

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Wednesday, September 18, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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

Masque (2001)

Kenneth Hesketh
(b. 1968)
6'

Zachary Griffin, *conductor*

This Night (2012/2021)

David Biedenbender
(b. 1984)
7'

Luca Peveroni, *conductor*

Aurora Awakes (2009)

John Mackey
(b. 1973)
12'

~ INTERMISSION ~

Under the Double Eagle (1891)

Josef Franz Wagner
(1856-1908)
2'

Dancing Fire (2016)

Kevin Day
(b. 1996)
4'

Luca Peveroni, *conductor*

Poème du Feu (1980)

- I. Majestoso
- II. Prestissimo

Ida Gotkovski
(b. 1933)
13'

~ PROGRAM NOTES ~

Masque

“The *Masque* has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E. K. Chambers in his book *The Medieval Stage* defines the word in the following way: A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice.

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tutti) with a dash of wildness is the character of this piece.”

Kenneth Hesketh has been described as “one of the UK’s most vibrant voices, having a brand of modernism that reveals true love for sound itself” (International Piano) and as “a composer who both has something to say and the means to say it” (Tempo magazine). Hesketh has received numerous national and international commissions and has worked with leading ensembles and orchestras in the USA, Far East and Europe. He is a professor of composition and orchestration at the Royal College of Music, honorary professor at Liverpool University and active as a guest lecturer.

This Night

“The original version of *This Night* is a Christmas hymn that was written for Minneapolis-based choir VocalEssence. This arrangement for band was created for Alex Kaminsky and the VanderCook College of Music Symphonic Band. The text for the choral version is a setting of the text *Dies ist die Nacht, da mir erschienen*, (“This Night a Wondrous Revelation”), which was written in 1683 by Caspar Friedrich Nachtenhöfer. I used an English translation of the original German poem by Anna B. Hoppe from 1922, which also serves as the text for the Christmas hymn of the same name, commonly set to the tune *O Dass Ich Tausen Zungen*, written by Johann B. König in 1738. I chose this text because of the beautifully vivid imagery and metaphors for light in the poetry, and because I really enjoy the simple, common rhyme and phrase structure that encouraged me to write simple, clear music.”

The text of the original hymn is:

This night a wondrous revelation
Makes known to me God’s love and grace;
The Child that merits adoration
Brings light to our benighted race;
And though a thousand suns did shine,
Still brighter were that Light divine.

The Sun of Grace for thee is beaming;
Rejoice, my soul, in Jesus’ birth!
The light from yonder manger streaming
Sends forth its rays o’er all the earth.
It drives the night of sin away
And turns our darkness into day.

This Light, which all thy gloom can banish,
The bliss of heaven glorifies;
When sun and moon and stars shall vanish,
Its rays shall still illumine the skies.
This light through all eternity
Thy heaven and all to thee shall be.

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. His music “...seizes the ear through a blend of expressive beauty and formal prowess...at turns rapturous and intimate, menacing and exuberant...Biedenbender isn’t afraid to wear heart on sleeve as he applies telling nuances to concise, exquisitely shaped sonic tales.” (Gramophone) He has written music for the concert stage as well as for dance and multimedia collaborations, and his creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic interfaces and live brain data. His music is influenced by experiences performing in rock and jazz groups, classical ensembles and concert bands, a New Orleans-style brass band, as well as Indian Carnatic Music.

Aurora Awakes

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey’s *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2’s “Where The Streets Have No Name.” Though the strains of The Edge’s guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor.

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

- Jake Wallace

Under the Double Eagle

Sometimes referred to as the Austrian March King, bandmaster and composer Josef Franz Wagner composed over 500 pieces of music, mostly dances and marches. The title *Under the Double Eagle* is a reference to the coat of arms of Austria-Hungary which prominently features a two-headed eagle. *Under the Double Eagle* has enjoyed many performances in the United States, being a favorite selection of bandleader John Philip Sousa.

Dancing Fire

Kevin Day (b. 1996) is an internationally acclaimed composer, conductor, and jazz pianist based in San Diego, California. Known for his exuberant, introspective, and groove-oriented composition style, Mr Day's music fuses genres such as jazz, contemporary classical, R&B, Soul, and more. He has been performed by some of the world's top instrumental soloists, wind bands, chamber ensembles, and symphony orchestras. He has composed over 250 works, nine concerti, and has had performances throughout the United States, Canada, Austria, Taiwan, South Africa, Australia, Japan, and more.

About his piece *Dancing Fire*, Day writes: "When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life."

Poème du Feu

A student of composer Olivier Messiaen and legendary teacher Nadia Boulanger, Ida Gotkovsky is Professor of Music Theory at the Conservatoire de Paris. Her music has won many awards and prizes and she is known for her valuable contributions to the repertoire for trombone, saxophone, tuba as well as for wind ensemble.

The title *Poème du Feu* is an allusion to a work by the earlier composer Alexander Scriabin entitled *Prometheus: The Poem of Fire*. In the classical myth, Prometheus is a Titan and the god of fire. He is best known for defying the wishes of the gods of Olympus and stealing the knowledge of fire and giving it to the nascent humans. From the knowledge of fire, humans are able to create technology, knowledge and more generally civilization. In this way, Prometheus is regarded as a champion of humanity and the author of human arts and sciences.

The piece unfolds in two movements. The first, marked *Maestoso*, begins and continually returns to a dramatic, dissonant declamatory statement. The dense harmonies of this theme give a sense of something primordial and chaotic. This gives way to a static, oscillating section based on parallel harmonies giving a sense of rest and order.

The second movement surges in fast passages from the woodwinds and moves into an achingly beautiful melody intoned by the flutes. This is interrupted several times by a metrically unstable theme reminiscent of conflict or battle. The piece ends decisively with trumpet fanfares and a great C-major chord, perhaps heralding a bright future.

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Yiqian Fu
Tammy Pao
Allison Schultz
Genevieve Skatoff
Ziyan Zhang

Oboe

Torie Ramey
Kate Roberts
Gus Smith

Clarinet

Audrey Bray
Kevin Jin
Jay Kline
Adam Kolers
Veronica Pavlovic
Kalsey Waters

Bassoon

Fabrizio Milcent
Alistair Picken
Allison Pollock

Saxophone

Zachary Jantzi
Timothy Lam
Gaurav Sarangi
Ben Small

Horn

Jackson Cadengo
Lilah Costanzo
Andrew Foster
Kelsey Gibbons
Nicholas Grey
John Wellmann

Trumpet

Noah Hornok
Ian Larkin
Emily Lipper
Colin Mroczko
Cole Pringle
Levi Springer

Trombone

Corey Hamm
David Mackenzie
John Robinson
Jonas Ruelas
Sam Streeter

Euphonium

Zachary Berz
Ethan Burkett
Jacob Ellgass

Tuba

Jonathan Miller
Jack Whalen

Double Bass

Austin Beck

Timpani

Ryan Cozzolino

Percussion

Aidan Chase
Jin Dai
Anais Griffith
Myah Tokajer
Grace Qian
Hudson Toler

Keyboard

Erico Bezerra

Harp

Viviana Alfaro
Aneta Pavkova



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