



Concert Celebration of the  
Arthur Satz Department of Music  
with the University of  
Rochester Orchestras

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**SATURDAY, OCTOBER 7, 2023**  
**STRONG AUDITORIUM**



SCHOOL OF ARTS & SCIENCES  
UNIVERSITY *of* ROCHESTER

# Welcome

To our opening concert of the 2023-2024 season and to a celebration of the artistic, educational, and transformative vision of our department's new namesake, Arthur Satz '51. In his entrance essay written to the University of Rochester in 1946, he closed his thoughts with his desire to be "a capable citizen with a worthy profession." It is that very mission that his philanthropy and transformative gift now continue to foster.

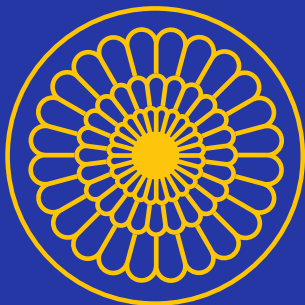
A Meliora Weekend concert calls for festivities, flowers, and at least one exclamation point! We have all that in tonight's program, including Johannes Brahms' love letter to student days, Joan Tower's heraldic fanfare dedicated to the uncommon woman, Gustav Mahler's floral and original second movement to his first symphony, and a symphony from Wolfgang Mozart's oeuvre that is Italian, Austrian, German, and a party, all at once.

I am honored and delighted to join the University of Rochester as your new director of orchestral activities here on the River Campus and look forward to your returning to Strong Auditorium for our continued series of concerts. The vitality on this campus that is very much on display this weekend is the foundation of our work and spirit throughout the year.

We are delighted you're here. Cheers, thanks, and Meliora!



Mark Powell, DMA  
Director of Orchestral Activities  
Arthur Satz Department of Music



## CONCERT PROGRAM

### Department Dedication Ceremony

Matthew BaileyShea, *Chair of the Arthur Satz Department of Music*  
Mark Powell, *Director of Orchestral Activities*  
David Figlio, *Provost*  
Nicole Sampson, *Dean of the School of Arts and Sciences*

Fanfare *La Péri* Paul Dukas (1865-1935)

*Fanfare for the Uncommon Woman*, No. 1 Joan Tower (b.1938)

*Laudes Atque Gratium:*  
*A Fanfare Quodlibet for AKS* Mark Powell (b.1966)

### World Premiere

Academic Festival Overture Johannes Brahms (1833-1897)

*Blumine*, Symphonic Movement Gustav Mahler (1860-1911)  
from Symphony No. 1

Trumpet Soloist, Eastman Professor Emeritus James Thompson

### intermission

Symphony No. 34 in C, K388 Wolfgang Mozart (1756-1791)  
I *Allegro Vivace*  
II *Andante di molto più tosto Allegretto*  
III *Allegro Vivace*

## ARTHUR SATZ '51

Cultural visionary Arthur Satz bequeathed the largest endowed gift ever in support of the humanities at the University of Rochester's School of Arts & Sciences. In 2021, his transformational generosity established the school's first named department—the Arthur Satz Department of Music—and provided funding to support a minimum of five professorships in humanities-related fields.

Satz, president emeritus at the New York School of Interior Design (NYSID), became affiliated with the design school in 1963, and he rose to president and board chair in 1975. During his transformational career at NYSID, he upgraded it from being a certificate school into a full-fledged bachelor's and master's degree-granting institution.

Prior to NYSID, Satz was a faculty member in the music departments at Yale University and Vassar College. As noted in his *New York Times* obituary, he believed that an interdisciplinary arts education had the distinct ability to open minds and widen the focus of design students.

Satz received a bachelor's degree in music at the University of Rochester in 1951 and a master's degree from the University of Southern California in 1953. In 1957, he earned an MFA degree in music from Princeton. He was also a Fulbright scholar.

While at Rochester, Satz was a carillonneur and an active member of the Glee Club and the Theta Chi fraternity. He was also part of the Campus Times editorial team. He started playing the piano as a child and continued throughout college and the rest of his life.

## PROGRAM NOTES

Johannes Brahms never actually attended a university, but the occasion of his honorary degree in 1879 brought forward one of his most popular compositions. It was a second attempt at the signal honor. Cambridge University tried to offer him a similar degree three years earlier, but the thought of crossing the Channel was impossible for Brahms to fathom, much less undertake. So, when the University of Breslau offered him their honorary doctorate for being “the foremost composer of serious music in Germany” he was obliged not only to show up and accept it, but to write a piece. And, so he did. His *Academic Festival Overture* was his thank you letter, musical idealization of student life, and puckish reply to the gravitas with which he was met by the, then, one hundred and seventy year old institution. A string of student drinking songs, capped by the university hymn of *Gaudeamus Igitur*, all drawn together in a garland of exceptionally vivid orchestration continue to keep this piece on concert programs, and justifiably so, to the present day.

Paul Dukas set to work on a “danced fairy tale” ballet in 1911. But, before the premiere in 1912, thought that perhaps it would be best to begin a narrative about legendary and hauntingly beautiful spirits with a fanfare. Were it not for one other composition, we might not even know about Paul Dukas as a composer in the present day. But, his symphonic poem, *The Sorcerer's Apprentice*, premiered in 1897, eventually ended up being immortalized by Walt Disney and an equally famous mouse. It is the same sheer lyricism of line and intricacy of counterpoint that make this very brief

fanfare a mainstay of the brass ensemble repertoire and a sunny concert opener.

Joan Tower's music continues as a treasure trove of both rhythmic and melodic inventiveness. Her family's move to Bolivia when she was nine years old is the circumstance to which she credits her deeply driven rhythmic influence. She is one of the three founders of New York's Da Capo Chamber Players, an ensemble that is now in its fifty-second season. Her *Fanfare for the Uncommon Woman, No. 1* was commissioned by the Houston Symphony in 1986 and premiered the following January, the title inspired by Aaron Copland's *Fanfare for the Common Man*. Tower's work employs the same instrumental forces and she has since completed five other versions of the Fanfare series, employing brass and full orchestral forces. The score's momentum constantly spins forward, exploiting not only the power of full brass and percussion sections, but the acoustics of our auditorium.

We're pleased to be able to mark tonight's festivities with a world premiere. Musically speaking, a quodlibet is a bit like a quilt. It's an opportunity to pull together influences, direct quotes, and references from other works into a fresh context. The Satz Music Department is home to an astonishing variety of music, study, and research. It's the composer's hope that these swathes of music, bound together by the joy of the occasion, are what you enjoy most in this new fanfare, *Laudes Atque Gratium*.

Gustav Mahler's first symphony contained a second movement that, for all its incredibly delicate beauty, apparently caused more strife than it was worth. Upon the symphony's premiere in 1889 and in subsequent

performances in 1893, the movement was judged quite harshly by the critics who heard it. Surprisingly, the music itself was composed in just a couple of days in 1884 as incidental music to a play. Mahler himself loved the music and said that it went “far beyond the poet” in supporting the stage play. By 1896, the movement had disappeared from the symphony, with a colleague guessing that the score was too similar in key to the surrounding movements of what would become his Symphony No. 1, *The Titan*. It would be 1967 before the movement was performed again, at the Aldeburgh Festival with Benjamin Britten conducting.

When Wolfgang Amadeus Mozart wrote his Symphony No. 34 in C, in 1780, we know where he was and what other pieces we has working on at the time. We've also got a fairly accurate idea of the other influences that his home economics, his professional concertizing, and his health were having on his creative and career lives. What we don't know is why we wrote this work, for whom or what occasion he wrote it, and where the original parts and score are. We do know that it probably caused displeasure with his employer in Salzburg (the archbishop), to the point that he was replaced by Michael Haydn as court organist in 1782. Symphonies were fine for theatrical situations administered by the civil authorities, but not for ecclesiastical purposes or places. Perhaps with a thumbing of the nose toward convention, the music is an unbridled Italian style party in C major with Austrian exclamation points and German cadences from beginning to end. And thus, a perfect rounding out of our celebration tonight.

*Program notes by Mark Powell*

## UNIVERSITY OF ROCHESTER SYMPHONY ORCHESTRA

### PICCOLOS

Kayla Koo  
Willow Veytsman

### FLUTES

Grace Wu  
Tony Sun  
Emily Kay  
Ahani Murthy  
Qike Jiang  
Laura Smoller

### OBOES

Amy Marron  
Mia MJ Keller

### CLARINETS

Joshua Daniels  
Prital Prabhu

### BASSOONS

Erin Nguyen  
Isaac Ondo

### FRENCH HORNS

Ethan Hess  
Steve Landgren  
Emily Gipson  
Eleanor Harrison  
Miho Sunada  
Lori Osgood  
Naomi Ruetz  
Greg Savich  
David Nichols  
Elena Perez  
Emily Hung

### TRUMPETS

Justin Loyd  
Hathan Fricano  
Jackson Gerew  
Millie Hawkins  
Elyse Roepe  
Jonathan Pulido

### TROMBONES

Michael Piacquadio  
Louis Osgood  
Zach Sussman  
Sicheng Qian  
Tyler Liao  
Peter Thompson

### BASS TROMBONE

Angel Paz

### TUBAS

Zoe Jones  
Travis Brown  
Michael Dorval

### TIMPANI

Adam Joslyn

### PERCUSSION

Noah Bader  
Katie Ormsbee

### KEYBOARDS

Jacob Rose  
Vikraanth Sinha

### VIOLIN I

Grace Speller  
Audrey Chung  
Joshua Choi  
Abby Wilson  
Luka Choi  
Cordelia March  
Rueben Epstein  
Judy Loeb  
Antonia Hrynio  
Conall Spur  
Joshua Li  
Ryan Garber  
George Chen  
Lara Mengu

### VIOLIN II

Suzanna Rainbolt  
Olivia Hawkes  
Vivian Chen  
George Chen  
Leon Zong  
Sarah Walters  
Julia Moore  
Aashay Mardikar  
Natalie Opdahl  
Isaac Mathias  
Vanessa Perez Capcha  
Jenny Jiang  
Victoria Wang  
Emma Hilger  
Hilarie Lawlor  
Ellen Konar

### VIOLAS

Kari Maxian  
Josh Stead-Dorval  
Kaitlyn McIntosh  
Keiko Vann  
Taylor Speas  
Ellis Siepel  
Grace Widjaja  
Jason Richards  
Isabel Humphreys  
Needle de Carvalho Wang  
Amy Grove  
Anna Spak  
Ashlynnne Xavier

### CELLOS

Elizabeth Garijo-Garde  
Alex Yang  
Sarah Smith  
Arianna Brodwin-Sipols  
Siena Maislin  
Connor Hewson  
Miriam Herron  
Zhibin Zhou  
Manuel Lopez

### BASSES

Molly Corr  
Eli Seamans  
Tom Seketa  
Greg Wood  
Logan Cuda  
Molly Mink

## UNIVERSITY OF ROCHESTER CHAMBER ORCHESTRA

### PICCOLO

Willow Veytsman

### FLUTES

Lindsey Brayer  
Tony Sun  
Hannah Wang

### OBOES

Maya Daniello  
Kathleen Holt

### ENGLISH HORN

Kathleen Holt

### CLARINETS

Joshua Daniels  
Joshua Nova-Yingst

### BASSOONS

Isaac Ondo  
Angel Paz

### FRENCH HORNS

Eleanor Harrison  
Charlotte Spalding  
Emily Krasinski  
Emily Gibson

### TRUMPETS

Justin Loyd  
Jackson Gerew  
Millie Hawkins  
Rebecca Reagan

### TROMBONE

Darron King

### BASS TROMBONES

Xingyu Chen  
Angel Paz

### TUBAS

Yasha Rubakha  
Michael Dorval

### TIMPANI

Alexa Pishtey

### KEYBOARDS

Vikraanth Sinha

### VIOLIN I

Sarah Koehler  
Victor Gu  
Ehren Collins  
Jonathan Wang  
Kamdyn Smith  
Aashay Mardikar

### VIOLIN II

Grace Speller  
Emma Maconaughey  
Allison Love  
Katie Daniel  
Malia Dickinson  
Emily Bonanno

### VIOLAS

Josh Stead-Dorval  
Donovan Snyder  
Kaitlyn McIntosh  
Jakob Riches  
Brooke Stanley

### CELLOS

Ryan Hsu  
Yongyan Wang  
Claire Choi  
Zhengyang Zhu  
Rachel Jang  
Julia Tricomi  
William Bothe

### BASS

Logan Cuda

## UNIVERSITY OF ROCHESTER DIRECTOR OF ORCHESTRAL ACTIVITIES

Mark Powell, DMA

## ARTHUR SATZ DEPARTMENT OF MUSIC CHIEF OF PRODUCTION

James Warlick

## ARTHUR SATZ DEPARTMENT OF MUSIC CHIEF ADMINISTRATOR

Sara Rembert

## ASSOCIATE CONDUCTOR

Donovan Snyder

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Claire Choi  
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Molly Corr  
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Molly Corr  
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Mikey George  
Isaac Ondo  
Joey Stempien  
Nathan Skerrett  
Paula Sedlack

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Mia MJ Keller

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