



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

The Eastman Wind Ensemble

Mark Davis Scatterday,
conductor

Sally Lamb McCune,
guest composer

Kevin Fitzgerald '13E,
guest conductor

Monday, November 13, 2023
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~
The Eastman Wind Ensemble
Mark Davis Scatterday, *conductor*
Kevin Fitzgerald, *guest conductor*

Spiral (2023)

Sally Lamb McCune
(b. 1966)
6'

Premiere

Prelude Op. 34, No. 14 (1933/1988)

Dmitri Shostakovich
(1906-1975)
arr. Reynolds
3'

blue cathedral (1999/2020)

Jennifer Higdon
(b. 1962)
trans. Nowlin
12'

~ INTERMISSION ~

Et Exspecto Resurrectionem Mortuorum (1964)

Olivier Messiaen
(1908-1992)
30'

I. Des profondeurs de l'abîme, je crie vers toi, Seigneur:
Seigneur, écoute ma voix!" (Psaume 130: 1-2)

II. "Le Christ, ressuscité des morts, ne meurt plus;
la mort n'a plus sur lui d'empire." (Romains 6:9)

III. "L'heure vient où les morts entendront la voix du Fils de Dieu..."
(Jean 5:25)

IV. "Ils ressusciteront, glorieux, avec un nom nouveau — dans le concert
joyeux des étoiles et les acclamations des fils du ciel."
(I Corinthiens 15:43 - Apocalypse 2:17 - Job 38:7)

V. "Et j'entendis la voix d'une foule immense..." (Révélation 19:6)

Kevin Fitzgerald, *conductor*

*The Eastman Wind Ensemble and Eastman Wind Orchestra
respectfully dedicates the 2023-2024 Concert Season to the memory of
Dr. Donald R. Hunsberger (1932-2023)
Conductor of The Eastman Wind Ensemble and Eastman Wind Orchestra
1965-2002*

~ PROGRAM NOTES ~

Spiral

SPIRAL (2023) for Wind Ensemble is a short work that loosely explores some of the darker usages and meanings of its title: to spiral out of control, a death spiral, an anxiety spiral. Although the title came after the piece was underway, it draws from an article by science journalist Ed Yong, who likened modern times to the phenomenon of a death spiral (also called an ant mill) performed by army ants. When a group of ants is separated from the main group, the ants lose their pheromone track and begin following one another to form a continuous rotating circle. The concept articulates some of the mood of the work. The wind ensemble version is a modified transcription from the original version for chamber orchestra written in 2022.

Commissioned by a Consortium of Colleges and Universities led by The College of New Jersey Eastman School of Music; Mark Scatterday Ithaca College; Daniel Cook Millersville University; Joe Cernuto Nazareth University; Jared Chase Purdue University; David M. Blon Rutgers University; Todd Nichols Temple University; Patricia Cornett The College of New Jersey; Eric Laprade University of North Carolina at Greensboro; Jonathan Caldwell

Sally McCune's work with the EWE the past two weeks is sponsored by the Central New York Humanities Corridor.

Prelude Op. 34, No. 14

Shostakovich's Op. 34 Preludes is a collection of 24 short piano pieces composed between 1932 and 1933. This opus showcases Shostakovich's mastery of the miniature form, as well as his distinctive musical language that blends elements of neoclassicism, satire, and intense emotional expression.

The Preludes are characterized by their brevity, each lasting only a few minutes, yet they pack a remarkable range of emotions and stylistic diversity. Shostakovich's ability to convey complex emotions within the confines of a short musical form is particularly evident in this collection. The pieces are marked by a juxtaposition of wit, sarcasm, and melancholy, delving into profound introspection and emotional depth. Shostakovich's personal and political struggles during this period undoubtedly influenced the emotional intensity of the Preludes, providing listeners with a glimpse into the composer's inner world.

blue cathedral

Blue ... like the sky. Where all possibilities soar. Cathedrals ... a place of thought, growth, spiritual expression ... serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth.

As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky ... as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge — a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group ... our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience.

In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey. This is a story that commemorates living and passing through places of knowledge and of sharing, and of that song called life.

Tonight's arrangement was completed by Major Ryan Nowlin, Assistant Director of The United States Marine Band ("President's Own").

- Jennifer Higdon

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and a 2020 Grammy for her *Harp Concerto*. In 2018, Higdon received the prestigious Nemmers Prize which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 700 performances worldwide. Her works have been recorded on more than seventy CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. Her music is published exclusively by Lawdon Press.

Et Exspecto Resurrectionem Mortuorum

This work was commissioned by André Malraux [the French writer, statesman, and novelist] and was written and orchestrated in 1964. Its instrumental structure is designed for vast spaces: churches, cathedrals, and even the open air of the high mountains...

It is perhaps pertinent to recall that at the time he wrote his score, the composer liked to surround himself with strong and simple images: the stepped pyramids of Mexico, temples and statues of ancient Egypt, Romanesque and Gothic churches; that he was rereading the texts of St. Thomas Aquinas concerning the Resurrection; and that he was working in the high Alps confronted by earnest and powerful landscapes, which are his true homeland.

The orchestra comprises of three ensemble groups: woodwind, brass, and metallic percussion. The woodwinds are in fours (three oboes and English horn, three bassoons and contrabassoon), and in fives (two piccolos and three flutes; one small clarinet, three clarinets, one bass clarinet). This permits the formation of very rich sound complexes and permits constant, rapid change and transformation of orchestral color. The brass section is equally numerous. The brilliant, penetrating sound of the small trumpet in D is added to the three standard trumpets; the six standard horns play in six-note chords, thus providing still other types of movement within the color complexes; the solemn timbre of the bass trombone, tuba, and bass saxhorn [played this evening by bass saxophone] is combined with three trombones.

The percussion comprises three large sets of *cencerros* (small Mexican bells) which combine with the tubular bells in four-voice carillon style; six gongs with three tam-tams, arranged from medium to high to extremely low and designed for the performance of rhythmic counterpoint, to fill out the basses and to develop the orchestration, to reinforce the grandeur of the Symbols and the reverence for Consecrated things by means of terrifying *fortissimi* and mysterious resonances.

There are five movements. Each movement bears, like a motto, a text from the Holy Scriptures. The following are the five texts, each one followed by a brief analysis:

- I. "Out of the depths have I cried unto thee, Lord: Lord, hear my voice!" (Psalm 130: 1-2)

The Church applies this Psalm to the souls in Purgatory, which hope for Paradise — and to all those, living and dead, who await the Resurrection. "Theme of the Depths" in the low brasses — harmonization by six horns in color complexes — the cry from the Abyss!

- II. "Christ, being raised from the dead, dieth no more; death hath no more domination of him." (Romans 6:9)

A few rapid notes [a "bolt of lightning"], then the same melody set off by rests (the suspensions of sound providing the outline). The same melody is again repeated in the solo oboe and clarinet, with echoes by the flute. Cencerros, chimes, and gongs utilize a *decitala* of India in the *Simhavikrama* rhythm ("the strength of the lion"). This rhythm combines the fourth Greek *epitrite* with the Hindu *vijaya* ("victory"). It is dedicated to Shiva because of the fifteen *mantras* (3x5), and Shiva represents the death of death. All these symbols combined can signify victory over death; thus the *Simhavikrama* is well chosen.

Above the *Simhavikrama*, a trumpet melody bursts forth from the woodwind color complexes (rather like the resurrected Christ of Matthias Grunewald, who appears to take flight in a rainbow generated by his own light). Some silence, just as important as the music. Conclusion with solo clarinet and English horn.

~ MEET THE ARTISTS ~

III. “The hour is coming when the dead shall hear the voice of the Son of God...” (John 5:25)

This voice is the symbol of the signal for the resurrection: a divine order, the execution of which will be instantaneous, like the trans-substantiation in the sacraments. The voice is symbolized here three times. First, by the song of the *Urupuru* in the woodwinds. The *Urupuru-verdadeiro* (*Leucolepis modulator*) is a celebrated bird: the musical jewel of the Amazon. Its mysterious, flute-like song with its magical timbre surprises and envelopes the listener with its enormous melodic jumps, its changes of color, its contrasts of dynamics. Legend has it that one hears this bird at the moment of death. The other symbols are more terrifying. Second, the silence and permutation of chimes. Third, a very long and powerful reverberation of the tam-tam.

IV. “They will be raised in glory, with a new name — When the morning stars sing together, and all the sons of God shout for joy.” (I Corinthians 15:43 - Apocalypse 2:17 - Job 38:7)

In this penultimate movement, three mysterious blows, the three reverberations of the tam-tam, which regularly interrupt the musical discourse, simultaneously symbolize the call of the Trinity, the solemn moment of the resurrection, and the distant song of the stars. The Pascal [Easter] Introit in the chimes and cencerros, and the trumpet’s Pascal Alleluia with its halo of harmonics symbolize one of the qualities of the glorious body: *the gift of clarity*. The Calandra lark (*Melanocorypha calandra*), a bird of Greece and Spain, is a wonderful singer. Its song, in contrast to both the melodic delirium of the meadow lark and the chromatic poetry of the lulu lark, is characterized by great rhythmic variety, a rapid tempo, a very rich timbre, and sustained joyousness. Given to the woodwinds, it symbolizes *joy* and *the gift of agility*.

Then, all the themes combine: the Pascal Introit, the Pascal Alleluia, the *Simbavikrama*, and even the “Theme from the Depths” proclaimed by the trombones. The angels and the stars unite in acclaiming those resurrected in glory, combining four musics, four caresses of color, four sonorous complexes. Conclusion with blows on the tam-tams, the reverberations of which are augmented by gongs, developed and defined by prolonged chords staggered and superimposed above each other terrace-like on successive levels.

V. “And I heard it as if it were the voice of a great multitude...” (Revelation 19:6)

“Like the voice of many waters”: the saint’s chant of praise, the solemn power of which is described by the Revelation. Repeated reverberations of the gongs, the low brass and orchestral tutti are imbued with this choral character; tremendous *fortissimo*, unanimous, and simple. - **Olivier Messiaen**

Sally Lamb McCune

Born in Detroit, McCune was educated at University of Toronto, California Institute of the Arts, and earned an MFA and DMA from Cornell University. Her principal teachers have included Steven Stucky, Roberto Sierra and Mel Powell. McCune’s music continues to gain national and international recognition with performances across North America and Europe.

Awards include a Charles Ives Fellowship from the American Academy of Arts and Letters, Whitaker New Reading Session from the American Composers Orchestra, grants from the New York Foundation for the Arts, New York State Fund Creation Grant, Meet the Composer, ASCAP, and the Aaron Copland Recording Fund. She has received numerous commissions, including those from the New York State Music Teacher’s Association, Society for New Music, Cornell University Chorus, University of Georgia Wind Ensemble, Ensemble X, Cayuga Chamber Orchestra, Ariadne String Quartet, Eason Trio and Melodia Choir of NYC. Her work is published by G. Schirmer, Hal Leonard and Heritage Music Press.

McCune has taught at Cornell University, Syracuse University and is currently on the faculty at Ithaca College. She has served as guest composer at institutions and festivals including Eastman School of Music, University of South Carolina, The College of New Jersey, South Shore Conservatory, Seal Bay Festival and Songfest and as Composer-In-Residence in regional public schools in Syracuse and Ithaca.

Kevin Fitzgerald is a leader in the next generation of conductors. In July 2023, he won the Special Prize for the Best Performance of the Contemporary Piece at The Mahler Competition. Kevin is the first conductor to win this award, a prize sponsored by the Mahler Foundation, which led to him conducting the world premiere of Bernd Richard Deutsch’s *Con Moto* with the Bamberger Symphoniker during the final concert of the competition.

In 2021 he was a Tanglewood Music Center Conducting Fellow and, beginning in 2019, has been awarded Career Assistance Grants by the Solti Foundation U.S. four consecutive years. He has been the Associate Conductor of the Jacksonville Symphony since the 2022-23 Season, during which he conducted over thirty-five performances, including a fully-staged production of Mozart’s *Die Zauberflöte*.

In the 2023-24 Season, Kevin is excited to make his subscription debut with the Jacksonville Symphony and pianist Joyce Yang, to lead a recording of Sean Shepherd’s Concerto for Ensemble with the University of Chicago’s Grossman Ensemble, and to make his subscription debut with the Cape Symphony. Also this season, Kevin will return to the New York Philharmonic as a cover conductor for three programs, in addition to assisting Stéphane Denève at the St. Louis Symphony.

Kevin holds a Bachelor’s of Music degree in Trumpet Performance and Music Theory from the Eastman School of Music and a Master’s of Music degree from the University of Michigan. His teachers are Mark Davis Scatterday, Brad Lubman, Kenneth Kiesler and Rachel Lauber.

~ PERSONNEL ~
The Eastman Wind Ensemble

Flute

Dana Crytser
Helen Freeman
Jahshanti Henry
Dylan Tucker
Brooke Walden

Oboe

Payton Brown
Alex Kang
Semira Vinson
Alexis Wilson

Clarinet

Alex Abreu
Sophie Fears
James Julian
Victor Ni
Eliza Reimold
Ju Young Yi

Bassoon

Trey Barrett
Kenny Ford
Colin Gentry
Austin Struble

Saxophone

Sam Au-Yeung
Wei Cao
Tim Coene
Darryl Leung
Matthias Roth
Austin Shilling

Horn

Nathan Howton
Dylan Kingdom
Alana Knowles
Eric Russell
Weverton Santos
Dan Soya
Miles Teague

Trumpet

Grace Firth
Seth Henderson
Charlotte McIntosh
Kirk Morrison
Eve Shanks
Dror Yaniv

Trombone

Talia Berenbaum
Rose Cantrell
Aidan Fuller
Matous Rybka

Euphonium

Kathryn Carley
Nathanael Kumar

Tuba

Stephanie Magera
Logan Wadley

Double Bass

Ziyuan Qin

Timpani

Daniel Davis
Cass Lo
Ruyi Yuan

Percussion

Olly Bangia
Daniel Davis
Cass Lo
Kaiwen Luo
Remy Thomas
Ruyi Yuan

Keyboard

Erico Bezerra

Harp

Elizabeth Mayo

Upcoming Collegium Concerts

Events are free unless otherwise noted.

Wednesday, November 15

Eastman Philharmonia

Music of Walton and Saint-Saëns
Neil Varon, conductor
Featuring John Crowley, viola
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, November 15

Eastman Jazz Workshop Ensemble

Steven Hardy, director
Kilbourn Hall • 7:30PM

Friday, November 17

Eastman School Symphony Orchestra

Music of Faure, Mozart, and Respighi
Neil Varon, conductor
Featuring Gehan Zhang, piano
Kodak Hall at Eastman Theatre • 7:30PM

Sunday, November 19

Eastman Chorale

Music of Lowry, Hailstork, Billings, Argento, Carter,
Crawford-Seeger, George, Kacelmeier, and Rochberg
William Weinert, conductor
Kilbourn Hall • 3:30PM

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 photo-graphic 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!

