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# Eric Dudley

## CONDUCTOR



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# BIOGRAPHY

Eric Dudley recently concluded a highly successful four-year appointment as Assistant Conductor of the Cincinnati Symphony Orchestra under Paavo Järvi. In addition to his work with the Cincinnati Symphony and Pops, Mr. Dudley was also Music Director and Conductor of the Cincinnati Symphony Youth Orchestra. This past March, he stepped in at the last minute to replace conductor Eivind Gullberg-Jensen with the CSO, garnering rave reviews for his "absolutely convincing" performances (The Cincinnati Enquirer). This season, he serves as Assistant Conductor for the Princeton (NJ) Symphony Orchestra, and will conduct the New York and Chicago based International Contemporary Ensemble on their European tour in February.

During his time with the CSO, Mr. Dudley's role included the planning and conducting of the complete Young People's Concerts series, as well as the popular Lollipop Family Concerts. He led the orchestra's Regional Pops series, numerous outreach concerts, and conducted the CSO and Pops in summer performances at Riverbend. In February 2006, Mr. Dudley replaced guest conductor William Eddins on less than a day's notice to lead the CSO in two subscription concerts with pianist Jon Kimura Parker. Hailing his last-minute success, Mary Ellen Hutton of the Cincinnati Post wrote that he "stepped in confidently and elegantly...Dudley has the right stuff." In March 2007, he made his critically acclaimed scheduled debut with the CSO and pianist Denis Matsuev. He has also conducted the orchestras of the University of Cincinnati's College-Conservatory of Music, the 2005 World Piano Competition, and appeared as a guest artist on Cincinnati's Linton Chamber Series. Recent engagements include the Camerata Orchestra of Bloomington, Indiana in October 2007 and the Fort Wayne Philharmonic in February 2008. He previously held the position of Music Director of the Albano Ballet in Hartford, CT from 2001-2004.

Born in Canada in 1979, Mr. Dudley grew up in Connecticut. He began lessons in piano, composition and voice at the Hartt School of Music at the age of eight and made his debut with the Hartford Symphony Orchestra as both a soloist and composer before graduating from high school. He graduated from the Eastman School of Music in 2001 with a bachelor's degree in composition, and earned his graduate degrees in orchestral conducting from Yale University's School of Music, where his principal teacher was Lawrence Leighton Smith. He was named an Academy conductor at the Aspen Music Festival in 2003, where he studied with David Zinman, Murry Sidlin and Michael Stern, and was a conducting fellow at the Brevard Music Center in 2000, where he studied with Gunther Schuller and David Effron.

In May of 2007, Mr. Dudley was the recipient of a Meet the Composer/New England Foundation for the Arts grant to return to his home state of Connecticut as composer-in-residence for the Simsbury Chamber Music Festival. He also played a key role in the CSO's 2006-2007 Music Alive residency grant, conducting the American premiere of resident composer Charles Coleman's *The Lime Factory* and leading the unique "Variations on a Theme by Coleman" composition project with the Cincinnati Symphony Youth Orchestra. An avid chamber musician, he has performed in Cincinnati as a pianist for the Taft Museum of Art's Chamber Music Series and the LaSalle Foundation concerts. Mr. Dudley is the recipient of the 2001 Louis Lane Prize in Composition, given by the Eastman School of Music, and the 2004 Dean's Prize from Yale.

# CRITICAL ACCLAIM

*"Dudley, tall and agile on the podium, led with authority and inspiration...His movements were poetic and graceful..."*

*"The CSO musicians responded with some of their best playing, as if they were on a journey with someone they cared about very much."*

**-Mary Ellen Hutton, Music in Cincinnati**

Music review: Camerata  
Season off to a good start

It was good to see the Camerata back in assemblage for its 19th season Sunday afternoon, this following a tennis injury to founder/concertmaster Lenore Hatfield that brought an early end to the previous one last spring.

The intrepid Hatfield was in her right place up front on stage in Bloomington South's Carmichael Hall, and to lead the orchestra, she had hired a good choice as guest, Eric Dudley, the 28-year-old assistant conductor of the Cincinnati Symphony. In three days of rehearsals, he re-consolidated the more than 70 musicians — IU faculty, students and alums — into an amazingly unified ensemble capable of handling that demanding showpiece of Hector Berlioz, the *Symphonie fantastique*, and then some.

The "then some" included a world premiere overture and the technically forbidding Violin Concerto No. 1 of Prokofiev, which guest soloist Mark Kaplan aced.

The overture opened Sunday's program, it being Edwin Penhorwood's for "Too Many Sopranos," an opera which Bloomington patrons of music had the privilege of seeing earlier this year in a production by the IU Opera Theater. They had seen it without overture, one since crafted by IU-based composer Edwin Penhorwood out of charming tunes from the opera, a delightful send-up of singers and operatic traditions. Dudley and his pliant and obedient players highlighted the wit and buoyancy in the score.

Kaplan, an experienced soloist who now also teaches in IU's Jacobs School, exhibited mastery of the Prokofiev, the less often performed of the composer's two violin concertos. He not only nimbly negotiated his way through the technical hurdles of the piece, some of them made the more difficult because of the subtle, almost unassuming, manner in which they should be treated, but found and gloried in the music's oblique lyricism. Much of the solo violin line in the concerto throbs and trills away at the top of the instrument's range, which certainly did not make Kaplan's formidable challenges easier, but he seemed comfortable throughout.

Berlioz' journey into artistic delirium, the *Symphonie fantastique*, his reaction to a frustrating bout of love for the actress Harriet Smithson, gained the sort of impassioned reading the score requires, it reflecting the fantasies and nightmares of an overwrought romantic. The symphony also happens to be one of the most exciting and important in the repertoire. Dudley and colleagues gave the piece — an hour's worth of arresting entanglements — its due. One could question some almost sluggish pacing in the symphony's slower moments, but the performance as a whole was bracing and appropriately tantalizing, an impressive accomplishment for an orchestra just getting back to business.

Cincinnati Symphony Orchestra; Mar. 2, 2007

Review by Mary Ellen Hutton, Cincinnati Post, Mar. 3, 2007 (to view linked version, [click here](#))

Hearing (and Seeing) is Believing

Want to have a good time? Hurry down to Music Hall tonight and buy a ticket for the Cincinnati Symphony on the left hand side.

Get as close as you can, so you can see and hear pianist Denis Matsuev in Prokofiev's Piano Concerto No. 3. You can see the pianist's hands on the left side of the hall and watch the interaction between Matsuev and CSO assistant conductor Eric Dudley, who led Friday's matinee.

The curly haired titan from Irkutsk (Siberia), winner of the 1998 Tchaikovsky Piano Competition, demonstrated power and panache in the daunting work, dispatching fists of full of notes with *élan* – many literally hand over fist, as he nailed furious passages up and down the keyboard.

Dudley, 27, kept a watchful eye from above and both men worked with precision and a wide range of expression, contrasting lively kinetics with more languorous moments. Matsuev, 31, could mount savage attacks on the keys, then wax warm and romantic, or piquant and barbed, as the moment required.

He sent up a hail of hammer strokes and glissandi in the closing bars of the finale, bringing his listeners – many clutching yellow roses (a tribute to long-time CSO subscribers) – to their feet.

Friday was Dudley's "official" CSO subscription debut. He stepped in on one day's notice last season for guest conductor William Eddins. That concert was impressive (including, again, a superlative collaboration with the guest artist, Jon Kimura Parker, in Tchaikovsky's Piano Concerto No. 1). This time Dudley owned the moment and he

made the most of it.

A pianist and composer himself, he led with keen sensitivity to nuance and instrumental voicing throughout the concert. Textures were firmly grounded in the bass, giving them a rich, full sound, and he shaped lines and phrases expressively, with a view towards the compositional whole.

Dudley credits CSO music director Paavo Järvi with setting the bar high for him, not only as a technician, but as a programmer. For his first CSO program, Dudley selected Dvorak's rarely heard Symphony No. 4, not performed on CSO concerts since 1974. "One of the things he (Järvi) says over and over is 'why are you a conductor if not to know all the repertory?'" said Dudley (having a neglected work in one's repertory also creates opportunities for young conductors).

Dvorak's Fourth does seem unjustly neglected. Influences like Wagner's operas and the German symphonists are apparent and perhaps don't fit Dvorak as well, but certainly it makes rewarding listening. Dudley's mastery of the score was evident. The beginning was almost magical, rising swiftly from soft, undulating strings to pronouncement of the assertive primary theme. The contrasting theme was lilting and gentle. (The way Dudley ratcheted up a phrase by stepping closer to the players on each beat showed Jarvi's influence – he also swivels fluently on his feet).

The slow movement, a set of chain-like variations with a fate-like descending theme, was announced solemnly by the CSO brasses. Dudley spun it out beautifully to a sublime end. The scherzo, a kind of double-time march with a quaint touch of harp, was delightful. Staccato trills in the trio section sparkled with winds and triangle, and Dudley crafted a groggy little transition to the opening material. He showed himself a softie in the finale, where he opposed the square-cut opening motive with a romantic second theme, given lots of shapely rubato.

Opening selection was American composer Stephen Paulus' 1989 Concertante, a CSO premiere. Dudley calibrated precisely the amount and type of gesture needed here to get the results he wanted. It's a scurrying, peppy work, with lots of instrumental color and an exhilarating, slam-bang conclusion. Listen for the woozy cello harmonics in the slower, strings-only mid-section.

# CURRICULUM VITAE

## Professional Experience

**2008-present**                      **Assistant Conductor, Princeton (NJ) Symphony Orchestra.**

- **Cover conductor for all performances and conductor of educational concerts as assigned.**

**2004-2008**                      **Assistant Conductor, Cincinnati Symphony Orchestra and Pops.**

- **Conducting responsibilities: subscription concerts, complete Young People's Concerts and Lollipop Family Concert series, summer and special concerts; cover conductor for Paavo Järvi, Erich Kunzel and guests; assistant producer for CSO and Pops recordings on Telarc; pre-concert talks and frequent community and educational outreach.**

**Conductor, Cincinnati Symphony Youth Orchestra.**

- **Duties: program and conduct full concert season; annual auditions; monthly board meetings; liaison to CSO staff and musicians.**

**2001-2004**                      **Music Director and Conductor, The Albano Ballet, Hartford, CT.**

- **Annual productions with per-service orchestra and dance company.**

**Music Director, First Lutheran Church, Southington, CT.**

- **Principal organist; conduct weekly rehearsals and services with adult and youth choirs, music budget, repertoire selection and planning of guest-artist season.**

**Conducting Fellow, Philharmonia Orchestra of Yale.**

- **Assistant/cover conductor for 2001-2003 concert seasons.**

**2003-2004**                      **Artistic Director, Synchrony Chamber Ensemble, New Haven, CT.**

- **Founder and conductor of local chamber orchestra dedicated to community outreach.**

**2003-2004**                      **Assistant Conductor and Coordinator, New Music New Haven.**

- **Collaboration with faculty on activities of Yale's new music group.**

**Summer, 2003**                      **Academy Conductor, Aspen Music Festival.**

- **Weekly rehearsals and performances with the Academy Orchestra; David Zinman, Murry Sidlin, Michael Stern, principal teachers.**

**Summer, 2000**                      **Conducting Fellow, Brevard Music Center, NC.**

- **Conductor's workshop; Gunther Schuller and David Effron, principal teachers.**

## **Education**

**2003-2004 M.M.A./D.M.A., Orchestral Conducting, Yale University School of Music. (M.M.A. conferred May, 2004)**

- **Lawrence Leighton Smith, principal teacher.**

**2001-2003 M.M., Orchestral Conducting, Yale University School of Music.**

**1997-2001 B.M., Composition, with Distinction; Eastman School of Music.**

- **Augusta Read Thomas, Christopher Rouse, Joseph Schwantner, principal teachers.**

## **Honors**

**2004 The Dean's Prize, for general excellence, to the outstanding student in the graduating class; Yale University School of Music.**

**2001 Louis Lane Prize in Composition, for overall excellence; Eastman School of Music.**

**Anne Theodora Cummins Prize in Humanities; Eastman School of Music.**

**1997 Connecticut Association of Public Schools Outstanding Achievement in the Arts Award.**

**1996 First Prize Vocalist, Hartford Symphony Orchestra "Symphony in Simsbury" Solo Competition.**

**1995 First Prize, Connecticut ACDA Choral Composition Competition.**

**Member, National Honor Society and Golden Key International Honor Society.**

## **Instrumental Skills/Other Experience**

**1984-present Piano; principal teachers include Lark Popov and David Westfall, Hartt School of Music; Vincent Lenti, Eastman School of Music; guest artist, Taft Museum of Art Series and LaSalle Foundation Concerts, Cincinnati, OH.**

**1998-2001 Harpsichord/Organ; principal teachers include Paul O'Dette and Jaime Bobb, Eastman School of Music; continuo, Eastman Collegium Musicum.**

**1992-2004 Voice (tenor); principal teachers include Peter Harvey, Hartford Conservatory; Robert McIver, Eastman School of Music; section leader, Salem U.C.C. and St. Mark's and St. John's Episcopal Churches, Rochester, NY; member, Eastman Chorale and Yale Camerata.**

# REPERTOIRE

(All works conducted or assisted in public performance)

Adams, J. On the Transmigration of Souls  
Shaker Loops  
The Dharma at Big Sur  
Bach, J.S. Brandenburg Concertos Nos. 1, 2 and 3 Cantata No. 191, "Gloria in Excelsis Deo"  
Concerto for Oboe and Violin, BWV 1060  
Orchestral Suites Nos. 2 and 3  
Violin Concerto No. 1 in A Minor, BWV 1041  
Barber, S. Adagio for Strings  
Music for a scene from Shelley, op. 7  
Violin Concerto, op. 14  
Bartók, B. Concerto for Orchestra  
Concerto for Piano No. 2  
Concerto for Violin No. 1 (op. posth.)  
Dance Suite  
Music for Strings, Percussion and Celesta  
Rumanian Folk Dances  
Beethoven, L. van "Ah, Perfido" Soprano Scene and Aria, op. 65  
Calm Sea and Prosperous Voyage (Meerestille  
Und Glückliche Fahrt), op. 112  
Choral Fantasy, Op. 80  
Concertos for Piano Nos. 3, 4 and 5  
Concerto for Violin in D Major, op. 61  
Coriolan Overture, op. 62  
Egmont Overture, op. 84  
Fidelio Overture, op. 72b  
Leonore Overture No. 3  
Prometheus Overture, op. 43  
Symphonies Nos. 1-9  
Berg, A. Sieben Frühe Lieder (Seven Early Songs)  
Violin Concerto  
Berio, L. Ritirata notturna di Madrid  
Berlioz, H. Béatrice et Bénédict: Overture  
Le Corsaire: Overture  
La Damnation de Faust: Rakoczy March  
Requiem, op. 5 (Grande Messe des Morts)  
Roméo et Juliette, op. 17  
Symphonie Fantastique, op. 14  
Bernstein, L. Candide: Overture  
Candide: Finale ("Make our Garden Grow")  
Prelude, Fugue and Riffs  
Slava! (A Political overture)  
Serenade for Solo Violin  
West Side Story: Overture  
West Side Story: Symphonic Dances  
Bizet, G. L'Arlésienne: Suite No. 2  
Carmen: Suites Nos. 1 and 2

Bolcom, W. Commedia for (almost) 18th Century Orchestra  
Borodin, A. In the Steppes of Central Asia  
Prince Igor: Overture  
Prince Igor: Polovtsian Dances  
Symphony No. 2 in B Minor  
Brahms, J. Academic Festival Overture, op. 80  
Alto Rhapsody, op. 53  
Concertos for Piano Nos. 1 and 2  
Concerto For Violin in D Major, op. 77  
Concerto, Violin and Cello (Double), op. 102  
Hungarian Dances Nos. 1, 3, 5, 6 and 10  
Symphonies Nos. 1-4  
Tragic Overture, op. 81  
Variations on the Chorale "St. Anthony,"  
Op. 56a ("Haydn Variations")  
Brahms/Orch. Schoenberg - Piano Quartet in G Minor, op. 25  
Britten, B. Concerto No. 1 for Violin, op. 15  
Peter Grimes: Four Sea Interludes  
Serenade for Tenor, Horn and Strings, op. 31  
Simple Symphony, op. 4  
Young Person's Guide to the Orchestra  
Bresnick, M. "Encore" for orchestra  
"Grace;" Concerto for Two Marimbas and  
Chamber Orchestra  
Bruch, M. Concerto No. 1 for Violin in G Minor, op. 26  
Scottish Fantasy, op. 46  
Bruckner, A. Symphonies Nos. 4, 5, 6, 8 and 9  
Burke, P. All Possible Outcomes  
Chabrier, E. España  
Coleman, C. Deep Woods  
The Lime Factory  
Coleman, C./Dudley, E. et al - Variations on a Theme By Coleman  
Copland, A. Appalachian Spring: Suite, Original Version  
Appalachian Spring: Suite, Orchestra Version  
Clarinet Concerto  
Fanfare for the Common Man  
A Lincoln Portrait  
Rodeo: Four Dance Episodes  
El Salón México  
Variations on a Shaker Melody  
Daugherty, M. "Desi" for symphonic winds  
Debussy, C. Images: Ibéria  
La Mer  
Nocturnes  
Prélude à l'après-midi d'un faune  
Debussy, C./arr. "under Schoenberg's supervision" - Prélude à l'après-midi d'un faune  
for eleven players  
Donizetti, G. Sinfonia for Winds in G Minor  
Dukas, P. L'Apprenti Sorcier  
La Péri: Fanfare  
Dvorák, A. Carnival Overture, op. 92  
Concerto for Cello in B Minor, op. 104

Concerto for Violin in A Minor, op. 53  
Serenade for Strings, E Major, op. 22  
Slavonic Dances, op. 48, Nos. 1, 4, and 8  
Symphonies Nos. 2, 4, 7, 8 and 9  
Elgar, E. Enigma Variations, op. 36  
Ellington, "Duke" Harlem  
A Duke Ellington Fantasy (arr. Strayhorn)  
De Falla, M. El Sombrero de Tres Picos: Suites Nos. 1 and 2  
La Vida Breve: Interlude and Dance  
Farris, S. Infinite Here  
Fauré, G. Pélleás et mélisande: Suite, op. 80  
Requiem, op. 48  
Françaix, J. L'Horloge de Flore  
Franck, C. Symphonic Variations  
Symphony in D Minor  
German, E. Henry VIII: Three Dances  
Gershwin, G. An American in Paris  
Concerto in F for Piano  
"Crazy for you" (complete musical)  
Cuban Overture  
"I Got Rhythm" Variations (arr. Shoenfeld)  
Selections from Porgy and Bess (arr. Bennett) Promenade (Walking the dog)  
Rhapsody in Blue  
Gliere, R. The Red Poppy: Russian Sailor's Dance  
Glinka, M. Jota Aragonesa (Spanish Overture No. 1)  
Russlan and Ludmilla: Overture  
Gluck, C.W. Orfeo ed Euridice: Overture, Dance of the Blessed Spirits and  
Dance of the Furies  
Gorbos, S. Derivatives  
Integrating and Elegy  
Gould, M. An American Salute  
Latin-American Symphonette  
Gounod, C. Marche Funèbre d'une marionette  
Grainger, P. Mock Morris  
Irish Tune from County Derry  
Grieg, E. Holberg Suite, op. 40  
Peer Gynt: Incidental Music, including Suites Nos.1 and 2  
Piano Concerto in A Minor, op. 16  
Handel, G.F. The Messiah  
Royal Fireworks Music  
Solomon: Entrance of the Queen of Sheba  
Water Music  
Hanson, H. Symphony No. 2, "Romantic"  
Harbison, J. Double Bass Concerto  
Haydn, F.J. Concerto for Cello in C Major, Hob. VIIb:5  
Concerto for Trumpet in E Flat, Hob. VIIe:1  
Die Schöpfung (The Creation)  
Symphonies Nos. 94, 97, 98, 100-102 and 104  
Higdon, J. Fanfare Ritmico  
Machine  
Hindemith, P. Mathis Der Maler: Symphony  
Symphonic Metamorphosis of Themes by

Carl Maria von Weber  
Hoffman, J. ChiaSsO  
Holst, G. The Planets  
Honegger, A. Pacific 231 (Symphonic Movement No. 1)  
Humperdinck, E. Hänsel und Gretel: Hexenritt (Witches' Ride)  
Ippolitov-Ivanov, M. Caucasian Sketches: Procession of the Sardar  
Ives, C. Country Band March  
Holidays Symphony: Decoration Day  
Variations on America (arr. Schuman)  
Johnson, R. Prairyerth  
Joplin, S. The Entertainer (arr. Schuller)  
Maple Leaf Rag (Arr. Schuller)  
Kabalevsky, D. Colas Breugnon: Overture  
Kernis, A.J. Musica Celestis  
Kleinsinger, G. Tubby the Tuba  
Kodály, Z. Concerto for Orchestra  
Galanta Dances  
Háry János: Suite  
Lalo, E. Concerto for Cello in D Minor  
Symphonie Espagnole  
Liszt, F. Concerto for Piano No. 1 in E Flat Major  
Les Préludes  
Two Episodes from Lenau's Faust: Mephisto Waltz No. 1  
Lutoslawski, W. Concerto for Orchestra  
Fanfare for Louisville  
Symphony No. 4  
Mahler, G. Lieder aus des Knaben Wunderhorn  
Symphonies Nos. 1, 2, 4, 5, 7 and 9  
Symphony No. 10: Adagio  
Totenfeier  
Martinu, B. Symphony No. 2  
Mascagni, P. Cavalleria Rusticana: Intermezzo  
Mendelssohn, F. Calm Sea and Prosperous Voyage (Meerestille  
Und Glückliche Fahrt), op. 27  
Concerto for Piano No. 1 in G Minor, op. 25  
Concerto for Violin in E Minor, op. 64  
The Hebrides (Fingal's Cave), op. 26  
A Midsummernight's Dream: Overture, op. 21  
A Midsummernight's Dream: Nocturne, Scherzo  
And Wedding March, op. 60  
Symphonies Nos. 3, 4 and 5  
Messiaen, O. L'Ascension  
Mozart, W.A. Abduction from the Seraglio (Die Entführung aus dem Serail)  
(complete opera)  
Andante in C, Flute and Orchestra, K. 315  
La Clemenza di Tito: Overture  
Concerto for Bassoon in B Flat, K. 191  
Concerto for Clarinet in A, K. 622  
Concerto for Flute in G, K. 313  
Concerto for Flute and Harp in C, K. 299  
Concerto for Horn No. 4 in E Flat, K. 495  
Concerto for Oboe in C, K. 314

Concertos for Piano Nos. 9, 17, 20-23, 25-27  
Concertos for Violin Nos. 3 and 4  
Così fan tutte: Overture  
Don Giovanni: Overture and Act II: Finale  
Exsultate Jubilate, K. 165  
Idomeneo: Overture and Ballet Music  
The Impresario: Overture  
Mass in C Minor, K. 427 (417a) (Schmitt)  
Le Nozze di Figaro: Overture; No. 9, Aria:  
“Non Più andrai;” No. 16, Duettino:  
“Crudel, perchè finora;” No. 17, Recitativo  
and aria: “Hai Già vinta la causa;” No. 18,  
Sestetto: “Riconosci in questo amplesso”  
Requiem, K. 626  
Serenade in G, K. 525 (Eine kleine Nachtmusik)  
Sinfonia Concertante in E Flat, K. 364  
Symphonies Nos. 1, 29, 31, 34-36, 38-41  
Vesperae de dominica, K. 321  
Vesperae Solennes de confessor, K. 339  
Die Zauberflöte: Overture  
Mussorgsky, M. The Fair at Sorochinsk: Gopak  
Khovantchina: Introduction  
Night on the Bald Mountain  
Pictures at an Exhibition (arr. Ravel)  
Nielsen, C. Maskarade: Overture  
Symphonies Nos. 2, 3, 4 and 6  
Offenbach, J. Orpheus in the Underworld: Overture  
Orff, C. Carmina Burana  
Pärt, A. Cantus in Memoriam Benjamin Britten  
Fratres  
Concerto Piccolo über B-A-C-H  
Paulus, S. Concertante  
Penderecki, K. To the victims of Hiroshima (Threnody)  
Penhorwood, E. Overture: Too many Sopranos  
Prokofiev, S. Classical Symphony, op. 25  
Concerto for Piano No. 3 in C, Op. 26  
Concertos for Violin Nos. 1 and 2  
Lieutenant Kijé: Suite, op. 60  
Peter and the Wolf, op. 67  
Romeo and Juliet Suites Nos. 1, 2 and 3  
Symphony No. 5, op. 100  
Puccini, G. Turandot: “Nessun dorma”  
Rachmaninoff, S. The Bells, op. 35  
Concertos for Piano Nos. 2 and 3  
Dances from Aleko  
Rhapsody on a theme of Paganini, op. 43  
Symphonies nos. 2 and 3  
Vocalise  
Ravel, M. Alborada del Gracioso  
Bolero  
Concerto for Piano in G Major  
Concerto (Piano) for the Left Hand, D Major

Ma Mère l'Oye: Suite  
Pavane pour une infante défunte  
Rhapsodie espagnole  
Le Tombeau de Couperin  
Reineke, S. The Legend of Sleepy Hollow  
Respighi, O. Fontane di Roma (Fountains of Rome)  
Rimsky-Korsakov, N. Capriccio Espagnol, op. 34  
Mlada: Suite  
Russian Easter Overture, op. 36  
Scheherazade, op. 35  
Rosauero, N. Concerto for Marimba  
Rossini, G. The Barber of Seville: Overture  
La Gazza Ladra (The Thieving Magpie): Overture  
Guillaume Tell (William Tell): Overture  
L'Italiana in Algieri: Overture  
Stabat Mater  
Saint-Saëns, C. Carnival of the Animals  
Concerto for Cello No. 1 in A Minor, op. 33  
Concerto for Piano No. 4 in C Minor, op. 44  
Concerto for Violin No. 3 in B Minor, op. 61  
Havanaise, Op. 83  
Samson et Dalila: Bacchanale  
Symphony No. 3 in C Minor, op. 78 ("Organ")  
de Sarasate, P. Zigeunerweisen (Gypsy airs), op. 20  
Schubert, F. Mass in G, D. 167  
Rosamunde: Overture  
Symphonies Nos. 5, 7(9) ("Great"), and 8  
("Unfinished")  
Schumann, R. Concerto for Cello in A Minor, op. 129  
Concerto for Piano in A Minor, op. 54  
Manfred: Overture  
Symphonies nos. 1-4  
Schwantner, J. From afar: Fantasy for Guitar and Orchestra  
Scriabin, A. Symphony No. 2 in C Minor, op. 29  
Sharlat, Y. Vladimir Mayakovsky: A Tragedy  
Shostakovich, D. Concertos for Piano Nos. 1 and 2  
Concerto for Violin No.1 in A Minor, op. 99  
Concerto for Cello No. 1 in E Flat, op. 107  
Festive Overture, op. 96  
Symphonies Nos. 1, 6, 7, 9, 10, 11 and 13  
Sibelius, J. The Bard, op. 64  
Concerto for Violin in D Minor, op. 47  
Symphonies Nos. 1-5, 7  
Tapiola, op. 112  
Valse Triste  
Smetana, B. The Bartered Bride: Overture and Dances  
Má Vlast: Vltava (The Moldau)  
Spears, G. Circle Stories  
Strauss, Joh. Jr. On the Beautiful Blue Danube, op. 314  
Egyptian March, op. 335  
Die Fledermaus: Overture  
Strauss, Joh. Sr. Radetzky March, op. 228

Strauss, R. Also Sprach Zarathustra, op. 30  
Concerto for Oboe in D Major  
Death and Transfiguration, op. 24  
Don Juan, op. 20  
Ein Heldenleben, op. 40  
Till Eulenspiegels lustige Streiche, op. 28  
Stravinsky, I. Chorale-Variations on “Von Himmel hoch”  
Circus Polka  
Concerto for Violin in D Major  
Concerto in E Flat: Dumbarton Oaks  
The Firebird: Suite (1919)  
L’Histoire du soldat (Soldier’s Tale)  
Petrouchka (1911)  
Pulcinella: Suite  
Le Sacre du printemps (The Rite of Spring)  
Symphony in Three Movements  
Symphony of Psalms  
Sullivan, A. The Mikado (complete)  
Tchaikovsky, P.I. Concerto for Piano No.1, B Flat Minor, op. 23  
Concerto for Violin in D Major, op. 35  
Eugene Onegin: Polonaise  
Francesca da Rimini, op. 32  
Marche Slave, op. 31  
Mazeppa: Cossack Dance  
The Nutcracker (complete ballet)  
Overture 1812 (Ouverture solonelle), op. 49  
Romeo and Juliet Overture-Fantasy  
Serenade, op. 48  
Swan Lake: Danse hongroise (Czardas)  
Symphonies nos. 2, 4-6  
Le Voyévode, op. 78 (Symphonic ballad)  
Tippett, M. A Child of our Time  
Torke, M. December  
Tournier, M. “Féerie” for Harp and Strings  
Turina, J. Danzas fantásticas  
Vaage, K. Tjat (Chatter)  
Vaughan Williams, R. Fantasia on a theme by Thomas Tallis  
Flos campi  
Verdi, G. Aïda: Triumphal March  
La Forza del Destino (complete opera)  
La Traviata: “Libiamo ne’lieti calici” (Brindisi)  
and “Sempre libera”  
Villa-Lobos, H. Bachianas brasileiras no. 5  
Vivaldi, A. Gloria, RV 589  
The Four Seasons, op. 8: No. 4: Winter  
Wagner, R. Lohengrin: Act III Prelude  
Die Meistersinger: Prelude  
Parsifal: Prelude  
Siegfried: Forest murmurs (Waldweben)  
Siegfried Idyll  
Tannhäuser: Overture (Dresden version)  
Tristan und Isolde: Prelude and Liebestod;

Acts II and III

Die Walküre: Ride of the Valkyries

Walton, W. Belshazzar's Feast

Concerto for Cello

Crown Imperial (Coronation march)

Façade

Weber, C.M. von Andante and Rondo ongarese, op. 35

Euryanthe: Overture

Der Freischütz: Overture

Jubel Overture

Oberon: Overture

Webern, A. Im Sommerwind

Weill, K. Kleine Dreigroschenmusik

Williams, J. Star Wars: Suite

# REFERENCES

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# SAMPLE PROGRAMS

## **Cincinnati Symphony Orchestra**

**112th Season, 17th Subscription Concert; March 2 and 3, 2007**

Steven Paulus Concertante (Cincinnati/CSO Premiere)  
Sergei Prokofiev Piano Concerto No. 3 in C Major, Op. 26  
Denis Matsuev, piano  
Antonin Dvorak Symphony No. 4 in D Minor, Op. 13

## **Cincinnati Symphony Orchestra**

**111th Season, 14th Subscription Concert; February 9 and 11, 2006**

Aaron Jay Kernis Musica Celestis (CSO Premiere)  
Nicolai Rimsky-Korsakov Capriccio Espagnol  
Piotr Ilyich Tchaikovsky Piano Concerto No. 1 in B Flat Minor, Op. 23  
Jon Kimura Parker, piano

## **Camerata Orchestra, Bloomington, Indiana**

**19th Season, Opening Concert, "Drama;" October 21, 2007**

Edwin Penhorwood Overture, Too Many Sopranos (World Premiere)  
Sergei Prokofiev Violin Concerto No. 1 in D Major, Op. 19  
Mark Kaplan, violin  
Hector Berlioz Symphonie fantastique, Op. 14

## **Cincinnati Symphony Orchestra**

**113th Season, Riverbend Summer Concert, "Vintage Classics;" June 21, 2008**

(Combined with a wine tasting event to celebrate the opening of the National City Pavilion at Riverbend Music Center)

Hector Berlioz Overture to Le Corsaire, Op. 21  
Camille Saint-Saens Havanaise for Violin and Orchestra, Op. 83  
Pablo de Sarasate Ziguenerweisen for Violin and Orchestra, Op. 20  
Mikhail Simonyan, violin  
Ottorino Respighi Fontane di Roma (The Fountains of Rome)  
Manuel de Falla Suite No. 1 from The Three-Cornered Hat  
[Introduction-Afternoon. Dance of the Miller's Wife  
(Fandango). The Corregidor. The Grapes.]  
Joaquin Turina Orgía (Revel) from Danzas fantásticas, Op. 22