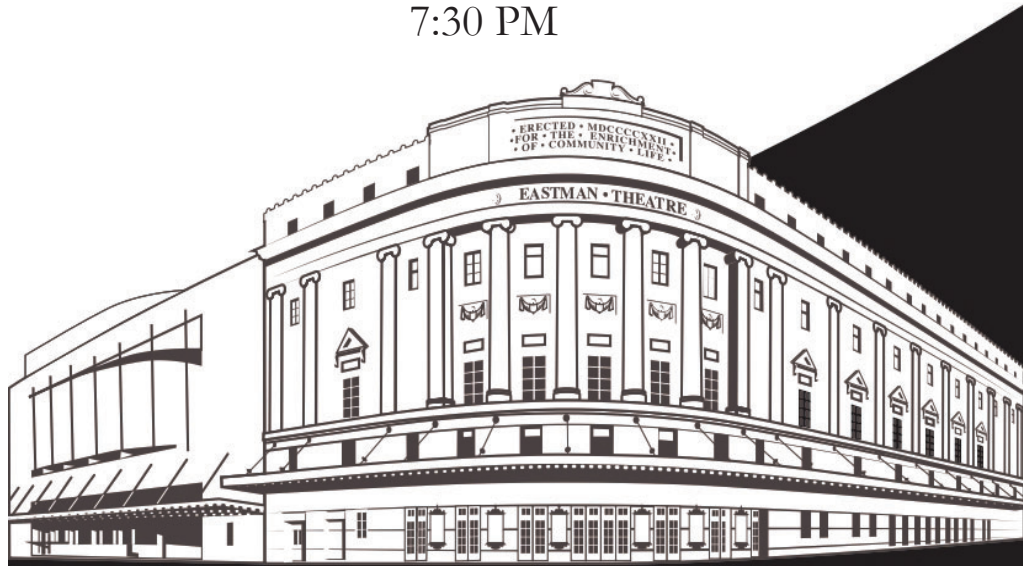


The Eastman Wind Ensemble & Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin and Luca Peveroni
assistant conductors

Wednesday, December 4, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~
Eastman Wind Orchestra
Mark Davis Scatterday, *conductor*

Myaku (1999)

David Dzubay
(b. 1964)
5'

Adagio Music (1980)

Nicholas C.K. Thorne
(b. 1953)
6'

Zachary Griffin, *conductor*

Masks and Machines (2015)

I.
II.
III.

Paul Dooley
(b. 1983)
10'

Zachary Griffin, *conductor*

Masquerade (2013/2018)

Anna Clyne
(b. 1980)
trans. Dennis Llinás
5'

~ INTERMISSION ~

The Eastman Wind Ensemble
Mark Davis Scatterday, *conductor*

Festive Overture (1954/1965)

Dmitri Shostakovich
(1906-1975)
trans. Donald Hunsberger
6'

Circuits (1990/2011)

Cindy McTee
(b. 1953)
6'

Symphony No. 7 (2004)

Moderate
Slow
Very Fast
Moderately Slow

David Maslanka
(1943-2017)
35'

Luca Peveroni, *conductor*

~ PROGRAM NOTES ~

Myaku

This work was commissioned by the Musashino Academy of Music, Tokyo, Japan, in honor of their 70th anniversary, and is dedicated to Ray Cramer. In April and May of 1999, Ray Cramer conducted the first performances of *Myaku*, with the Indiana University Wind Ensemble and the Musashino Academy of Music Wind Ensemble.

Opening with gentle waves of woodwind oscillations and building to powerfully repetitive arpeggios near the end, this fanfare for wind band takes two main ideas as themes: Pulse (*Myaku*, in Japanese), and the number seven (from the 7 decades the Musashino Academy is celebrating). The pulses occur on many levels, often as groups of seven evenly spaced articulations, but also as rhythmic underpinnings. Working the number seven into the fanfare in various ways accounts for the tempo markings of 140, 160, and 77.

The principal musical motive is a four-note subset of a pentatonic scale: A, B, D, and E. There is also extensive use of diatonic clusters (built by stacking up transpositions of the above motive) and the ascending melodic minor scale.

Myaku is dedicated to Ray Cramer, director of bands emeritus at Indiana University and tireless supporter of contemporary music for wind band. I send the fanfare to the Musashino Academy with best wishes for another 7 decades of fine music making.

David Dzubay is professor of music in composition at the Indiana University Jacobs School of Music, where he directs the New Music Ensemble.

Dzubay's music has been performed in the U.S., Europe, Canada, Mexico, and Asia by the symphony orchestras of Aspen, Atlanta, Baltimore, Boston, Cincinnati, Detroit, Fort Wayne, Guangxi, Guiyang, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis, and Vancouver; the American Composers Orchestra, national symphonies of Ireland and Mexico, New World Symphony, National Repertory Orchestra, and New York Youth Symphony; and ensembles including the Grossman Ensemble, Le Nouvel Ensemble Moderne, Onix, Manhattan and St. Louis Brass quintets, Voices of Change, the Alexander, Orion, and Pacifica string quartets, the League/ISCM, Earplay, and the San Francisco Contemporary Music Players.

Adagio Music

Adagio Music was written while I was Composer-in-Residence at Union 32 High School in Montpelier, Vermont. I wanted to write a piece that was both playable by and accessible to young people in their teens. At the same time, I wanted the piece to be substantial enough to be playable by a professional ensemble.

The piece was written over a six-week period in which I wrote and copied parts for about a minute of music each week. I would then bring in that amount and we would play it and talk about what I had written. Each week we would play another minute of the piece and so in six weeks the ensemble had witnessed the evolution of a composition first-hand.

Adagio Music has a simple, pure spirit and moves forward in an easy, flowing, uncomplicated manner. Almost every player gets a chance at a solo, even if it is a very short one, and the ensemble also gets to shine and make a wonderful big sound, as happens at the end of the piece.

- Nicholas C. K. Thorne

Masks and Machines

Masks and Machines was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami.

Masks and Machines is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the *Bauhaus Stairway* and *Triadic Ballet* as well as the Renaissance and Baroque musical influences in Stravinsky's *Pulcinella*.

Masks and Machines contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

Paul Dooley is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as "impressive and beautiful" by American composer Steve Reich.

Dooley's orchestral music has been commissioned and performed by, among many others, the Nashville Symphony, Detroit Symphony, Singapore Symphony, Macau Orchestra, Pacific Symphony, Charlotte Symphony, Cabrillo Festival Orchestra, Buffalo Philharmonic, United Nations Chamber Music Society, Omaha Symphony, Charleston Symphony Orchestra, Grand Rapids Symphony, Santa Rosa Symphony, Beethoven Academy Orchestra, Radom Chamber Orchestra, Amarillo Symphony, New York Youth Symphony, Aspen Philharmonic Orchestra, Nu Deco Ensemble and Alarm Will Sound, in addition to wind ensembles such as "The President's Own" United States Marine Band, The United States Army Band "Pershing's Own" and the United States Navy Band.

Masquerade

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

Described as a "composer of uncommon gifts and unusual methods" by the New York Times and as "fearless" by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named by Bachtrack as one of the top ten most performed contemporary composers in the world and the most performed living female British composer in both 2022 and 2023.

Festive Overture

The Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes - the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

Circuits

The title, *Circuits*, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.

Cindy McTee has received numerous awards for her music, most significantly: a Guggenheim Fellowship, a Fulbright Fellowship, a Composers Fellowship from the National Endowment for the Arts, two awards from the American Academy of Arts and Letters, a Music Alive Award from Meet The Composer and the League of American Orchestras, the Detroit Symphony Orchestra's third annual Elaine Lebenbom Memorial Award, and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition.

Cindy McTee enjoyed a 30-year teaching career alongside her activities as a composer – 3 years at Pacific Lutheran University and 27 years at the University of North Texas where she retired as Regents Professor Emerita in 2011. Later that year, she married conductor, Leonard Slatkin. Their principal place of residence is in Saint Louis, Missouri.

Symphony No. 7

I am strongly affected by American folk songs and hymn tunes, and I think of this Symphony and “old songs remembered”. With one exception all the tunes are original, but they all feel very familiar. The borrowed melody is from the 371 Four-Part Chorales by J.S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call which evokes an inner world of associations.

1. Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked “enthusiastically” in the score. A dream travels to a far place.
2. In the manner of an American folk song, with a setting that might have come out of the 19th or early 20th centuries.
3. A ferocious fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach Chorale melody “Du Friedensfurst Herr Jesu Christ” (Prince of Peace Lord Jesus Christ).
4. A simple song of peace and healing

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

~ PERSONNEL ~ *Eastman Wind Orchestra*

Flute

Yiqian Fu
Kaja Hammerschmidt
Jessica O’Brien
Genevieve Skatoff
Hannah Wang

Oboe

Nathan Clarke
Lewis Painter
Samuel Suchta

Clarinet

Kevin Jin
Adam Kolers
Yerim Park
Veronica Pavlovic
Andrew Robertson
Kelsey Waters

Bassoon

Gabriel Cha
Alistair Picken
Samantha Webster

Saxophone

Zachary Jantzi
Timothy Lam
Gaurav Sarangi
Ben Small

Horn

Jackson Cadengo
Lilah Costanzo
Kasey Gibbons
Abigail Konopik
Miles Woods

Trumpet

Norman Carswell
Noah Hornok
Ian Larkin
Colin Mroczko
Cole Pringle
Levi Springer

Trombone

Ethan Burkett
Gabriel Clark
David McKenzie
Matous Rybka

Euphonium

Zachary Berz
Corey Hamm

Tuba

Bec Caldwell
Matt Langrell

Double Bass

Isabel Goldstein

Timpani

Aidan Chase

Percussion

Jin Dai
Kai Gray
Anais Griffith-Oh
Myah Tokajer
Hudson Toler
Grace Qian

Harp

Viviana Alfaro
Daniel Reeder

Keyboard

Mei Li

~ **PERSONNEL** ~
The Eastman Wind Ensemble

Flute

Julia Benitez-Nelson
Helen Freeman
Alex Lehmann
Dylan Tucker

Oboe

Ernest Chau
Myles Meader
Lauren Smith
Alexis Wilson

Clarinet

Eric Butler
Barak Dosunmu
James Julian
Victor Ni
Eliza Reimold
Scott Shao

Bassoon

Roan Alonzo
Colin Gentry
Ryan Zych

Saxophone

Isaac Boone
Tim Coene
Zachary Costello
Austin Shilling

Horn

Morgan Chalmers
Aliceyn Covington
Lea Helsel
Nathan Howton
Alina Liebschner
Jennelle Williams

Trumpet

Ted Ekstrand
Derek Gong
Jacob Hunkins
Jarett Jean Jacques
Trevor King
Charlotte McIntosh
Diego Turner

Trombone

Caleb Albrecht
Darren Brady
Charley Hibscheiler
RJ James

Euphonium

Jack Altenbach
Kathryn Carley

Tuba

Josh Budziak
Addie Cannine
Andrew Sieradzki

Double Bass

Samantha Lui

Timpani

Lucy Chugh

Percussion

Aiden Hughes
Jake Kundu
Fletcher Leonard
Cass Lo
Michael Smith
Remy Thomas
Ruyi Yuan

Keyboard

Erico Bezerra



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER