EASTMAN WIND ENSEMBLE

50th ANNIVERSARY

Gala Concert

Friday, February 8, 2002
Eastman Theatre
8 p.m.
EASTMAN WIND ENSEMBLE
GALA CONCERT

Donald Hunsberger, conductor

Serenade No. 10 in B-flat, K. 370a
Adagio; Allegro

W.A. Mozart

Frederick Fennell, conductor

The Four Seasons
Spring
Summer
Autumn
Winter

Richard Rodney Bennett

Elsa’s Procession to the Cathedral
from Lohengrin

Richard Wagner (arr. Cailliet)

A. Clyde Roller, conductor

Concerto for Percussion
Maestoso
Moderato molto
Allegro ma non troppo

Karel Husa

Nexus, percussion
Mark Scatterday, conductor

Intermission

Unending Lightning (World Premiere)

Bernard Rands

Concerto for Piano and Winds
Dramatic and Lyric
Capriccio
Patterns and Variations

Verne Reynolds

Barry Snyder, piano
The Eastman Wind Ensemble is America’s leading wind ensemble. Its core of about 50 performers includes undergraduate and graduate students of the Eastman School of Music at the University of Rochester. The general concept of the wind ensemble was first formulated at Eastman more than 50 years ago by Frederick Fennell. Under his leadership the group became known as 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 the third conductor in 1965, and has led the ensemble for the past 37 years to international prominence.

Ever since its founding, the EWE has been in the forefront elevating the wind repertory through recordings. Fennell’s Mercury Recording 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—heard for the first time in the newly balanced instrumentation. 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, Phillips, CBS Masterworks (now Sony Classical), Toshiba EMI, Tioch (now KEF), Vox, Centaur, and Desto labels. The album Carnaval, a collaboration with Wynton Marsalis with music arranged by Hunsberger, 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 contemporary works. One of the featured pieces on the Live from Osaka album was then-Eastman composer Joseph Schwantner’s ... and the Mountains Rising Nowhere, a work that has become representative of the ensemble’s approach to new music, adventurous tone colors, and innovative compositional techniques. Since its founding, the ensemble has premiered more than 100 new works.
The 2000 Midwest Conference was the most recent in a long tradition of tours for the EWE. In 1968 the group traveled cross-country, giving a series of concerts that culminated in a performance for the General Session of the MENC conference in Seattle. The ensemble made subsequent MENC appearances in 1987 and 1996. In 1976, the EWE performed at the CBDNA National Convention, and in 1978 embarked on a tour of Japan and Southeast Asia sponsored by the Kambara Agency (Japan) and the United States State Department. 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.

Since 1990, Hunsberger and the EWE have embarked on biennial summer tours of Japan. These trips have been sponsored by Eastman Kodak Japan and Sony Music Foundation, and have focused on demonstrating Eastman performance techniques and showcasing original works of the repertory. Each tour featured special arrangements by Hunsberger to display the capabilities of the ensemble.

This month, the Eastman Wind Ensemble celebrates its 50th anniversary with a conference of international scope on the wind ensemble and its music. This conference includes the premiere of a new work from Pulitzer Prize-winning composer Bernard Rands and also coincides with the release of a multi-CD set of recordings, *Eastman Wind Ensemble at 50!*, compiled and released by Warner Bros. Publications (WBP) Records from sessions in Japan and Rochester over the last several years.
Donald Hunsberger

Donald Hunsberger is one of the world’s foremost authorities on conducting, orchestration, and wind music literature. He has been conductor of the Eastman Wind Ensemble at the Eastman School of Music since 1965. Originally from Pennsylvania, he studied trombone with Emory Remington at Eastman, where he received his undergraduate and graduate degrees (BM ’54, MM ’59, DMA ’63). From 1954–58 he was a trombone soloist and chief arranger with the United States Marine Band in Washington, D.C.

He is best known for championing the work of contemporary composers, invoking a higher standard of conducting practice, advocating for the full use of the possibilities of the wind ensemble, and setting the standard for wind ensemble performance through numerous publications, recordings, and tours of the Eastman Wind Ensemble. As an orchestrator and arranger, Hunsberger’s additions to the wind ensemble repertory are unique in their resourceful effectiveness. He also has arranged the orchestral accompaniments for 18 silent films, which he has conducted around the world. He currently is editor and primary contributor to the Donald Hunsberger Wind Library (Warner Bros. Music Publishing), and is publishing a series of historical and analytical articles on “Defining the Wind Band Sound” for its journal WindWorks.

Frederick Fennell

Frederick Fennell began his career as a conductor almost as soon as he arrived at the University of Rochester’s Eastman School of Music in the fall of 1933 when, to his amazement, he discovered that no wind band of any kind existed at either campus. He then devoted a considerable portion of
the next 30 years of his life to the amicable amelioration of this condition, organizing and conducting outdoor and indoor groups, which led him to establish the Eastman Wind Ensemble in 1952.

He conducted the group for its first decade, and spread wide its simple message through the Eastman/Mercury Records American Music Recording Project at the invitation of composer and Eastman Director Howard Hanson. The Wind Ensemble’s original 23 LPs, now in crossover to CDs, caused reconsideration of the wind medium as a serious artistic pursuit. Fennell later joined the Minneapolis Symphony as associate music director, then moved to the University of Miami as conductor in residence. In 1984, at the invitation of its players, he became the initial principal conductor of the Tokyo Kosei Wind Orchestra of Japan. Recently honored by his colleagues in Kosei, and now their conductor laureate, Fennell’s limited association with the wind orchestra continues. A legion of additional honors include an honorary doctorate from the University of Rochester; the Honor Medal of Interlochen, the Midwest Clinic, and the John Philip Sousa Society; a concert hall built in his name in Kofu, Japan; and the 1994 Theodore Thomas Award of the Conductor’s Guild. In 2001, Fennell’s remarkable career was further acknowledged with his induction to the American Classical Music Hall of Fame. Though an octogenarian, there is scant evidence of allargando to be found in plans for future recordings, editings, writings, and for conducting. The 1993 Roger Rickson bio-discography, Fortissimo, (Ludwig Music, Inc., publisher) covers in a fat format the past 40 years of the Fennell story.

**A. Clyde Roller**

A. Clyde Roller has had an impressive career in both professional and academic music fields. Roller followed Frederick Fennell as conductor and music director of the Eastman Wind Ensemble, serving from 1962 to 1964.
His 1962 Mercury recording of Alan Hovhaness' Symphony No. 3 with the wind ensemble was chosen by High Fidelity as one of the top 10 recordings of the year.

In addition to his position as conducting professor at the universities of Houston, Texas-Austin, Wisconsin at Madison, and Michigan, Roller has been a conductor and faculty member at the Interlochen Center for the Arts for 50 years. He has made numerous conducting appearances with the Boston, Oklahoma, Arkansas, and Inland-Empire (CA) symphonies; the Texas orchestras of Corpus Christi, Fort Worth, and San Antonio; the Arkansas Opera Company; and at the Alaskan Festival, among others. For many years he was resident conductor of the Houston Symphony, musical director and conductor of the Lansing (MI) and Amarillo symphonies, and made international guest-conducting appearances with orchestras from Portugal to New Zealand. He also has led many All-State, MENC, and regional orchestras, and the Congress of Strings on both the East and West coasts.

**A. Clyde Roller**

Mark Scatterday has been appointed professor of conducting and ensembles at Eastman and conductor of the Eastman Wind Ensemble, effective July 1, 2002. Scatterday, who received his doctor of musical arts degree in conducting from Eastman in 1989, has directed wind ensembles and orchestras throughout North America and Japan, and currently is professor of music at Cornell University and chair of its music department. There he conducts the university’s wind ensemble, chamber orchestra, wind symphony, chamber winds, and festival orchestra. He also is one of the principal conductors of Ensemble X, a professional contemporary music ensemble that performed in Carnegie Hall earlier this month.

Scatterday has studied conducting with Hunsberger, David Effron, Sydney Hodkinson, Carl St. Clair, H. Robert Reynolds, and Richard Jack-
oboe. Before attending Eastman, he received his bachelor’s degree in music education and performance from the University of Akron (OH) and his master’s degree in trombone performance from the University of Michigan. In addition to his position at Cornell—where he teaches conducting, music theory, and low brass performance—Scatterday maintains an active guest conducting schedule, and researches and writes on score analysis, performance practices, and conducting. His interests range from Venetian Renaissance wind music to the wind and percussion music of Karel Husa. His articles have been published in the CBDNA Journal, Band Director’s Guide, and WindWorks (a publication dealing with new compositions, research, and performance practices for the wind band), of which he is senior editor. An advocate of contemporary music, Scatterday has commissioned numerous compositions for wind band. He is a member of the College Band Directors National Association (CBDNA), the Conductors Guild, Music Educators National Conference (MENC), and World Association of Symphonic Bands and Wind Ensembles (WASBE).
PROGRAM NOTES

Serenade No. 10 in B-Flat, K. 370a

Wolfgang Amadeus Mozart
Mov. 1 Adagio, Molto Allegro

The composition opening this 50th anniversary celebratory concert by the Eastman Wind Ensemble is the same Serenade No. 10, in B-flat, K. 370a by W.A. Mozart with which Frederick Fennell began the Premiere Concert on February 8, 1953 in Kilbourn Hall. As an additional symbol of the importance of the work to Eastman wind performers and the wind band world at large, the opening measures of Mozart’s hand manuscript score are etched upon the panel designating the Eastman Wind Ensemble Room on the fourth floor, Sibley Music Library.

Chamber music has been an important part of the EWE’s repertory over the past five decades as the experience of performing in small ensembles—one to a part—is a vital component of the ensemble’s performance experiences. Various Mozart serenades have long graced programs in Cutler Union, Kilbourn Hall, and the Eastman Theatre; this approach also has been extended into the repertoire of the Eastman Wind Orchestra, the EWE’s junior partner.

In 1952–53 Frederick Fennell was signaling to the music world that a new approach to wind band repertory and performance was about to unfold, a performance approach vastly different from the large, doubled personnel of the symphonic band of the day. The remainder of the next half century would witness a discovery of earlier works for winds, a regeneration of style, literature, and especially, the development of a flexible approach to composition, programming, and performance.

Nothing could be more significant to open this evening’s concert than to have the founder of the EWE conduct this same Mozart serenade once again. In so many ways, it represents the depth of literature of the entire wind ensemble movement since 1953.
The Four Seasons
Richard Rodney Bennett

*The Four Seasons* was commissioned by the Cheltenham International Festival of Music with funds from the Arts Council of Great Britain and the Royal Northern College of Music. It is in four movements, each depicting a season of the year. Frequently, the feeling of an individual movement may be forecast or felt by a conductor just from interpretative markings the composer provides on the score. In this instance, *Spring* is marked *vivosscherzando*, an indication of the light bubbling atmosphere of this continually emerging season. *Summer* is *allegretto*, less forceful, less energetic. It moves forward in a series of gradually increasing tempi until a climactic unison horn line eventually pulls the movement back into its opening measures’ bucolic state.

*Autumn*, marked *andante lento*, begins with an English horn solo accompanied by a trio of clarinets and harp. After several sections of development leading into an upper level dynamic climax, the solo English horn returns in a cadenza-like cantilena. The remainder of the movement returns to the quiet statements of the opening measures.

*Winter* returns with a vengeance—*molto vivo*. The bright, forward moving opening signals the many facets of winter so well known to local audiences. The excitement of this movement, with its slight hesitations in direction, reminds one of the vagaries of this season. All-encompassing and powerful, all-quiet and waiting—the essence of the cold days of our winter existence.

Elsa’s Procession to the Cathedral
from *Lohengrin*
Richard Wagner

In his medieval opera *Lohengrin*, Richard Wagner provided numerous examples of colorful pageantry and staging. *Elsa’s Procession to the Cathedral* prefaces her betrothal to Lohengrin, a mystic knight of the Holy Grail, who had come to deliver Brabant (Antwerp) from Hungarian invaders. The beauty and flow of this magical moment in the opera has been cast most effectively for wind band by orchestrator Lucien Cailliet.

It is a pleasure and an honor to welcome former conductor A. Clyde Roller to the podium of the Eastman Wind Ensemble on this anniversary celebration.
Concerto for Percussion
Karel Husa
NEXUS, percussion

One of the major themes running throughout this celebratory conference has been a discussion of the emergence of the percussion ensemble during the past five decades. When one examines the first formal portrait of the ensemble, it is apparent that the winds and brass are the primary tonal colors—the percussion section being a small gathering of a few basic instruments: timpani, snare drum, bass drum, xylophone, bells, traps, etc. The course of history since 1952 has brought the contemporary percussion ensemble to a point where a timpanist plus four or five percussionists are standard requirements.

Four of the five members of the percussion ensemble Nexus are Eastman School and EWE graduates. It is a matter of extreme pride to the organizers of this celebration that they have made their schedules available to be in residence during this celebration and to appear in this anniversary concert as soloists.

Earlier this week, they performed the Symphony for Drums and Wind Orchestra by Warren Benson, retired faculty member of the Eastman School Composition Department and one of America’s pioneers in percussion ensemble development.

The Husa Concerto was commissioned in 1971 by Ludwig Industries, William Ludwig Jr., president. (Ludwig and Frederick Fennell were cabin mates in the early 1930s at the Interlochen Music Camp.) It was first performed by the Baylor University Symphonic Wind Ensemble, Gene C. Smith, Conductor and students of Dr. Larry Vanlandingham of the Baylor faculty. The three movements provide ample solo opportunities for the percussion soloists who perform in the mode of a solo chamber music ensemble. Husa’s signature development from practically inaudible instrumental voices to massive, overpowering sonorities is brought into full play, especially in the third and final movement.

Unending Lightning
Bernard Rands

Details from the composer about this evening’s premiere performance:

“This work, completed in June 2001, takes its title from a poem by Dylan
Thomas. Its formal structure, typical of my work in recent years, juxtaposes two markedly different, seemingly irreconcilable musical ideas and alternates them throughout the duration of the work—both elements undergoing transformation on each of their subsequent appearances. Here, the first (a rhythmically articulated, static and ‘transparent’ harmonic character) marked tranqullo is followed by a rhythmically energetic, harmonically ‘opaque’ interruption, marked feroce. The relative presence of each of these determines the formal contour and intensity of the work. A third element (a figuration carried throughout by two vibraphones, marimba, and piano in unison) acts as an ‘arbiter’ between the two opposing elements, gradually revealing their latent similarities.

“Unending Lightning engages the wind ensemble in a virtuosic display of rhythmic agility, timbre, and dynamic range and, though challenging in these respects, it does so without placing taxing demands on individual players. In short, it aims at a collective, ensemble virtuosity rather than a soloistic one. Unending Lightning was commissioned by the Howard Hanson Institute for American Music at the Eastman School, to celebrate the 50th anniversary of the Eastman Wind Ensemble. It is dedicated to Donald Hunsberger with affection and in admiration.”

**Concerto for Piano and Wind Ensemble**

*Verne Reynolds*

*Barry Snyder, piano*

The piano has been a vital and important instrument in the symphony orchestra during the 20th century and now is being utilized as well in various instrumentations of the contemporary wind band. Literature for solo works with wind accompaniment received a primary impetus in 1924 when Igor Stravinsky introduced his *Concerto for Piano and Wind Instruments*.

Since that time, notable works have been added to the repertory: Alban Berg (*Kammerkonzert* for Piano and Violin with 13 Winds), Karl Berger Blomdahl (*Kammerkonzert* for Piano, Woodwinds, and Percussion), Paul Hindemith (*Konzertmuzik* for Piano, Brass, and Harps, Op. 49), Roy Harris (*Concerto for Piano and Band*), and Kent Kennan (*Concertino for Piano and Wind Ensemble*). Of more recent composition are the *Concerto for Piano and Winds* by Robert Morris, *Concertino for Piano, Winds, Percussion and Harp* by the Hungarian Kamillo Lendvay and *Concerto for Piano, Winds,*
and Percussion by David Maslanka.

Verne Reynolds’ Concerto for Piano and Wind Ensemble was written between October 1995 and May 1996 for the 75th anniversary of the Eastman School of Music. The premiere was given by Barry Snyder, for whom the concerto was written, and the Eastman Wind Ensemble, Donald Hunsberger, conductor.

About his concerto, Verne Reynolds writes:

“For 36 years as professor of horn at the Eastman School of Music, I have been constantly aware of the wind ensemble (with percussion) as a vital musical entity capable of producing music of dramatic intensity, eloquent lyricism, and stunning virtuosity. The wind ensemble is nurtured by our leading schools of music and thus its literature has had the advantage of evolving to its present status without commercial constraints or considerations.

“This concerto seeks to combine the piano’s own lyricism with its virtuosic energy, in collaboration with that of the wind instruments and percussion. It also endeavors to continue the path of the 20th-century piano concerto as it evolved through Rachmaninoff, Shostakovich, Prokofiev, and Bartók to Samuel Barber, John Corigliano, and others. While there are moments of romantic expression, extravagant technical display, and quiet contemplation in this concerto, the prevailing harmonic language is that of chromatic saturation. All 12 tones are used freely, uninhibited by classical serial technique. This permits the occasional suggestion of tonality, often at moments of resolution, but without further traditional tonal definition.

“The wind ensemble is scored for the standard woodwind and brass sections of the symphony orchestra plus timpani and four percussion. Recognizing the long-established acceptance of including occasional works for string orchestra in symphony orchestra concerts, I wrote this concerto, along with several other works, with the intention of having it appear on both orchestral and wind band programs.”

NEXUS

Since its first concert on May 21, 1971, Nexus has been a rare commodity in the world of chamber music. Celebrating its milestone 30th anniversary season, the ensemble’s five original members—Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, and John Wyre—continue to delight audiences with a repertory that includes contemporary percussion masterpieces, ragtime, world music, silent film accompaniments, group
improvisations, and pieces by the members themselves. Dubbed “the high priests of the percussion world,” the ensemble’s virtuosity, innovative programming, and insatiable musical curiosity have inspired compositions from some of the greatest composers of our time.

NEXUS has garnered international acclaim from its many performances of *From me flows what you call Time*, created for the ensemble and the Boston Symphony by Toru Takemitsu under a commission from Carnegie Hall for its 1990 centennial celebration. Performances of this work with NEXUS and the Chicago Symphony under conductor Christoph Eschenbach, and the Boston Symphony under Seiji Ozawa were concert highlights in 2000. Performances in 2001 include the Philadelphia Orchestra conducted by Robert Spano and the Cincinnati Symphony with Junichi Hirokami. A compact disc recording featuring NEXUS and the Pacific Symphony conducted by Carl St. Clair has been released on Sony Classical.

Traveling the globe frequently, NEXUS was the first Western percussion ensemble to perform in the People’s Republic of China. The group has performed at such international festivals as the Adelaide Festival, Singapore Arts Festival, the Holland Festival, Tanglewood, Ravinia, Blossom, the BBC Proms, and the Music Today and Music Joy festivals in Tokyo.
Barry Snyder

Barry Snyder, internationally renowned solo pianist, chamber collaborator, and pedagogue, constantly intrigues audiences with varied programs running the gamut from Rameau to the premiere performances of works by Augusta Read Thomas and Carter Pann. His entrée to the international concert stage came as a result of winning three major prizes at the 1966 Van Cliburn International Competition: Silver Medal, Pan American Union Award, and the Chamber Music Prize. Since then he has completed 36 recordings and presented numerous concerts throughout the world including Moscow, Buenos Aires, Tokyo, Bangkok, London, Berlin, and New York, as well as solo appearances with orchestras such as National Symphony, Detroit, Houston, Atlanta, and Singapore, and the Japan Philharmonic.

A well-known chamber music collaborator, Snyder is known for his highly sympathetic partnerships with colleagues such as Herman Prey, Jan deGaetani, Ani Kavafian, the Cleveland and the Curtis Quartets, Bonita Boyd, and Steven Doane. His recording with Doane of the complete works for cello and piano of Gabriel Fauré was awarded the Diapason d’Or Award.

Barry Snyder is professor of piano at the Eastman School of Music and has presented master classes at such prestigious institutions as the Guildhall School, London; the Royal Northern College of Music, Manchester; the Academy of Music, Krakow, Poland; Hochschule für Musik, Freiburg, Germany; the Conservatorium and University of Western Australia; and the Beethoven Conservatory, Buenos Aires, Argentina, in addition to many throughout the United States and Canada.
EASTMAN WIND ENSEMBLE

50th Anniversary Ensemble
Donald Hunsberger, conductor

Flutes/Piccolo
Melissa Ngan
Rachel Tetreault
Sara Traficante (Alto)
Justin Berrie (Piccolo)

Oboes/English Horn
Elizabeth Priestly
Sheila McNally
Katherine Wilcox (English Horn)

Clarinets
Julianne Kirk (E-flat)
Jun Qian
Trevor O’Riordan
Bill Kalinkos
Miranda Dohrman
Brian Hermanson
Kumiko Matsuoka
April Marie Ross (B-flat/Alto)
Madeline Sturm (B-flat/Bass)
Terumichi Aoyama (B-flat/Contrabass)

Saxophones
Chien-Kwan Lin (Soprano/Alto)
Chisato Eda (Alto)
Mark Kraszewski (Tenor)

Horns
Elizabeth Porter
Dong-Gon Lee (Assistant)

Trumpets
Travis Gould
Andrew Cheetham
Ryan Gardner
Christopher Moore
Michael Gurfield

Trombones
Michael Selover
Rachel Ransom
Dana Landis (Bass)
Christopher Beaudry (Bass)

Bassoons
Michael Parker-Harley
Eric Goldman
Ryan van Liere (Contra)

Euphoniums
Jonathan Herbert
Aaron Ging

Tubas
Jon Richardson
Jason Mather

String Bass
Justin McCulloch

Harps
Megan Sesma
Katie Buckley

Piano
Ning Yu
Man-Shan Yap

Timpani
Donald Albro

Percussion
John Hain (Principal)
Anthony Calabrese
Michael Moran
Peter Zlotnick
Conducting and Ensembles Department Staff

Sheryle Charles, secretary/administrative assistant
Katharine Zager, ensemble coordinator
Evan Feldman, doctoral assistant
Paul Shewan, doctoral assistant

Andrew Green, director of concert operations
Ron Stackman, Eastman Theatre stage manager
Julius Corcimiglia, assistant stage manager

William Pottebaum, ensemble librarian
Kelly Petro, assistant librarian
Allison Franko, assistant librarian
Cindi Johnston-Turner, doctoral assistant (MUEd)

Eastman Theatre Staff

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Jeff Corcoran, recording studio manager
John Truebger, audio engineer
Justin Volpe, audio engineer
Melodie Myers, audio engineer

Technology and Music Production

Fire exits are located throughout Eastman Theatre, along the right and left sides, and at the back of the orchestra, mezzanine, and balcony levels. In the event of an emergency in the building, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of photographic and recording equipment is not allowed in this building. Patrons may request programs in Braille in advance of a performance by contacting the Concert Office at (585) 274-1110. For information about Eastman concerts, visit our Web site at www.rochester.edu/Eastman or call our MusicLine at (585) 274-1100. We reserve the right to ask anyone disrupting a performance to leave the hall.

A fully accessible restroom is located on the Main Floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.