



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

The Eastman Wind Ensemble & The Eastman Harmonie

Mark Davis Scatterday,
conductor

Mason St. Pierre
and **Luke Camarillo,**
assistant conductors

Nick Weiser,
piano

Wednesday, November 9, 2022
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~ Eastman Wind Ensemble Mark Davis Scatterday, *conductor*

Serenade for Winds (1979)

- I. Dolce e rubato
Gently (First Interlude)
- II.
- III. In a Jazz Style
Gently (Second Interlude)
- IV. Slow and Rubato - Molto più mosso

Alec Wilder
(1907-1980)
15'

Mason St. Pierre, *conductor*

The Eastman Harmonie

Dionysiaques, op. 62 (1914)

Florent Schmitt
(1870-1958)
12'

Luke Camarillo, *conductor*

~ INTERMISSION ~

Ceremonial (1993)

Bernard Rands
(b. 1934)
12'

Mason St. Pierre, *conductor*

Concerto for Jazz Piano and Wind Ensemble (2019)

- I. Strict time (funk)
- II. Freely, intimately
- III. Buoyant

Dana Wilson
(*'82 Ph.D.*)
(b. 1946)
20'

Nick Weiser (*'10 MM, '14 DMA*), *piano*

~ PROGRAM NOTES ~

Serenade for Winds

Born in Rochester, Alec Wilder studied at the Eastman School of Music with Edward Royce in composition and Herbert Inch in counterpoint. Wilder is perhaps best known as a writer of popular songs, and as author of the award-winning *American Popular Song: The Great Innovators, 1900-50*. His own hits, “While We’re Young” and “I’ll be Around”- were made popular by such great singers as Mabel Mercer and Frank Sinatra, and Wilder worked for many years as writer and arranger for Benny Goodman, Jimmy Dorsey, Judy Garland, and others.

After 1945, Wilder concentrated increasingly on his more “legit” music, and by 1954 chamber music began to overshadow pieces written for the popular market. His *Serenade for Winds* was composed in 1979 for Donald Hunsberger and the Eastman Wind Ensemble- one of Wilder’s final compositions before his death on Christmas Eve in 1980.

Dionysiaques, op. 62

Florent Schmitt, like Berlioz a generation before him, was both a composer and a critic. *The New Grove Dictionary* describes him by saying:

Throughout his life, Schmitt was valued for his independent spirit and refusal to be identified with any school or group. In a time when many composers embraced Impressionism, his music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength...[Many of his works] refuse lyrical abandon and sentimentality and are formed of a wilful and premeditated complexity as well as a passion for strong bold colors, violent emotions and extreme contrasts. Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger, and Roussel.

This description accurately reflects the compositional style of *Dionysiaques*, a work with roots in Richard Strauss’ *Salome* and Stravinsky’s *Le Sacre du Printemps*.

Schmitt was born in Lorraine, near the German border. His parents loved music and assiduously controlled what he listened to, steering him toward the Classical and German Romantic repertoires. His father hoped he would become an organist. At 17 he entered the Nancy Conservatoire where he

studied composition with Jules Massenet (1890) and Gabriel Fauré (1896). Schmitt began a life-long friendship with Maurice Ravel, who was also in Fauré’s composition class, met Debussy at the Auberge du Clou, and was often seen in “interminable discussions” with Erik Satie. He also frequented concerts of Russian music and indulged his interest in Wagner, according to Henri Busser, by reputedly attending all performances of *Lohengrin* at the Opéra. When Richard Strauss conducted his works at the Concerts Lamoureux in 1899, Schmitt encountered a composer whose style he was soon to embrace.

Schmitt’s early professional years focused on several attempts to win the Prix de Rome, and on his fifth attempt, in 1900, he was successful. His residency in Italy was followed by trips to Russia and North Africa. Interestingly, during this period he composed a symphonic poem, *Sélamik*, inspired by Islam and conceived for military band.

Soon afterward, Schmitt composed the masterwork of his early career, a setting of a Robert d’Humières poem, *La tragédie de Salomé*. This 1907 ballet began a process of artistic give-and-take with Strauss and Stravinsky that, combined with his earlier brushes with military bands, ultimately led to *Dionysiaques*. *La tragédie de Salomé* is filled with melancholic arabesques and pentatonic gestures to suggest the exotic setting of the story. As in many orientalist works, Schmitt uses erotic dancing and hysteria as occasions for musical innovation. In the animated “Danse des éclairs,” during which Salomé was to appear nude for an instant, and the “Danse de l’effroi,” in which a storm was to erupt as she danced, the rhythmic syncopations, polyrhythms, percussively treated chords, bitonality, and scoring anticipate those of Stravinsky’s “Danse sacrée” from *Le Sacre du Printemps*. After its concert première on 8 January 1911, Stravinsky, to whom the 1910 version is dedicated, wrote to Schmitt, “I am only playing French music – your’s, Debussy, Ravel”. And as he was composing *Le Sacre*, Stravinsky admitted, “I confess that [Salomé] has given me greater joy than any work I have heard in a long time.” The ballet became one of Schmitt’s best-known works.

Soon afterward the famed Garde Républicaine band of Paris asked Schmitt to compose a work for them. He worked on the piece throughout 1913, and in December completed *Dionysiaques*. Named after the Greek god of wine, the piece begins with the languid arabesques and pentatonic gestures found in Schmitt’s earlier style, combined with a chromatically expanding gesture in the lower instruments that serves as a primary motive of the piece, ultimately expanding into melodies and gestures based on whole-tone and octatonic scales. This opening suggests the revelers awakening from the “night before,” no doubt with further debauches in mind. As the opening section progresses, the music becomes increasingly erotically suggestive with peroidic comic, almost “slap-stick” interruptions. After a wild flourish by the woodwinds, the party begins as the music becomes a wildly exuberant dance. The bacchanale is interrupted by short erotic episodes which finally unite with the dance to bring the piece to an orgiastic finale that rivals Wagner’s *Tristan* Prelude for its sexual suggestiveness. - **Michael Votta**

Ceremonial

Ceremonial is Bernard Rands' first work for wind ensemble. Commissioned by the University of Michigan Symphony Band and its [then] director, H. Robert Reynolds, it received its premiere at the 1993 College Band Directors National Association Conference in Columbus, Ohio. The work shares its title, and compositional material, with two previous works for orchestra: *Ceremonial 2* and *Ceremonial 3*. The composer writes:

Ceremonial is a monothematic composition in which a single, extended melody is repeated 10 times during the course of the work. The melody and primary rhythmic cells, first stated by a solo bassoon and snare drum, is subsequently played by various combinations of instruments, always increasing in density and in complexity of timbre. This latter quality is the central concern of the work, which employs unusual and unconventional mixtures of instrumental groups — sometimes in extreme registers — in order that the melody is continuously transformed into a series of kaleidoscopic timbral shifts, creating the exciting and electric quality which I was aiming for.

Each statement of the melodic theme is separated from the next by a dense harmonic idea that serves to interrupt the forward motion of the melodic and rhythmic flow. At the outset, both harmonic and melodic ideas float free of any discernible meter or pulse. As specific rhythmic ideas are introduced and accrue in the percussion section, the music gradually takes on a regular beat that propels it to its concluding climax. The mood and pace of the music gradually, deliberately and inevitably moves through its rituals.

Ceremonial has been programmed recurrently by the Eastman Wind Ensemble since its premiere nearly 30 years ago. It is featured on the multi-disc 50th Anniversary album, "Eastman Wind Ensemble at 50" (Warner Bros.), and was performed on both the 2000 Asia Tour and 2013 performance at MusicFest Canada. Rands would later go on to compose a second work for wind ensemble in 2002, *Unending Lightning*, commissioned by Donald Hunsberger and premiered at the EWE's 50th Anniversary Gala Concert. - **Mason St. Pierre**

Concerto for Jazz Piano and Wind Ensemble

Dana Wilson's music has been commissioned and performed by such ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony, and the Tokyo Kosei Wind Orchestra. Wilson has written numerous solo works for such renowned musicians

as hornist Gail Williams, clarinetist Larry Combs, trumpeter James Thompson, and oboist David Weiss. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, Asia and Australia, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Award, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Wilson was awarded the Ph.D. from the Eastman School of Music in 1982, where he studied composition with Samuel Adler. While finishing his doctorate degree at Eastman, he wrote his thesis on "The Role of Texture in Selected Works of Toru Takemitsu." Wilson also holds degrees from the University of Connecticut (M.A.) and Bowdoin College (B.A.). He was the Charles A. Dana Professor of Music at Ithaca College in Ithaca, New York, where he taught music composition. He is co-author of "Contemporary Choral Arranging", published by Prentice Hall, and has written on diverse musical subjects, including his own compositional process in "A Composer's Insight, Vol. 4" and "Composers on Composing for Band, Vol. 2." He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, NY), a Wye Fellow at the Aspen Institute, and a Fellow at the Society for Humanities, Cornell University. Regarding tonight's Concerto, Wilson writes:

Given my own roots as a jazz pianist, I have long wanted to write a Concerto for Jazz Piano. In recent years, the wind ensemble has emerged as one of the most flexible musical mediums, in that conductors and performers increasingly have a good sense of range of musical styles. These styles incorporate timbral subtlety, constant adjustments, rhythmic complexity, articulative variety, and a special kind of energy that jazz requires.

Likewise, there are many jazz pianists who have a remarkable technical, stylistic, and expressive range while also having the ability to perform music complex in its melodic and harmonic nature. They also feel comfortable performing and improvising within the context of complex textural relationships with the ensemble.

I am grateful to the consortium of ensembles, their directors, and their soloists who commissioned the work. - **Dana Wilson**

~ PERSONNEL ~

Eastman Wind Ensemble

Flute

Dean Brady
Jahshanti Henry
Angelina Lim
Yuting Liu

Oboe

Gabriela Fry
Daniel Hirshbein
Alex Kang
Brandan Shirk

Clarinet

Eric Butler
Eryn Levy
Ethan Morad
Scott Shao
Lucas Slavin
Ju Young Yi

Bassoon

Jia-Lin Lee
Austin Struble
Adrian Wittmer

Saxophone

Ian Briffa
Estel Vivo Casanovas
Dykeem Cervantes
Landon Chang
Hengyuan Zhang

Horn

Amanda Friedman
Dylan Kingdom
Alana Knowles
Eric Russell
Miles Teague
Cristina Vicytez

Trumpet

Derek Gong
Doug Herrin
Eric Lofgren
Matt Naeger
Sam Santiago
Eve Shanks
Dror Yaniv

Trombone

Cameron Collar
Owyn Haylings
Will Hurtz
Ben Jalensky

Euphonium

Kathryn Carley
Jeffrey Davison

Tuba

Stephanie Magera
Andrew Sieradzki

Double Bass

Lauren Bayles

Timpani

Irene Yang

Percussion

Ben Blaesing
Kaiwen Luo
Liam McManus
Remy Thomas
Anders Wong

Keyboard

Federico Ercoli

Eastman Harmonic

Flute

Alexander Day
Sean Marron

Oboe

Peter Davies
Emily Hart

Clarinet

Eric Butler
Ethan Morad

Bassoon

Ian Schneiderman
Austin Struble
Adrian Wittmer

Horn

Kyle Schober
Miles Teague

~ MEET THE ARTIST ~

Dr. Nick Weiser is that most rare combination - a musician's musician, and a musical ambassador to the masses. A communicative artist skilled not only as a pianist, conductor, and bandleader, but as a composer, arranger, educator, and scholar, Weiser has performed to acclaim as a soloist and collaborator in numerous idioms. Diligence, curiosity, and love of music led him from his tiny hometown of Dighton, Kansas first to the University of Kansas, and then on to the Eastman School of Music, where he earned his M.M. and D.M.A. in the Department of Jazz Studies & Contemporary Media under the tutelage and mentorship of Harold Danko and Bill Dobbins, among others.

Weiser has dazzled audiences around the United States and in Europe with performances at the Santiago de Cuba International Jazz Festival, the Montreux Jazz Festival, the Umbria Jazz Festival, the Xerox Rochester International Jazz Festival, New York City's "Prez Fest," and Carnegie Hall. He has enjoyed performance engagements with musicians including Dick Oatts, Byron Stripling, Bob Brookmeyer, Christian McBride, Peter Erskine, and the New York Voices. Highly regarded as a collaborative pianist, Weiser appears on recent CD releases by tubist Justin Benevise of Florida State University, longtime Ithaca College trumpet professor Frank Gabriel Campos, and Weiser's own jazz trio, i3°, featuring bassist Nicholas Walker and drummer Greg Evans. He is in the process of recording his own solo piano album, to be released in 2020.

A passionate and dedicated educator, Weiser has been the architect and director of the Jazz Studies curriculum at the State University of New York at Fredonia since the program began in 2017. Among his duties at SUNY Fredonia, Weiser is proud to conduct two stellar big bands, the Fredonia Jazz Orchestra and the DownBeat award-winning New Jazz Ensemble. In the greater Fredonia community, Weiser serves as artistic director of the Fredonia Jazz Society, which he co-founded, performing regularly and facilitating concerts sponsored by the organization. Prior to coming to Fredonia, Weiser taught at Ithaca College from 2011 to 2017 and at Cornell University from 2013 to 2017, and has maintained a private teaching studio for many years.

Upcoming Concerts

Events are free unless otherwise noted.

Thursday, November 10

Eastman Chamber Jazz

Jeff Campbell, director
Kilbourn Hall • 7:30PM

Saturday, November 12

Eastman Chorale

Music of Puts, Schutz, Adams, and Dunphy
William Weinert, conductor
Incarnate Word Lutheran Church • 7:30PM

Monday, November 14

Eastman Philharmonia

Music of Mendelssohn, Price, and Brahms
Neil Varon, conductor
Kodak Hall at Eastman Theatre • 7:30PM

Thursday, November 17

Eastman Jazz Workshop Ensemble

Andrew Watkins, director
Kilbourn Hall • 7:30PM

Friday, November 18

Eastman School Symphony Orchestra

Music of Wagner, Grieg, Rossini, and Schumann
Neil Varon, conductor
Featuring Megan Brilleslyper, mezzo-soprano
Kodak Hall at Eastman Theatre • 7:30PM

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 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!