The Eastman Wind Ensemble

Mark Davis Scatterday, conductor

Herb Smith, trumpet
Andrew McCandless, trumpet
Myles Meader, english horn

Monday, April 1, 2024
Kilbourn Hall
7:30 PM

~ PROGRAM ~

The Loyal Legion March (1890)
John Philip Sousa (1854-1932)
arr. Hunsberger
3'

Sometimes I Feel Like a Motherless Child (ca. 1870/1985)
Traditional
arr. Hunsberger
4'

Believe Me, If All Those Endearing Young Charms (1737/1985)
Traditional
arr. Hunsberger
4'

from Images, Book 1 (1901-5/2009)
“Hommage à Rameau”
Claude Debussy (1862-1918)
arr. Hunsberger
8'

~ INTERMISSION ~

Quiet City (1939/1988)
Aaron Copland (1900-1990)
arr. Hunsberger
10'

Variations for Wind Band (1957/1987)
Ralph Vaughan Williams (1872-1958)
arr. Hunsberger
15'

Theme: Andante maestoso
Variation I: Poco tranquillo
Variation II: Tranquilo cantabile
Variation III: Allegro
Variation IV: Allegro (Canon)
Variation V: Moderato sostenuto
Variation VI: Tempo di Valse
Variation VII: Arabesque; Andante sostenuto
Variation VIII: Alla polacca
Variation IX: Adagio
Variation X: Allegro moderato
Variation XI: Chorale

The Eastman Wind Ensemble and Eastman Wind Orchestra respectfully dedicate 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
The Loyal Legion March

The Loyal Legion March was written to commemorate the twenty-fifth anniversary of the Military Order of the Loyal Legion of the United States, an organization composed primarily of American Civil War officers and their descendants. The anniversary celebration was held in Philadelphia on April 15 and 16, 1890, and the United States Marine Band was ordered by the Secretary of the Navy to participate.

The piece is seldom played today, but the Loyal Legion uses it occasionally at its meetings. Much of the march appeared in Sousa’s operetta, The Queen of Hearts (1885).

Sometimes I Feel Like a Motherless Child
Believe Me, If All Those Endearing Young Charms

Around the turn of the twentieth century, the wind band was the primary medium for average Americans to hear music performed live. Bands were everywhere. Community ensembles were found in every size city and town; numerous industries and military regiments fostered band activity. Millions flocked to the amusement parks, state and industrial expositions and to local theaters to hear professional ensembles—directed by such luminaries as John Philip Sousa, Patrick S. Gilmore, Frederick Innes and Arthur Pryor—performing programs of marches, orchestral and operatic transcriptions, light-hearted incidental music, and, especially, to hear the numerous soloists featured on each concert.

The distinguished lineage of cornet soloists performing throughout America from the end of the Civil War through the 1920s included Gilmore, Matthew Arbuckle, Jules Levy, Ben Bent, Alessandro Liberati, Hermann Bellstedt, Herbert L. Clarke, Walter Emerson, Frank L. Simon, Edna White and Louise Horn. Many of these performers went on to establish and direct their own professional bands. Wynton Marsalis and The Eastman Wind Ensemble’s 1987 GRAMMY-nominated recording, *Carnaval* (CBS Masterworks), pays tribute to this art form and these musicians of a bygone era. The traditional melodies, *Sometimes I Feel Like a Motherless Child* and *Believe Me, If All Those Endearing Young Charms* are two of the most enchanting performances on this legendary album.

Images Book I: Hommage à Rameau

The *Hommage à Rameau* in Debussy’s 1905 *Images* is the second of three movements in Book II - being framed by *Reflets dans l’eau* and *Mouvement (moto perpetuo)*. The dedication to Jean-Philippe Rameau (and earlier French claviennists) was a direct reproach of another popular figure, Christoph Gluck.

Upon the work’s first performance, some of Debussy’s detractors felt that the movement was “one of the graver and stiffer piano works.” By way of contrast of opinion, André Suarès, who wrote a biography of Debussy in 1922, felt that “with *La Cathédrale Engloutie, Hommage à Rameau* is the most beautiful piece for the piano…since the last three sonatas of Beethoven,” and he finds “grandeur and purity of architecture, gentle majesty of proportions, simplicity of effect, and extreme refinement.”

The present setting for wind band attempts to build upon the melodic and harmonic progressions developed by Debussy in a manner that supports his constant flow of musical ideas. Particular effort has been made to ascertain the lightness of lower dynamic passages while retaining the ability to create major climatic peaks. The wind orchestration will hopefully remind one of Debussy’s own orchestrations while demonstrating the vast possibilities of timbral resources inherent in today’s wind band.

Quiet City

Composed in 1939 as incidental music for a play by Irwin Shaw, *Quiet City* was reset by Aaron Copland the following year for solo trumpet, solo English horn and strings. The mood of the work contrasts questioning lines and long cantilena phrases in the two solo voices with an accompaniment at once still and subdued, and later alternately fervent and moving. Scored for chamber wind ensemble, tonight’s edition is the only such setting to bear the approval of the composer. Wynton Marsalis and Phillip Koch combined their unique talents in the 1989 CBS Masterworks recording by the EWE: *Works By Husa, Copland, Vaughan Williams, and Hindemith.*

Variations for Wind Band

Vaughan Williams’ Variations for Brass Band was originally composed for the 1957 National Brass Championship of Great Britain. The work has undergone two scoring metamorphoses: an orchestral version by Gordon Jacob retitled Variations for Orchestra, and this symphonic wind ensemble version orchestrated by Donald Hunsberger that uses the full resources of the contemporary American wind band - with its wide variety of woodwind, brass, percussion and keyboard voices.

Vaughan Williams composed the Variations concurrently with his Ninth Symphony, shortly before his death. Both works possess the sweeping lyrical lines which, combined with his unique way of expanded scales, create those wonderful harmonic interchanges so commonly associated with his writing. This setting is scored for a whole complement of winds and brass (including piccolo trumpets and flugelhorns), plus harp, celesta, string bass and percussion. It is dedicated to Samuel H. Laudenslager, my first teacher in trombone, wind scoring, and appreciation of the wind band.

- Donald Hunsberger
~ MEET THE ARTISTS ~

**Herb Smith**, born and raised in Cincinnati, came to Rochester in 1987 to attend the Eastman School of Music, where he received the Bachelor of Music Education and studied trumpet with Barbara Butler and Charles Geyer. Upon graduating from Eastman, Smith was appointed to Second Trumpet with the Rochester Philharmonic Orchestra and now holds the Third Trumpet seat. During his time at Eastman, Smith wore two hats: one as an accomplished Classical musician and soloist, the other as a Jazz performer. This proved to be a good move. Herb has been in the Rochester Philharmonic for over 20 years, has performed in Carnegie Hall with the Rochester Philharmonic as well as a soloist, and has had the opportunity to travel abroad. He regularly plays with the Buffalo Philharmonic Orchestra, Chautauqua Institute Symphony Orchestra and is a soloist/chamber musician, composer, conductor, and educator around the greater Rochester Area.

**Andrew McCandless** was appointed Principal Trumpet of the Toronto Symphony Orchestra in 1999 and has established himself as a prominent brass player in the orchestral world.

Since his first professional position at the age of 20 with the Savannah Symphony, Andrew has also held the position of Principal Trumpet with many notable orchestras including the Buffalo Philharmonic Orchestra and Dallas Symphony Orchestra, as well as the Sun Valley Summer Symphony in which he still performs today.

As Principal Trumpet with the TSO, Andrew is regularly featured as a soloist. In 2010, Andrew performed the world première of *Songs of the Paradise Saloon*, a trumpet concerto written specifically for him by Bramwell Tovey, and commissioned by the TSO. He appears as a guest artist and chamber musician throughout North America, having performed with the Dallas Symphony Orchestra, Wisconsin Chamber Orchestra, Buffalo Philharmonic Orchestra, Regina Symphony Orchestra, Calgary Philharmonic Orchestra, and the National Arts Centre Orchestra.

Andrew began playing the trumpet at the age of nine and later studied at the Youth Performing Arts School in his native Louisville, Kentucky. He continued his studies at Boston University and the Eastman School of Music. As a junior in college, Andrew began playing with the Savannah Symphony as Co-Principal Trumpet. Today, he continues to be involved in classical music education. Andrew is on faculty at The Royal Conservatory, teaches privately, and has given masterclasses throughout North America including at the Eastman School of Music, University of Calgary, University of Toronto, Northwestern University, The Juilliard School and The Shepherd School of Music at Rice University.

Andrew is a Yamaha performing artist.

**Myles Meader** is currently in his first year of study at the Eastman School of Music, pursuing the Master of Music Degree in Oboe Performance with Richard Killmer. He received the Bachelor of Music Degree at Baylor University under the tutelage of Euridice Alvarez. In 2022, Meader was the winner of the Solo Competition at the University of Texas at Arlington’s Double Reed Day and was recognized as a Baylor School of Music Distinguished Ambassador in 2023. He has performed as Solo English horn for the Temple Symphony and Second Oboe of the Waco Symphony Orchestra - along with the Central Texas Philharmonic, Binghamton Philharmonic, Brazos Valley Symphony Orchestra, East Texas Symphony Orchestra, and the Longview Symphony.

This summer, Myles will perform as a Fellow at the acclaimed Aspen Music Festival and School.
~ PERSONNEL ~

The Eastman Wind Ensemble

Flute
Andrew Hankes
Angelina Lim
Maya Stock
Dylan Tucker

Oboe
Ernest Chau
Alex Kang
Myles Meader

Clarinet
Lauren Enos
Sophie Fears
Scott Shao
Ju Young Yi

Bassoon
Kenny Ford
Cole George
Adrian Wittmer

Saxophone
Wei Cao
Dykeem Cervantes
Tim Coene
John Di Fatta
Matthias Roth

Horn
Nathan Howton
Alina Liebschner
Eric Russell
Weverton Santos

Trumpet
Daniel Adamczyk
Doug Herrin
Benjamin Kim
Norah Krantz
Charlotte McIntosh
Kirk Morrison
Eve Shanks

Trombone
Jacob Ellgass
Will Hurtz
RJ James
Gabriel Williams

Euphonium
Kathryn Carley
Nathanael Kumar

Tuba
Josh Budziak
Andrew Sieradzki

Double Bass
Janae Gaddy

Timpani
Olly Bangia

Percussion
Kai Gray
Kaiwen Luo
Seth Tupy
Ruyi Yuan

Keyboard
Mei Li

Harp
Elizabeth Mayo

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