



UNIVERSITY OF ROCHESTER

**Eastman
School of Music**

100 YEARS | 1921-2021

Eastman School Symphony Orchestra

**Neil Varon,
conductor**

**Matthew Straw, Serena Reuten,
and Nicholas Sharma,
assistant conductors**

**Katriana Kirby-Kopczynski,
soprano**

Friday, October 21, 2022
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
Eastman School Symphony Orchestra
Neil Varon, *conductor*

Fanfare for Eastman (2020)

Matthew Straw, *conductor*

Walter Saul
(b. 1954)
2'

Finlandia, op. 26 (1899)

Serena Reuten, *conductor*

Jean Sibelius
(1865-1957)
8'

Three Songs Based on Japanese Haiku (2022)

Haiku I
Haiku II
Haiku III

Nicholas Sharma, *conductor*
Katriana Kirby-Kopczynski, *soprano*

Zihan Wu
(b. 2001)
10'

~INTERMISSION~

Symphony No. 9, op. 95, B. 178, E minor,
"From the New World" (1893)

I. Adagio - Allegro molto
II. Largo
III. Molto vivace
IV. Allegro con fuoco

Antonín Dvořák
(1841-1904)
40'

~ PROGRAM NOTES ~
Eastman School Symphony Orchestra

Violin I

Magali Pelletey,
concertmaster
Samuel Shen
Amelia Posner-Hess
Ellie Loya
Isabel Chen
Nicole Cheng
Veronica Rokicki
Ingrid Buschkopf
Liliana Mahave
Ellen Kim
Yan Yue
Simon Cheng
Nicole Lim
Lisa Wang

Violin II

Aviva Bock,
principal
Kaitlyn McLaughlin
Leona Liu
Xuanzhen Zhang
Anne-Marie Wnek
Erica Lin
Kristina Kaye
Madison Oh
Kaylynn Li
Olivia Walberger
Victoria Zhao
Hagan Tran

Viola

Max Wang,
principal
Arthur Nyanfor II
Alexander Diaz
Katherine Park
Phoenix Mercier
Juan Alvarez Jimenez
John Crowley
Ethan Shin
Zijin Yang
Mack Jones

Violoncello

Gabriel Hennebury,
principal
Felix Kim
Abby Hanna
Joseph Yang
Ryan Post
Alex Tuan
Haozheng Sun
Amarilli Severa
Maggie Slap
Ethan Hess

Double Bass

Nadia Magalski,
principal
Emma Goldberg
Nathan Kim
Samantha Chang
Riley Collier
Gavin Gray

Flute

Julia Benitez-Nelson
Helen Freeman
Ivy Lee
Angelina Lim

Oboe

Ernest Chau
Josh So
Semira Vinson
Alexis Wilson

Clarinet

Barak Dosunmu
Ethan Morad

Bassoon

Trey Barrett
Noah Eastman
Kenny Ford

Horn

Aidan Christensen
Aliceyn Covington
Aaron Fulton
Danica Tuohy
Jenny Williams
Claire Zhao

Trumpet

Derek Gong
Jarrett Jean Jacques
Eve Shanks
Diego Turner

Trombone

Darren Brady
Charley Hibscheiler
RJ James
Jacob Lytle
Madelyn Stoklosa

Tuba

Josh Budziak
Stephanie Magera

Timpani

Fletcher Leonard

Percussion

Daniel Davis
Seth Tupy
Ruyi Yuan

Harp

Elizabeth Mayo

Finlandia, tone poem for orchestra by Jean Sibelius, the best-known of his works. It was composed in 1899 and premiered in the composer's native Finland, reaching an international audience the following year. The central melody is sometimes sung—with words not original to Sibelius—as the hymn “Be Still, My Soul.” *Finlandia* had its origins in political protest. It was written for the Finnish Press Pension Celebration of 1899, a thinly veiled rally in support of freedom of the Finnish press, then largely controlled by tsarist Russia. Sibelius's contribution to the three-day pageant was a set of nationalistic musical tableaux. Several of these pieces he later recycled into the suite *Historic Scenes No. 1*, but the grand finale, originally called “Finland Awakes,” became what is now known as *Finlandia*. Its first performances under that title were given by the Helsinki Philharmonic at the Paris World Exhibition of 1900. The tone poem begins with brass and timpani setting a tense and ominous mood. A darkly regal atmosphere is created by the gradual addition of strings and woodwinds. A brisk, driving passage of martial energy follows, leading gradually to a new mood that is bright and festive. The serene central melody then plays out in expansive phrases.

Betsy Schwarm. “Finlandia.” *Encyclopedia Britannica*, March 17, 2016.

Three Songs Based on Japanese Haiku

This work for soprano and orchestra is based on three Japanese haiku, with which I felt a strong personal connection. Each of them is about different animals in different scenes: the insect at night, the frog jumping into the pond, and the cat in the autumn morning. The concept of “sound” is introduced in the haiku, which brought me boundless imagination. I intended to portray the 5 - 7 -5 pattern and the sudden momentum twist of the haiku with the music. Additionally, I had a strong sense of the ancient aesthetics of “Wabi-Sabi” when I read the texts, so I designed a “Wabi-Sabi” orchestral interlude. The mysterious and delicate timbre and color of the orchestral part interact with the soprano solo effectively, which together present the peacefulness and the nostalgia in these Haiku. - **Zihan Wu**

Haiku I

行灯に来馴し虫の鳴にけり--小林 一茶

andon ni ki-nareshi mushi no naki ni keri--Kobayashi Issa

When a lantern comes,
The insect breaks out
In Song.

Haiku II

古池や蛙飛びこむ水の音--松尾 芭蕉

Furuike ya kawazu tobikomu mizu no oto--Matsuo Bashō

Old pond
A frog jumps into
The sound of water.

Haiku III

張抜きの猫も知るなり今朝の秋--松尾 芭蕉

harinuki no neko mo shiru nari kesa no aki--Matsuo Bashō

Made of papier-mâché
The cat seems to know
An autumn morning.

Symphony No.9, op. 95, B. 178, E minor

Until the twentieth century, American composers felt pressured to discover a truly “American” sound in their music. While Gershwin and Bernstein had jazz and blues available to them as musical material, American composers in the late nineteenth century had to search for other solutions to the problem of crafting a truly “American” music. Deciding that composers needed European help in this project, Jeanette Thurber (president of the National Conservatory of Music in America) invited Czech composer Antonín Dvořák to teach composition in New York in 1892. Thurber wanted Dvořák to help American composers discover their national sound.

Dvořák remarked: “The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short a national style of music!” Dvořák’s recommendation to American composers was to look to African-American spirituals and Native American songs for inspiration. To demonstrate how this might be done, Dvořák composed his *Symphony No. 9 (“From the New World”)* while on vacation in Iowa with his family in 1893.

Dvořák called the second movement *Largo* “a sketch or study for a later work, either a cantata or opera, which will be based upon Longfellow’s *Hiawatha*.” He also noted that the third movement was “suggested by the scene at the feast in *Hiawatha* where the Indians dance.” In addition to Longfellow’s epic poem, Dvořák found inspiration in the wide, open spaces he had seen during his travels across the United States to Iowa. It is not difficult to imagine any of these scenes after hearing the lush orchestration and sweeping melodies. Not only has this symphony become one of the most popular symphonies in the classical repertoire, but it is also a love note from Dvořák to America. - **Caitlin E. Brown**©

~ MEET THE ARTIST ~

From Florida, soprano **Katriana Kirby-Kopczynski** (she/her) received her Bachelor of Music Performance from Stetson University in 2020 and her Master’s in Voice Performance and Literature from the Eastman School of Music in the Spring of 2022. While pursuing her Undergraduate degree, she was the recipient of the H.M. Giffin Endowed Scholarship Competition, the Maris Award, and the Concerto Competition. She also performed such roles as Königin der Nacht in *Die Zauberflöte*, Lucy in *The Telephone*, and Le Feu, La Princess, and Le Rossignol in *L’enfant et les sortilèges*. During her time at Eastman, she performed as Lady with a Hand Mirror in *Postcard from Morocco*, Witness #1 in *Elizabeth Cree*, Polyxo in the *Here Be Sirens Suite*, and Dorothée in *L’Amant Anonyme*. She also competed in the finals of the 2022 Eastman Jessie Kneisel Lieder Competition. Katriana was last seen on stage with the Rochester Summer Opera as Edith in *The Pirates of Penzance*.

Upcoming Concerts

Events are free unless otherwise noted.

Monday, October 24

Eastman Philharmonia

Music of Wicks, Berlioz, and Holst
Neil Varon, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Friday, October 28

Musica Nova

Music of Wu, Honstein, and Varese
Brad Lubman, Georgia Mills, and Luke Poeppel, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Thursday-Sunday, November 3-6

Eastman Opera Theatre

Anthony Davis’s *Lear on the Second Floor*

Timothy Long, music director

Kilbourn Hall • 7:30PM/2:00PM Sunday

Tickets required – go to www.EastmanTheatre.org for more information

Monday, November 7

Eastman Wind Orchestra

Music of Krenek, Toch, Hindemith, Beethoven, and Wagner
Mark Davis Scatterday, Luke Camarillo, and Mason St. Pierre, conductors

Kodak Hall at Eastman Theatre • 7:30PM

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

Information about upcoming Eastman concerts and events can be found at:

www.esm.rochester.edu/calendar

Kodak Hall at Eastman Theatre fire exits are located along the right and left sides, and at the back of the hall on each level. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Supporting the Eastman School of Music:

We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman’s commitment to excellence. For more information on making a gift, please visit www.esm.rochester.edu/advancement or contact the Advancement Office by calling (585) 274-1040. Thank you!