FRIDAY, DECEMBER 11, 2009
Kodak Hall at Eastman Theatre
Eastman School of Music
Rochester, New York

THURSDAY, DECEMBER 17, 2009
Hill Auditorium
University of Michigan
Ann Arbor, Michigan

FRIDAY, DECEMBER 18, 2009
The Midwest Clinic
McCormick Place
Chicago, Illinois

EASTMAN WIND ENSEMBLE
Mark Davis Scatterday, Conductor
Donald Hunsberger, Conductor Laureate
Michael Burritt, Percussion, Eastman School of Music

PROGRAM

Tumbao from Sinfonia No. 3, La Salsa (2005)  
Roberto Sierra (b. 1953)  
trans. Mark Scatterday (2009)

Hommage à Rameau from Images (1905)  
Claude Debussy (1862-1918)  
trans. Donald Hunsberger (2009)

Aria della Battaglia (c. 1580)  
Andrea Gabrieli (1510-1586)  
ed. Mark Scatterday (2008)

RIFFS (2009)  
Jeff Tyzik (b. 1951)

World Premiere

Symphony No. 4 (1993)  
David Maslanka (b. 1943)
FLUTE
Luke Fitzpatrick
Kathryn Ladner
Alyssa Griggs
André J. Washington

OBOE
Kevin Pearl
Geoff Sanford
Emily Tsai
Jessica Smithorn

CLARINET
Ran Kampel
Adrian Sandi
Rebecca Graham
Anna Brumbaugh
Melissa Becnel
Lucia Disano
Jeanne Psonas
Elise Bond

BASS CLARINET
Chester Howard
Jonathan Ulanday

BASSOON
Eryn Bauer
Alexander McCrory
Kara LaMoure
Lauren Yu

SAXOPHONE
Doug O’Connor
Mary Joy Patchett
Tyler Gauldin
Quinn Lewis

TROMBONE
Malcolm Williamson
Whitney Clair
Megan Boutin

TUBA
Robert Lufrano
Michael Blair

PERCUSSION
Chris Jones
Ivan Trevino
Erik Lutters
Sean Connors
Annie Stevens
Daniel Vozzolo

STRING BASS
Scott Davis
James Robinson

HARP
Megan Bledsoe
Caroline Palser

EUPHONIUM
Curtis Swike

Tuba
Robert Lufrano
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PERCUSSION
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EUPHONIUM
Curtis Swike

Dear Friends:

The Eastman School of Music is proud to present the world-renowned Eastman Wind Ensemble at this year’s 2009 Midwest Clinic. Under the direction of Mark Davis Scatterday, the EWE continues its long tradition of presenting new works by important composers (in this case, Jeff Tyzik, Principal Pops Conductor of the Rochester Philharmonic), and presenting important performers as well (Michael Burritt, Professor of Percussion at Eastman).

Widely regarded as one of the founders of the American wind ensemble tradition, beginning with Frederick Fennell, continuing with Donald Hunsberger and now the gifted Mark Davis Scatterday, the Eastman Wind Ensemble is synonymous with leadership in this domain. Through its recordings distributed worldwide, the ensemble is one of the cornerstones that has established Eastman as one of the nation’s leading schools of music. The 2008 Newsweek/Kaplan Guide named Eastman “the hottest school for music in America,” and the EWE is one of the reasons.

Thank you for joining us.

Douglas Lowry
Dean
Eastman School of Music
University of Rochester
is America's leading wind ensemble. Its core of about 50 performers include undergraduate and graduate students of the Eastman School of Music at the University of Rochester. Frederick Fennell first formulated the general concept of the wind ensemble at Eastman more than 50 years ago. Under his leadership, the group became the pioneering force in the symphonic wind band movement in the United States and abroad. A. Clyde Roller served as conductor between 1962 and 1964, continuing the tradition established by Fennell. Donald Hunsberger became conductor in 1965 and led the ensemble for 37 years, bringing it international prominence. The ensemble's current director, Mark Davis Scatterday, was introduced as the fourth conductor of this prestigious group during the EwE's 50th anniversary celebration on February 8, 2002.

Since its founding, the EwE has been in the forefront of elevating the wind repertory through record - ings. Fennell's Mercury albums of the 1950s and early '60s are notable for their pioneering use of binaural, stereo, and 35mm recording techniques. These "Living Presence" recordings focused on standard band literature by the most respected classical composers. They also centered on major repertory not found on traditional band programs, such as Hindemith's Symphony in B-flat, Schoenberg's Theme and Variations, op. 43a, and Stravinsky's Symphonies of Wind Instruments. Under Hunsberger, the EwE continued its progressive stance in recording techniques with participation in quadraphonic and digital recording on the Deutsche Grammophon, Philips, CBS Masterworks (now Sony Classical), Toshiba EMI, Tioch (now KEF), Vox, Centaur, and Desto labels. The album *Carnaval*, a collaboration with Wynton Marsalis, was nominated for a Grammy award in 1987 and reintroduced the public to an entire tradition of cornet showpieces for band. Other Sony Classical releases have featured new transcriptions of Bach organ works by Hunsberger, as well as contempo - rary works such as Joseph Schwantner’s *… and the mountains rising nowhere*, on the *Live from Osaka* album. Since its founding, the ensemble has premiered more than 200 new works.

Having made major national tours since 1968, in 1978 the EwE embarked on a tour of Japan and Southeast Asia. In addition, the release of the 1987 *Carnaval* disc was followed by a tour with Marsalis to Montreal, Toronto, Boston, Philadelphia, Washington, and New York. The ensemble celebrated its 50th anniversary in February 2002 with a conference of international scope on the wind ensemble and its music. The anniversary also coincided with the release of a multi-CD set of recordings compiled by Warner Brothers from sessions in Japan and Rochester. Between 1990 and 2004, the EwE embarked on seven more tours of Japan sponsored by Eastman Kodak Company and Sony Music Foundation, and focused on demonstrating Eastman performance techniques and showcasing original works of the repertory. Several of Donald Hunsberger's Wind Library publications originated as pieces specifically transcribed for these tours, as each tour also featured special arrange - ments by Hunsberger and Scatterday to display the capabilities of the ensemble. The most recent Japan tour began a new era for the EwE under the direction of Mark Scatterday and included several performances in Taiwan and China. This Asian tour featured trumpet soloist James Thompson, with the ensemble also record - ing concertos by Dana Wilson, Eric Ewazen and Jacques Hetu for Summit Records. In 2005, the ensemble was featured in an acclaimed performance at Carnegie Hall as part of the CBDNA Conference. The EwE's most re - cent recording, *Manhattan Music* (Opening Day, 2008) with the Canadian Brass premiered four new works for wind ensemble and brass quintet and was nominated for a 2009 Juno Award (Canadian Grammy).
Sierra’s Tumbao

Sierra’s taste to his cultural roots takes the riffs he heard growing up and weaves them into a complex orchestral fabric that would leave Puerto Rican band dance musicians scratching their heads. Along with Afro-Caribbean popular music, he draws on the more genteel, European-influenced Danza form that was created at conservatories established under Spanish colonial rule. “When Puerto Rico became part of the U.S. in 1898, that whole musical tradition died,” he says.

Sierra’s favorite Danza composer is Juan Morel Campos (1857-1896), who wrote more than 500 Danzas and led his own dance orchestra. While he doesn’t use literal quotes in the Sinfonia No. 3, Sierra thinks that Campos would recognize his influence. “If Campos were to hear it, Sierra laughs, ‘he’d have no idea of what I’m doing. But I want to continue that 19th century tradition. I want to link myself to that line of Puerto Rican music.”

Matthew Naughtin

Debussy: Hommage a Rameau

The Hommage movement in the 1905 piano work Images is the second of three movements, being framed by Reflets dans l’eau and Mouvement (moto perpetuo). In his biography of Debussy, Debussy, Man and Artist (1937), Oscar Thompson states “I think I may say without undue praise or reverence that this passage will live and take their places in piano literature… either to the Left of Schumann… or the right of Chopin.” In this reference to Chopin, he once again demonstrated his love for, and allegiance to, the writings of Chopin, especially when compared to those of Wagner and Brahms in particular.

The dedication to Rameau (and earlier French clavecinistes) was a direct reproach of another popular figure Christoph Gluck. Debussy used and appreciated things very French. Upon the first performance, some of Debussy’s detractors felt that the movement was “one of the graver and stiffer piano works.” In this reference to Chopin, he once again demonstrated his love for, and allegiance to, the writings of Chopin, especially when compared to those of Wagner and Brahms in particular.

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to be expressed – the welling-up shout that cannot be denied. I am set aquare and I am forced to shout and sing. The response in the voice of the earth is the answering shout of thanksgiving, and the shout is the answering of praise.

Out of this, the hymn tune “Old Hundred,” several other hymn tunes (the Bach chorales “Only Trust in God to Guide You” and “Christ Who Makes Us Holy”), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4. To explain the presence of these hymns and to hint at the life of the Symphonist, I must say something about my long-time fascination with Abraham Lincoln.

From Carl Sandburg’s monumental Abraham Lincoln, I offer two quotations. The first is a description of Lincoln’s death by his close friend David R. Locke: "For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unified idea. It wore him down and killed him, as it were, and killed hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of the chaos and the fierce joining of opposites comes new hope. From this impulse I used “Old Hundred,” known as the Duxology—a hymn of praise to God; Praise God from Whom all Blessings Flow; and Gloria in excelsis Deo—the mid-16th century setting of Psalm 100, which reads in part: “Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing…Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.”

I have used Christian symbols because they are my cultural heritage, and I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

David Maslanka

Donald Hunsberger is conductor laureate of the Eastman Wind Ensemble, having served as its music director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at Eastman, where he served for many years as chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips, and Decca among others. In 1987 his recording of Camas, featuring Wynton Marsalis with the Eastman Wind Ensemble, was nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His most recent recording project with the EWE is a three-CD box set, EWE Wind Wind Wind, celebrating its 50th anniversary. Under Hunsberger’s direction the EWE performed on six tours of Japan and Taiwan between 1990 and 2000, and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger has been involved in writing projects, including the books The Wind Ensemble and Its repertoire (Warner Brothers), The Art of Conducting (with Roy Ernst, Random House), The Emory Remington Warmup Studies (The donald Hunsberger wind Library, published by Alfred Music), and numerous articles in educational journals. He has been recognized for his innovative scoring techniques for varying instrumentation of the contemporary wind band. His research into the history and development of scoring for wind bands in America has led to numerous articles in WindWorks, a journal for wind conductors, performers, and composers, and is the leading force in the Donald Hunsberger Wind Library, published by Alfred Music.

Hunsberger has created and conducted orchestral accompaniments to more than 18 silent films with 50 orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse, and North Carolina Symphony Orchestratas, and the Rochester, Buffalo, and Calgary Philharmonic Orchestras.
Mark Davis Scatterday is Professor of Conducting and Chair of the Conducting and Ensembles Department at the University of Rochester’s Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty-plus years of the famed ensemble - Donald Hunsberger, Clyde Roller, and Frederick Fennell. Since his appointment, he has led the EWE on tour to Japan, Taiwan and China, conducted the EWE in a highly acclaimed performance at Carnegie Hall, and recorded 3 new recordings with the EWE and the Eastman Musica Nova. Recently Scatterday conducted a concert in Japan as part of the opening ceremonies of a new concert hall in Karuizawa, joining members of the Tokyo Philharmonic.

Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout North America and Asia. Previous to his appointment at Eastman, Dr Scatterday was Professor of Music and Chair of the Department of Music at Cornell University. While at Cornell, he conducted the University’s Wind Ensemble, Chamber Orchestra, Wind Symphony, Chamber Winds, and Festival Orchestra. He was also one of the principal conductors of the professional new music group Ensemble X, which performed in Carnegie Hall in 2003, and was also the conductor and music director of the Cayuga Winds, a professional chamber winds ensemble in Ithaca, New York.

Dr. Scatterday maintains an active guest conducting schedule as well as editing and transcribing works for wind ensemble, and writing articles involving score analysis, performance practices, and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of Wind Works, College Band Director’s National Association Journal, Meredith Music Publications and Band Director’s Guide. An advocate of contemporary music, especially the music of Husa and Roberto Sierra, Scatterday has commissioned Sierra’s Diferencias (1997), Fanfarria (2000) and Octeto (2003) and transcribed his Fandangos (2004), Alegría (2009) and Sinfonía No. 3 (2009). Scatterday has studied conducting with Donald Hunsberger, David Effron, Sidney Hodkinson, Carl St. Clair, H. Robert Reynolds, and Richard Jackoboice, and trombone with H. Dennis Smith, Edwin Anderson, Edward Zadronzny, Milt Stevens, David Langlitz, and Hal Janks. Professor Scatterday also has taught conducting at Ithaca College and performed with the Cayuga Chamber Orchestra, and the Cayuga Chamber Orchestra Brass Quintet. His teaching experience also includes music directorships in Wooster and Medina, Ohio, following a master’s degree in trombone performance at the University of Michigan and a bachelor’s degree from the University of Akron.

Professor Scatterday has recorded Roberto Sierra’s Cancionero Sefardi with members of the Milwaukee Symphony on Fleur De Son Classics (2001), Judith Weir’s Concerto for Piano and Musicians Wrestling Everywhere with Ensemble X on Albany Records (2005), Danzante with James Thompson and the EWE on Summit Records (2006), Barcelona on Bridge Records (nominated for a 2008 Latin Grammy) and Manhattan Music with the EWE and the Canadian Brass on Opening Day Records (nominated for a 2009 Canadian Grammy).