

# The Eastman Wind Ensemble

Mark Davis Scatterday  
*conductor*

Lindsay Kesselman  
*soprano*

Wednesday, February 4, 2026  
Kodak Hall at Eastman Theatre  
7:30 PM



Eastman School of Music

## ~ PROGRAM ~

The Eastman Wind Ensemble  
Mark Davis Scatterday, conductor

**Ballade** (1898/2020)

**Samuel Coleridge-Taylor**  
(1875 - 1912)  
trans. **Patterson**  
11'

**Darkening, Then Brightening** (2024)

1. Here
2. My Heart
3. Darkening, Then Brightening
4. What Do Women Want?
5. Mermaid Song

**Christopher Cerrone**  
(b.1984)  
17'

**Lindsay Kesselman, soprano**

## ~ INTERMISSION ~

**A Child's Garden of Dreams** (1981)

**David Maslanka**  
(1943 - 2017)  
35'

1. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell
2. A drunken woman falls into the water and comes out renewed and sober
3. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl
4. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world
5. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds

*Tonight's performance is dedicated to the memory of  
the late, great H. Robert Reynolds (1934-2026).*

## ~ TEXTS ~

### 1. Here

After it ended badly it got so much better  
which took a while of course but still  
he grew so tender & I so grateful  
which maybe tells you something about how it was  
I'm trying to tell you I know you  
have staggered wept spiraled through a long room  
banging your head against it holding crushed  
bird skulls in your hands your many hearts unstrung  
unable to play a note their wood still beautiful  
& carved so elaborately maybe a collector would want them  
stupid collectors always preserving & never breaking open  
the jars so everyone starves while admiring the view  
you don't own anyone everything will be taken from you  
go ahead & eat this poem please it will help

### 2. My Heart

That Mississippi chicken shack.  
That initial-scarred tabletop,  
that tiny little dance floor to the left of the band.  
That kiosk at the mall selling caramels and kitsch.  
That tollbooth with its white-plastic-gloved worker  
handing you your change.  
That phone booth with the receiver ripped out.  
That dressing room in the fetish boutique,  
those curtains and mirrors.  
That funhouse, that horror, that soundtrack of screams.  
That putti-filled heaven raining guilt from the ceiling.  
That haven for truckers, that bottomless cup.  
That biome. That wilderness preserve.  
That landing strip with no runway lights  
where you are aiming your plane,  
imagining a voice in the tower,  
imagining a tower.

### 3. Darkening Then Brightening

The sky keeps lying to the farmhouse,  
lining up its heavy clouds  
above the blue table umbrella,  
then launching them over the river.  
And the day feels hopeless  
until it notices a few trees  
dropping delicately their white petals  
on the grass beside the birdhouse  
perched on its wooden post,  
the blinking fledglings stuffed inside  
like clothes in a tiny suitcase. At first  
you wandered lonely through the yard  
and it was no help knowing Wordsworth  
felt the same, but then Whitman  
comforted you a little, and you saw  
the grass as uncut hair, yearning  
for the product to make it shine.  
Now you lie on the couch beneath the skylight,  
the sky starting to come clean,  
mixing its cocktail of sadness and dazzle,  
a deluge and then a digging out  
and then enough time for one more  
dance or kiss before it starts again,  
darkening, then brightening.  
You listen to the tall wooden clock  
in the kitchen: its pendulum clicks  
back and forth all day, and it chimes  
with a pure sound, every hour on the hour,  
though it always mistakes the hour.

### 4. What Do Women Want?

I want a red dress.  
I want it flimsy and cheap,  
I want it too tight, I want to wear it  
until someone tears it off me.  
I want it sleeveless and backless,  
this dress, so no one has to guess  
what's underneath. I want to walk down  
the street past Thrifty's and the hardware store  
with all those keys glittering in the window,  
past Mr. and Mrs. Wong selling day-old  
donuts in their café, past the Guerra brothers  
slinging pigs from the truck and onto the dolly,  
hoisting the slick snouts over their shoulders.  
I want to walk like I'm the only  
woman on earth and I can have my pick.  
I want that red dress bad.  
I want it to confirm  
your worst fears about me,  
to show you how little I care about you  
or anything except what  
I want. When I find it, I'll pull that garment  
from its hanger like I'm choosing a body  
to carry me into this world, through  
the birth-cries and the love-cries too,  
and I'll wear it like bones, like skin,  
it'll be the goddamned  
dress they bury me in.

### 5. Mermaid Song

Damp-haired from the bath, you drape yourself  
upside down across the sofa, reading,  
one hand idly sunk into a bowl  
of crackers, goldfish with smiles stamped on.  
I think they are growing gills, swimming  
up the sweet air to reach you. Small girl,  
my slim miracle, they multiply.  
In the black hours when I lie sleepless,  
near drowning, dread-heavy, your face  
is the bright lure I look for, love's hook  
piercing me, hauling me cleanly up.

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## ~ PROGRAM NOTE ~

### *Ballade*

Coleridge-Taylor caught the attention of renowned composer Sir Edward Elgar, eventually earning him a commission through Elgar's music publisher, August Johannes Jaeger. The resulting work, *Ballade*, was performed at the 1898 Three Choirs Festival and became his first major compositional success.

*Ballade* is full of energy, passion, and warmth. The piece opens with a dramatic timpani roll and flute trills, followed by a fiery passage played by the woodwinds and supported by the brass. This heroic theme unwinds into a tenderer theme which evokes a cinematic love song. The piece alternates between these two contrasting moods before concluding with the most dramatic rendition of the opening theme.

## ***Darkening, Then Brightening***

*Darkening, Then Brightening* is my first composition for wind ensemble. When approached about the project, I knew I would be in unfamiliar territory, so I suggested that the work also feature a soprano soloist, a voice type for which I have written regularly. I also suggested the soloist be -- in the case of the premiere -- Lindsay Kesselman, a long-time collaborator and a dear friend.

It was Lindsay who inspired me to adapt the poems of Kim Addonizio, whose complex, emotionally layered poems of love, loss, and motherhood mirror Lindsay's own life. Once I suggested the opening poem, *Here*, Lindsay was instrumental in choosing many of the other poems in the cycle. Her unique and indelible personality inspired me to reach outside of my familiar experience and try to empathize with an author's life that has been quite different from my own.

*Darkening, Then Brightening* is structured as a five-part arch form where the first and fifth, and second and fourth, movements mirror one another, all surrounding a gentle "night music." The godfather of this kind of structure is the great Hungarian composer Béla Bartók, though many composers have used it since.

Compositionally, the outer movements seek to invert the traditional hierarchy of the wind ensemble, where percussion often acts as a punctuation to wind and brass instruments. In these gentle, spacious movements, the winds serve as a kind of unearthly sustain on the struck metal instruments of glockenspiel, vibraphone, crotales, and other bells.

The second and fourth movements reverse the inversion (if you'll pardon the phrase). The outer movements are all decay, while the inner fast movements are all swell -- starting from a single clarinet, each musical surge grows bigger and more intense until the entire ensemble is wailing at top volume -- and the soprano sings a high D at the top of her range.

The innermost movement, the eponymous *Darkening, Then Brightening* creates imperfect intonation (out-of-tuneness) for an imperfect world. The solo flute, clarinet, and saxophones play gentle multiphonics (utilizing the "wrong" fingering to get two notes from an instrument that can normally only play one) that can never truly be in tune, against which the rest of the ensemble, along with the soprano, have to navigate. They have to try, much like the protagonist of the songs, to find beauty in a world that cannot be perfected.

*Darkening, Then Brightening* is dedicated to Lindsay Kesselman, with enormous thanks to Kevin Gerald for his generous time and efforts to help shape and craft this work, and with further thanks to Michael Haithcock for organizing this commission.  
- **Christopher Cerrone**

## ***A Child's Garden of Dreams***

*A Child's Garden of Dreams* was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following is from *Man and His Symbols* by Carl Jung: "A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father... In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time.' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present.

The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them... The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster.

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection -- the transformation of death into eternal life."  
- **David Maslanka**

## ~ MEET THE ARTIST ~

**Lindsay Kesselman** is a twice GRAMMY-nominated soprano known for her warm, collaborative spirit and investment in personal, intimate communication with audiences. She regularly collaborates with orchestras, wind symphonies, chamber ensembles, opera/theater companies, and new music ensembles across the United States, often premiering, touring and recording new works written for her by living composers. She is a passionate advocate for contemporary music, and has commissioned/premiered over 100 works to date.

Recent and upcoming highlights include performances of *Darkening, then Brightening* by Christopher Cerrone across the country, National CBDNA with the UNC Greensboro Wind Ensemble, premieres of wind transcriptions of Caroline Shaw's *Is a Rose* and Maria Schneider's *Winter Morning Walks*, *Pierrot Lunaire* with Ensemble ATL, *Energy in All Directions* by Kenneth Frazelle with Sandbox Percussion at the Saratoga Performing Arts Center, the role of Anna in Kurt Weill's *The Seven Deadly Sins* with the Charlotte Symphony, *Astronautica: Voices of Women in Space* with Voices of Ascension, the John Corigliano 80th birthday celebration at National Sawdust (2018), a leading role in Louis Andriessen's opera *Theatre of the World* with the Los Angeles Philharmonic and Dutch National Opera and an international tour of *Einstein on the Beach* with the Philip Glass Ensemble (2012-2015).

She is featured on several recent recordings, including: David Biedenbender's *all we are given we cannot hold* (2023, Blue Griffin), Chris Cerrone's opera *In a Grove* (2023, In a Circle Records), Caroline Shaw's *Is a Rose* (2023, Blue Griffin), Chris Cerrone's *The Arching Path* (2021, In a Circle Records), and Louis Andriessen's *Theatre of the World* with the Los Angeles Philharmonic (2017, Nonesuch).

Kesselman is Assistant Professor of Voice and Choral Music at UNC Greensboro and co-directs the Heretic's Guide to Musicianship with Kevin Noe. She holds degrees in voice performance and music education from Rice University and Michigan State University. She is represented by Trudy Chan at Black Tea Music and lives in Charlotte, NC with her husband Kevin Noe and son Rowan.

More information can be found at: [www.lindsaykesselman.com](http://www.lindsaykesselman.com)

~ **PERSONNEL** ~  
*The Eastman Wind Ensemble*

**Flute**

Helen Freeman  
Haley Gruwell  
Ivy Lee  
Genevieve Skatoff  
Jenny Zhang

**Oboe**

Nathan Clarke  
Gus Smith  
Samuel Suchta

**Clarinet**

Barak Dosunmu  
Daniel Ketter  
Harrison Kim  
Adam Kolers  
Andrew Neagoe  
Scott Shao

**Bassoon**

Roan Alonzo  
Noah Eastman  
Adrian Lau  
Samantha Webster  
Ryan Zych

**Saxophone**

Songyue Ge  
Muzi Li  
Benjamin Small  
Yunfei Xie

**Horn**

Amelia Caruk  
Lilah Costanzo  
Nick Culver  
Andrew Foster  
Emily Groenenboom  
Mary Kimble  
Diego Solis  
Danica Tuohy  
John Wellmann  
Sam Wood  
Jennelle Williams

**Trumpet**

Ted Ekstrand  
Seth Henderson  
Jarett Jean Jacques  
Trevor King  
Layne Sullivan  
Yue Zhang

**Trombone**

Talia Berenbaum  
Danny Bolaños  
Charley Hibscheiler  
Matous Rybka

**Euphonium**

Jane Altenbach  
Andrew Herrick  
Nathanael Kumar

**Tuba**

JT Adinolfi  
Addie Canning  
Matthew Langrell

**Double Bass**

Annaliese White  
Corbin Winters

**Timpani**

Kai Gray

**Percussion**

Lucy Chugh  
Ryan Cozzolino  
Izaiah Gonzales  
Kai Gray  
Makena Mailer  
Grace Qian

**Harp**

Ricky Chui

**Keyboard**

Veniamin Blokh  
Derek Hamersly

*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.*



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