



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# The Eastman Wind Ensemble

**Mark Davis Scatterday,**  
conductor

**Mason St. Pierre ,**  
assistant conductor

Friday, February 24, 2023  
Kodak Hall at Eastman Theatre  
7:30 PM

~ PROGRAM ~  
**The Eastman Wind Ensemble**  
**Mark Davis Scatterday, conductor**  
**Mason St. Pierre, assistant conductor**

**Scamp (2009)**

**Melinda Wagner**  
(b. 1957)  
9'

**Mason St. Pierre, conductor**

**16 Colours: In Memoriam James. K. Randall (2015)**

**David Sanford**  
(b. 1963)  
16'

~ INTERMISSION ~

**Sinfonietta (1961)**

- I. Introduction and Rondo
- II. Pastorale Nocturne
- III. Dance Variations

**Ingolf Dahl**  
(1912-1970)  
20'

## ~ PROGRAM NOTES ~

### *Scamp*

Celebrated as an “...eloquent, poetic voice in contemporary music...” [American Record Guide], Melinda Wagner’s esteemed catalogue of works embodies music of exceptional beauty, power, and intelligence. Wagner received widespread attention when her colorful Concerto for Flute, Strings and Percussion earned her the Pulitzer Prize in 1999. Since then, major works have included Concerto for Trombone, for Joseph Alessi and the New York Philharmonic, a piano concerto, *Extremity of Sky*, commissioned by the Chicago Symphony for Emanuel Ax, and *Little Moonbead*, composed for the Orpheus Chamber Orchestra, as part of its popular “New Brandenburgs” project.

Championed early on by Daniel Barenboim, Wagner has received three commissions from the Chicago Symphony; the most recent of these, *Proceed, Moon*, was premiered under the baton of Susanna Mälkki in 2017. Other recent performances have come from the Philadelphia Orchestra, the American Composers Orchestra, BMOP, the American Brass Quintet, the Empyrean Ensemble, and the Philadelphia Chamber Music Society.

Among honors Wagner has received is a Guggenheim Foundation Fellowship, and awards from the American Academy of Arts and Letters and ASCAP. Wagner was given an honorary doctorate from Hamilton College, and a Distinguished Alumni Award from the University of Pennsylvania in 2003. Melinda Wagner was elected to the American Academy of Arts and Letters in 2017.

A passionate and inspiring teacher, Melinda Wagner has given master classes at many fine institutions across the United States, including Harvard, Yale, Eastman, and UC Davis. She has held faculty positions at Brandeis University and Smith College, and has served as a mentor at the Atlantic Center for the Arts, the Atlantic Music Festival, and Yellow Barn. Ms. Wagner currently serves on the faculty of The Juilliard School.

According to the composer, the title of *Scamp* is a nod to its mischievous character. After the roguish wink of its opening bars, a bright and rollicking scherzo of sorts takes hold. Throughout the piece, the music makes several attempts at a serious turn, morphing into more lyrical passages. A quasi hymn-tune emerges multiple times, trying in vain to calm the skittering arguments between the choirs of winds, but the efforts are repeatedly foiled. The interruptions continue until the scamp at the heart of the piece finally wins the battle once and for all and dashes for the end with one final incorrigible poke at the ribs.

*Scamp* was commissioned by “The President’s Own” United States Marine Band, Col. Michael J. Colburn, director. - **Melinda Wagner**

## *16 Colours: In Memoriam James. K. Randall*

Both raucous and exquisitely poised, the music was decked out with some broadly perceptible reference points – including traces of classical modernism, jazz improvisation and the attack of punk. Yet it was the composer’s way of combining these surface-level traits that proved most memorable.

– *The New York Times*

Born in Pittsburgh, PA in 1963, David Sanford received degrees in music theory and composition from the University of Northern Colorado, New England Conservatory, and Princeton University where he received the PhD in music composition. During these years, he studied composition and theory with Richard Bourassa, Robert Ehle, Arthur Berger, Pozzi Escot, Jim Randall, Claudio Spies and Steve Mackey. He is the founder and director of the David Sanford Big Band, a twenty-piece contemporary big band formerly known as the Pittsburgh Collective.

Sanford’s honors include the Rome Prize, fellowships from the Guggenheim Foundation and the Radcliffe Institute, an Ives Scholarship and a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, awards from BMI, ASCAP, and Phi Mu Alpha Sinfonia, and a Composer Portrait concert at Miller Theater. He was composer-in-residence at Concert Artists Guild and at Vanderbilt University’s Blair School of Music (through BMI), guest composer at the Wellesley Composers Conference, and a chosen participant in the African American Composers Forum with the Detroit Symphony. He has received commissions from the Fromm Foundation for the Boston Modern Orchestra Project, Chamber Music America for the Meridian Arts Ensemble, the Zéphyros Winds, and the Festival of New Trumpet Music, from the Koussevitzky Foundation for cellist Matt Haimovitz and the Pittsburgh Collective, the Barlow Endowment for pianist Lara Downes, the Mary Flagler Cary Trust for Speculum Musicae, and from Castle of our Skins, Astral Artists, the New England Conservatory Wind Ensemble, the Pittsburgh New Music Ensemble, the Da Capo Chamber Players, the Princeton University Orchestra and Jazz Ensemble, the Empyrean Ensemble at UC Davis, and the Mana Saxophone Quartet. In addition, his works have received performances by the Berkeley Symphony Orchestra under Kent Nagano, the Cabrillo Festival Orchestra under Marin Alsop, the Detroit Symphony under Leslie Dunner, the Peabody Modern Orchestra under Cliff Colnot, the Chamber Music Society of Lincoln Center, the Chicago Symphony Chamber Players, and the U.S. Army Band “Pershing’s Own” at the National Museum of African American History and Culture, among many others.

Sanford’s works have been recorded by artists including Speculum Musicae, Matt Haimovitz, the Meridian Arts Ensemble, pianist Lara Downes and New York Philharmonic cellist Eric Bartlett. The title track of the Boston Modern Orchestra Project’s recording of the composer’s works, *Black Noise*, was named one of “The 25 Best Classical Music Tracks of 2019” by the New York Times, the Pittsburgh Collective’s CD Live at the Knitting Factory, featuring his compositions and arrangements was named one of the albums of the year in *Jazziz* magazine; and Haimovitz’s disc *Meeting of the Spirits* with his cello ensemble UCCELLO, which featured seven jazz arrangements and one composition by Sanford, received a four-star review from *Downbeat* magazine, and was nominated for a Grammy Award.

About tonight's work, the composer writes:

*16 Colours: In Memoriam James K. Randall* was commissioned by Charles Peltz and the New England Conservatory Wind Ensemble, to whom it is dedicated. The work is influenced by, and occasionally utilizes, some of the sonic and generative strategies employed in composer/theorist and Princeton music professor Jim Randall's (1929-2014) "Inter/Play" series of recordings, and in his improvisation class activities which he labeled "pine-cone games". The piece also features a recurring fragment of Randall's own elegy for composer/theorist Godfrey Winham, ("...such words as it were vain to close...") for solo piano.

The work calls for a mobile ensemble that moves through the auditorium for roughly half of the piece along with the larger fixed ensemble on the stage. The mobile ensemble is kind of a texture through the first part, like electronic tape parts used to be back when those were in vogue in the 70's. The mobile aspect means that it acts as an obstruction, or a sonic "scrim" of sorts which changes for everyone in the audience depending on where they move. At times the sonorities are traded back and forth from the main group to the main group and back. Eventually they become more like a street band who are offset by the main ensemble's own contrasting textural music, and after that they dissolve into the rest of the larger ensemble onstage.

### *Sinfonietta*

When I received a commission to write a work for band, there were many things to consider. First of all, I wanted it to be a piece full of size, a long piece, a substantial piece -- a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But, in addition, I hoped to make it a 'light' piece, something in a serenade style, serenade tone, and perhaps even form. This was the starting point.

You will remember that in many classical serenades, the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn and Mozart's march-enclosed *divertimenti* to Beethoven's *Serenade for Flute, Violin and Viola* and beyond, this was a strong tradition. It was this tradition which motivated at least the details of the beginning and ending of the *Sinfonietta*.

The form of the *Sinfonietta* is akin to an arch or the span of a large bridge: the sections of the first movement correspond, in reverse order and even some details, to the sections of the last. For example, the fanfares by the back-stage trumpets at the opening of the work balance the closing fanfares; the thematic material that ends the first movement opens the last, although in altered form. The middle movement itself is shaped like an arch; it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement – which is the center of the whole

work– is the "keystone" of the arch. The tonal idiom of the work grows out of the acoustical properties of the band: a wealth of overtones.

The *Sinfonietta* is tonal, and centered around A-flat major. At the same time, however, its corner movements are based upon a series of six tones (A-flat, E-flat, C, G, D, A) that, through various manipulations, provide most of this work's harmonic and melodic ingredients and patterns. The first movement, "Introduction and Rondo," proceeds by simple alternation between march-like refrains and rhythmically loose episodes. A culmination is reached at the point where the entire clarinet section, punctuated by brass and percussion, breaks into a brilliant cadenza. The movement closes in a full tutti and with a drum pattern which traditionally would stand at the beginning of a march, but which here ends it. The second movement, "Pastorale Nocturne," proceeds by simple alternations and superimpositions of several musical forms in a single movement. These forms are a fugue, a waltz and a gavotte. The final movement, "Dance Variations," begins with the most straightforward presentation of the six-tone set. Thereupon the set, serving as the basso ostinato of this passacaglia-like movement undergoes countless set-derived transformations. The term "variations" here refers to this ostinato. Appearing above these bass variations we hear a multitude of different little tunes in shifting colors. This all proceeds along a key-scheme that goes through most of the circle of fifths, beginning over several times on the key level of A-flat. The lyrical middle section provides contrast. Toward the end – after a rhythmic tutti, the instruments, in *commedia dell'arte* fashion, bow out one by one.

Arthur Honneger was once commissioned to write an oratorio for chorus and an ill-assorted group of wind instruments [*King David*]. He asked Igor Stravinsky, 'What should I do? I have never before heard of this odd combination of winds.' Stravinsky replied, 'That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life.'

This is good advice and I tried to follow it. Only in my case it was not only before but after the work was done and the *Sinfonietta* was finished, that it turned out to be indeed the piece I had wanted to write all my life. - **Ingolf Dahl**

~ PERSONNEL ~  
*The Eastman Wind Ensemble*

**Flute**

Alexander Lehmann  
Yuting Liu  
Alexandra Stokes  
Dylan Tucker

**Oboe**

Vincent Chang  
Emily Hart  
Maxx Mejia

**Clarinet**

Sophie Fears  
Jason Gluck  
Ethan Morad  
Victor Ni  
Scott Shao  
Lucas Slavin

**Bassoon**

Emma Eisenberg  
Cole George  
Jia-Lin Lee

**Saxophone**

Ian Briffa  
Estel Vivo Casanovas  
Dykeem Cervantes  
Landon Chang  
Matthew Hrinda  
Hongjin Li  
Hengyuan Zhang

**Horn**

Gretchen Berendt  
Katherine Perrine  
Weverton Santos  
Kyle Schober  
Miles Teague

**Trumpet**

Daniel Adamczyk  
Eric Lofgren  
Matt Naeger  
Sam Santiago  
Eve Shanks  
Paul Tingley  
Dror Yaniv

**Trombone**

Talia Berenbaum  
Rose Cantrell  
Chase Farrell  
Ben Jalensky

**Euphonium**

Kathryn Carley  
Jeffrey Davison

**Tuba**

Josh Lesperance  
Logan Wadley  
Michael Witt

**Double Bass**

Camilla Carvalho

**Timpani**

Anders Wong

**Percussion**

Sammy DeAngelis  
Ben Landon  
Fletcher Leonard  
Kaiwen Luo  
Seth Tupy  
Irene Yang

**Upcoming Collegium Concerts**

Events are free unless otherwise noted.

Sunday, February 26

**Eastman Chorale**

Music of Francaix, Pizzetti, Verdi, Byrd, Bach, Ames, and Gibbs  
William Weinert and Colin Mann, conductors  
Kilbourn Hall • 3:00PM

Monday, February 27

**Eastman School Symphony Orchestra**

Music of Rossini, Rota, and Tchaikovsky  
Neil Varon, conductor  
Featuring Catherine Reid, harp  
Kodak Hall at Eastman Theatre • 7:30PM

Tuesday, February 28

**Eastman Collegium Musicum**

Paul O'Dette and Christel Thielmann, conductors  
Kilbourn Hall • 7:30PM

Wednesday, March 1

**Eastman Philharmonia**

Music of Brahms and Rimsky-Korsakov  
Neil Varon, conductor  
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, March 1

**Eastman Jazz Lab Band & Eastman Jazz Workshop Ensemble**

Rich Thompson and Andrew Watkins-Alcoer, directors  
Kilbourn Hall • 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](http://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](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!