

*Society for*  
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*in*  
R O C H E S T E R

*44<sup>th</sup> Season*

Garden Concert at the  
George Eastman Museum

900 East Avenue, Rochester NY

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### **Pieter Hellendaal, *March from Centone X* (arr. Verne Reynolds)**

Born in Rotterdam on April 1st 1721, Pieter Hellendaal initially studied with his father, a candle-maker by vocation and musician by avocation, exhibiting considerable talent in mastering the intricacies of organ and violin performance at an early age.

In 1731, the family moved to Utrecht where Pieter began playing organ for the St. Nicholas Church, the second oldest parish in the Netherlands. Shortly thereafter, at the age of 10, Pieter was appointed organist, playing the first large organ in the Netherlands from 1732 until 1737 when the family moved to Amsterdam.

Soon after arriving in Amsterdam, Pieter's outstanding talent as a violinist came to the attention of the Amsterdam city Secretary, who arranged for the fifteen year old to study in Italy for six years. Between 1740 and 1742, he studied in Padua with Guiseppe Tartini, the most famous violinist of the time.

Upon his return to Amsterdam, Pieter obtained a permit to start his own publishing house, published his first two works - two sets of sonatas for violin and basso continuo - and married the daughter of a well-off Amsterdam city surgeon. To support his new family, Pieter free-lanced, seeking engagements in Amsterdam, The Hague, and Leiden. In The Hague, Pieter regularly played for Prince William IV and the Prince's wife, Anne of Hannover, whose enthusiasm for music made her known as 'the musical princess'. From 1749 to 1751, he continued his studies at the University of Leiden while finding a series of paid engagements as violinist and as the organist at the Mare Church in Leiden.

At the age of thirty, Pieter moved his family to London England, where he tried to support his family as a composer and violin soloist, gaining the attention of Georg Friedrich Handel, but eventually earned his living expenses as organist for St. Margaret's Church in Norfolk, an inconvenient distance from London.

At forty, Pieter moved to Cambridge where he was engaged as organist at Pembroke College, Cambridge, providing an income that allowed him to teach, give concerts, and compose. Fifteen years later, he was appointed organist in Cambridge University's Chapel of Peterhouse, where he continued to teach, perform, and compose a total of over eighty primarily instrumental works until his death in 1799.

The term Centone originally referred to an article of clothing made up of small pieces of cloth sewn together. As a musical term, Centone refers to the practice of combining separate works by one composer, or by different composers. In his *Centone X*, Verne Reynolds has arranged a series of pieces by Pieter Hellendaal, of which we will hear his March.

### **Harold Arlen, *Over the Rainbow* (1939) (from the *Wizard of Oz*, arr. Allen)**

Born in Buffalo, NY, and active as a pianist and singer since the early 1920s, Hyman Arluck began songwriting using the name Harold Arlen in the late 1920s.

During the first half of the 1930s, he collaborated with Ted Koehler with whom he composed songs such as *Between the Devil and the Deep Blue Sea* (1931) and *Let's Fall in Love* (1933). For the second half of the 1930s, he spent increasing time in California, where he mostly collaborated with E.Y. Harburg, writing for movie musicals. It was with Harburg

that he composed the soundtrack for the *Wizard of Oz*, containing the classic song *Somewhere Over The Rainbow* (1939) for which he received the Academy Award for Best Music, Original Song.

Arlen's common songwriting partner during the 1940s was Johnny Mercer, with whom he wrote many hit songs. Although he was less active in later years, he remained a successful composer well into the 1970s. Harold Arlen was inducted into the Songwriters Hall of Fame in 1971. Irving Berlin summed up Arlen's life at a tribute, saying: "He wasn't as well known as some of us, but he was a better songwriter than most of us, and he will be missed by all of us."

### **Rossini, *Finale from Overture to William Tell* (1829) (arr. Frackenpohl)**

*William Tell*, Gioacchino Antonio Rossini's thirty-ninth and last opera, is best known for the opera's overture, truly one of the greatest overtures of all times, and written for perhaps the longest opera of all time, lasting for nearly five hours in its original composition with a challengingly high male singing part. A huge success following its premiere in Paris on August 3rd, 1829, originally sung in French under the title *Guillaume Tell*, the opera is based on Schiller's play *Wilhelm Tell* (1804) about Swiss resistance to Austrian oppression and contains the famous scene where Tell is condemned to shoot an apple from the head of his little son as punishment for insubordination.

The programmatic overture, approximately twelve minutes in length, rather than cast in sonata form as in most of his previous 38 operas, instead contains four distinct and easily recognizable sections: *At Dawn*, *The Storm*, *The Calm*, and *Finale*. For the *Finale* Rossini re-purposed a march for a military band in Venice written seven years earlier to represent the call-to-arms of the Swiss soldiers in the opera. This section of the overture has now become known as the theme to the television series, *The Lone Ranger*, and has also been used in numerous cartoons.

The curious aspect of this opera is that the composer, then 37 years old, would live for nearly 40 more years and would never return to opera composition, the form for which he had become wildly popular. Having reached financial security, Rossini settled in Paris and indulged his passions as a gourmand and amateur chef. Today there are a number of "alla Rossini" dishes either created by him, or specifically for him.

### **G.W.E. Friedrich, Selections from the *Brass Band Journal* (1853)**

The tremendous demand for live music in this era before recorded media led publishers to regularly issue collections or "journals" for brass bands. The *Brass Band Journal* was published in 1853 by Firth, Pond and Company of New York City, and was engraved in pocket-sized parts that could easily fit on the lyre of an instrument. Composition and arrangement of the music in this *Journal* is credited to G.W.E. Frederich of whom we know next to nothing. (G.W.E. Frederich could be a pseudonym for the American composer George F. Root who at that time was engaged by this publisher.) Much of the music in the *Journal* quotes melodies from songs written by Stephen Foster who had just signed an exclusive publishing deal with Firth, Pond and Company. Friederich's name disappears as quickly as it appeared after publication of the 24 pieces that make up the *Brass Band Journal*, another 24 arrangements of pieces for mixed ensemble, and a few miscellaneous small works.

The arrangements are elegant, sophisticated, and show the influence of Italian opera. In many cases Foster's melody gradually becomes apparent as the piece progresses. Foster's songs fall into two apparent categories; upbeat minstrel folk tunes depicting plantation life, and refined parlor songs often with elaborate and harmonically intricate accompaniment. *Maggie By My Side* deals with love

and finding a place to call home, *Ellen Bayne* is written about the sweet qualities of his daughter Marion, and *Lily Lee* recalls long lost love.

Stephan Foster was a figure of contradictions; the composer was America's earliest successful songwriter (at least from the publisher's perspective), much loved by the public, yet was at the same time a thoughtless husband and father and died penniless from infection complications in a New York City hospital at the age of 39. While his over 200 songs reflect a real intimacy with the antebellum South, Foster was not from the south and only once traveled into the region (a honeymoon trip to New Orleans by riverboat on the Mississippi).

### **Ludwig Mauer, Three Pieces**

Ludwig Wilhelm Maurer was a German composer, conductor, and violinist born in Potsdam on February 2nd, 1789. In 1802, he debuted in Berlin with his first major performance as violin soloist. After a brief period of studying French violin style in Mitau, Latvia, Maurer emigrated to Russia at the age of 17.

Upon his arrival in St. Petersburg, Maurer performed extensively until the French violinist and composer Pierre Baillot aided Maurer in becoming the conductor of (and occasional soloist with) Count Vsevolozhsky's orchestra in Moscow for the next eleven years.

In 1817 he left to tour and perform as violin soloist in Germany and Paris. His compositions for violin speak of a phenomenal technique with pre-Paganini spiccato, multiple stops and complex bowing. From 1819 until 1833, Maurer used Hanover as a base for directing and conducting while touring and composing, maintaining during this period a composing partnership with Aleksey Nikolayevich Verstovsky in the opera-vaudeville form.

In 1833 Maurer returned to St. Petersburg, appearing as soloist in the first Russian performance of Beethoven's Violin Concerto. In 1835, Maurer became conductor and director of the French Opera in St. Petersburg and later attained other musical positions while continuing to compose until his death in October, 1878.

The pieces presented here are taken from a set of twelve, originally scored for two B-flat trumpets, two E-flat horns, and trombone. Insofar as the invention of valves was only around 1820 (give or take some decades of refinement), these are amongst the earliest chamber works for modern brass instruments. Their brevity and simple structure provide equal importance to all five parts and recall older ceremonial traditions in brass ensemble performance, but require a delicacy and nuance that encourages an intimate setting.

### **Wesley Nance, Selections from Dance Suite (2006)**

*Dance Suite* was composed by Wesley Nance as a result of a commission from Ned Corman and The Commission Project in collaboration with the RPO Brass Quintet and the Canandaigua Lake Chamber Music Festival in the summer of 2006. The piece was premiered on August 20th, 2006 at the festival. Wes has this to say about the composition:

"The principal inspiration for *Dance Suite* came from dancing with my wife Shannon. We had been studying ballroom dancing for two years, and in addition to enjoying our time out on the dance floor, I was fascinated with how closely the dance music was related to the actual style of dance, that is to say that one can't really separate the actual dance steps to a waltz from the waltz music itself. A waltz has to be in 3/4 time, or it simply isn't a waltz, and there are similar musical "rules" for most of the other ballroom dances. I began to wonder if a brass quintet could musically represent varying dance styles to communicate the movement of the dance without the luxury of, say, a Latin rhythm section for a salsa, or a drum set for a foxtrot. Would we be able to have enough rhythmic intensity in the specific styles demanded to make it work, so to speak?"

“The quintet was also regularly performing concerts in elementary schools around Rochester and the suburban districts, and as part of our concert we would demonstrate dance music and ask the children to guess the music’s purpose. We were, however, primarily using classical repertoire and I wished that we had, especially in the Rochester city schools, something more current to play for the children that they could relate to from real life.”

“With all of this in mind, I decided to represent two “smooth” ballroom dances, Foxtrot and Waltz, and two “Latin” ballroom dances, Salsa and Rumba. While reading various sketches of the pieces, it became immediately clear that the Latin styles would pose the most rhythmic challenges, with the extensive use of syncopation in the traditional Latin “groove,” and especially the anticipated bass line of the Salsa, without a strong percussion instrument to ‘lock it down.’”

“Each of the four movements features a different instrument in the ensemble. The first movement, *Salsa*, features the two trumpets in compelling Latin rhythms. Next up is the *Foxtrot*, which sets a long soaring melody in the French Horn against the hip rhythmic ostinato of the other instruments and is complete with the “required” shout chorus of any serious big band arrangement. The passionate *Rumba* was the first movement I started working on, and from the beginning I had the solo trombone in mind. Last up is *Waltz*, opening with an extended solo tuba cadenza opening up into a quick and quirky waltz that demands virtuosic playing from all of the musicians before ending in a flash of brilliance.”

“I hope you enjoy the piece - check to see if your feet don’t start moving just a little bit!”

### **Nathan McKinstry, Waltz from Corona Quintet (2021)**

In Nathan’s words, “The basic inspiration for the piece is fairly self-explanatory. I’m a student at Eastman, and when we got the email saying “don’t come back for the rest of the semester,” I found myself with significantly more time on my hands than I knew what to do with, and so started penning this quintet. The whole piece is set up in the style of a later romantic string quartet, but written for brass. I took inspiration from Ewald and Boehme for the general aesthetic I was going for. However, for the waltz in particular, it ended up sounding a bit more Shostakovich-y. The third movement, the Waltz, is a loosely-related collection of various waltz melodies, ambling between many tonal areas in unexpected ways (If I may be blunt in confessing, I had procrastinated on finishing this movement in particular and ended up writing out most of it the night before a rehearsal, hence why it’s short and not particularly complicated.)”

The premiere of the piece, roughly a month ago on May 6th, was part of a brass chamber music showcase concert in which a number of ensembles performed what they had been working on over the semester. For this semester in particular, it was basically the only option many groups had to actually perform what they had been working on. For Nathan’s brass quintet, Phat Brass, this included the Corona Quintet.

“I’m a central Pennsylvania native who’s been playing music for effectively all of my conscious life. My father is a trumpet player who plays in the local Symphony, and my mother plays trombone and euphonium on the side. When I was three, my father handed me a cornet and tried to get me to play, but I showed a lack of interest until fourth grade, when the elementary band director (and, incidentally the trombone player in my father’s quintet) started advertising that he needed trumpet players, and thus I more properly started on this instrument. I had also played violin for several years at that point, though I would eventually give that up. Since then, I have auditioned and been accepted at Eastman, studying with James Thompson, and have been writing music more or less for fun for several years. I have not had any formal compositional training, beyond high school and undergraduate theory classes.”

Nathan's brass quintet, Phat Brass, has been coached by Wes Nance for the past three years.  
Luke Fox, trumpet, studying with James Thompson: Planning for a career in music.  
Nathan McKinstry, trumpet, studying with James Thompson: Orchestral career with composition.  
Joe Alberico, horn, studying with Peter Kurau: Planning for a career in music.  
Max Dichter, euphonium, studying with Mark Kellog: Graduate school and military band.  
Jackson Duffy, tuba, studying with Don Harry: Career in many aspects of music or theatre.

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Program notes compiled by Eric Zeise from text by Gilbert Cline, Chris Gekker, Jay Krush,  
Nathan McKinstry, Samantha Mowery, Wesley Nance, and John Ostendorf.

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### Biographical Notes:

**David Bruestle**, a native of Cincinnati, Ohio, joined the Rochester Philharmonic Orchestra in May, 2017 as Principal Trombone, after serving as Acting Principal Trombone since October, 2016.

David previously studied at the Eastman School of Music where he received a Bachelor of Music with High Distinction and was awarded the Performer's Certificate. At Eastman, David had the privilege of studying with Dr. John Marcellus, international recording artist and former principal trombone of the National Symphony Orchestra. He then received his Master of Music degree from the Manhattan School of Music in New York City, where he studied with Dr. Per Brevig, a 26-year member of the Metropolitan Opera Orchestra.

David returned to Eastman to pursue the degree of Doctor of Musical Arts, studying with Mark Kellogg, his predecessor as principal trombone of the RPO, completing his course of study in May 2015. Before joining the RPO, David held the position of second trombone with the Virginia Symphony Orchestra and principal trombone with the Erie Philharmonic. He has performed with the Buffalo Philharmonic Orchestra and Symphoria (Syracuse). David is honored to have participated in multiple recordings with the Eastman Wind Ensemble and the Buffalo Philharmonic Orchestra.

David resides in the Browncroft neighborhood with his wife Katie, an Eastman graduate in horn performance, who is currently pursuing an MD/PhD degree at the University of Rochester. In addition to playing the trombone, David enjoys cooking, birding, and cycling.

**Wesley Nance** holds the position of Second Trumpet with the Rochester Philharmonic Orchestra, and is in his 29th season, having won a position with the orchestra in 1986 at the age of 17. In addition to his section duties in the orchestra, he is frequently called on to play Principal Trumpet, and has been featured as a soloist with the orchestra on several occasions. Also a composer, he has had several pieces commissioned and premiered by the RPO over the last several years under the batons of Jeff Tyzik and Michael Buttermann.

Nance holds bachelor's and master's degrees from the Eastman School of Music, where he studied with Barbara Butler and Charles Geyer. For over 20 years he has been on the faculty of the Eastman Community Music School, where his trumpet studio is highly regarded, and he directs a trumpet ensemble made up of the finest pre-college players in the area.

An active chamber musician, Nance is a member of the Rochester Philharmonic Brass Quintet, and a frequent musical collaborator in the Rochester area. He has performed with the Society for Chamber Music in Rochester, the Skaneateles Festival, the Canandaigua Lake Chamber Music Festival, and the Finger Lakes Chamber Ensemble.

Nance is also the director of the music programs at the Charles Finney School in Penfield.

Outside of music, Wesley Nance enjoys espresso, wine, tennis, sailing, salsa dancing with his lovely wife (RPO Assistant Concertmaster Shannon Nance), and a good movie downstairs in the home theater, where he's likely to be joined by Shannon and their four children.

**Douglas Prosser** is a native of Kansas, born in Topeka in 1963. He received his collegiate musical training at the Eastman School of Music and the Juilliard School of Music from 1981-1987 under the tutelage of Barbara Butler, Charles Guyer, formerly of the Chicago Symphony, and Mark Gould, principal trumpet of the Metropolitan Opera of New York.

Prosser began his career in 1987 as the RPO's third trumpet and was shortly thereafter named the principal trumpet of the City of Barcelona Symphony Orchestra in Barcelona, Spain. From 1987 to 1995, Prosser toured widely with the Barcelona ensemble throughout Europe and Asia and was featured frequently as a soloist with performances of trumpet concerti by Tomasi, Haydn, and Hummel. In 1995 he returned to the U.S. to rejoin the Rochester Philharmonic as principal trumpet, and in 1997 was appointed to the faculty of the Eastman School of Music as associate professor of trumpet and brass chamber music.

Most recently, Prosser served as acting associate principal trumpet with the Philadelphia Orchestra during their 2007 summer residency at Saratoga Springs, N.Y., and has continued to perform with them as a guest musician on numerous occasions including two recent tours of China and Pope Francis' recent visit to Philadelphia. Prosser has toured worldwide as an orchestral musician, chamber player, recitalist, and clinician.

**W. Craig Sutherland**, a native of Clarence, New York, was appointed to the position of Principal Tubist with the Rochester Philharmonic Orchestra in 2004. Prior to joining the RPO, Craig served as Tubist with the Charleston Symphony Orchestra, in Charleston, SC.

Shortly after receiving his Bachelor's degree in Music Education from the University of Michigan, Craig was the Principal Tubist with the Hofer Symphoniker and Rekkenze Brass Quintet, in Hof, Germany. Upon returning to the United States, Mr. Sutherland was awarded a full-scholarship to attend The Juilliard School where he earned his Master's degree.

Mr. Sutherland has spent several summers in Santa Fe, NM as a member of the Santa Fe Opera Orchestra, and has also performed with the Philadelphia Orchestra, the New York Philharmonic, and the Seattle Symphony. Mr. Sutherland is a member of the faculty at the Eastman Community Music School, as well as Adjunct Professor of Tuba at Roberts Wesleyan College.

**Nathan Ukens** currently holds the position of third horn in the Rochester Philharmonic Orchestra. Prior to this appointment, Ukens spent much of his career as an active chamber musician, soloist, and orchestral performer throughout the Southwest. Before moving to Rochester, Nathan held the positions of fourth horn in the Sarasota Orchestra, principal horn in the Santa Fe Symphony and second horn in New Mexico Philharmonic.

As a soloist, Nathan has appeared with the Santa Fe Symphony, the New Mexico Philharmonic, the New Mexico Symphonic Chorus and the Albuquerque Philharmonic. In addition to his Masters of Music from Southern Methodist University, where he studied with Gregory Hustis, Ukens holds a Bachelors of Music from Oklahoma State University.

When not on stage, Nathan, an avid bird watcher, can be found out in the local, state, and national parks looking for and photographing rare birds or walking his two whippets Lorelei and Bentley.

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