

Wind Power

PROGRAM

Canzon Duodecimi Toni arr. Scatterday Giovanni Gabrieli
(1557-1612)

La Bergamasca (1610) arr. Scatterday Lodovica Viadana
(1560-1627)

Eric Behr and Anna Steltenpohl *oboe*
Matthew McDonald and Karl Vilcins *bassoon*
Eastman Harmonie oboes and bassoons
Mark Scatterday *conductor*

Serenade in E flat Major, K. 375 (1781) W.A. Mozart
(1756-1791)

Allegro maestoso
Menuetto
Adagio
Menuetto
Finale: Allegro

Erik Behr and Anna Steltenpohl *oboe*
Michael Wayne and Kamalia Freyling *clarinet*
Matthew McDonald and Karl Vilcins *bassoon*
W. Peter Kurau and Nathan Ukens *horn*

Figures in the Garden (1991) Jonathan Dove
(b. 1959)

Eastman Harmonie:
Alexander Kang and Gabriella Fry *oboe*
Eric Butler and Eliza Reimold *clarinet*
Avery Dabe and Trey Barrett *bassoon*
Nathan Howton and Eric Russell *horn*
Mark Scatterday *conductor*

Aria Della Battaglia for Double Octet arr. Scatterday Andrea Gabrieli
(1533-1585)

Erik Behr and Anna Steltenpohl *oboe*
Michael Wayne and Kamalia Freyling *clarinet*
Matthew McDonald and Karl Vilcins *bassoon*
W. Peter Kurau and Nathan Ukens *horn*
Eastman Harmonie
Mark Scatterday *conductor*

PROGRAM NOTES

Giovanni Gabrieli: *Canzon Duodecimi Toni*

The most important factor in the genesis of the Venetian School of composition was the splendid *Basilica San Marco di Venezia*, a sprawling Byzantine masterpiece shaped like an enormous Greek cross wider than a football field. Its two widely separated opposing organ and choir lofts inspired the development of a musical style that exploited the substantial sound delay to advantage, creating an antiphonal style that eventually led to such diverse musical ideas as the *choral cantata*, the *concerto grosso*, and the *sonata* forms. Thus the architectural peculiarities of a single building influenced the development of an important musical style and defined in part the shift from the Renaissance to the Baroque era.

Giovanni Gabrieli (1557 - 1612) studied with, and may have been brought up by, his uncle Andrea Gabrieli who had been appointed second organist at St. Marks in 1566. In 1584, Andrea was appointed first organist of St. Marks and Giovanni assumed the post of second organist. Upon Andrea's death in 1586, Giovanni was appointed first organist and principal composer, posts which he held until his death in 1612.

The reputation of the Venetian School and the reputation of Giovanni Gabrieli were powerful attractors for Europe's talented composers. Gabrieli also had his pupils study Italian madrigals, so they carried back to their home countries not only the grand Venetian polychoral style, but also the more intimate madrigalian style. Hans Leo Hasler, Heinrich Schütz, Michael Praetorius and others helped transport this transitional early Baroque music north to Germany. The works of the German Baroque, culminating in the music of J.S. Bach, were founded on these roots in Venice.

Though he composed revolutionary organ pieces and madrigals, Gabrieli's greatest works were largely written to exploit the grandeur and spaciousness of St. Marks Cathedral. Gabrieli became the first composer to elevate the genres of instrumental *canzona* and *sonata* to an artistic level equal to that of "serious" vocal music. The *Symphoniae sacrae* (1597) and the *Canzoni* (1608) are among the very first printed and published works of music. Among Gabrieli's musical innovations were precise directions for instrumentation in his works to achieve desired effects – prior to Gabrieli the population of parts in a musical work was largely a matter of convenience or availability. His *Sonate pian e forte* for antiphonal brass choirs and his *Canzone in Double Echo* were among the first compositions with designated dynamics.

Canzon duodecimi toni, from his *Sacrae Symphoniae*, uses two instrumental choirs taking full advantage of the space within the Basilica San Marco. Contrasting moments of majesty and introspection alternate within this work, creating a conversation between choirs and providing a unique and fascinating aural experience for the listener.

Viadana: *La Bergamasca*

Lodovico Grossi da Viadana (1560-1627) was an Italian composer, teacher, and Franciscan friar. He was born in Viadana, a town in the province of Mantua, Italy. He was a member of the Grossi family but took the name of his birth city, Viadana. From 1594 to 1597 he served as *maestro di cappella* at Mantua Cathedral. From there he may have moved to Padua, and spent some time in Rome. The year 1602 found him in Cremona as *maestro di cappella* at the convent of St. Luca. He spent 1608-1609 at the Concordia Cathedral near Venice, then 1610-1612 at Fano Cathedral. In 1614, he earned the title of *definitore* of the province of Bologna. Viadana may have repeatedly fallen victim to little religio-political

intrigues among his associates; this at least is the reason for his being ordered to leave the town of Viadana in 1623 and relocate to Busseto. He ended up in the convent of St. Andrea in Gualtieri where he died in 1627.

Viadana is important in the development of the newly developed technique of basso continuo and its notational method known as figured bass, one of the musical devices that were to define the end of the Renaissance and beginning of the Baroque eras in music. While Viadana did not invent the method, he was indisputably the first to use it in a widely distributed collection of sacred music (*Cento concerti ecclesiastici con il basso continuo*, Op. 12), which he published in Venice in 1602. These church concertos had few enough vocal parts that the organ continuo became absolutely necessary for harmonic support. It remains the first published use of continuo. Agostino Agazzari in 1607 published a treatise describing how to interpret the new figured bass.

A *Bergamasca* or *Bergamask* is a dance, melody, and associated chord sequence, which originated in the Northern Italian town of Bergamo. It is considered a clumsy rustic dance associated with clowns.

Mozart: *Serenade in E flat Major*

In Mozart's day a small wind band was a feature of many aristocratic households. The wind band's function was to entertain the master and his guests, often playing arrangements of popular songs and operatic arias. *Divertimento*, *notturmo*, and *serenade* forms were used virtually interchangeably for this background music. Because of their superior carrying quality outdoors, wind instruments were particularly favored for garden parties with music written as background for leisurely feasting, promenading and idle conversation. Mozart wrote three remarkable serenades for wind instruments; K. 361, 375 and 388 – which summarized both the best elements of the dying divertimento tradition and transcended its limitations.

Mozart composed K. 375 'very carefully' for pairs of horns, clarinets, and bassoons in Vienna, in a circuitous but unsuccessful effort to win the ear of Emperor Joseph I, who was fond of wind music while eating dinner. The serenade was first performed on October 15th, 1781, St. Theresa's day, at the Vienna home of court painter Joseph von Hickel, in honor of von Hickel's sister-in-law Theresa, with the intent of impressing Johann von Strack, a close friend of the von Hickels and a frequent visitor to their home. Mozart hoped that von Strack, the court chamberlain and personal cellist who managed the imperial household, would recommend the piece to the emperor for performance by the court *harmonie* wind ensemble. The serenade was performed at the von Hickel residence with von Strack in attendance, and at two other locations that evening. The response was so favorable, and the musicians so well paid, that they performed the work again, gratis, outside Mozart's residence. In a letter to his father, Mozart wrote, "At eleven o'clock at night, I was serenaded by two clarinets, two horns and two bassoons playing my own music . . . just as I was about to undress for bed, the most delightful surprise in the world with the opening E flat chord." Although favorably impressed by the music, von Strack was unable to help Mozart, as the serenade was deemed too serious and too challenging for the emperor's dinner music. In the following year, the emperor expanded his *harmonie* to eight musicians, adding two oboes, and Mozart rewrote the serenade for this enlarged group, but the imperial court continued to show no interest.

K. 375 is in five movements, the additional movement being a second *Menuetto*. The first movement begins with a march-like series of E flat chords – a throwback to an old-fashioned convention of the divertimento; an introductory and concluding march played by the musicians to accompany their own entrance and exit. The movement is remarkable for both

its structure and the sheer variety of tonal color that Mozart was able to achieve with only four pairs of wind instruments.

The first *menuetto* follows, and is notable for its long and weighty trio.

The variety of instrumental color that marks the first movement reaches its high point in the third movement, *adagio*. The long first theme is first shared by the clarinet and oboe, then taken up by the horn, and finally concluded by echoing exchanges between the oboes and clarinets and the bassoon and horn. When the theme is repeated in the recapitulation, the instrumental scoring is completely different. The second *menuetto* is seasoned with *hemiolas* (blendings of triple and duple rhythms) and a naive-sounding musette-style trio.

The finale is a closely-reasoned account of Mozart's own favorite formal innovation, the *sonata-rondo*. As in a rondo, the main theme is repeated as a refrain with intervening episodes. As in sonata form, one of the episodes is a development of the main theme.

Jonathan Dove: *Figures in the Garden*

“What sort of music would I like to hear just before a performance of *The Marriage of Figaro*?” This was the question composer Jonathan Dove asked himself when he was commissioned by the Glyndebourne Opera to compose a wind serenade for their Mozart bicentennial celebrations in 1991 to be performed outdoors as the audience were eating their picnics in the garden setting surrounding the opera manor. Jonathan Dove writes, “Each of the five commissioned serenades was to be musically connected in some way with one of Mozart's operas, and I was asked to compose a piece to precede *The Marriage of Figaro*. Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades. I had the idea that with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden. I didn't want to overwork Mozart's tunes – it would be disastrous if the audience were tired of them before the opera had even begun – but each movement of *Figures in the Garden* is developed from a musical idea in the opera. Here and there an alternative scenario emerges: Susanna sings her aria in the rain (because it's an English garden), and Figaro and Susanna finally enjoy a moment of shared tranquillity that is denied them in the opera.”

Dove's musical language in this piece is starkly different from Mozart's, with repeated figures and harmonies that seem grounded in minimalism forming its foundation. Each movement is a unique miniature. The first, *Dancing in the Dark*, is a lively dance, punctuated by pauses, playing with fragments of Mozart's themes. *Susanna in the Rain* creates a dreamy rain soundscape with cascading woodwinds in septuplets accompanying Susanna's slowed theme from the aria *Deh vieni, non tardar* in the French horn. The third movement, *A Conversation*, begins with tense, uneven rhythms and builds in intensity, with the conversation between characters becoming noisier and more chaotic as the movement progresses. The fourth movement, *Barbarina Alone*, represents a scene in Act IV where Barbarina, plaintive and a bit lost, is searching for a missing pin. The oboe carries a segment of Barbarina's theme from the opera. *The Countess Interrupts a Quarrel* opens with tense rhythms that eventually give way to a reharmonization of a famous moment of reconciliation from the opera's finale. In the diminutive sixth movement, *Voices in the Garden*, recitatives frame a famous melody with rising *arpeggios*. The final movement is *Nocturne: Figaro and Susanna*, uses thematic fragments from the final (Garden) act. While it contains plenty of activity, it retains a serenity that allows the piece to end in repose.

Notes compiled by Eric Zeise from text by Sala Bolognese, James Reel,
Jonathan Dove, Willard J. Hertz, and Patricia Cornett.

Biographical Notes

Mark Scatterday is Professor of Conducting & Ensembles and conductor of the internationally famed Eastman Wind ensemble (succeeding the late Donald Hunsberger, to whom today's performance is dedicated). He has led the Wind Ensemble on several tours abroad, numerous highly acclaimed concerts in US and Canada, and several CDs. Dr. Scatterday has premiered over 30 new works for wind ensemble as well as arranging diverse repertoire that has become widely performed by wind ensembles. Besides his work with Eastman Wind Ensemble, he guest conducts wind ensembles and orchestras throughout North America, Europe, and Asia as well as researching and writing about score analysis, performance practices, and conducting. Prior to his appointment at Eastman, he was Professor and Chair of the Department of Music at Cornell University.

Erik Behr, principal oboe of the RPO since 2007, has also made numerous concerto appearances, including the world premiere (2018) of Allen Shawn's oboe concerto, commissioned for Behr and the RPO, the 2017 world premiere of Guggenheim Fellow Adam Roberts' oboe quartet, commissioned for Behr and SCMR. Other works written for him include Jeff Tyzik's *Dance Suite* for oboe and orchestra (2020) and Jim Willey's *Oboe Quartet* (2021). Currently Adjunct Professor at Roberts Wesleyan College, Behr has also been a guest oboe teacher at the Cleveland Institute of Music, Oberlin Conservatory of Music, Rice University, the National Orchestral Institute, and Carnegie Hall's NYO-USA. He received a B.M. at Arizona State University, M.M. from Temple University, and D.M.A. from Rice University.

Kamalia Freyling joined the RPO as second/E-flat clarinet in 2019. A native of San Diego, she earned her Bachelor of Music with Performer's Certificate from the Eastman School, and Masters degree from The Juilliard School. She has performed as soloist with the Jefferson Symphony and Colorado College Festival Orchestra, and has participated at festivals around the world.

W. Peter Kurau, Professor of Horn, Director of the Eastman Horn Choir, and hornist with Eastman Brass, was appointed in 1995 to the full-time faculty at the Eastman School, succeeding Verne Reynolds. He previously served on the faculties of the University of Missouri-Columbia, SUNY-Geneseo, Roberts Wesleyan College, Houghton College, and Nazareth College. He served as principal horn of the RPO 2004-2023. He was an Artistic Ambassador for the United States Information Agency, presenting recitals and master classes in Serbia-Montenegro, Kazakhstan, Macedonia, and Syria during September 1997. Active as a soloist, chamber musician, and clinician, he has performed across the U.S. and abroad. He has been active in the International Horn Society, and in commissioning and premiering many new works for horn.

Matthew McDonald, principal bassoon of the RPO since 2013, was previously principal of the Louisiana Philharmonic and co-principal of the ProMusica Chamber Orchestra (Columbus OH). He has been soloist with several orchestras and the International Double Reed Society conference. A native of Hunstville AB, he graduated from the Young Artist Program at the Cleveland Institute of Music and the Curtis Institute of Music.

Anna Steltenpohl, a native of Barrington IL, is a graduate of the Curtis Institute and The Juilliard School in oboe and English horn performance. A member of the RPO since 2008, Anna has also performed with Orpheus Chamber Orchestra, Philadelphia Orchestra, and the Atlanta Symphony, among others. With the RPO, she was soloist for Vincent Persichetti's *Concerto for English horn and orchestra* in 2013.

Nathan Ukens, currently third horn of the RPO, has been a soloist, chamber musician, and orchestral performer throughout the southwest. He has appeared as soloist with the Santa Fe Symphony, New Mexico Philharmonic, and New Mexico Symphonic Chorus, and Albuquerque Philharmonic. He holds a Bachelor of Music from Oklahoma State University and Master of Music from Southern Methodist University.

Karl Vilcins, bassoonist with the RPO since 2011, previously served as principal bassoonist of the Houston Grand Opera Orchestra. A graduate of The Ohio State University and Manhattan School of Music, he has participated in the Tanglewood and the Attergau (Salzburg) Festivals. Recently he enjoys a freelance career in NYC, playing with several ensembles.

Clarinetist **Michael Wayne** joined the faculty of the Eastman School of Music in 2019. Previously he was a member of the Boston Symphony Orchestra and Boston Pops and has held faculty positions at the New England Conservatory of Music and the Tanglewood Music Center, and a visiting professorship at the Oberlin Conservatory. Mr. Wayne made his Carnegie Hall solo debut with the world premiere of Michael Daugherty's clarinet concerto, *Brooklyn Bridge*. He has been the recipient of the Paul Boylan Award (University of Michigan), Whitaker Advanced Study Grant (Music Academy of the West), Earl V. Moore Award (University of Michigan), and a Fine Arts Award (Interlochen). Mr. Wayne holds degrees from the Interlochen Arts Academy and the University of Michigan.

Eastman Harmonie is a wind octet formed as a subset of the Eastman Wind Ensemble that also serves as a "lab" for student conductors of winds. As described by their conductor Mark Scatterday, "The 'harmonie' functioned most prominently during Mozart's time, as a mobile, flexibly transportable ensemble, and our aim is to re-create this experience of concertized and social performances. The ensemble's repertoire is all wind octet original and arranged works, and is a mixture of classic 18th and 19th century pieces and modern European and American works."

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-- Mission Statement —