

Eastman School Symphony Orchestra

Matilda Hofman,
conductor

Brett Miller,
assistant conductor

Greg Galand,
double bass

Monday, March 31, 2025
Kilbourn Hall
7:30 PM

~ PROGRAM ~
Eastman School Symphony Orchestra
Matilda Hofman, *conductor*

Divertimento Concertante (1968)

- I. Allegro
- II. Marcia
- III. Aria
- IV. Finale

Nino Rota
(1911-1979)
23'

Greg Galand, *double bass*
Brett Miller, *conductor*

Elegía Andina (2000)

Gabriela Lena Frank
(b. 1972)
11'

~ INTERMISSION ~

Symphony No. 41 in C Major, K. 551, "Jupiter" (1788)

- I. Allegro vivace
- II. Andante cantabile
- III. Allegretto
- IV. Molto allegro

W. A. Mozart
(1756-1791)
31'



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM NOTES ~

Divertimento Concertante

Among Nino Rota's many achievements, few are as iconic as his soundtracks for *The Godfather* films. The haunting, evocative cues that accompany the fictional Sicilian village of Corleone and the homonymous crime family have captivated audiences worldwide for decades. Rota's music, paired with Francis Ford Coppola's masterful direction, remains inseparable from the cinematic legacy of these films.

While Rota's name is most often associated with those legendary soundtracks — not to mention his extraordinary scores for directors like Luchino Visconti and Franco Zeffirelli — his concert works are increasingly finding a permanent place in the orchestral repertoire. Among these, his *Divertimento Concertante* for solo double bass and orchestra has become a cornerstone of 20th-century literature for the instrument since its premiere in 1971.

The concerto was conceived nearly two decades into Rota's tenure as Dean of the Conservatory of Bari, Italy. Just next to his office was the studio of Franco Petracchi, the school's esteemed double bass instructor. Petracchi, a renowned soloist and pedagogue, was developing a series of demanding études that would later form the basis of his guide *Simplified Higher Technique*. Rota, who frequently overheard these études in progress, absorbed their influence, and they helped shape the unique character of the concerto, which bears the unmistakable imprint of Petracchi, its dedicatee.

The concerto unfolds in four distinct movements: *Entrata*, *Marcia*, *Aria*, and *Finale*. *Entrata* begins with the grandeur suggested by its title, offering a bold entrance for both soloist and orchestra. After a lively tutti opening, the orchestra recedes to spotlight a dazzlingly virtuosic solo. Rota's signature chromaticism and melodic flair shine brightly in this spirited movement. The second movement, *Marcia*, opens with a playful march reminiscent of Tchaikovsky's *Second Symphony* and Henry Mancini's 1961 hit *Baby Elephant Walk*. This lively section alternates between the jaunty march and bursts of feverish brilliance, creating a delightful contrast. In the third movement, *Aria*, the soloist introduces a somber, pleading melody over soft pizzicati from the strings, offering a striking departure from the brighter mood of the preceding movements. The aria reaches a dramatic peak with a lush, sweeping reprise from the strings — a device favored by Rota. The final movement, *Finale*, brings the work to an exhilarating conclusion. The soloist, whose part was initially defined by individuality, now weaves in and out of the ensemble at a breakneck pace. Two decades worth of études heard through a shared wall coalesce into an exhilarating ending, as West Sunset and Hollywood Boulevards momentarily intersect in sunny Bari, Italy.

- Yonatan Dvir

Elegía Andina

Elegía Andina for Orchestra (2000) is dedicated to my older brother, Marcos Gabriel Frank. As children of a multicultural marriage (our father being Lithuanian-Jewish and our mother being Chinese-Peruvian-Spanish), our early days were filled with Chinese stir-fry cuisine, Andean nursery songs, and frequent visits from our New York-bred Jewish cousins. As a young piano student, my repertoire included not only my own compositions that carried overtones from Peruvian folk music but also rags of Scott Joplin and minuets by the sons of Bach. It is probably inevitable then that as a composer and pianist today, I continue to thrive on multiculturalism.

Elegía Andina (Andean Elegy) is one of my first written-down compositions to explore what it means to be of several ethnic persuasions, of several minds. It uses stylistic elements of Peruvian *arpa/ira* *zampoña* panpipes (double-row panpipes, each row with its own tuning) to paint an elegiac picture of my questions. The flute part was particularly conceived with this in mind but was also inspired by the technical and musical mastery of Floyd Hebert, principal flutist of the Albany Symphony Orchestra. In addition, as already mentioned, I can think of none better to dedicate this work to than to “Babo,” my big brother — for whom Perú still waits.

- Gabriela Lena Frank

Symphony No. 41 in C Major, K. 551, “Jupiter”

Mozart's symphonies are generally conceded to surrender pride of place to his incomparable operas and piano concertos. Nevertheless, they still constitute one of the treasures of symphonic music. Admittedly, he began composition of symphonies when both he and the genre were practically in their respective infancies. He had not yet the models of achievement of the maturity of Joseph Haydn before him, but as Haydn gradually developed the modern symphony, Mozart grew along with the older colleague. They later became close friends in Vienna, and constituted a mutual admiration society. As with all his works, Mozart's symphonies were generally written “upon demand,” for a specific purpose or event. But the “wunder” summer of 1788 produced a group of three symphonies that distinguish themselves from all of his others. Mozart was in the full bloom of his late genius—he had only three more years left. He was writing the masterpieces that best represent his unique talent. Don Giovanni, after a triumphal premiere in Prague the previous fall had opened in Vienna in May. On the other hand, his financial position was obviously deteriorating. That summer he moved to a more distant suburb of Vienna where rents were cheaper, and the embarrassing letters to his friends asking for support began. Yet, for unknown reasons he took the time out to write symphonies 39, 40 and 41. A group of symphonic works without equal, and that seemed to be motivated only by interior and personal reasons. They were written in the short space of about two months, amazingly at the same time of the composition of seven other significant works of his maturity.

No. 41 in C major, called the “Jupiter,” is the culmination of Mozart's symphonic composition. The great commentator, Tovey, called the nickname

one of the silliest injuries ever inflicted on great works of art, but it serves its purpose, for it alludes to an Olympian mastery of technique that characterizes Mozart's late works. However, unlike many of those very late works, it bears no darkness, or presentiments of life's precariousness. Rather, in the context of a sunny, but clearly detached mood--hence the title--Mozart reaches the summit of his symphonic works. It is cast in the usual four movements of the classical period: four movements, with the interior two consisting of a slow movement and a dance-like movement.

While the music of Mozart is famously infused with some of the world's memorable melodies, what is of great interest in this last, great symphony is the degree to which the composer chooses concise, indeed, incisive motives with which to generate the composition. One might usefully think of the first movement of Beethoven's famous fifth in this context. And it is just that aspect of Mozart's melodic style, here, that is the locus of the most well-known and revered movements of this symphony. The last movement is literally a tour de force of that most "austere" of musical textures: counterpoint. The careful listener will discern not just one or two important melodies in the finale, but five! One by one they appear, short and easily identifiable--and then in a most unassuming and musical way Mozart combines them all simultaneously. Theorists call this amazing feat "quintuple invertible counterpoint." It usually takes a J.S. Bach to pull this off, and then in an earlier and more severe style, Mozart almost throws it off casually--and like all works of great genius, you don't even have to realize it's there to enjoy the whole show immensely. It is a Jovian farewell from this most musical of human beings.

- Wm. E. Runyan
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~ MEET THE ARTISTS ~

Matilda Hofman has a varied and busy conducting schedule in California and Europe. In Europe she has performed at the Salzburg Festival, Berliner Festspiele, Holland Festival, Ruhrtriennale, Luzern Festival, Paris Autumn Festival, and at the Guggenheim in Bilbao. Matilda has worked with Ensemble Modern, Ensemble Recherche, SWR Sinfonie-orchester, Bochumer Symphoniker and Kammerakademie Potsdam. She has performed alongside Maestro Ingo Metzmacher in many performances of Luigi Nono's *Prometeo*. In 2018 she was on the faculty for the soundSCAPE new music festival in Italy. Matilda works with both instrumental and choral groups, and prepared Chorwerk Ruhr for their tremendously successful debut with the Berlin Philharmonic in MusikFest Berlin, with George Benjamin conducting. Upcoming performances include Nono's *Prometeo* at the Wiener Festwochen 2021.

Reviews have described Matilda's conducting as "taut and finely controlled" (San Francisco Gate), and as giving "a striking sense of purpose" (San Francisco Classical Voice). In California Hofman is Music Director of the Diablo Symphony Orchestra and co-artistic director and member of the Left Coast Chamber Ensemble, as well as conductor in residence for Emyprean Ensemble at UC Davis. She has premiered many works, including several operas. Matilda also serves as a cover conductor for the San Francisco Symphony.

Guest engagements in California include Festival Opera, the Fremont Symphony Orchestra, Sierra Summer Festival, San Francisco Ballet, Sacramento Ballet and Earplay. She has also worked at Sacramento Opera, and has assisted Michael Morgan on several operas including *Pagliacci*, *Gianni Schicchi* and *Il Trovatore*. Operas conducted in staged performances include *Così fan tutte*, *Le Nozze di Figaro*, *Turn of the Screw*, *Albert Herring*, *Carmen*, *Bluebeard's Castle*, *Der Kaiser von Atlantis*, *Acis and Galatea* as well as new works.

Hofman serves on the faculty at UC Davis, and has also served as director of the Early Music Ensemble. During her tenure with EME she performed a highly successful St John's Passion, an ambitious undertaking for the group. In the Fall 2019 and 2021 Matilda was a resident artist at Oberlin Conservatory of Music, working and performing with the Contemporary Music Ensemble, Sinfonietta and the Opera.

Matilda is very committed to education and outreach. As Music Director of the Diablo Symphony she initiated an education program which includes music to schools in the Contra Costa area as well as family concerts and an instrument drive.

Hofman holds degrees from Cambridge University, the Royal Academy of Music (Viola Performance), and the Eastman School of Music (Conducting), and has served as a conducting fellow at the Aspen Music Festival and School. Her mentors include Ingo Metzmacher, Martyn Brabbins and Neil Varon. She studied viola with Garfield Jackson, Martin Outram and Tatiana Masurenko. She has received awards from the League of American Orchestras and the Conductors Guild of America.

Born and raised in Brooklyn NY, **Gregory Galand** started his musical journey at eleven, and instantly fell in love with the double bass. He began studying with Vasil Fomitsky during his time at Laguardia High School. He is continuing his studies with James VanDemark at the Eastman School of Music.

Last summer, he attended the Chautauqua Institution to study with Curtis Burris and Owen Lee, and plans to travel to Austria to participate in AIMS. During his career, Gregory has played with a number of ensembles, such as the Ottava Bass Quartet, New York Youth Symphony, and the Eastman Philharmonia. While in the New York Youth Symphony, he participated in the Grammy award winning album "Works by Florence Price, Jessie Montgomery, Valerie Coleman" in 2022. During his final year at Laguardia High School, he performed Haydn's *Cello Concerto in C Major* with the Laguardia Philharmonic after winning the school's annual concerto competition.

Gregory prioritizes bringing out composers' messages and characters from within the pieces he performs. For him, music is a way to connect people to each other, and to experience emotions and thoughts that would otherwise be hidden. Touching an audience with music is one of his greatest joys.

~ PERSONNEL ~

Eastman School Symphony Orchestra

Violin I

Kellen Mikesell,
concertmaster
Miyako Cornelius
Hannah Lee
Claire Chien
Lydia McConkie
Mark Hung
Harry Yang
Yixin Dai
Sanne Zwikker
Addie Oracion
Max Chu

Violin II

Sofia Grimes,
principal
Karen Wang
Chloe Hyun
Emily Bellman
Eric Wang
Leo Yen
Sedona Kmen
Yinghao Chang
Alex Dimaras

Viola

Israel Anselme,
principal
Kari Maxian
Brynn Cogger
Keon Sagara
Elliot Tyler
Thomas Ahl
Kyla Bozkaya
Cristian Yohannes
Jordan Fletcher
Mia Gensure

Violoncello

Felix Harkness,
principal (Rota, Frank)
Ariun-enerel Gantumur,
principal (Mozart)
Alice Lan
Pyotr Alvarado
Lily Yuan
Audrey Cherwinski
Finn Luyten
QiuWu Wang

Double Bass

Annaliese White,
principal
Rowan Toth-Cseplo
Austin Beck
Tristan Wiafe

Flute

Yiqian Fu
Haley Gruwell
Jessica O'Brien
Hannah Wang

Oboe

Torie Ramey
Kate Roberts
Gus Smith

Clarinet

Veronica Pavlovic
Kelsey Waters

Bassoon

Gabriel Cha
Alistair Picken

Horn

Andrew Foster
Kasey Gibbons
Ian Larkin
Diego Solis
John Wellmann

Trumpet

Noah Hornok
Ian Larkin
Colin Mroczko
Levi Springer

Timpani

Grace Qian

Percussion

Ryan Cozzolino
Hudson Toler



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