

Eastman School Symphony Orchestra

Serena Reuten,
conductor

Bruno Guedea Fonseca,
guitar

Friday, March 29, 2024

Kilbourn Hall

7:30 PM

~ PROGRAM ~
Eastman School Symphony Orchestra
Serena Reuten, *conductor*

La gazza ladra: Overture (1817)

Gioachino Rossini
(1792-1868)
10'

Fantasia para un gentilhombre (1954)

Villano y Ricercare
Españoleta y Fanfare de la caballeria de Nápoles
Danza de las hachas
Canario

Joaquín Rodrigo
(1901-1999)
21'

Bruno Guedea Fonseca, *guitar*

~ INTERMISSION ~

Symphony No. 5 in B-flat Major, D. 485 (1816)

Allegro
Andante con moto
Menuetto: Allegro molto
Allegro vivace

Franz Schubert
(1797-1828)
27'



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM NOTES ~

La gazza ladra: Overture

Ninetta, a servant girl to the Vingradito family, is sentenced to death for the alleged theft of a silver spoon; a draconian punishment imposed by the Mayor for refusing his romantic advances to her. The only person who can exonerate Ninetta is her father Fernando, who also has a warrant for his arrest (carrying the death penalty) for military desertion. Moments before the execution, with Fernando nowhere to be found and Ninetta already at the gallows, the toll of bells halts the firing squad. At that moment Giannetto, Ninetta's lover, reveals the identity of the culprit; a fiendishly astute thieving magpie. Celebrations ensue as all - but the Mayor - rejoice in the narrowly avoided tragedy.

The brilliant overture to *La Gazza Ladra* (Eng.: Thieving Magpie) has remained a popular standalone piece ever since the opera's premiere in 1817 at La Scala theatre in Milan. The piece opens with drum rolls by two snare drums placed at opposite sides of the stage, followed by an effervescent march section infusing the music with militar-esque dramatics. The subsequent allegro section highlights a vivacious, triplet-laden theme in the strings that echoes gagliardas and a sense of frivolous heroism. At the center of the overture, surrounded by a witty woodwind theme, are the horns and the snare drum reproducing thieving magpie calls; a burst of short notes emulating the bird's recognizable song. The overture of the initial march. Much like the rest of the opera, the overture to *La Gazza Ladra* is an operatic chimera. It contains many recognizable elements of a tragic opera overture couple with a festive happy ending that elevates it to the status of true opera seria.

It is said that the night before the opera's premiere, Gioacchino Rossini - who was otherwise known for his flowing, effortless writing - had to be locked by the conductor Alessandro Rolla in one of the upper chambers of the theatre to finish the yet incomplete overture. We humbly thank Mr. Rolla (and four stagehands who were tasked with throwing each finished page out of the window and down to the copyist throughout the night), for his small part in producing such an exemplary rendition of Italian brilliance in opera writing.

- Yonatan Dvir

Fantasia para un gentilhombre

For composers not of the ranks of the immortals it is rare to have the privilege to create the one composition that--almost alone of their works--seems to take on a life of its own, and becomes cherished by the whole world. We can think of Barber's *Adagio for Strings*, for example, and perhaps Alford's *Colonel Bogey March*, for another. Certainly, Joaquín Rodrigo's *Concierto de Aranjuez* for solo guitar and orchestra falls into this category. Rodrigo lived a long life as an honored and distinguished composer, but he will always be remembered for this one composition. He composed many other works, of course, and during his lifetime he became one of the most distinguished composers that Spain has ever produced, along with Albéniz, Falla, Granados, and Turina. Born in Valencia, he contracted diphtheria when he was three years old and permanently lost his eyesight. He studied piano and violin early, and then advanced subjects at the conservatory in Valencia. In 1927 he moved to Paris where he became a composition student of Paul Dukas. He

also studied musicology, which prepared him for his career in Spain as a professor of music history, as well as that of a music critic. He and his wife lived in Germany, Austria, and Switzerland until the events leading up to World War II forced their return to Spain, where they settled permanently in Madrid. For the rest of his life he was active as a composer, and was showered in honors and recognition. His musical style is steeped in traditional Spanish harmonic and melodic elements, and deep evocations of Spanish cultural elements. His education in Paris exposed him to Ravel, and the sophisticated subtleties of his own style reflect this. There is a sheen and beauty to his music that stems directly from his melding of French and Spanish characteristics.

After the *Concierto de Aranjuez*, surely his next most well known composition is the *Fantasia para un gentilhombre*, also a concerto for guitar and orchestra. In this case, it was commissioned by and dedicated to the esteemed virtuoso, Andrés Segovia—who is the “gentleman” in the title. Composed in 1954, it followed the earlier masterpiece in the genre by fifteen years. Much of the material in this concerto is based upon dances by Gaspar Sanz, a seventeenth-century Spanish composer and guitarist. The four movements vary considerably: The first movement is a sunny, bucolic setting of a villano (dance song), while the second is a meditative española that features a brief fanfare for the cavalry of Naples (the Spanish ruled there during the seventeenth century). The third movement—“Danza de las hachas”—is a virile dance in which torches or candlesticks are carried by the dancers. Finally, the last movement is a traditional canario, a fast dance in triple metre.

This gentle and ingratiating concerto is yet again compelling evidence of the authenticity of the individual voice in art, often to the exclusion of the mainstream musical style of the rest of the world. It is eloquent testimony that it is still possible to create moments of beauty in a modern world of confrontational art.

- Wm. E. Runyan

Symphony No. 5 in B-flat Major, D.485

The epitaph on Schubert's tombstone reads: “The art of music has entombed here a rich treasure but even fairer hopes.” We all lament the “loss” of treasure that we never possessed, none perhaps more than great art that we presume may have come to pass but not for lives cut short in youth. But not all composers can live long productive lives like those enjoyed by Verdi and Strauss, for example. Often those who die young are nevertheless privileged to accomplish much, and Schubert, like Mozart, is exemplary. He left behind him a legacy of over six hundred art songs; no other composer's contribution to the genre is as significant in scope and number. And, of course, while he did compose marvelous chamber works, symphonies, and music for piano, it is his inimitable gift for melody--the essence of his Lieder--that equally informs and carries his instrumental works.

His short life was generally uneventful, and his personality still is somewhat lacking in vivid details for us today, but we do know that he lived and worked within a small circle of artists in various fields in Vienna. His was contemporaneous with Beethoven, but that master's music exerted little influence upon Schubert; Haydn and Mozart were his models. His teenage years yielded much more profound results than did those of Beethoven, Schubert having composed over one hundred and fifty songs in his eighteenth year (almost one every three days)! The next year (1816) was almost as productive, with over one hundred songs and two symphonies—including the Symphony in B flat Major.

~ MEET THE ARTIST ~

Schubert's fifth symphony is almost as well known as the two late, mature ones, so popular with today's audiences, the so-called "Unfinished" and the "Great" C Major. But this early work is a different take on the genre. It certainly calls to mind the early symphonies of Mozart—and even alludes to portions of that composer's early G minor symphony. It is modest in length, light in orchestration (no clarinets, trumpets, or drums), and terse in development. What is noteworthy are its melodious themes and interesting harmonies—all lifelong characteristics of Schubert's works. The first movement gets right to the point with two attractive melodies heard almost immediately, but what is of equal interest are the arresting and unusual key areas heard later: D-flat major and E-flat minor. While the typical concertgoer may not recognize these keys by name, he will sense the richness of harmony, just as almost anyone can hear the same in a Gershwin song. So listen for it! The slow, second movement exhibits the same melodic inventiveness and harmonic adventures—even modulating to the rare key of C-flat major. The third movement really does sound like a rough, vigorous minuet by Haydn (rather old fashioned by then), but Schubert's elegant melodic gift surfaces in the contrasting middle section. The last movement is a cheerful romp that sounds like it could have been composed some forty years earlier. So, we have a youthful work here, one that takes Haydn and Mozart as points of departure, and blends in delightful touches of Romantic melody and harmony, all so different from that of Schubert's stormy contemporary, Beethoven.

- Wm. E. Runyan

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William E. Runyan is a retired musicologist with a lifetime of experience as a writer, teacher, conductor, and performer. He holds the MA and PhD degrees in Musicology from the Eastman School of Music of the University of Rochester. In addition to his experience as a conductor of symphony, ballet, opera, and wind ensemble, he has spent over forty years as an active orchestral trombonist. He has published articles on opera and orchestration, edited historical editions of music, and been honored as an author of the most significant annual article on opera by the National Opera Association. Recently, he delivered the Fall Convocation annual keynote address to the students and faculty of the Eastman School of Music. At that convocation the stage of the famed Kilbourn Hall was named after him. He and his wife, Myra, are members of the National Council of the Eastman School, and upon the one hundredth anniversary of the school's founding, were given the Centennial Award as "select individuals who exemplify the school's mission and legacy." He has been the program annotator for three symphony orchestras, including the Colorado Symphony. Runyan's program notes are consistently praised for their witty and engaging style, balancing a professional's knowledge and insight with an eye to accessibility by lay audiences.

Bruno Guedea Fonseca started learning guitar at age 6 with his father, the Mexican-New Zealand award-winning writer and poet Rogelio Guedea. His encounter with classical guitar came at age 15 (2017) with the Italian composer and guitarist Simone Iannarelli which led to his enrolment and completion of a music pre-college degree at Colima University's Institute of Fine Arts (2018-2020). Upon graduation, he auditioned to study at Victoria University's New Zealand School of Music where he studied a Bachelor of Music under the tutelage of New Zealand guitarists and academics Jane Curry and Owen Moriarty.

In 2023, Bruno auditioned for nine different Master of Music programs to further his studies. He was admitted to all Masters programs and received a full scholarship to attend the Eastman School of Music, where he is studying now under the tutelage of Professor Nicholas Goluses. Aside from his studies, he is also a Teaching Assistant at the Eastman School of Music and a guitar intern at the Eastman Community Music School.

Throughout his years of classical guitar study, Bruno has taken part in masterclasses and lessons with accomplished guitarists such as Srđan Bulat (Croatia), Gian Marco Ciampa (Italy), Jane Curry (New Zealand), Felipe Celis Catalán (Chile) Barkin Sertkaya (Anatolia/New Zealand), Steve Cowan (Canada), Craig Ogden (Australia), Vladimir Gorbach (Russia), Carlo Marchione (Italy), Nicholas Goluses (USA), David Leisner (USA), Denis Azabagic (Bosnia), Thomas Viloteau (France), and Lovro Peretić (Croatia).

He has obtained important awards such as the 1st prize in the Eastman Concerto Competition 2024, 2nd place in the open category of the 2020 biennial New Zealand classical guitar competition (2020), 2nd place in the national guitar competition 'Ciudad de Colima' in Colima, Mexico (2019), 3rd place in the national guitar competition 'La Guitarra joven' in Michoacán, Mexico (2019) and was a finalist at the national guitar competition in Salamanca, Guanajuato (2019) as well as the New Zealand School of Music concerto competition in 2021.

~ ACKNOWLEDGEMENTS ~

I would like to thank first and foremost my conducting professor, Neil Varon, for always pushing me to be the best I can possibly be. I would also like to thank all my teachers, my family, Trevor, and friends at Eastman who have supported me in every way. Lastly, thank you to every student at Eastman that I've worked with for their dedication to the music. - **Serena Reuten**

~ **PERSONNEL** ~
Eastman School Symphony Orchestra

Violin I

Kaylynn Li,
concertmaster
Madison Oh
Simon Cheng
Olivia Walberger
Ingrid Buschkopf
Ellen Kim
Sofia Grimes
Tiara Lai
Lisa Wang
Miyako Cornelius

Violin II

Liliana Mahave,
principal
Amelia Posner-Hess
Kaitlyn McLaughlin
Claire Chien
Kristina Kaye
Karen Wang
Erica Lin
Kellen Mikesell

Viola

Brynn Cogger,
principal
Israel Anselme
Wyeth Minami
Hide Shiotsu
Mack Jones
Vivienne Lucier
Keon Sagara

Violoncello

Maggie Slap,
principal
Clara Schultz
Anika Grieve
Joseph Yang
Ethan Hess
Felix Harkness
Pyotr Alvarado

Double Bass

Gregory Galand,
principal
Liz Young
Austin Beck
Nathan Kim

Flute

Helen Freeman
Allison Schultz
Hannah Wang

Oboe

Lewis Painter
Sihan Qi
Josh So

Clarinet

Barak Dosunmu
Yinuo Wang

Bassoon

Noah Eastman
Samantha Webster

Horn

Lilah Costanzo
Mary Kimble
Abigail Konopik
Danica Tuohy

Trumpet

Ted Ekstrand
Seth Henderson

Trombone

Caleb Albrecht

Timpani

Izaiah Gonzales

Percussion

Lucy Chugh
Aiden Hughes
Ben Landon
Liz Morad



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