



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Eastman School Symphony Orchestra

**Neil Varon
and Serena Reuten,
conductors**

Monday, October 23, 2023
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
Eastman School Symphony Orchestra
Neil Varon and Serena Reuten, *conductors*

La clemenza di Tito, K. 621: Overture (1791) **Wolfgang Amadeus Mozart**
(1756-1791)
5'

Serena Reuten, conductor

Exordium Nobile (2003) **Douglas Lowry**
(1951-2013)
12'

~ INTERMISSION ~

Enigma Variations, Op. 36 **Edward Elgar**
(Variations on an Original Theme) (1899) (1847-1934)
31'

Enigma: Andante
Var.I. "C.A.E." L'istesso tempo
II. "H.D.S.- P." Allegro
III. "R.B.T." Allegretto
IV. "W.M.B." Allegro di molto
V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella - Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "*** - Romanza" Moderato
XIV. "E.D.U." - Finale

~ PROGRAM NOTES ~

La clemenza di Tito, K. 621: Overture

Written only shortly before Mozart finished his opera *Die Zauberflöte*, *La clemenza di Tito* is one of his final works and a stark departure from his characteristic comedic operas – as an opera seria, it paints a benevolent picture of nobility to fit the occasion for which it was commissioned: the coronation of Leopold II, Holy Roman Emperor, as King of Bohemia.

The opera takes place in ancient Rome, where Vitellia plots to avenge her father's death (the previous Emperor of Rome). Ultimately, the revenge is never fully realized and upon discovering the truth, the enlightened Emperor Tito shows his mercy towards all the perpetrators of the plan.

An allusion to the aristocratic themes of the opera can be heard in the overture itself—Mozart foregoes a slow introduction and instead opts for an eight bar fanfare. The sense of nobility is further underlined by the use of dotted rhythms, evoking the characteristic french overture style. Throughout the overture, he creates contrast through abrupt dynamic changes and alternating instrumental groups. Furthermore, while the strings carry the ominous yet driving first theme, pairs of winds take up the elegant second theme. Cast in an abridged sonata form, the dramatic music returns in the closing section, hurtling the overture towards its conclusion and setting the stage for Vitellia's opening recitative. - **Serena Reuten**

Exordium Nobile

Exordium Nobile is a poignant tribute to the evolving American consciousness at the beginning of the 21st century, and in the wake of the tragic events of September 11th. Composed by Douglas Lowry in 2003, the piece made its debut on the 12th and 13th of September in the same year, capturing the essence of these turbulent times. The Cincinnati Symphony Orchestra, under the baton of then music director Paavo Järvi, brought this evocative piece to life during their opening night performance.

Lowry's composition serves as a mirror reflecting the shifting American psyche, a resounding echo of the changing times. In an interview with the Cincinnati Post, he explained that he sought to encapsulate the transformation of the nation over the last two to three years, and even the broader shift from the era his parents knew. The music paints a vivid narrative, commencing with a bold fanfare that lasts around two and a half minutes, then progressing into a brief transition where the fanfare's melody is fragmented. This segues into a moment of elegy, conveying a sense of nostalgia for a bygone era, juxtaposed to a present in which "things aren't what they used to be." The composition then takes an unexpected turn, delving into a flurry of rapid, chaotic music. It culminates in a crashing dissonance that leaves interpretation open to the listener, resonating with the energy and compression of the times.

Exordium Nobile is a musical exploration of the American collective consciousness, a sonic journey through the nuances of change and reflection, all encompassed in a brilliant, Americana-like orchestral timbre.

Enigma Variations, Op. 36

Even among composers, Edward Elgar as both man and musician had garnered a certain reputation associated in equal parts with English patriotism and posh British high society. Jean Sibelius, for example, described him as "the personification of the true English character in music ... a noble personality and a born aristocrat". He was fond of his tobacco pipe, of horse racing, and his music brimmed with the pomp and circumstance of British imperialism. But there were hidden aspects of his character known only to those closest to him—in reality, he was a highly sensitive man, prone to melancholy and self-doubt.

At the age of 41 and after still having failed to achieve significant recognition as a composer, Elgar wrote that he was "very sick at heart over music". This was a time of deep personal crisis, but in the process of overcoming this crisis he wrote what many consider his greatest masterpiece: the *Enigma Variations*. A work which he wrote was "commenced in a spirit of humour & continued in deep seriousness", each variation is a snapshot of a friend who supported him through this difficult time—chief among them his wife Caroline Alice Elgar and his editor Augustus Jaeger, both of whom reappear in the Finale. Indeed, Elgar's theme, which he described as expressing "the loneliness of the artist", is presented melancholically at the outset in the minor mode, and it's only once we are surrounded by his friends and family that Elgar's own variation bursts forth in triumphant major. - **Trevor Wilson**

The following are program notes Elgar wrote himself about each variation:

"MY FRIENDS PICTURED WITHIN"

Theme

The alternation of the two quavers and two crochets in the first bar, and their reversal in the second bar will be noticed; references to this grouping are almost continuous, either melodically or in the accompanying figures. The drop of a seventh ... should be remembered.

Variation I. C. A. E.

There is no break between the theme and this movement. The Variation is really a prolongation of the theme with romantic and delicate additions; those who knew C. A. E. will understand this reference to one whose life was a romantic and delicate inspiration.

Variation II. H. D. S-P.

Hew David Steuart-Powell was a well-known amateur pianist and a great player of chamber music. His characteristic (diatonic) run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a toccata, but chromatic beyond H. D. S-P.'s liking.

Variation III. R. B. T.

Richard Baxter Townshend, whose tenderfoot books are now so well known and appreciated. The Variation has a reference to R. B. T.'s presentation of an old man in some amateur theatricals – the low voice flying off occasionally into “soprano” timbre. The presentation by the oboe is somewhat pert, and the growling grumpiness of the bassoons is important.

Variation IV. W. M. B. (W. Meath Baker)

A country squire, gentleman and scholar. In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door.

Variation VI. YSOBEL (Isabel Fitton)

A Malvern lady, who was learning the viola. It may be noticed that the opening bar, a phrase made use of throughout the variation, is an “exercise” for crossing the strings – a difficulty for beginners; on this built a pensive and, for a moment, romantic movement.

Variation VII. TROYTE (Arthur Troyte Griffith)

A well-known architect in Malvern. The boisterous mood is mere banter. The uncouth rhythm of the drums etc was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E. E.) to make something like order out of chaos, and the final despairing “slam” as the effort proved to be vain.

Variation VIII. W.N.

Really suggested by an eighteenth-century household. The gracious personalities of the ladies are sedately shown. Winifred Norbury was more connected with music than any others of the family, so her initials head the movement; to justify this position a little suggestion of a characteristic laugh is given.

Variation IX. NIMROD

The name is my substitute for Jaeger who was well known as a critic and friend of musicians. During an evening walk my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field. A view in which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the eighth Sonata (Pathétique).

Variation X. DORABELLA

INTERMEZZO: the pseudonym is adopted from Mozart's “Cosi fan tutti” [sic]. The movement suggests a dance of fairy-like lightness. The inner sustained phrases (violas first, – later Flutes) should be noted.

Variation XI. G. R. S.

George Robinson Sinclair, Mus. D., late organist of Hereford Cathedral. The Variation, however, has nothing to do with organs or cathedrals, or, except remotely, with G. R. S. The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the river; his paddling up stream to find a landing place and his rejoicing bark on landing. G.R. S. said, “Set that to music”. I did – Here it is.

Variation XII. B. G. N.

Basil G. Nevinson, an amateur cello player of some distinction and a serious and devoted friend. The Variation is simply a tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer.

Variation XIII. ***

The asterisks have been identified as replacing the name of the lady who was, at the time of the composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelssohn's “Calm Sea and a Prosperous Voyage”.

Variation XIV. E. D. U.

FINALE: bold and vigorous in general style. Written at a time when my friends were dubious and generally discouraging as to my musical future, this “Variation” is merely to show what “E. D. U.” (a “paraphrase” of a fond name for the writer) intended to do. References made to Var. I (C. A. E.) and to Var. IX (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece. The whole of the work is summed up in the triumphant broad presentation of the theme in the major.

- **Edward Elgar**

~ PERSONNEL ~

Eastman School Symphony Orchestra

Violin I

Liliana Mahave,
concertmaster
Madison Oh
Amelia Posner-Hess
Kaylynn Li
Karen Wang
Ye Jin Shin
Olivia Walberger
Sanne Zwikker
Sedona Kmen
Victoria Zhao
Lisa Wang
Kristina Kaye
Chloe Hyun
Tiara Lai
Miyako Cornelius

Violin II

Simon Cheng,
principal
Kaitlyn McLaughlin
Sofia Grimes
Kellen Mikesell
Hagan Tran
Claire Chien
Ingrid Buschkopf
Lauren Edwards
Nicole Cheng
Erica Lin
Ellen Kim
Leena Hocutt Duarte

Viola

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

Violoncello

Clara Schultz,
principal
Catalina Wooldridge
Ryan Post
Pyotr Alvarado
Maggie Slap
Ariun-enerel Gantumur
Felix Harkness
Joseph Yang
Anika Grieve
Audrey Cherwinski

Double Bass

Nathan Kim,
principal
Annaliese White
Liz Young
Moises Lara
Samantha Liu
Izzy Williams

Flute

Julia Benitez-Nelson
Helen Freeman
Kaja Hammerschmidt

Oboe

Carson Harth
Lewis Painter
Sihan Qi
Josh So

Clarinet

Lauren Enos
Harrison Kim
Kevin Jin

Bassoon

Roan Alonzo
Gabriel Cha
Ryan Zych

Horn

Amelia Caruk
Abigail Konopik
Danica Tuohy
Miles Woods
Claire Zhao

Trumpet

Norman Carswell
Ted Ekstrand
Cole Pringle
Eve Shanks

Trombone

Caleb Albrecht
Danny Bolaños
Darren Brady

Tuba

Addie Canning

Timpani

Aiden Hughes
Lexi Kunz
Ben Landon

Percussion

Lucy Chugh
Izaiah Gonzales

Harp

Lindsay Haukom

Keyboard

Mei Li

Upcoming Collegium Concerts

Events are free unless otherwise noted.

Wednesday, October 25

Eastman Philharmonia

Anton Bruckner - Symphony No. 9

Neil Varon, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Thursday-Sunday, November 2-5

Eastman Opera Theatre: A Double Bill - Mythology Through a New Lens!

Heggie To Hell and Back & Okoye We've Got Our Eye on You

Wilson Southerland, conductor

Kilbourn Hall • 7:30PM/Sunday 2:30PM

Monday, November 6

Eastman Jazz Ensemble & Eastman New Jazz Ensemble

Christine Jensen & Dave Rivello, directors

Kilbourn Hall • 7:30PM

Wednesday, November 8

Eastman Wind Orchestra

Music of Read Thomas, Maslanka, Lindveit, and Brodack

Mark Davis Scatterday and Zachary Griffin, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, November 8

The Eastman Wind Ensemble

Music of Higdon, McCune, and Messiaen

Mark Davis Scatterday and Kevin Fitzgerald, conductors

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 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 photo-graphic 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!