



## ~ PROGRAM NOTES ~

### *Serenade No. 10 in B-Flat Major, K. 361/370a (“Gran Partita”)*

In the second half of the 18th century, many central European noblemen and municipalities maintained a wind ensemble to provide music for occasions of state, social gatherings, and concerts. The repertory of these groups (which usually had five to ten members) consisted primarily of arrangements of marches, dances and — above all — numbers from popular operas, but there were also original compositions. During his Salzburg years, Mozart composed several light-hearted divertimentos for winds, mostly original music but partly also arrangements.

In April 1782, Joseph II created a standing wind octet for the imperial court, comprising pairs of oboes, clarinets, horns and bassoons. The Emperor's action created a rage for such music, and many Austrian noblemen soon organized similar groups. Mozart, now living in Vienna and needing patronage, sought to take advantage of the increased demand for wind music. He made a new version of his Serenade in E flat, K. 375 (1781), he worked on a wind arrangement of his extraordinarily successful German operetta, *The Abduction from the Seraglio* (1782), and he wrote two entirely new works: the Serenade in C minor, K. 388, and the present B-flat Serenade.

As no other music by Mozart (or anyone else of the period) calls for this combination of 13 instruments, historians have exerted themselves to discover the occasion for which this magnificent work was created, but to little avail. Mozart wrote neither date nor dedication on his autograph manuscript, which is in the Library of Congress. The type of paper on which Mozart wrote, and his handwriting, set the work in 1782-83. As no occasion has been identified, we must assume that K. 361 was originally intended for a private function.

This serenade places heavy demands on the wind players, especially the first clarinetist, who serves as soloist and leader. The clarinetist leading the Emperor's wind ensemble was Mozart's friend Anton Stadler, for whom he would later compose three pellucid works: the so-called “Kegelstatt” Trio, the Clarinet Quintet, and the Clarinet Concerto. Stadler also gave the first public performance of K. 361, although only four of its movements. The performance on March 23, 1784, was announced in a Viennese newspaper as “a great wind piece of a very special kind.” Johann Friedrich Schink, who was in the audience, wrote in his memoirs, under the heading “Musical Concert held by Stadler, Clarinet Virtuoso:”

My thanks to thee, brave Virtuoso! I have never heard the like of what thou contrivest with thy instrument. Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by thee. Verily, the instrument has so soft and so lovely a tone that nobody can resist it who has a heart... I heard music for wind instruments today by Herr Mozart, in four movements — glorious and

sublime! It consisted of 13 instruments...and at each instrument sat a master — oh, what an effect it made — glorious and grand, excellent and sublime!

The Serenade begins with a stately Largo introduction to a large-scale Molto allegro in the shape of a symphonic movement. Like most of Mozart's divertimentos and serenades, K. 361 includes two Minuets with trios of delightful variety. In the Adagio, which far exceeds the level of seriousness conventionally found in wind music, an exquisite *cantabile* melody is traded between soloists above a pulsating accompaniment. Peter Schaffer chose this movement for the turning point in *Amadeus*, when Salieri first realizes that Mozart's music occupied a higher realm than he could hope to attain. The Romanza is a flowing Adagio in E flat, interrupted by a busy Allegretto in C minor. A sprightly set of six single and double variations on an original theme gives each section of the ensemble in turn a chance to shine. The finale — a quick-step march with a minor-key “Turkish” interruption — then concludes in high spirits. - **Neal Zaslaw**

### *Fanfare for Uncommon Times*

Valerie Coleman's *Fanfare for Uncommon Times* was commissioned by Orchestra of St. Luke's and premiered on June 27th, 2021, at the Caramoor Center for Music and the Arts. The composer writes:

We are going through some strange times right now, so it almost seems sarcastic ... to write a fanfare for the times we are currently living in. I wanted to create a piece that brings people together, a piece that touches that within us, that thing that wants to survive... that gives us that regenerative, renewable hope.

This evening's 70th Anniversary performance follows the programming “formula” curated by Frederick Fennell for the Eastman Wind Ensemble's debut concert on February 8, 1953- which included a selection for the winds, piece for the brass, and a work for the entire ensemble. Valerie Coleman's *Fanfare for Uncommon Times* frames tonight's festivities in a contemporary lens and compels us to progress toward the future while celebrating our past history. - **Mason St. Pierre**

### *Symphony in B-Flat*

Perhaps the only surprise greater than Paul Hindemith's agreement to guest conduct the United States Army Band in 1951 was his decision to “write a little something” for the occasion. The “little something,” his *Symphony in B-flat*, was composed in less than a month and finished only days before its premiere. Although the concert band/wind ensemble has enjoyed the attention of major composers in the latter half of the twentieth century, this was not the case when Hindemith was invited to guest conduct the U.S. Army Band. When asked by a New York Times reporter why he decided to write this work, Hindemith provided the following brief but telling reply: “No literature for band, so I wrote some.” There was, of course, plenty of music for the concert band in 1951, but not much in terms of what Hindemith

~ MEET THE ARTIST ~

meant by “literature;” serious, thoughtful, and carefully composed original music for the medium. With the composition and premiere of the *Symphony in B-flat*, Hindemith emphatically demonstrated that the concert band/wind ensemble is a medium worthy of consideration by major composers.

Hindemith was serving on the faculty of Yale University in New Haven, Conn., at the time of U.S. Army Band Commander Captain Hugh Curry’s invitation, having relocated to the United States after being discredited and threatened by the Nazi regime. He fled Germany for Switzerland in 1938, eventually finding his way to America in 1940. After a variety of guest lecturing positions, the composer was appointed a full-time member of Yale’s faculty in 1941, a position he would hold until 1953. Although Hindemith was already considered the leading German composer of his generation, he was also a dedicated pedagogue who was more than qualified to offer expert instruction in composition, traditional harmony, and the history of music theory. He was a demanding teacher who had high expectations of his composition students, and this often resulted in tense relationships. In spite of his reputation as a difficult mentor, he attracted talented students such as Samuel Adler, Alvin Etlar, Lukas Foss, Ulysses Kay, and Norman Dello Joio.

Though many twentieth century composers have incorporated and synthesized various elements of earlier music into their own compositions, Hindemith’s ability to combine baroque counterpoint, classical form, romantic dramatic sensibility, and twentieth century harmony is unique and unparalleled. He was an unapologetic academic who was fascinated with technique, and this aspect of his mind is evident in the manner in which he extensively develops motives and cleverly combines seemingly disparate ideas. However, Hindemith’s unique sense of drama and humor also permeates his works, and it is often the manner in which Hindemith gives voice to this non-academic side of his musical personality that makes his music so distinctive and unique.

From the opening moments of the *Symphony in B-flat*, which feature a pervasive five note motive buried in the bass instruments, the shrill scree of twittering woodwinds, and a teutonically menacing theme in the trumpets and cornets, it is clear that this work has no precedent in band music. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward until Hindemith finally releases his grip. The second movement provides a stark contrast to the first with a lyrical duet between cornet and alto saxophone. This theme is simultaneously beautiful and sinister, evocative of a 1920s cabaret in Berlin. The relative tranquility of this moment is disrupted by a maniacally frantic and, at times, humorous scherzo that is eventually woven together with the opening cabaret melody in a fashion typical of the composer. It is Hindemith the academic who is firmly in control at the beginning of the third movement’s fugue, but it is Hindemith the dramatist who unquestionably takes the reins to end the symphony-in one of the most hair-raising conclusions in all wind music.

- Michael J. Colburn (ed. St. Pierre)

**Donald Hunsberger** is conductor emeritus of the Eastman Wind Ensemble, having served as its music director from 1965 to 2002. He also holds the title professor emeritus of conducting and ensembles at Eastman, where he served for many years as chair of the conducting and ensembles department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips, and Decca among others. In 1987 his scores and recording of *Carnaval* featuring Wynton Marsalis with the Eastman Wind Ensemble were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His most recent recording project with the EWE is a three-CD set (*The Eastman Wind Ensemble at 50-DHWL 001CD-WBP*) celebrating its 50th anniversary. Under Hunsberger’s direction the EWE performed on six tours of Japan and Taiwan between 1990 and 2000, and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Pub.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music), and numerous articles published in educational journals. He has been recognized in publications for his innovative scoring techniques for varying instrumentations of the contemporary wind band. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of a number of awards for research (Homespun America: The National Association for State and Local Historians), pedagogy (the Eastman Alumni Teaching Award and Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University), and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor’s Guild.

In the orchestral world Hunsberger has created and conducted performances of orchestral accompaniments to over 18 silent films with 50 orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo, and Calgary Philharmonic Orchestras among others.

~ PERSONNEL ~  
*The Eastman Wind Ensemble*

---

**Flute**

Jahshanti Henry  
Alexandra Stokes  
Dylan Tucker

**Oboe**

Peter Davies  
Alex Kang  
Jeehoon Kim

**Clarinet**

Alex Abreu  
Owen Cheung  
Alyssa Estrella  
Kailan Fournier  
Scott Shao  
Ju Young Yi

**Bassett Horn**

Kailan Fournier  
Ethan Morad

**Bassoon**

Cole George  
Austin Struble  
Adrian Wittmer

**Saxophone**

Ian Briffa  
Landon Chang  
Matthew Hrinda  
Estel Vivo Casanovas

**Horn**

Gretchen Berendt  
Amanda Friedman  
Eric Russell  
Miles Teague  
Cristina Vиейtez

**Trumpet**

Doug Herrin  
Eric Lofgren  
Carson Nietlisbach  
Sam Santiago  
Eve Shanks  
Dror Yaniv

**Trombone**

Joshua Brown  
Chase Farrell  
Owyn Haylings  
Will Hurtz

**Euphonium**

Jeffrey Davison

**Tuba**

Cole Henslee  
Andrew Sieradzki

**String Bass**

Owen McCready

**Timpani**

Ben Blaesing

**Percussion**

Kaiwen Luo  
Liam McManus  
Remy Thomas

## Upcoming Concerts

Events are free unless otherwise noted.

Monday, January 30

**Musica Nova**

Music of Abrahamsen and Moore  
Brad Lubman, Georgia Mills, and Lukas Poeppel conductors  
Kilbourn Hall • 7:30PM

Wednesday, February 1

**Eastman School Symphony Orchestra**

Music of Beethoven, Martinu, Barber, and Copland  
Neil Varon, conductor  
Featuring Peter Davies, oboe  
Kodak Hall at Eastman Theatre • 7:30PM

Friday, February 3

**Eastman Philharmonia**

Music of Weber, Coleridge-Taylor, and Rachmaninoff  
Neil Varon, conductor  
Featuring Shangru Du, piano  
Kodak Hall at Eastman Theatre • 7:30PM

Saturday-Sunday, January 28-29

Thursday-Sunday, February 2-5

**Eastman Opera Theatre Presents:**

**Handel's *Alcina***

Timothy Long, conductor  
Annex-804 Opera Studio • 7:30PM/Sundays 2PM  
*Tickets required – go to [www.EastmanTheatre.org](http://www.EastmanTheatre.org) for more information*

*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](http://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](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!

**PERSONNEL**

**Flutes**

Keith Bryan  
Donna Maclean  
Gretel Shanley

**Piccolo**

Gretel Shanley

**E flat Clarinet**

Joseph Fisher

**B flat Clarinets**

Richard Atkins  
Barbara Goodman  
William Hartman  
George Jones  
Charles MacLeod  
James Mandros  
Joseph Scharbo  
Mitchell Weiss

**Alto Clarinet**

William Gaver

**Bass Clarinet**

Paul Tomasick

**Oboes**

James Alexander  
Catherine Dufford  
Earl Groth

**English Horn**

Earl Groth

**Bassoons**

John Bridges  
Theodore Grimes  
Ronald Phillips

**Contra-Bassoon**

John Bridges

**Alto Saxophone**

Rudolph DiFelice  
Robert Silberstein

**Tenor Saxophone**

Fred Brenner

**Baritone Saxophone**

Donald Coley

**Horns**

Gay Banks  
Barbara Bloomer  
Clyde Carpenter (Ass't.)  
Zora McCann  
Richard Norem

**Cornets**

William Brower  
William Lockwood  
Daniel Patrylak

**Trumpets**

Samuel Fricano  
Tommy Hohstadt

**Trombones**

Reginald Fink  
Robert Norden  
Lester Slezak

**Baritones**

Donald Hunsberger  
Thomas Miller

**Tubas**

Bruce Butler  
Donald Zale

**String Bass**

Neil Courtney

**Harp**

Lauralee Burke

**Kettle-drums**

Antony Matarrese

**Percussion**

Stanley Leonard  
Kenneth Wendrich

**Piano**

Clair VanAusdall

**KILBOURN HALL**

**EASTMAN WIND ENSEMBLE**

**FREDERICK FENNELLS, *Conducting***

**DEBUT CONCERT**



**EASTMAN SCHOOL OF MUSIC**

**Of The University of Rochester**

**Sunday, February 8, 1953**

**4:00 P. M.**

---

---

The Eastman School of Music welcomes you to the premiere performance of the Eastman Wind Ensemble. In this, its first public concert, it will present three works written for wind instruments. This ensemble has been brought into existence to serve the cause of music through the presentation of original music for those instruments which are played by an embouchure.

The development of wind playing has been one of America's greatest contributions to the art of musical performance, and in establishing this group we have arrived at a point where, by the process of elimination of multiple doubling of the players, we hope to present the vast bulk of music written for these instruments in what we believe to be a proper balance of players. Our concerts will be played in proportions similar to this afternoon's program—one-third music for reeds, one-third music for brasses, and one-third music for the complete instrumentation listed elsewhere in this program. The Eastman School Symphony Band which has presented its outstanding concerts of music for band during the past eighteen years will continue to perform that literature which America has always loved to hear played by a fine band.

We welcome you today to the first of what we hope will be a significant series of musical events which will provide pleasure and stimulation for the people of Rochester for many years to come.

Frederick Fennell,  
*Conductor*

---

---

PROGRAM

**Serenade No. 10 in B flat major, K. 361**      **WOLFGANG AMADEUS MOZART**

Largo—Allegro molto  
Menuetto  
Adagio  
Menuetto: Allegretto  
Romanze: Adagio—Allegretto—Adagio  
Theme with variations: Andante  
Rondo: Allegro molto

INTERMISSION

**Nonet for Brass**

**WALLINGFORD RIEGGER**

First Rochester Performance

**Symphony in B flat (1951)**

**PAUL HINDEMITH**

Moderately fast, with vigor  
Andantino grazioso  
Fugue: Rather broad

---

---

## Performers

### Flutes

Kathleen Henry  
Robert Klump  
Roland Moritz  
Shirley Sundberg

### Oboes

Bruce Beach  
John Heard  
Keith Kummer  
Luke Matthew  
J.B. Rivers

### Clarinets

Robert Bond  
Arthur Eresman  
Carl Gutmann  
Mary Jane Sullivan

### Bassoons

Peter Bergquist  
Daniel Dowdakin  
Stanley Petruilis  
Robert Weidner

### Horns

Barbara Bloomer  
John Dobbs  
Rankin Grimm  
David Lawson  
Zora McCann  
Morton Shafer  
Charles Valenza

### Trumpets

James Anderson  
Donald Bollinger  
Frank Cipolla  
Howard Cutler  
Hyman Freeman  
Donald Hood  
Frank LaCava  
Roger Steward

### Trombones

Ralph Bigelow  
James Burnett  
Charles Carter  
Paul Crawford  
Reginald Fink  
David Herfort  
Theodore Hodges  
Donald Hunsberger  
Russel Ives  
Natalie Jones  
Robert Jones  
Daonald Knaub  
Richard Lieb  
Byron McCulloh  
William McHugh  
Thomas Miller  
Roger Minor  
Richard Myers  
Robert Norden  
Lester Slezak  
William Stamm  
Donald Stevens  
Aaron Taylor  
Rudolph von Unruh  
Robert Wrasman

### Tuba

Bruce Butler

### Viola

Ronald Ondrejka

EASTMAN SCHOOL OF MUSIC  
*Of The University of Rochester*

## KILBOURN HALL

### CONCERT OF MUSIC FOR WIND INSTRUMENTS

Performed by Students from the Orchestral Department

*Under the Direction of*

FREDERICK FENNELL

At 8:15 o'clock, Monday  
February 5, 1951



PROGRAM

Ricercare for Wind Instruments (1559)

ADRIAN WILLAERT  
(1480-1562)

Canzon XXVI (Bergamasca) for Five Instruments

SAMUEL SCHEIDT  
(1587-1654)

Motet: Tui Sunt Coeli for  
Eight-voice Double Brass Choir

ORLANDO DI LASSO  
(1532-1594)

Sonata pian e forte  
Canzon Noni Toni a. 12 from  
*Sacre Symphoniae* (1597)

GIOVANNI GABRIELI  
(1557-1612)

Suite No. 2 for Brass Instruments  
(Turmmusik) (1685)  
Courante  
Intrada  
Bal  
Sarabande  
Gigue

JOHANN PEZEL  
(1639-1694)

Three Equale for Four Trombones (1812)  
Andante  
Poco adagio  
Poco sostenuto

LUDWIG VAN BEETHOVEN  
(1770-1827)

Played by 25 trombone students from the class of Emory Remington

Serenade No. 10 in B flat major for  
Wind Instruments (K. V. 361) (1781)

WOLFGANG AMADEUS MOZART  
(1756-1791)

Largo--Allegro molto  
Menuetto  
Adagio  
Menuetto--Allegretto  
Romanze-Adagio  
Thema mit Variationen-Andante  
Rondo-Allegro molto

INTERMISSION-*five minutes*

Serenade in E flat major, Opus 7 (1881)  
for Thirteen Wind Instruments

RICHARD STRAUSS  
(1864-1949)

Angels, from "Men and Angels" (1921)  
for multiple Brass Choir

CARL RUGGLES  
(1876- )

Symphonies for Wind Instruments (1920)  
in Memory of Claude Debussy

IGOR STRAVINSKY  
(1882- )

INTERMISSION-*ten minutes*