

Upcoming Concerts

Events are free unless otherwise noted.

Thursday, October 20

Eastman Jazz Lab Band

Rich Thompson, director

Kilbourn Hall • 7:30PM

Friday, October 21

Eastman School Symphony Orchestra

Music of Sibelius, Wu, Saul, Dvorak

Neil Varon, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Monday, October 24

Eastman Philharmonia

Music of Wicks, Berlioz, and Holst

Neil Varon, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Friday, October 28

Musica Nova

Music of Wu, Honstein, and Varese

Brad Lubman, Georgia Mills, and Luke Poeppel, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Thursday-Sunday, November 3-6

Eastman Opera Theatre

Anthony Davis's *Lear on the Second Floor*

Timothy Long, music director

Kilbourn Hall • 7:30PM/2:00PM Sunday

Tickets required – go to www.EastmanTheatre.org for more information

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 photographic 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!



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

The Eastman Wind Ensemble

**Mark Davis Scatterday,
conductor**

**Brad Hogarth,
guest conductor**

**Ivan Trevino
and Michael Burritt,
percussion**

Wednesday, October 19, 2022
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~

Eastman Wind Ensemble
Mark Davis Scatterday, *conductor*
Brad Hogarth ('08 BM), *guest conductor*

Meliora! (2020)

Sydney Hodkinson
(1934-2021)
3'

Centennial premiere

Run to the Light (2022)

Ivan Trevino
(b. 1983)
12'

Ivan Trevino (06' BM, '10 MM)
and **Michael Burritt**, *percussion*

Centennial premiere

Driven! (2002)

Kenneth Amis
(b. 1970)
7'

Symphony No. 1, "Afro-American" (1931/1946)

- I. Longing
- II. Sorrow
- III. Humor
- IV. Aspiration

William Grant Still
(1895-1978)
arr. O'Brien
25'

Brad Hogarth, *conductor*

~ PERSONNEL ~

Eastman Wind Ensemble

Flute

Alexander Day
Jahshanti Henry
Sean Marron

Oboe

Vincent Chang
Peter Davies
Jeehoon Kim
Maxx Mejia

Clarinet

Eric Butler
Lauren Enos
Alyssa Estrella
Jason Gluck
Harrison Kim
Ju Young Yi

Bassoon

Cole George
Avery Dabe
Austin Struble

Saxophone

Dykeem Cervantes
Landon Chang
Matthew Hrinda
Hongjin Li
Hengyuan Zhang

Horn

Kristin Andlauer
Gretchen Berendt
Katherine Perrine
Azriel Ressler
Kyle Schober

Trumpet

Jess Green
Eric Lofgren
Davan Sagara
Sam Santiago

Trombone

Talia Berenbaum
Joshua Brown
Rose Cantrell
Chris Clark
Wayne Kreml
Michael Rooney

Euphonium

Kathryn Carley

Tuba

Cole Henslee
Michael Witt

Double Bass

Ziyuan Qin

Timpani

Sean McWilliams

Percussion

Ben Blaesing
Sammy DeAngelis
Kaiwen Luo
Anders Wong

Keyboard

Federico Ercoli

Harp

Megan Cooke

Banjo

William Anderson

~ PROGRAM NOTES ~

While working with W.C. Handy in Memphis in 1916, he decided that “the Blues were not immoral or trivial, as some people wanted to believe, but instead an expression of the hopes and yearnings of a lowly people, wanting a better life.” Musicologist Jon Michael Spencer has argued that Still’s symphonic treatment of the blues allowed him to “demonstrate the inherent dignity” of black folk music as an act of racial vindication, not to critique it as inferior.

Still cast the first movement loosely in sonata form, a common three-part framework in which two melodies are introduced, developed, and reprised over the course of the movement. The first melody, played by a muted trumpet, overlays the instantly recognizable harmonic pattern of the 12-bar blues. With its sweeping arc and gentle syncopation, the second melody, introduced by the oboe, is reminiscent of a spiritual. The themes return in reverse order after moving through a colorful development section.

The next two movements capture distinct moods with melodic material borrowed from the first movement and transformed in new contexts. With its dark timbres, the second is a clear expression of sadness. The third, which features a banjo for local color, is a leap for joy. The fourth movement opens with a poignant melody showcasing some of Still’s most beautiful orchestral writing. A lengthy, heartbreaking passage ultimately gives way to a reminiscence of the original blues theme in a fiery coda.

Today, Still’s daughter Judith believes that “the *First Symphony* shows him recognizing, with joy, that God had given him a gift that would change the thinking of the public.” - **Douglas Shadle**

Meliora!

The result of an invitation from my alma mater, the Eastman School of Music in Rochester, New York, was this ebullient fanfare for seventeen brass and percussion players.

MELIORA! (Latin: “always better”)—the motto of the University—is based solely on two elements: a rising three-note pattern (first announced by antiphonal trumpets) and ascending lines that connote the “ever-striving” aspect of the title. The piece is roughly 2 minutes and 30 seconds in duration and was composed in Holly Hill, Florida on March 31 and April 1 of 2020. – **Sydney Hodkinson**

Run to the Light

Run to the Light was written for Eastman School of Music’s Centennial Celebration. It was premiered by Eastman Wind Ensemble on Oct. 19, 2022. The piece is dedicated to a thousand or so very special people in Victoria, Texas.

A newly hired band director at my high school had a diploma hanging up in his office.

“What’s that?” I asked.

“It’s from Eastman,” he said.

“What’s Eastman?” I asked again.

“It’s a music conservatory,” he said.

I left his office thinking to myself, “What’s a music conservatory?”

That was my junior year of high school, and that’s how foreign this whole classical music thing was to me. Fast forward one year later. I auditioned at Eastman and got in. This was due in large part to this teacher, his guidance, and my own luck that he took a job teaching music in small town Victoria, Texas, where I lived. Thank you again, Mr. Mikula.

When I told my mom I got accepted, she didn’t congratulate me. Well, of course she did, but not right away. The first thing she said was “How are we going to pay for it?” My parents didn’t go to college, but are hard-

working, smart people who still make their living cutting hair. They did everything they could to make music part of my life. Paying for college though, especially at a school like Eastman, was far beyond anything they had saved or planned for. My parents put together whatever funds they could and did what everyone does in Texas during a time of need: they organized a BBQ benefit. It's a Go-Fund Me of sorts, but an in-person one with BBQ, beans, rice and all the fixings.

One of my dad's regulars was a writer for the local paper and wrote a charming story about my parents, my opportunity to attend Eastman, and about the upcoming BBQ benefit. Local restaurants donated food, and my parents and an assembly line of volunteers served plates to friends, family and members of our community who showed up to give their support and enjoy a hot meal. There was even an auction with one of those fast-talking auctioneers helping the crowd bid on donated items.

My parents hosted this benefit for four summers, and each time, they raised \$10,000 for my college tuition, with over 1,000 people attending each year. This is still incomprehensible to me. Meanwhile, Eastman provided me with a generous yearly scholarship to ease the cost of tuition, which helped greatly. My journey to Eastman was looking more and more possible, thanks in part to this scholarship, and of all things, BBQ. But we still weren't quite there.

One day, Mary Lou Urban, an unassuming family friend of ours, walked into the barber shop to see my mom for her regularly scheduled perm. This time, Mrs. Urban came in holding a small envelope with my mom's name on it. Inside was a gift: a personal check for \$10,000. My mom cried, Mrs. Urban cried. But that's not all. Each summer for four years, she gave my mom a check for this same amount. Mrs. Urban is no longer with us, but what she did for me and my family is unforgettable. My mom refers to her as my angel. I do too. Between the community's support, Eastman's scholarship, Mrs. Urban's gifts, and my parent's own hard work and sacrifice, I got to Eastman.

20 years later, I find myself at Eastman again, this time as a visiting teacher to step in for the one and only, Michael Burritt, my former Eastman professor who is on a sabbatical leave. What an honor. I return with my beautiful wife, Amanda, who I met on Gibbs St. when we were both students. This music is dedicated to all of the supporters in my hometown community, Mr. Mikula, Mrs. Urban, my parents, and all of the people who helped me run to my light. I carry them with me, in my teaching, composing and performing, and I hope this spirit of joy and gratitude shines through in this music. - **Ivan Trevino**

Driven!

My first contact with Frank Battisti was in 1991 when I was accepted to the New England Conservatory of Music as a composition major. At that time composition majors were not expected and, in my case, discouraged by the administration from auditioning for performance ensembles at the school. A friend recommended that I call the conductor of the wind ensemble, Frank Battisti, directly. I did, and after introducing myself on the phone and telling him how my efforts to schedule an audition time for the school's ensembles were being met with resistance, he told me to simply walk in after the last person before lunch and start playing. This turned out to be the beginning of a tremendously supportive and motivating relationship.

In the years that followed, Mr. Battisti had me judge the concerto competitions, commissioned two new works from me (*Music for Music, Four Songs from Songfest by Bernstein*), and has served as valued counsel on every aspect of my musical career, from conducting and interpretation to artists' relations and music industry politics. I can honestly say that Frank Battisti gave my career as a professional composer the momentum it needed to get off the ground. His passion, drive and unwavering professionalism has set both a shining example and the bar for me and all who know him. - **Kenneth Amis**

Afro-American Symphony

Still's *Afro-American Symphony* is not only his most famous work, but one of the most popular American symphonies of all time. When he began sketching it in 1924, he had recently finished playing in the pit orchestra for Eubie Blake and Noble Sissle's *Shuffle Along*, the musical comedy that launched the careers of Josephine Baker and Florence Mills and, according to Langston Hughes, inaugurated the Harlem Renaissance. Still pursued other projects in the meantime but took up the symphony in earnest several years later. "It was not until the Depression struck," he explained, "that I went jobless long enough to let the *Symphony* take shape. In 1930 I rented a room in a quiet building not far from my home in New York and began to work." And he was inspired: the symphony was finished in two months.

Still had adopted central tenets of the Harlem Renaissance by this time, most notably philosopher (and friend) Alain Locke's concept of the new African American as an individual who would vindicate blackness from racist stereotypes and reclaim it from white exploitation. Still's use of the blues as the symphony's unifying element manifested his engagement with this idea.