



UNIVERSITY OF ROCHESTER

**Eastman
School of Music**

100 YEARS | 1921-2021

Eastman School Symphony Orchestra

**Neil Varon,
Grant O'Brien, Matthew Straw,
and Nicholas Sharma,
conductors**

**Kasumi Leonard,
flute**

Monday, December 6, 2021
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
Eastman School Symphony Orchestra
Neil Varon, conductor

Centenary Fanfarade (2021)

David Heinick
(b. 1954)
3'

Centennial premiere
Grant O'Brien, conductor

***La forza del destino: Overture* (1861)**

Giuseppe Verdi
(1813-1901)
8'

Concerto for Flute (1926)

I. Allegro moderato
II. Allegretto

Carl Nielsen
(1865-1931)
19'

Kasumi Leonard, flute
Matthew Straw, conductor

~ INTERMISSION ~

Symphony No. 2 (*Overture to l'Amant Anonyme*) (1780)

I. Allegro presto
II. Andante
III. Presto

**Joseph Bologne,
Chevalier de Saint-Georges**
(1745-1799)
11'

Grant O'Brien, conductor

Capriccio Espagnol, op. 34 (1887)

I. Alborada
II. Variazioni
III. Alborada
IV. Scena e canto gitano
V. Fandango asturiano

Nikolai Rimsky-Korsakov
(1844-1908)
15'

Nicholas Sharma, conductor

~ PROGRAM NOTES ~

La forza del destino: Overture

Verdi's *La forza del destino* translates to 'The Force of Destiny.' The opera premiered in November of 1862 and the overture has become a staple of the orchestral repertoire. The piece begins with powerful unison 'E's' from the brass as if large bells are tolling, and suddenly the "fate" motif is presented in the strings with an agitated, stormy passage in a dark minor key. The winds and strings present statements of multiple arias heard from within the opera, all the while the "fate" motif rumbles underneath. Finally, one more theme is introduced in the clarinet, a much lighter, happier theme in a major key. It then begins to build to a strong and forceful ending in an exuberant major key. The overture begins dark and agitated but ends strong and hopeful. No matter how cruel the forces of destiny, they can be combated with strength and courage. - **Austin Chanu**

Concerto for Flute

"If ever there was music from another planet, this is surely it," writes musicologist Robert Layton. "Its sonorities are sparse and monochrome, its air rarified and bracing."

In 1921, Danish composer Carl Nielsen (1865-1931) heard the Copenhagen Wind Quintet and was deeply impressed by their artistry. That same year, he wrote one of his most well known works for them—his Wind Quintet. The resounding success of this work inspired him to write a concerto for each member of the ensemble, with each solo part tailored specifically to the personality of each soloist. He began in 1926 with his *Flute Concerto*, which has since become one of the most beloved concerti for the instrument. And though he died before he could complete the full quintet of concerti, he was able to complete his clarinet concerto in 1928.

The *Flute Concerto*, in two movements, reflects the modernistic trends of the period. The first movement for example oscillates between D minor, E-Flat minor, and F major before the flute settles the waters with a cantabile theme in E major. The flute concerto, as well as the Wind Quintet represent Nielsen's compositional concept, *Objektivering*, which he described as a process by which a composer gives instrumentalists freedom of interpretation within the bounds set out by the score. In other words, with the flute concerto, Nielsen specifically sought to give the soloist space to interpret the work, and

to play in a way that reflects their individual personality and strengths as a performer.

Make sure to listen out for the bass trombone part—Nielsen was himself a trombonist, having played in the Danish Army's 16th Battalion in Odense, and he wrote in a number of soli for the instrument which pepper the work, and provide boisterous commentary on the soaring, ethereal flute lines.

Symphony No. 2 (Overture to l'Amant Anonyme)

Growing up as a child of mixed-race in Guadeloupe, it wasn't clear what exactly Joseph Bologne would do with his life. Code Noir barred people of color from retrieving benefits of nobility that Bologne would have received as a child. Despite this, Bologne was treated to a host of opportunities including fencing and horsemanship lessons afforded by his wealthy father. Eventually, Bologne was invited to a tournament in which he fought for his title in a duel. He won the series of matches and rightfully claimed the title, Chevalier de Saint-Georges.

During his training as a fencer, Bologne's father insisted he take his son to France to be trained in music. Although we don't know the details of Bologne's training, we assume that he was taught rigorously given his success as an adult. Bologne quickly became a virtuosic violinist and performed in various orchestras including the Le Concert des Amateurs and eventually became concert master of the ensemble. After his rise to fame, in both the world of fencing and musical performance, Bologne began seriously composing, beginning with string quartets, moving on to symphonies, ballets, and operas.

This piece serves the dual purpose of a stand alone symphony and as an overture to his most successful opéra comique, entitled *l'Amant Anonyme* or *The Anonymous Lover*. The work evokes the style of early Mozart with a zesty French twist that is quite provocative. The orchestral blend is quite beautifully compact with clear signs of a deep knowledge of the string instrument.

Capriccio Espagnol, op. 34

In the season of 1886-87, Rimsky-Korsakov was focusing his study on violin technique to widen his orchestrational possibilities. After completing a Fantasy on two Russian themes, and setting aside his current task of orchestrating Borodin's unfinished opera *Prince Igor*, Rimsky-Korsakov decided to write a piece for violin on Spanish themes. While larger sections of violin solos are still present, the final product is a fully orchestral showpiece, with fabulous orchestral colors and timbres. While many have lauded his orchestration of this piece, in his autobiography, Rimsky-Korsakov still felt that the piece was more than this. Specifically,

“The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece*, is wrong. The *Capriccio* is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments and so on, constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects.”

Capriccio Espagnol is divided into five sections. The first movement, *Alborada*, is a morning dance from Asturia in northern Spain, to celebrate the rising of the sun. Both the clarinet and solo violinist are featured in this movement. The second movement opens with beautiful melody first presented by the horns. Variations of the theme are heard passing between instruments. The third movement is almost a complete repeat of the first movement, but with new orchestration, and in a different key. The fourth movement, *Scena e canto gitano* (Scene and Gypsy song) begins with 5 cadenzas by the brass, violin, flute, clarinet and then harp. The movement builds in excitement right into the final movement, the *Fandango asturiana*. This dance is from northern Spain, with full orchestral forces, complete with castanets, and strings strumming like guitars. The end is a furious coda based on the original first movement theme, in its most brilliant and virtuosic setting.

~ MEET THE ARTIST ~

Kasumi Leonard, originally from Seattle, WA, performed with The United States Army Field Band from 2009-2016. As a member of The U.S. Army Field Band, Kasumi toured the country 100 days per year. She performed in 48 states on 18 nationwide tours, and presented over 80 educational clinics in public schools around the country. Kasumi has also performed with the Buffalo Philharmonic Orchestra as a substitute, the New York String Orchestra, the National Orchestral Institute, and is a substitute flutist for the New World Symphony, and the Santa Fe Symphony. Kasumi is currently earning an M.M. degree as the graduate teaching assistant at the Eastman School of Music with Bonita Boyd and studies piccolo with Anne Lindblom Harrow. She completed her B.M. at Eastman as a student of Bonita Boyd in 2009, and earned a Professional Studies Diploma in 2020 at the San Francisco Conservatory of Music as a student of Timothy Day. Kasumi is on faculty at the Eastman Community Music School. She also serves as director of public relations for Eastman's student-run new music ensemble, OSSIA. In her free time, Kasumi enjoys pumping iron at CrossFit Park Ave.

~ PERSONNEL ~

Eastman School Symphony Orchestra

Violin I

Leona Liu,
concertmaster
Carly Paris
Isabel Chen
Nicholas Garcia-Hettinger
Anne-Marie Wnek*
Noah Arcenas^
Aviva Bock*
Samuel Shen^
Alex Tada*
Anatole Keshwani^
Ye Jin Shin*
Yu-Jen Weng^
Jaewon Jun*
Ellie Loya*
Maya Sheehy*
Enyu Ye*

Violin II

Cate Carson,
principal
Magali Pelletay
Rebecca Villalta
Angelina Phillips
Grace Belsie*
Ashni Budge^
Luke Lee*
Ellie Loya^
Leila Fanien*
Madeleine Nysetvold*
Ziyu Liao*
Miriam Silver-Altman*
Alisha Stafford*
Veronica Rokicki*

Viola

Arthur Nyanfor II,
principal
Ally Keller
Martin Rojas
Katherine Park*
John Crowley^
Rachel Smith*
Zijin Yang^
Clayton Trumbull*
KatyAnn Stenner*
Phoenix Mercier*
Hannah Esquivel*
Zewen Hu*

Violoncello

Danny O'Connell,
principal
Felix Kim
Taylor Yoon*
Jacob Hinton^
Meagan Hipsky
Juewen Zhang^
Fionn O'Connor*
Cori Trenczer
Gabriel Hennebury*
Amarilli Severa*

Double Bass

Janae Gaddy,
principal
Emma Goldberg
Luke Black
Nadia Magalski*
Fiona Lessell*

Flute

Andy Hanks
Alex Lehmann
William Poulter

Oboe

Ernest Chau
Gabriela Fry
Alex Kang
Semira Vinson

Clarinet

Jenna Kent
Victor Ni
Scott Shao

Bassoon

Trey Barrett
Cole George

Horn

Dylan Kingdom
Alana Knowles
Miles Teague
Cristina Vieytez

Trumpet

Grace Firth
Doug Herrin
Norah Krantz
Carson Nietlisbach

Trombone

Rose Cantrell
Jacob Ellgass
Jacob Lytle
Madelyn Stoklosa
Gabriel Williams

Tuba

Johnathan Stetson

Timpani

Ben Blaesing

Percussion

Fletcher Leonard
Liam McManus
Rachel Richards
Remy Thomas
Irene Yang

Harp

Catherine Caton
Catherine Reid

Upcoming Concerts

Events are free unless otherwise noted.

Wednesday, December 8

Eastman Wind Ensemble

Music of Hanson, Diamond, Gabrieli, and Corigliano
Mark Davis Scatterday, conductor
Featuring Stephen Williamson, clarinet
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 on 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!

*Verdi/Rimsky only
^Nielsen/Bolognese only