

~ PROGRAM ~
Eastman Wind Ensemble
Mark Davis Scatterday and Lindsay Bronnenkant, *conductors*



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY *of* ROCHESTER

The Eastman Wind Ensemble

**Mark Davis Scatterday
and Lindsay Bronnenkant,
conductors**

Wednesday, May 5, 2021
Kodak Hall at Eastman Theatre
7:30 PM

Fanfare for You (A Superhero) (2019)

Steven Burke
(b. 1967)
4'

World Premiere

Suite française d'après Claude Gervaise (1935)

Francis Poulenc
(1899–1963)
12'

- I. Bransle de Bourgogne
- II. Pavane
- III. Petite marche militaire
- IV. Complainte
- V. Bransle de Champagne
- VI. Sicilienne
- VII. Carillon

First Suite in E-flat for Military Band, Op. 28, No. 1 (1909)

Gustav Holst
(1874–1934)
11'

- I. Chaconne
- II. Intermezzo
- III. March

Lindsay Bronnenkant, conductor

Little Threepenny Music (Suite from Threepenny Opera) (1928)

Kurt Weill
(1900–1950)
19'

- I. Overture
- II. The Ballad of Mack the Knife
- III. The Instead-Of Song
- IV. Ballad of the Easy Life
- V. Polly's Song / Tango-Ballad
- VI. Cannon Song
- VII. Threepenny Finale

Tarot (2021)

Lindsay Bronnenkant
(b. 1988)
14'

- I. The Fool
- II. The King of Cups
- III. The Tower

World Premiere
Lindsay Bronnenkant, conductor

~ PERSONNEL ~

Eastman Wind Ensemble

Flute

Alexander Day
Brooke Walden

Oboe

Katherine Bruns
Joshua Bullock
Gwen Goodman

Clarinet

Owen Cheung
Ben Cruz
Jenna Kent
Phoebe Kuan
Michael Miller

Bassoon

Matthew Boice
Jonathan Churhett
Tatia Slouka

Saxophone

Ian Briffa
Samuel Leung
Joe Moruzzi
Will Pyle

Horn

Kristin Andlauer
Abby Davidson
Emily Houston
William Sands
Tasha Schapiro

Trumpet

Nicholas Baronowsky
Patrick Clarke
Katie Hillstrom
Yoo Jeong Kim
Nathan McKinstry
Giulia Rath
Chad Rockwell

Trombone

Alex Gulakiw
Megan Hendrix
Vincent Huang
Isabella Lau

Euphonium

Max Dichter

Tuba

Juan Alonso
Jackson Duffy
Michael Witt

String Bass

Payton Dziekan

Guitar/Banjo

Rob Varon

Timpani

Miles Kim
Andrew Laufer

Percussion

Chris Amick
Ethan Hall
Eric He
Austin Keck
Cooper Johnson
Will Newton
Tristan Swihart

Keyboard

Chloe Zhang

Harp

Rebecca Smith
Emily Stone

~ PROGRAM NOTES ~

Fanfare for You (A Superhero)

Fanfare for You (A Superhero) was composed for the Eastman School of Music and the New England Conservatory to commemorate the beginning of a new academic year (2019–2020). It was inspired by the feelings associated with the start of something new, especially the excitement of anticipation and the apprehension of uncertainty. This is a familiar moment in our lives, and I thought I would celebrate all of us (“You”) and a superhero power I believe we all possess—the ability to recognize beauty in every moment, including disappointment and failure.

The work represents a journey through time. It begins with the Tambourine (one person) playing a simple long-short rhythm. That rhythm dominates the piece. It also serves as an invitation to join the “dance party of pulses” that will reveal themselves as the work progresses. The Tambourine’s invitation is quickly taken up by the Vibraphone, also playing a long-short rhythm, but now adding the note “A.” The Tubular Chimes disrupts the pattern and then more players join in with subtle variations of the thematic rhythm, while always on the note “A.” There is beauty in simplicity. Things start to heat up as more players quickly join the “party of pulses” and complexities begin to emerge, much like the complexities that emerge in the bonds we form with other people. The work moves through cycles of this opening, all the while adding subtle variations and opportunities to neutralize the joy. The drama lies in rescuing this joyful timeline from the currents that seem intent on derailing the celebration. The rescue is the simple act of recognizing and embracing the musical beauty when those more tragic moments reveal themselves.

The work is dedicated to Jill Abbinanti in loving celebration of her birthday. She is a new friend, and already a profound presence in my life. She is a superhero! – *Program note by the composer*

Suite française d'après Claude Gervaise

Francis Poulenc, one of “The Six” French composers in the interwar period of the 20th century, composed his *Suite française* as incidental music to the play *La Reine Margot* (“Queen Margot”) by Édouard Bourdet. The play was set in the 16th-century, and to establish the Renaissance setting, Poulenc found inspiration in the music of court composer Claude Gervaise, drawing influence specifically from Gervaise’s 1545 book of dances (*Le livre de dances*).

Poulenc's scoring and simple, tuneful melodies are reminiscent of the Renaissance style. The instrumentation of the suite also echoes the sounds of the 16th century: in addition to battery percussion and harpsichord, modern double reed (oboes, bassoons) and brass (trumpets, trombones) instruments in the suite reference the Renaissance-Era shawm, trumpet, and sackbut. However, as observed in Poulenc's choice of colorful contemporary harmonies, the presence of French Impressionism, too, is undeniable.

First Suite in E-flat for Military Band, Op. 28, No. 1

The *First Suite in E-flat for Military Band* was composed in 1909 after Holst had penned well over one hundred compositions. By the time Holst began this work in his music room at 10 the Terrace, Barnes, he was well into his second stylistic period, one that was heavily influenced by two diverse areas: the English folk song movement and Sanskrit literature.

All three movements of the suite are based on the same motif: an ascending major second followed by an ascending perfect fifth. The *Chaconne* is, with the exception of the final movement of Brahms' *Fourth Symphony*, the best-known post-Baroque movement in this form. The second movement, *Intermezzo* in C minor, sums up Holst's compositional development at this stage of his career: a trio in dorian mode, hinting at his recent trip to Algeria, with a second of non-abrasive polytonality in its coda. The *March*, with its idiomatic brass and woodwind themes first played separately and then together, is the work of a master craftsman, recalling Tchaikovsky's presentation of themes through differing orchestral colors in the *Scherzo* of his *Fourth Symphony*. The development of the germ motif heard in the opening measures of the suite leads to a rousing conclusion.

—Edited from notes by Jon C. Mitchell

Little Threepenny Music (Suite from The Threepenny Opera)

Kurt Weill's magnum opus may very well be his music for *The Threepenny Opera*, Bertolt Brecht's adaptation of John Gay's 18th-century ballad opera *The Beggar's Opera*. *The Threepenny Opera* premiered in September 1928 and was met with enough favorable reception that within a few months, Weill produced a suite of selections from the opera. The resulting suite, his *Kleine Dreigroschenmusik*, or *Little Threepenny Music*, premiered in February 1928, with Otto Klemperer at the helm of the Prussian State Orchestra.

The plot and characters of *The Threepenny Opera* were largely retained from *The Beggar's Opera*. Both satires open with the Peachums discovering that their daughter Polly has married a less-than-virtuous man, known in *The Beggar's Opera* as Macheath and in *The Threepenny Opera* as "Mack the Knife." The antihero's happy ending in both libretti provides a sociopolitical commentary by mocking the traditional morality play.

As for the music itself, Weill's selections reflect the popular styles performed in jazz clubs in Germany the late 1920s. Following the convention of a ballad opera, Weill also references well-known melodies throughout his score.

Tarot



Artwork from the Linestrider Tarot by Siolo Thompson, courtesy of the artist

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian *rāgas* into his works, and after investigating Holst's resources and analyzing his *Planets*, I believe that Holst tried to reference *rāgas* that evoked similar characters to those of the planets in his suite. Holst's access to authentic performance of Indian music was limited, however, and like many composers—especially as a British composer entrenched in modal composition during the English folksong revival of the early 20th century—he took what he understood of *rāgas* and filled in the gaps with western theoretical knowledge, resulting in the treatment of what were once *rāgas* as scales or modes.

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: Tarot. Like astrology, Tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each Tarot card. Some elements of the Hindustani *thāts*, Karnāṭak *mēlakarta rāgas*, and pitch sets Holst references in his *Planets* are referenced in *Tarot* using a similarly western approach to portray Tarot card analogs.

In Tarot, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his will, manages to skip through a minefield unharmed. The movement references the pitches of the *Kalyāñ thāt* found in “Jupiter,” a benefic planet of good fortune, to represent the Fool’s beginner’s luck. The movement also uses the whole tone scale hinted at in some of Holst’s themes for Uranus, a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool’s steps.

In Tarot, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement references the pitches of *mēlakarta rāga Dhavalāmbari* from “Neptune” as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the *Bhairavī thāt* found in “Venus” to allude to the King’s kind and gentle countenance.

The Tower represents surprise, upheaval, and destruction. It represents the collapse of structure; the crumbling of façades based on faulty foundations. The final movement references “Mars, the Bringer of War” with two similar pitch sets: the one Holst uses in “Mars,” as well as a *thāt* that Holst may have meant to draw from, *Bhairavī*.

Enormous thanks go out to Dr. Mark Scatterday for his faith in me and for the opportunity to perform this work, as well as to all of the members of the Eastman Wind Ensemble, whose talent, commitment, and heart have brought this music to life. – *Program note by the composer*

Upcoming Concerts

Events are free unless otherwise noted.

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<https://www.rochester.edu/adv/eastman-centennial/>

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 photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

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Thank you!