



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Eastman Wind Orchestra

Mark Davis Scatterday,
conductor

Zachary Griffin
and **Luca Peveroni,**
assistant conductors

Friday, October 13, 2023
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
Eastman Wind Orchestra
Mark Davis Scatterday, *conductor*
Zachary Griffin and Luca Peveroni, *assistant conductors*

Folk Song Suite (1924/2008) **Ralph Vaughan Williams**
I. March, Seventeen Come Sunday (1872-1958)
II. Intermezzo, My Bonny Boy 12'
III. March, Folk Songs from Somerset

Luca Peveroni, *conductor*

D'un matin de printemps (1918/2022) **Lili Boulanger**
(1893-1918)
trans. **Hontz**
6'

D'un soir triste (1918/2022) 11'

~ INTERMISSION ~

March of the Belgian Parachutists (1945) **Pieter Leemans**
(1897-1980)
5'

Essay (1958) **Roger Dickerson**
(b. 1943)
9'

Second Suite in F **Gustav Holst**
for Military Band, Opus 28 No. 2 (1911) (1874-1934)
I. March arr. Matthews 13'
II. Song without Words
III. Song of a Blacksmith
IV. Fantasia on the 'Dargason'

Zachary Griffin, *conductor*

~ PROGRAM NOTES ~

Folk Song Suite

Ralph Vaughan Williams was an English composer of opera, ballet, chamber music, secular and religious vocal pieces and orchestral works. He was strongly influenced by English folk-song, which he would spend his time in the countryside notating, collecting, cataloging and preserving.

Premiered on July 4th, 1923 at the Royal Military School of Music, *Folk Song Suite* collects nine English folk songs into a suite of three movements. This piece, along with the First and Second Suites of Gustav Holst represent some of the most important compositions for band of the early twentieth century. The nine folk songs are, in order of appearance, are: *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, *Whistle Daughter Whistle* and *John Barleycorn*. - **Luca Peveroni**

D'un matin de printemps

D'un soir triste

Lili Boulanger (1893 - 1918) was born into a musical family in the Parisian suburbs during a period of intense musical development. The daughter of *Prix de Rome* winner Ernst Boulanger and younger sister of renowned composer and teacher Nadia Boulanger, Lili showed a natural aptitude for music and composition at an early age. At the age of only 19, she won the *Prix de Rome*, becoming the first woman to do so. Sadly, her life was cut short by chronic illness that had plagued her since her childhood, prematurely ending what seemed to be a promising career.

First set for violin and piano and then re-scored for full orchestra, *D'un matin de printemps* evokes a wealth of different characters. The music alternates between feelings of liveliness, joy, mystery, curiosity, contemplativeness, pain, and nuances in between. Above all, the work exudes a vibrant energy that hides the fact that its composer was mere months away from her death.

D'un matin de printemps also clearly showcases Lili Boulanger's immense talent. The impact of the French symbolists is palpable, particularly given the usage of parallel harmonies and colorful orchestration one might expect from Debussy or Ravel. Also present are biting dissonances and bitonality that hint towards the coming shift away from tonal harmony. Boulanger's ability to combine these traditional and progressive techniques, mingled with her talent to convey vivid colors, leave us all wanting more and pondering that fateful question, "what if...".

Indeed, Boulanger was aware of her terminal illness while composing the piece; it is perhaps a documentation of her struggle to accept her own mortality.

With the help of her sister Nadia, Boulanger orchestrated an earlier chamber version for symphony orchestra. Given her declining health, the autograph score is littered with errors and revisions, many of which are made in a different hand and scribbled over the existing music.

This transcription is not only an effort to bring Boulanger's version for symphony to life in a new context, but an attempt to clarify some of these discrepancies. The edition was created using both the autograph score and chamber version, with guidance in specific areas from the Fleisher Music Collection, whose team assisted Clint Nieweg in producing a critical orchestral edition. - **Jack Hontz**

March of the Belgian Parachutists

March of the Belgian Parachutists was written by Belgian composer Pierre Leemans in one night while on military service during the Second World War. The march is in a light European style and takes the form of a patrol, starting softly, growing to a peak and then dying away again, representing a military band approaching and moving into the distance. - **Luca Peveroni**

Essay

Roger Dickerson, born in 1934, studied music and composition at Dillard University and Indiana University. Dickerson served in the United States Army as a musician, performing with service bands around Europe. His studies in Indiana were led by Bernhard Heiden (also a US Army musician), a student of Paul Hindemith, whose style is evident in both Heiden's work as well as the present *Essay for Band*. He undertook additional studies in Vienna Akademie für Musik und Darstellende Kunst with the assistance of a Fulbright Fellowship. *Essay for Band*, composed in 1958, is dedicated to "Sergeant First Class Brown, director of the 449th BTU, Fort Chaffee, Arkansas".

After a dark introduction in the low woodwinds, the principal theme of the work is presented by the horns. In the three sections of the music that follow, *Allegro moderato*, *Slow and expressive* and a return to *Allegro moderato*, Dickerson examines this theme through various lenses, pairing it with varying accompanimental textures and counter-melodies. The climax of the piece is achieved when this theme, stretched out in rhythmic augmentation, is paired with a rhythmically compressed version of itself in running eighth notes.

- Luca Peveroni

Second Suite in F for Military Band

Gustav Holst's *Second Suite for Military Band* comes at a time of significant compositional output, but, according to Holst, great creative fatigue. Perhaps that is why Holst, in this four movement suite, based all of the melodic material on specific traditional English folk songs and dance tunes, most from a collection curated by George Gardiner and Cecil Sharp.

The first movement begins with a simple-five note motif between the low and high instruments of the ensemble. Originally using a minor key folk song titled *Young Riley*, Holst wrote 38 measures of a march, before scratching it out and opting for a different march based on the dance tune titled *Glorisbears*, orchestrated in the style of a traditional British brass band. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full ensemble before the trio. The third theme, a jaunty tune called *Claudy Banks*, appears in the trio and is heard in a low woodwind soli, as is standard English march orchestration.

The second movement is interestingly titled "Song Without Words"; however, Holst uses the fourth folk song, *I'll Love My Love* in stark contrast to the first movement. It is unclear whether Holst intended the solo at the beginning of the movement to be played by the solo clarinet or the oboe. In the original manuscript, as in the updated 1984 edition by Colin Matthews, the solo clarinet begins and the oboe is added later. The tune is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Again, Holst contrasts the slow second movement to the rather upbeat third movement entitled "Song of the Blacksmith", which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style (foreshadowing a later Holst style) imitating the clanging of a blacksmith's hammer. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith's tempering metal with an anvil called for in the score. The final chord has an unexpected, but glorious, heavenly sound, which opens the way to the final movement.

The final movement, "Fantasia on Dargason" is not based on any folk songs from Gardiner and Sharp, but rather has two tunes from John Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the wind ensemble. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers. Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School. - Imogen Holst, edited Zachary Griffin

~ PERSONNEL ~
Eastman Wind Orchestra

Flute

Ivy Lee
Maya Stock
Hannah Wang

Oboe

Nathan Clarke
Gus Smith
Samuel Suchta

Clarinet

Eric Butler
Barak Dosunmu
Jay Kline
Adam Kolers
Andrew Robertson
Yinuo Wang

Bassoon

Alistair Picken
Samantha Webster

Saxophone

Sam Au-Yeung
Matthew Hrinda
Gaurav Sarangi
Ben Small

Horn

Andrew Foster
Aaron Fulton
John Wellmann
Sam Wood

Trumpet

Seth Henderson
Jarett Jean Jacques
Trevor King
Norah Krantz
Charlotte McIntosh
Yue Zhang

Trombone

Andrew Bianchi
Corey Bohler
Corey Hamm
Charley Hibscheiler
Sam Streeter
Matous Rybka

Euphonium

Jack Altenbach
Nathanael Kumar

Tuba

Bec Caldwell
Matt Langrell
Jack Whalen

Double Bass

Austin Beck

Timpani

Liz Morad

Percussion

Ben Blaesing
Ryan Cozzolino
Kai Gray
Grace Qian
Seth Tupy
Ruyi Yuan

Keyboard

Erico Bezerra

Harp

Catherine Caton

Upcoming Collegium Concerts

Events are free unless otherwise noted.

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, Henry Griffin, 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

Thursday-Sunday, November 2-5

**Eastman Opera Theatre: A Double Bill - Mythology Through a New Lens!
Heggie *To Hell and Back* & Okoye *We've Got Our Eye on You***

Wilson Southerland, conductor
Kilbourn Hall • 7:30PM/Sunday 2:30PM

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

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 or contact the Advancement Office by calling (585) 274-1040. Thank you!