Eastman School Symphony Orchestra

Neil Varon and Austin Chanu, conductors

Wednesday, October 20, 2021
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
Eastman School Symphony Orchestra
Neil Varon, conductor

30 break 30 (2021)

Austin Chanu (b. 1993)
4’

Austin Chanu, conductor
World premiere

Symphony No. 8 in B Minor,
D. 759, “Unfinished” (1822)
I. Allegro moderato
II. Andante con moto

Franz Schubert (1797-1828)
25’

~ INTERMISSION ~

Rendering (1989)
I.
II.
III.

Luciano Berio (1925-2003)
35’

Austin Chanu, conductor

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100 YEARS | 1921-2021

UNIVERSITY OF ROCHESTER

Eastman School of Music

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**30 break 30**

“The piece is a mix of an overture, fanfare, and tone poem. The title “30 break 30” is a phrase that became common at Eastman during the 2020-2021 school year. Part of the school’s Covid-19 protocols was any rehearsal was only allowed to be for 30 minutes before requiring a 30 minute break, to allow for air circulation, followed by another 30 minute rehearsal. 30 minute rehearsal, 30 minute break, 30 minute rehearsal. The system was frustrating due to never truly being able to make significant progress before having to stop for a break, but the ability to make music with peers and friends made up for those frustrations.

The work is broken up into five sections. The opening represents the warm up of an orchestra rehearsal, everyone getting used to the sound and pacing of rehearsing. This quickly spins into the second section which represents the first 30 minute rehearsal block, a much faster tempo and blossoming of a brass theme. Suddenly, in the middle of this theme, the 30 minute break begins, we hear an atmospheric sound and “lack” of tempo. The fourth section, at the end of the break, represents everyone beginning to find the momentum that was lost. The fifth and final section, representing the last 30 minute rehearsal block, is frantic and all over the place. The conductor cannot decide what to rehearse and jumps around between different ideas until the final push to the end of rehearsal. The percussion takes on the role of the conductor by starting and stopping different ideas as if pushing buttons.

30 break 30 is dedicated to every Eastman student who has shown courage and dedication over the past few years. It is such an honor getting to create music with you each day!” - Austin Chanu

**Symphony No. 8 in B Minor, D. 759, “Unfinished”**

Schubert’s Symphony No. 8, “Unfinished,” has a complex history. Written late in 1822, the work did not come to light until the 1860s, when it was discovered in the study of Schubert’s friend and fellow composer, Anselm Hüttenbrenner. The manuscript contained two fully scored movements and sketches for a third. The two complete movements (plus a final movement from another one of Schubert’s works) were premiered in 1865, nearly 40 years after Schubert’s death. In the ensuing decades, the practice of adding another movement to the work stopped; it became clear that the two movements of this piece stand alone very well. But why did he write just two movements? He lived for another six years after the work was begun. He certainly had time to finish the work, had he chosen to. Some have thought that Schubert’s physical health was to blame. The composer had contracted syphilis and this illness contributed to depression as well. Perhaps the work had too many unpleasant associations for him. Schubert may have also been dealing with a crisis of confidence. Orchestral music was a realm in which Schubert felt self-critical, and the growing skill and assurance evidenced by the symphonic works of his contemporary, Beethoven, must have felt insurmountable.

During his last days Schubert took lessons in counterpoint, manuscript paper was expensive and it was perhaps for this reason that amongst the sketches for the Tenth Symphony there is a brief and elementary counterpoint exercise (a canon in contrary motion). This too has been orchestrated and integrated into the Andante.

The final Allegro is equally impressive and certainly the most polyphonic movement Schubert ever wrote. These last sketches, although very fragmentary, are of great homogeneity and they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material. These sketches alternatively present the character of a Scherzo and a Finale. This ambiguity (which Schubert would have solved or exaggerated in some new way) was a particular interest and the ‘cement-work’ here aims amongst other things at making that ambiguity structurally expressive.” - Luciano Berio
~ PERSONNEL ~

Eastman School Symphony Orchestra

Violin I
Luke Lee, concertmaster
Rebecca Villalta
Cate Carson
Grace Belsie
Leila Fanien
Magali Pelletey
Ziyu Liao
Maya Sheehy
Anatole Keshwani
Noah Arcenas
Yu-Jen Weng
Yaoye Shen

Violin II
Carly Paris, principal
Jaewon Jun
Alisha Stafford
Alex Tada
Madeleine Nysetvold
Ashni Sutaria
Nicholas Garcia-Hettinger
Leon Liu
Enyu Ye
Aviva Bock
Jia Wen Lin
Xuanzhen Zhang
Veronica Rokicki

Viola
Arthur Nyansor II, principal
Ally Keller
Martin Rojas
Douglas Rodriguez
Alexander Diaz
Katherine Park
Zijin Yang
Ethan Shin
Max Wang
Katya Ann Stenner
Rachel Smith
Zewen Hu

Violoncello
Danny O’Connell, principal
Fionn O’Connor
Felix Kim
Cori Trenczar
Rafael Rock
Gabriel Hennebury
Taylor Yoon
Amarilli Severa
Meagan Hipsky
Juewen Zhang

Double Bass
Janae Gaddy, principal
Nadia Magalski
Luke Black
Emma Goldberg
Payton Dziekan

Oboe
Ernest Chau
Gabriela Fry*
Alex Kang*
Semira Vinson*

Flute
Alexander Day^*^Alexandra Stokes^*^Dylan Tucker^*^Brooke Walden*

Horn
Morgan Chalmers^*^Aliceyn Covington^*^Miles Teague^*^Cristina Viyetez*

Trumpet
Jerry Mak^*^Eve Shanks^*^Trombone
Rose Cantrell^*^Aiden Fuller^*^Gabriel Williams^*^Timpani
Ben Blaesing^*^Percussion
Sammy DeAngelis
Will Newton
Remy Thomas
Keyboard
Hyunmin Lee

Clarinet
Eric Butler^*^Victor Ni^*

Bassoon
Trey Barrett^*^Adrian Wittmer^*^*Schubert
^Berio

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!

Upcoming Concerts

Events are free unless otherwise noted.

Monday, October 25
Musica Nova
Music of Gordon, Wolfe, and Andriessen
Brad Lubman, conductor
Kodak Hall at Eastman Theatre • 7:30PM

Monday, November 1
Eastman Wind Ensemble
Music of Hodkinson, Rogers, Liptak, and Lee
Mark Davis Scatterday, conductor
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, November 3
Eastman Wind Orchestra
Music of Wilson, Titlebaum, Benson, and Husa
Mark Davis Scatterday, Mason St.Pierre, and Luke Camarillo, conductors
Kodak Hall at Eastman Theatre • 7:30PM

Friday-Sunday, November 4-7
Eastman Opera Theatre
Kate Soper - Here be Sirens Suite & Missy Mazzoli - Proving Up
Timothy Long, music director
Kilbourn Hall • 7:30PM/2:00PM Sunday
Tickets required – go to 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 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