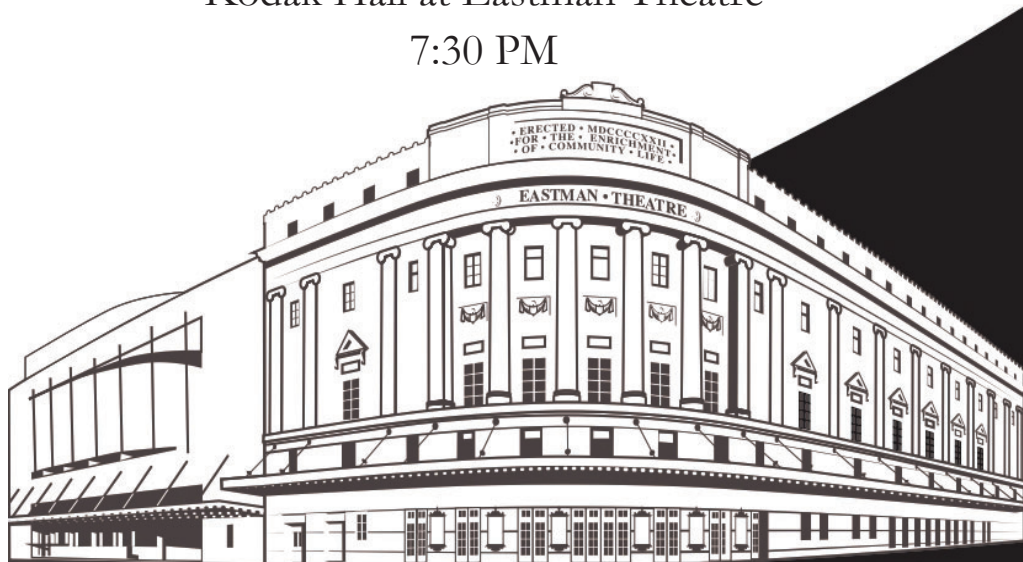


The Eastman Wind Ensemble

Mark Davis Scatterday
conductor

Dovas Lietuvninkas
trumpet

Wednesday, November 6, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~

The Eastman Wind Ensemble
Mark Davis Scatterday, conductor

From a Dark Millennium (1981)

Joseph Schwantner
(b. 1943)
13'

15th Night of the Moon (2014)

Joel Puckett
(b. 1977)
24'

1. "When people sing...I enter the earth."
2. "When you arrive in god's place
You make yourself small.
You come in small to god's place
You do what you have to do there."
3. "Then you return to where everyone is."
4. "You enter the earth and you return
to enter the skin of your body."

Dovas Lietuvninkas, *trumpet*

~ INTERMISSION ~

Wine-Dark Sea (2014)

John Mackey
(b. 1973)
31'

- i. Hubris
- ii. Immortal thread, so weak
- iii. The attentions of souls

~ PROGRAM NOTES ~

From a Dark Millennium

The title *From a Dark Millennium* is taken from a line in the composer's own poem "Sanctuary":

*Deep forests
a play of Shadows
most ancient murmurings
from a dark millennium
the trembling fragrance
of the music of amber*

As in much of Schwantner's music, the poem serves as inspiration, but the music is not directly programmatic: "the mysterious and shadowy atmosphere... springs from images drawn from a brief original poem that forms the poetic backdrop for the work. The poem helped to stimulate, provoke, and enhance the flow of my musical ideas." The octatonic scale features prominently throughout the work, as does Schwantner's concept of shared monody, a process in which the notes of a melody are split up among a group of instruments.

15th Night of the Moon

"Out on the plains on the fifteenth night of the moon, at the time of sunset, looking to the west, you see the sun at a moment just resting right on the horizon. And if you look there to the east, the moon will be in the same position on the eastern horizon ... And so this also is part of the mythology of the body: the body going through its inevitable course – the long body [from birth to death]."

—Joseph Campbell from *The Way of Art*.

"When people sing ... I enter the earth. I go in at a place like a place where people drink water. I travel a long way, very far. When I emerge, I am already climbing. I'm climbing threads, the threads that lie over there in the south. I climb one and leave it, then I climb another one. Then I leave it and climb another. . . . And when you arrive at God's place, you make yourself small. You have become small. You come in small to God's place. You do what you have to do there. Then you return to where everyone is, and you hide your face. You hide your face so you won't see anything. You come and come and come and finally you enter your body again. All the people who have stayed behind are waiting for you. ... You enter, enter the earth, and you return to enter the skin of your body ... Then you begin to sing."

—Joseph Campbell in *The Way of the Animal Powers* describing a transformational journey as told by a !KUNG bushman.

In *15th Night of the Moon*, the soloist journeys deep within to find this transformation. Each movement is a projection of a line of text from the bushman's description of his experience.

1. "When people sing ... I enter the earth."
2. "When you arrive at god's place You make yourself small. You come in small to god's place. You do what you have to do there."
3. "Then you return to where everyone is." [cadenza]
4. "You enter the earth and you return to enter the skin of your body."

The movements are played without pause.

Wine-Dark Sea

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, "Aurora Awakes" would be "Slow Music Then Fast Music #7 in E-flat." Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So, with "Wine-Dark Sea," my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with "Harvest," my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

~ MEET THE ARTIST ~

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home. But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping. Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so, Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness, he can at last see the light of home ahead.

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, "Immortal thread, so weak," telling of Kalypso's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.

A native of Chicago, Illinois, **Dovas Lietuvninkas** received degrees in trumpet and music education at the Eastman School of Music where he studied with James Thompson. In 2017 he received a U.S. Fulbright grant to study trumpet and Lithuanian folk instruments in Vilnius, Lithuania, where, in 2018, he joined the Lithuanian National Symphony Orchestra as principal trumpet. Before returning to the United States in 2023, he received his master's degree in trumpet from the Sibelius Academy in Helsinki under the tutelage of Pasi Pirinen and spent a season as a member of the academy of the Royal Concertgebouw Orchestra in Amsterdam. Dovas is now based in Providence, Rhode Island and is currently principal trumpet of both the Hartford and New Haven Symphony Orchestras in Connecticut. He is a proud alumnus of the Center for Advanced Musical Studies at Chosen Vale (Edward Carroll, director) where, in 2023, in collaboration with fellow trumpeters Bailey Paugh and Demian Spindler, the contemporary collective "something something trumpet" was born. SST seeks to break down traditional barriers surrounding contemporary music and bring new and unusual musical experiences to audiences who might not have been exposed to them otherwise. Dovas is a passionate educator and advocate of new music, having commissioned and premiered many new works for trumpet, and is always seeking to cross boundaries and build bridges across all audiences and musics, from folk to the avant-garde.

~ **PERSONNEL** ~
The Eastman Wind Ensemble

Flute

Julia Benitez-Nelson
Honor Hickman
Alex Lehmann
Maya Stock
Dylan Tucker

Oboe

Ernest Chau
Myles Meader
Lauren Smith
Alexis Wilson

Clarinet

Jay Kline
Veronica Pavlovic
Andrew Robertson
Scott Shao
Yinuo Wang

Bassoon

Adrian Lau
Aaron Lukenbill
Emmalee Odom

Saxophone

Isaac Boone
Tim Coene
Zachary Costello
Joseph Himmelberg
Austin Shilling
Yuyang Zheng

Horn

Jack Finlay
Lea Helsel
Nathan Howton
Abbey Jemison
Nicole Keller
Mary Kimble
Alina Liebschner
Aby Stumpf
Claire Zhao

Trumpet

Ted Ekstrand
Seth Henderson
Jarett Jean Jacques
Trevor King

Trombone

Xin Chen
Jacob Ellgass
Jacob Lytle
Ethan Pound
Gabriel Williams

Euphonium

Kathryn Carley
Nathanael Kumar

Tuba

Connor Higley
Logan Wadley

Double Bass

Nadia Magalski
Izzy Williams

Timpani

Jake Kundu
Ruyi Yuan

Percussion

Olly Bangia
Lucy Chugh
Ben Landon
Fletcher Leonard
Remy Thomas
Irene Yang

Harp

John DiFatta
Daniel Reeder

Keyboard

Veniamin Blokh
Sam Leung



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