



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# The Eastman Wind Ensemble

**Mark Davis Scatterday,**  
conductor

**Mason St. Pierre,**  
assistant conductor

Wednesday, October 11, 2023  
Kodak Hall at Eastman Theatre  
7:30 PM

~ PROGRAM ~  
**The Eastman Wind Ensemble**  
**Mark Davis Scatterday, conductor**  
**Mason St. Pierre, assistant conductor**

**Suite in B-Flat, Op. 4 (1884)**

- I. Praeludium
- II. Romanze
- III. Gavotte
- IV. Introduction und Fuge

**Richard Strauss**  
(1864-1949)  
25'

*Eastman Harmonie*  
**Mason St. Pierre, conductor**

~ INTERMISSION ~

**Geo Fanfare (2003)**

**Douglas Lowry**  
(1951-2013)  
trans. Scatterday  
2'

**Arsenal of Democracy (1993)**

**Julia Wolfe**  
(b. 1958)  
8'

**Lyric (1946/1990/2023)**

**George Walker**  
(1922-2018)  
arr. Disano  
6'

**Mason St. Pierre, conductor**

**Wind Religion (2013)**

**Douglas Lowry**

## ~ PROGRAM NOTES ~

### *Suite in B-Flat, Op. 4*

The circumstances surrounding the composition and first performance of the Suite in B flat major, Op 4, were to prove enormously significant for Richard Strauss's career. [Hans] von Bülow decided to give the premiere of the new work in Munich in the winter of 1884 during an orchestral tour. Furthermore, since the players had already familiarized themselves with the music in Meiningen that autumn, he thought it would be appropriate if the composer himself conducted this performance according to his own interpretation. Never having directed an orchestra in public before, at short notice and with no rehearsal Strauss was thus launched headlong into his conducting career. Although marred somewhat by von Bülow's legendary foul temper on the day of the concert (he seemed to be re-living bitter memories of his time in Munich and stamped around the warm-up room throughout the performance, unable to hear the music), Strauss's unnerving directorial debut had been sufficiently successful to encourage von Bülow to offer him the post of assistant conductor at Meiningen six months later.

Similar in form and style to the Serenade, Op. 7, the opening *Praeludium* of the Suite has an even briefer 'development' section than that of the earlier work; it can only really be described as an intervening episode. Nevertheless, as in the Serenade, references are made here to rhythms and fragments of themes which have played an important role during the opening of the movement. The material of this episode also appears later as part of the coda, a feature which, together with evidence of Strauss's increasing maturity in idiomatic writing for individual instruments and awareness of texture, mitigates any sense of formal weakness.

The *Romanze* is a gentle Andante in which a typically terse principal theme is contrasted with a distinctive transitional fanfare idea for horn and lyrical solos for clarinet and oboe forming the second subject. Much of this material was clearly inspired by the distinguished personnel of the Meiningen orchestra. The *Gavotte* which follows is a lively and appealing rhythmic tour de force, full of colour and the most beguiling and adroit attention to textural detail.

The lyrical second theme from the second movement appears again in the *Introduction* of the final movement, after which comes the complex and carefully constructed *Fugue*. Opinion is divided as to whether or not this fugue is too contrived. Whatever one's ultimate view, there can be no doubting the expertise of the youthful composer who employs inversions, augmentations, diminutions, and strettis, and who combines the fugue subject with episodic themes so successfully in such an audacious display of compositional technique. It is perhaps no wonder that Strauss later commented in connection with this work, "Happy days of my youth, when I could still work to order."

- © Jeremy Barham, 1993

### *Geo Fanfare*

Originally commissioned by the Rochester Philharmonic Orchestra for the opening of the new Kodak Hall, *Geo* is a musical portrait of George Eastman ("Geo" being the way he signed his name). "*Geo* pays tribute to George's dreams, revitalized as 'Kodak Hall at Eastman Theatre'" writes Douglas Lowry, "yet also salutes Eastman's cinematic spirit in a style of music that moving pictures ultimately inspired." The piece is divided into five sections: George is Awakened, George's Elegy for Maria Kilbourn, Waltz, The Bustle of the 20th Century, and Opening Finale. "Mr. Eastman would have been proud to see his School and his Orchestra collaborating like this – teamwork which has brought about the renovation of his Theatre," adds Seaman.<sup>1</sup>

*Geo Fanfare* extracts the beginning and ending of the work, scored for wind ensemble into a fanfare celebrating both George Eastman's and Douglas Lowry's lives and their great contributions to the Eastman School of Music.

### *Arsenal of Democracy*

Julia Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them.

Wolfe saw three major orchestra premieres in the 2022-23 season. *Pretty* was premiered in June 2023 by conductor Kirill Petrenko and the Berlin Philharmonic. Co-commissioned by the Berlin Philharmonic, Houston Symphony, Philadelphia Orchestra, and the St. Louis Symphony Orchestra, *Pretty* is a raucous celebration — embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll.

*UnEarth*, commissioned and premiered in June 2023 by the New York Philharmonic, is a large-scale work for orchestra, men's chorus, and children's chorus that addresses the climate crisis. Performed in three movements, the 40 minute piece is realized with spatial staging and scenic design projected on a large circular screen.

*Her Story*, a 45-minute semi-staged work for orchestra and women's chamber choir, received its world premiere in September 2022 with the Nashville Symphony, conductor Giancarlo Guerrero, the vocal ensemble Lorelei, and stage direction by Anne Kauffman. Co-commissioned by the Nashville Symphony, Chicago Symphony Orchestra, Boston Symphony Orchestra, San Francisco Symphony, and National Symphony Orchestra, *Her Story* invokes the words of historical figures and the spirit of pivotal moments to pay tribute to the centuries of ongoing struggle for equal rights and representation for women in America.

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<sup>1</sup>Rochester Philharmonic Orchestra, When Present Meets Past: RPO Debuts Renovated Kodak Hall at Eastman Theatre, accessed 28 September 2023, <https://rpo.org/when-present-meets-past-rpo-debuts-renovated-kodak-hall-at-eastman-theatre/>

In addition to receiving the 2015 Pulitzer Prize in Music, Wolfe was a 2016 MacArthur Fellow. She received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. Wolfe is co-founder/co-artistic director of New York's legendary music collective Bang on a Can, and she is Artistic Director of New York University Steinhardt Music Composition.

Regarding tonight's work, the composer writes:

In 1992 I went to live in Amsterdam for a year. It's so beautiful there and it's an amazing place to live as an artist. Art is a crucial part of Dutch society. It was an incredible relief to live in that atmosphere. I went to lots of concerts, joined the composers' ping-pong team, and wrote *Arsenal of Democracy*. The piece is written for Orkest de Volharding, a political street band started by Dutch composer Louis Andriessen and others. The group is loud and tough and they're organized in a socialistic framework — everyone has equal say, everyone arrives at consensus decisions. The title of my piece is taken from a phrase coined by Franklin Roosevelt referring to the United States' role as an arsenal before fully entering into WWII. In more recent U.S. history this "arsenal of democracy" has reached terrifying and absurd proportions. I imagined that Orkest de Volharding would be a far better arsenal, with trumpets and trombones on the front lines.

- Julia Wolfe

### *Lyric*

An iconic figure among African-American composers who worked in the classical field, George Walker excelled marvelously in difficult times for men such as he. He was a native of Washington, DC, the son of a Jamaican immigrant. The first African-American composer to win the Pulitzer Prize for Music, he was educated at some of the most prestigious American schools: Oberlin, Eastman, Curtis, and the American Conservatory, Fontainebleau. Winner of Fulbright, Guggenheim, MacDowell, Whitney, and Rockefeller fellowships, he received commissions from outstanding orchestras, including the Boston Symphony Orchestra and the New York Philharmonic. An accomplished pianist, he gave his debut recital at New York's Town Hall, and performed Rachmaninoff's Third Piano Concerto with the Philadelphia Orchestra two weeks later—an auspicious beginning of a performing career. Later, he toured Europe extensively. After receiving the first Doctorate given to an African-American from Eastman, he taught at several universities, including the University of Colorado at Boulder. Honored, respected, and admired, he lived a long life, dying in 2018 at the age of 96.

His oeuvre includes over 90 compositions in most of the standard genres, but like some other composers, his very first effort was a smashing success. The String Quartet no. 1 (1946) achieved immediate recognition, and remained one of the most-performed works by a black composer. Its musical nature and subsequent history bears somewhat of a similarity to Samuel Barber's evergreen *Adagio for Strings* in that both works were composed by young composers, sons

of physicians in well-educated families; were originally the second (slow) movements in their respective first string quartets; and both works were recognized early on as wonderfully suited to performance by a full string orchestra. In the latter version, Walker later named his movement *Lyric for Strings*.

The grief imbued in this work is not only in the mind of the listener, for Walker composed it with his deep feelings for his grandmother, who had passed away the previous year. He entitled the work first, *Lament*, before changing the title. While as a typical young post-war composer, he naturally explored a variety of musical styles, including the avant-garde fads of the time, he remained primarily a neo-romantic—like his fellow Curtis graduate, Barber. And like Barber's famous *Adagio*, Walker's work is characterized by long spun out melodic lines that weave in and out with emotional sinuousness. But, having observed that, it is pellucidly clear that this marvelous composition is completely George Walker's.

Tonight's arrangement for winds was completed in 2022 by clarinetist and conductor Lucia Disano '11E, and was premiered by the University of Maryland Wind Orchestra under conductor Michael Votta '86E (DMA) at the 2023 CBDNA Conference in Athens, Georgia.

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### *Wind Religion*

Wind music has always been an integral part of my life, not only as a trombone player but also as a conductor of wind ensembles. Wind music became, in a word, "religion." The composition of this work coincided with my re-reading of Homer's classic 'The Odyssey.' This musical work is inspired by three scenes. First: Odysseus, after a ten-year Trojan War, had been held captive by Calypso, and after intervention by the goddess Athena, Ulysses finally embarks home to Ithaca, shoving off in a small raft. Second: Ulysses contemplates, in the midst of a lonely sea, all he has been through as waves lap against the bow of his simple craft, he, alone in the unfathomable darkness. Third: at a certain point his darkness is lighted by the sighting of Ithaca, and his exuberance returns. The Phaeacians secure a safe landing for him in a secret harbor, and after doing bitter battle with all the suitors who had courted his wife during his absence, Ulysses reminisces somberly, then celebrates his return in regal splendor. *Wind Religion* is dedicated to Mark Scatterday and the 60th anniversary of the Eastman Wind Ensemble. - Douglas Lowry

~ PERSONNEL ~  
*The Eastman Wind Ensemble*

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**Flute**

Julia Benitez-Nelson  
Alexander Day\*  
Alexander Lehmann\*  
Maya Stock

**Oboe**

Ernest Chau  
Gabriela Fry\*  
Alex Kang\*  
Maxx Mejia  
Semira Vinson

**Clarinet**

Sophie Fears  
Kailan Fournier\*  
James Julian  
Ethan Morad  
Eliza Reimold\*  
Scott Shao  
Johnny Wang

**Bassoon**

Trey Barrett\*  
Avery Dabe\*  
Colin Gentry\*  
Cole George  
Emmalee Odom

**Saxophone**

Tim Coene  
John Di Fatta  
Darryl Leung  
Matthias Roth  
Austin Shilling

**Horn**

Morgan Chalmers\*  
Aliceyn Covington  
Lea Helsel  
Nathan Howton\*  
Alina Liebcshner  
Eric Russell\*  
Daniel Soya\*

**Trumpet**

Grace Firth  
Doug Herrin  
Norah Krantz  
Charlotte McIntosh  
Diego Turner

**Trombone**

Talia Berenbaum  
Xin Chen  
RJ James  
Jacob Lytle  
Gabriel Williams

**Euphonium**

Kathryn Carley

**Tuba**

Josh Budziak  
Logan Wadley

**Double Bass**

Nadia Magalski

**Timpani**

Daniel Davis  
Fletcher Leonard

**Percussion**

Olly Bangia  
Sean McWilliams  
Seth Tupy  
Ruyi Yuan

**Keyboard**

Erico Bezerra  
Veniamin Blokh  
Federico Ercoli

**Harp**

Sunshine Quan

\* Harmonie

**Upcoming Collegium Concerts**

Events are free unless otherwise noted.

Friday, October 13

**Eastman Wind Orchestra**

Music of Boulanger, Leemans, Dickerson, Holst, and Vaughan Williams  
Mark Davis Scatterday, Luca Peveroni, and Zachary Griffin, conductors  
Kodak Hall at Eastman Theatre • 7:30PM

Saturday, October 21

**Eastman Repertory Singers & Treble Chorus**

Music of Leonarda, Beach, Robles, Hagenberg, Griffin, Viadana, Handel, Mozart,  
Cohen, Beethoven, Mendelssohn, and Moore  
Philip Silvey and Hannah Duff, conductors  
Kilbourn Hall • 3:30PM

Monday, October 23

**Eastman School Symphony Orchestra**

Music of Mozart, Lowry, and Elgar  
Neil Varon, conductor  
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, October 25

**Eastman Philharmonia**

Anton Bruckner - Symphony No. 9  
Neil Varon, conductor  
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](http://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](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!