Designate • **Robert Spano**, Principal Conductor

VIOLIN I

Collis Family
Foundation Section
Charles Dimmick
Concertmaster
Heidi & Chester Kirk Chair*
Katherine Winterstein
Associate
Concertmaster
Omar Chen Guey
Assistant
Concertmaster
Sasha Callahan
Xiao Fu
Barbara Lefkowitz
Mina Lavcheva
Allyson Michal
Alexey Shabalin
Zoya Tsvetkova
Zoia Bologovsky

VIOLIN II

Amy Rawstron Watson
Principal
Lois Finkel
Assistant Principal
Antoaneta Anguelova
Lisa Goddard
Laura Gulley
Ella Leone
Yeolim Nam
Rose Drucker

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
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

*Deceased

**Director of Artistic
Operations:** Mary Gerbi

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Michael Moore

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Production
Assistant:**
Kevin A. Virgilio

Actual performance rosters vary. Go to riphil.org/2025-gala for a list of tonight's musicians.



RI PHILHARMONIC MUSIC SCHOOL SIDE BY SIDE PERFORMANCE

Students from the **RI Philharmonic Youth Orchestra**, **Alexey Shabalin**, Music Director, and the **RI Philharmonic Wind Ensemble**, **David Neves**, Music Director.

VIOLIN I

Brian Wei
Emma Sheahan Nguyen
Alexander McGrath
Elizabeth Kalish
Lillian Rimmer

VIOLIN II

Ada McFadden

VIOLA

Liam DeRosa
Felicity Kushner

CELLO

Alejandro Quintero
Cashore

FLUTE

Ava Durfey
Elanor Speredelozzi

CLARINET

Desmond Roper
Catherine Chiu

HORN

Vladimir Seale
Sophia Francis Fracassa

TRUMPET

Angel Gautreaux



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**RECIPIENT OF THE 2025 JOHN HAZEN WHITE, SR.
LEADERSHIP IN THE ARTS AWARD**
CHARLES "CHUCK" ROYCE

The Rhode Island Philharmonic Orchestra & Music School is honored to present Charles M. "Chuck" Royce with the 2025 John Hazen White, Sr. Leadership in the Arts Award. Like John Hazen White, Sr., Chuck Royce is a phenomenally successful businessman as well as a dedicated philanthropist who transforms the communities in which he lives through a visionary mix of for-profit and philanthropic investment. His focus, generosity and leadership in improving his community by expanding access to educational opportunities and the performing arts is entirely aligned with the Philharmonic's mission and vision, as well as the values and philanthropic priorities of the White family.



ROBERT SPANO

PRINCIPAL CONDUCTOR

Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Spano has been Music Director of the Fort Worth Symphony Orchestra since August 2022 and will continue there through July 2031;

this follows his tenure as Principal Guest Conductor with FWSO, which began in 2019. He is the tenth Music Director in the orchestra's history, which was founded in 1912. In February 2024, Spano was appointed Music Director of the Washington National Opera, beginning in the 2025–2026 season, for a three-year term; he is currently the WNO's Music Director Designate. An avid mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. As Music Director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and young performers; he also directs the Aspen Conducting Academy, which offers participants unparalleled training and valuable podium experience. After twenty seasons as Music Director with the Atlanta Symphony Orchestra, he now serves as Music Director Laureate. He was appointed Principal Conductor of the Rhode Island Philharmonic Orchestra & Music School in 2024, and will transition to Principal Guest Conductor in 2025–2026.

During the 2024–2025 season – Spano's third as Music Director of the Fort Worth Symphony – he led six weeks of symphonic programming, conducting works including Mahler's *Symphony No. 9*, Wagner's *The Flying Dutchman* in concert, and a world premiere by Jake Heggie, in addition to shaping the artistic direction of the orchestra and driving its continued growth. In the Fall of 2024, Spano led his first performances as WNO's Music Director Designate, including a new production of Beethoven's *Fidelio*. Additional highlights of the 2024–2025 season included a two-week residency with the Atlanta Symphony Orchestra, his first appearances as Principal Conductor with the Rhode Island Philharmonic, and engagements with the Jacksonville Symphony Orchestra and Colorado Symphony.

Spano made his Metropolitan Opera debut in 2019, leading the US premiere of *Marnie* by American composer Nico Muhly. Recent concert highlights have included 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, *Of Earth and Sky: Tales From the Motherland* by Brian Raphael Nabors with the Fort Worth Symphony Orchestra and Rhode Island Philharmonic, and *Voy a Dormir* by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered four Grammy™ Awards and eight nominations with the Atlanta Symphony. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from 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.



IMAGE: JASON BELL

YO-YO MA

CELLO

Yo-Yo Ma's multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works for cello, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, Yo-Yo strives to foster connections that stimulate the imagination and reinforce our humanity.

Most recently, Yo-Yo began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. *Our Common Nature* follows the *Bach Project*, a 36-community, six-continent tour of J. S. Bach's cello suites paired with local cultural programming. Both endeavors reflect Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society.

Yo-Yo is an advocate for a future guided by humanity, trust, and understanding. Among his many roles, Yo-Yo is a United Nations Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, a member of the board of *Nia Tero*, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide, and the founder of the global music collective *Silkroad*.

His discography of more than 120 albums (including 19 Grammy Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as "Hush" with Bobby McFerrin and the "Goat Rodeo Sessions" with Stuart Duncan, Edgar Meyer, and Chris Thile. Yo-Yo's recent releases include "Six Evolutions," his third recording of Bach's cello suites, and "Beethoven for Three: Symphony No. 4 and Op. 97 'Archduke,'" the third in a new series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos. Yo-Yo's latest album, "Merci," with pianist Kathryn Stott, features the music of Gabriel Fauré, following the arcs of Fauré's inspiration and influence in a deeply personal expression of gratitude for the relationships that make music magic.

Yo-Yo was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and three years later moved with his family to New York City, where he continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard. He has received numerous awards, including the Avery Fisher Prize (1978), the National Medal of the Arts (2001), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the Birgit Nilsson Prize (2022). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration.

Yo-Yo and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius.



2025 ANNUAL
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YO-YO MA**

2025 Annual Gala Celebration with Yo-Yo Ma

Saturday, May 31, 2025, 5:00pm

Robert Spano, conductor • Yo-Yo Ma, cello

CHRISTOPHER THEOFANIDIS

Rainbow Body

Side-by-Side performance with students from the RI Philharmonic Music School

COPLAND

Appalachian Spring: Suite

INTERMISSION

DVOŘÁK

Cello Concerto in B minor, op.104

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato

Mr. Ma



The Rhode Island Philharmonic is funded in part through the General Operating Support Program of the Rhode Island State Council on the Arts and the National Endowment for the Arts.



Mr. Spano appears by arrangement with Kirshbaum Associates Inc.
Mr. Ma appears by arrangement with Opus 3 Artists.

Rainbow Body

CHRISTOPHER THEOFANIDIS (1967-)

This is a RI Philharmonic Orchestra premiere. This piece is scored for piccolo, three flutes, three oboes, three clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings.

Appalachian Spring: Suite

AARON COPLAND (1900-1990)

Last performed February 15, 2020, with Alexander Mickelthwate conducting. This piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, harp, piano and strings.

Cello Concerto, op.104, B.191, B minor

ANTONIN DVOŘÁK (1841-1904)

Last performed September 27, 2008, with Larry Rachleff conducting and soloist Alban Gerhardt. This piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

A Rich and Varied Tapestry of American Music

Rhode Island Philharmonic Principal Conductor Robert Spano has described the first two pieces on tonight's Gala Concert program as "A rich metaphor for the varied tapestry of American music," but this description could easily be broadened to include the third piece. As surprising as it may sound, Dvořák's Cello Concerto has bona fide American roots as well.

Spano has long been a champion of the work of the American composer Christopher Theofanidis. After conducting the premiere of *Rainbow Body* with the Houston Symphony in 2000, Spano went on to make a celebrated recording of the piece on the Telarc label with the Atlanta Symphony Orchestra in 2003. Spano uses both that recording and tonight's Gala program as an opportunity to frame the younger work in a rich and meaningful context by pairing it with Copland's iconic *Appalachian Spring*: Suite.

Theofanidis himself is a firm advocate of this kind of pairing: "It helps you hear both repertoires with a certain kind of open ear and freshness," he says. "They really help each other. It's not just a one-way thing where new music benefits from being paired with the old. It really goes both ways."

The sound world created by Aaron Copland in *Appalachian Spring*: Suite (and the original ballet from which it was adapted), is one of panoramic landscapes, fertile fields and broad prairies. It has, in fact, become a sound symbol of America itself. Its spacious harmonies, delicate suspensions and inescapable tunefulness never cease to resonate with audiences. And while the ballet tells the story of a young couple living on a farm in rural Pennsylvania in the early 1800s, the orchestral suite transcends any specific plotline, invoking a shimmering spirit of hope for an unknowable future. Looking at their vastly different sources of inspiration, it may then seem surprising that the same can be said for Theofanidis's *Rainbow Body*.

Unlike Copland, who drew on American folklore and the seemingly limitless

possibilities of the American experiment, Theofanidis has drawn from the deep wells of Medieval chant and Buddhist philosophy for the raw materials of tonight's concert opener.

"I have been listening a great deal to the music of the 12th-century German Benedictine abbess, writer, composer and mystic Hildegard von Bingen, and, as simple and direct as her music is, I am constantly amazed by its staying power," says Theofanidis. "Hildegard's melodies have memorable contours which set them apart from other chants of the period. They are very sensual and intimate, a kind of communication with the divine. *Rainbow Body* is based on one of her chants, *Ave Maria, O auctrix vite* ('Hail Mary, source of life'). " *Rainbow Body* begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a 'wet' acoustic by emphasizing the lingering reverberations one might hear in an old cathedral."

The specific technique Theofanidis uses for this effect is worth a bit of exploration. "He creates resonance," notes Spano, "by having some instruments prolong a note after the tune has moved on to the next, and the next, and the next note." The result is a unique acoustic experience achievable only with a symphony orchestra.

The title, *Rainbow Body*, comes from the Tibetan Buddhist concept of enlightenment, wherein a dead body is absorbed as light and energy back into the universe, at which point it is known as a "rainbow body", meaning there is no decay or atrophy of any existing substance, merely a recycling of positive energy.

It was positive energy too, and of a distinctly American vein, that helped give birth to the final masterpiece on tonight's program: Dvořák's exquisite Cello Concerto.

When he came to the US in 1891 to become the head of the American Conservatory of Music in New York, Antonín Dvořák's patron, Mrs. Jeannet Thurber, intended him to be the founder of not only the first conservatory in the US but also the founder of a national musical identity. It was this outsider from Bohemia that made American composers stop looking toward Europe for inspiration and look closer to home, at the negro spirituals and other native music sources that were to form the inspiration for so much American music in the 20th century.

Within a year of his appointment to this post, Dvořák began writing four new works: Symphony in E-Minor (*From the New World*), his "American" String Quartet No. 12, the fantastic String Quintet No. 3, Op. 97, and lastly his Cello Concerto.

Initially, Dvořák wasn't entirely keen on the idea of the cello as a solo instrument. "The cello is a beautiful instrument," he wrote, "but its place is in the orchestra and in chamber music. As a solo instrument it isn't much good because the upper voice squeals and the lower growls."

This opinion notwithstanding, Dvořák's friend and colleague cellist Hanuš Wihan had long pleaded for a concerto to be written for him. But it took a pair of essentially American experiences for the Bohemian to start seeing the potential of such an endeavor.

The first was a concert in Brooklyn, where Dvořák heard a cello concerto by Victor Herbert (best known today for the operetta *Babes in Toyland*), that opened his eyes and ears to ways of navigating some of the technical challenges to writing a cello concerto. The second was a visit to Niagara Falls, which engaged the rest of his senses and reportedly inspired Dvořák to exclaim out loud, "My word, that is going to be a symphony in B minor!" Though he never ended up writing a symphony in B minor, his resulting Cello Concerto in B minor is certainly symphonic in scope.

Dvořák began work on the concerto in the spring of 1894, while on a brief visit home to Bohemia, completing it in February the following year when back in New York. While composing the concerto, he received a letter that his sister-in-law, Josefina Čermáková, was dying. Before Dvořák married her sister, Anna, he had been hopelessly in love with Josefina, but this love was unrequited. They had stayed close friends, however, and he was devastated upon receiving the letter. In an act of dedication, he quotes Josefina's favorite song of his, "Lass mich allein in meinen Träumen geh'n" ("Leave me to walk alone in my dreams"), in the *Adagio* second movement. The *Adagio* also contains a discreet funeral march with a triplet figure in the horns under the *cantabile* theme. The contemplative mood of the ending, too, is in reverence to her memory. One month after Dvořák returned home, Josefina died.

But despite the sad circumstances surrounding much of its creation (or perhaps owing to the depth of the emotions experienced during that time), the premiere of the work in London in 1896, with the composer at the podium, was a huge success. Much like Dvořák's experience with the Herbert concerto in Brooklyn, Johannes Brahms himself (not usually one to give high praise to other composers), was genuinely impressed; writing in a congratulatory letter to Dvořák, "How could I not have known that one can write a cello concerto like this? If I had known, I would have written one long ago!"

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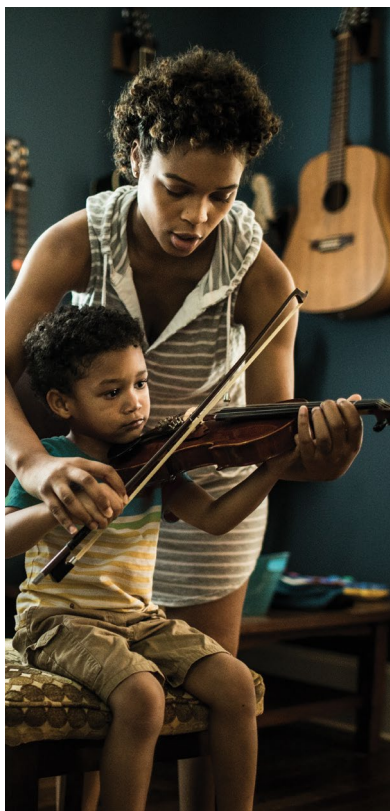
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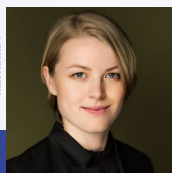
256

SEASON

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REINHARDT



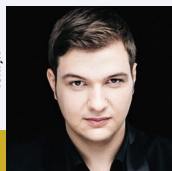
FRIDAY,
SEPT. 19, 2025 • 6:30PM
SATURDAY,
SEPT. 20, 2025 • 7:30PM

OPENING NIGHT! RUTH REINHARDT INAUGURAL!

RUTH REINHARDT, CONDUCTOR
STEVEN BANKS, SAXOPHONE

GERSHWIN: *Cuban Overture*
BILLY CHILDS: *Diaspora: Concerto for Saxophone*
BRAHMS: *Symphony No. 4*

IONIȚĂ



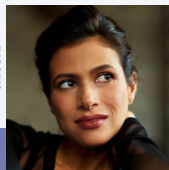
SATURDAY,
OCT. 18, 2025 • 7:30PM

THE MOLDAU & MORE

RUTH REINHARDT, CONDUCTOR
ANDREI IONIȚĂ, CELLO

BOULANGER: *D'un matin de printemps*
HAYDN: *Symphony No. 88*
JAËLL: *Cello Concerto (1882)*
SMETANA: "The Moldau" & "Šárka" from *Má Vlast*

URIOSTE



SATURDAY,
NOV. 22, 2025 • 7:30PM

BEETHOVEN VIOLIN CONCERTO

EARL LEE, CONDUCTOR
ELENA URIOSTE, VIOLIN

JESSIE MONTGOMERY: *Overture*
BEETHOVEN: *Violin Concerto*
SIBELIUS: *Symphony No. 2*

DIMMICK



SATURDAY,
JAN. 24, 2026 • 7:30PM

THE NEW YEAR BEGINS: THE BLUE DANUBE

RUTH REINHARDT, CONDUCTOR
CHARLES DIMMICK, VIOLIN

DVOŘÁK: *Three Slavonic Dances*
SIDE-BY-SIDE PERFORMANCE WITH STUDENTS
FROM THE RI PHILHARMONIC YOUTH ORCHESTRA

CHAUSSON: *Poème*
Johann STRAUSS: *The Beautiful Blue Danube*
PROKOFIEV: *Symphony No. 5*

BAX



FRIDAY,
FEB. 13, 2026 • 6:30PM
SATURDAY,
FEB. 14, 2026 • 7:30PM

VALENTINE'S DAY: ROMANTIC RACHMANINOFF

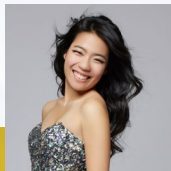
RUTH REINHARDT, CONDUCTOR
ALESSIO BAX, PIANO

SUK: *A Fairy Tale*
WAGNER: *Tristan and Isolde* –
Prelude and Liebestod
RACHMANINOFF: *Piano Concerto No. 2*

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YANG



FRIDAY,
MAR. 13, 2026 • 6:30PM
SATURDAY,
MAR. 14, 2026 • 7:30PM

TCHAIKOVSKY'S FOURTH

MARCELO LEHNINGER, CONDUCTOR
JOYCE YANG, PIANO

MISSY MAZZOLI: *These Worlds In Us*
BEETHOVEN: Piano Concerto No.1
TCHAIKOVSKY: Symphony No.4

MASUR



SATURDAY,
APR. 11, 2026 • 7:30PM

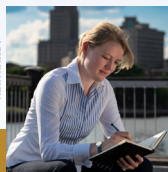
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KEN-DAVID MASUR, CONDUCTOR
ROBERT LEVIN, PIANO

MICHAEL HAYDN: Symphony in G - I. Allegro
(introduction by Mozart)

MOZART: *The Marriage of Figaro*: Overture
MOZART: Piano Concerto No. 23 in A, K. 488
MOZART: Symphony No.38 (Prague)

REINHARDT



FRIDAY,
MAY 1, 2026 • 6:30PM
SATURDAY,
MAY 2, 2026 • 7:30PM

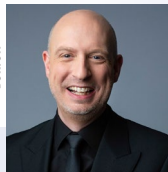
SEASON FINALE!

BEETHOVEN'S FIFTH!

RUTH REINHARDT, CONDUCTOR

UNSUKE CHIN: *Subito con forza*
RACHMANINOFF: *Isle of the Dead*
BEETHOVEN: Symphony No.5

BURTON



ADD ON:
SUNDAY,
DEC. 14, 2025 • 3:00PM

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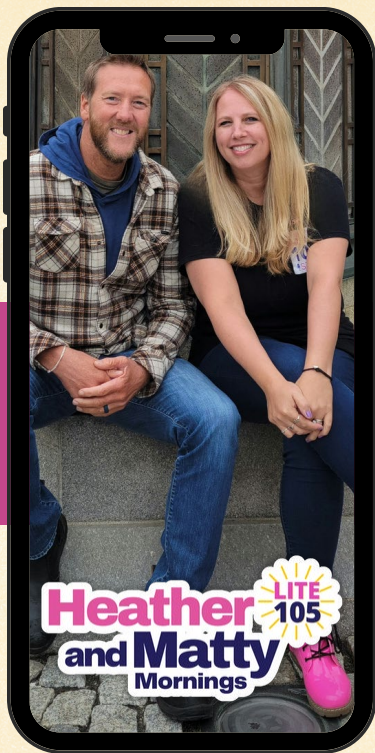
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