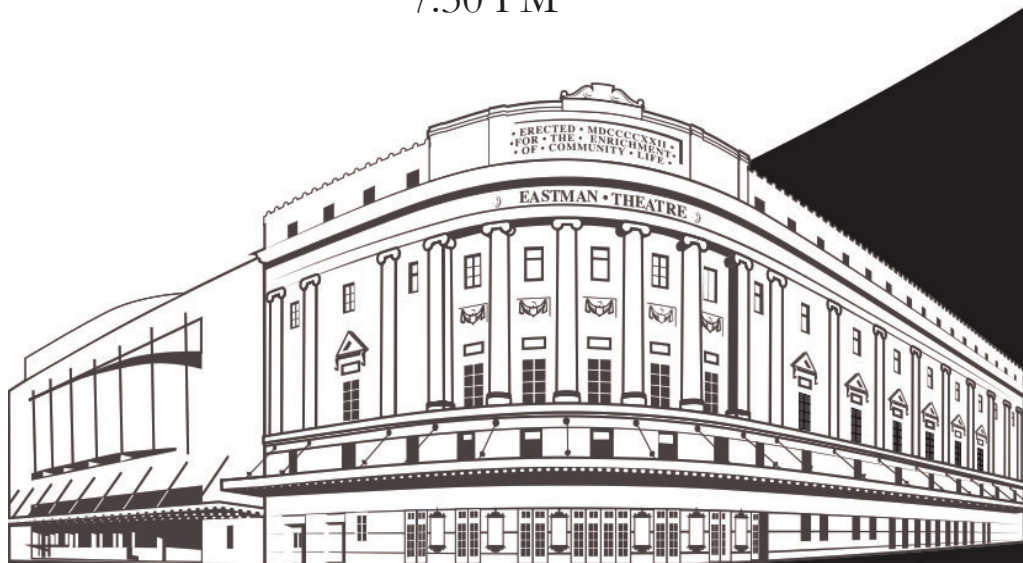


The Eastman Wind Ensemble

Mark Davis Scatterday
conductor

Monday, April 28, 2025
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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

“American Overture”, Op. 42 (1926)

Sergei Prokofiev
(1891-1953)
ed. Feldman
7'

In evening's stillness... (1996)

Joseph Schwantner
(b. 1943)
13'

Chamarita (1981)

Roger Nixon
(1921-2009)
8'

~ INTERMISSION ~

Symphony No. 8 (2008)

Moderate - Very Fast

Moderate

Moderate - Very Fast - Moderate - Very Fast

David Maslanka
(1943-2017)
43'

~ PROGRAM NOTES ~

“*American Overture*”, Op. 42

Prokofiev’s characteristic compositional language is on full display in his *American Overture*, combining a folk-song style with advanced and irreverent harmonic language. The overture was composed to celebrate the opening of Aeolian Hall in New York City in 1926. Due to the small size of the hall, Prokofiev wrote for just 17 players, including, curiously, two pianos and two harps. The present edition by Eastman alumnus Dr. Evan Feldman expands the instrumentation to the full wind ensemble.

In evening’s stillness...

About his piece, *In evening’s stillness...*, Joseph Schwantner writes:

“The piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a trilogy of pieces that includes ...*and the mountains rising nowhere* and *From a Dark Millennium*. In all three works, the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design.”

As with many of his works, *In evening’s stillness...* was inspired by poetry, in this case, of the composer’s own creation:

In evening’s stillness
a gentle breeze,
distant thunder
encircles the silence.

In evening’s stillness... was premiered by an ensemble of students selected from ten universities in the commissioning consortium at the 1997 Midwest Music Educators National Conference, Donald Hunsberger, conducting.

Chamarita

Chamarita was written as an homage to the Chamarita Festival of Half Moon Bay, California. Describing the festival of his home state, Roger Nixon writes:

There is much symbolism involved in the ritual (for example, the blowing of trumpets to indicate the “mighty wind coming,” and the singing of special hymns). The return parade from the church to the sanctuary in the Chamarita Hall on Pentecost Sunday is perhaps the highlight of the celebration. Escorting the Queen and her attendants are a large band, a drum corps, Boy Scouts, and drill teams, as well as representatives from the American Legion and members of the Irmandade do Divino Espirito Santo. Following the parade and its attendant ceremonies there is a large barbeque in which food is distributed free to all persons attending. ... In keeping with the joyful spirit of the festival, there is much dancing. Both folk dancing (primarily dances from Portugal and the Azores) and social dancing (to popular American and Latin American music) are featured. The festival receives its name from a favorite folk dance from the Azores, the Chamarita.

Symphony No. 8

Symphony No. 8 is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista.

I began the composition process for this symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination.

The old is continually present in the new. The first movement touches the “Gloria” from my *Mass*: “Glory to God in the highest,” whatever that may mean to you: the power of the universe made manifest to us and through us. The second movement is a large fantasia on the old Lutheran chorale melody *Jesu meine Freude* (Jesus My Joy). The life of Christ is one powerful image of the high creative: being willing to be broken to receive the new; giving oneself up entirely so that a new idea can be born. The old form of the organ chorale prelude underlies this movement – new language out of the old.

The third movement is a music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune *All Creatures of Our God and King* – the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of variations in a piece called *Unending Stream of Life*, a name which could also be a fitting subtitle for this new symphony.

- David Maslanka

~ **PERSONNEL** ~
The Eastman Wind Ensemble

Flute

Julia Benitez-Nelson
Kaja Hammerschmidt
Ivy Lee
Genevieve Skatoff
Maya Stock

Oboe

Nathan Clarke
Myles Meader
Sihan Qi
Alexis Wilson

Clarinet

Barak Dosunmu
Jay Kline
Yerim Park
Kelsey Waters
Veronica Pavlovic
Andrew Robertson

Bassoon

Adrian Lau
Aaron Lukenbill
Alistair Picken
Emmalee Odom

Saxophone

Zachary Costello
Timothy Lam
Darryl Leung
Matthias Roth
Gaurav Sarangi
Yuyang Zheng

Horn

Joe Alberico
Nathan Howton
Abbey Jemison
Nicole Keller
Suzie Lee
Aby Stumpf
Claire Zhao

Trumpet

Ted Ekstrand
Seth Henderson
Norah Krantz
Charlotte McIntosh
Kirk Morrison

Trombone

Caleb Albrecht
Andrew Bianchi
Danny Bolaños
Xin Chen
Charley Hibscheweiler
Ethan Pound
Madelyn Stoklosa

Euphonium

Jack Altenbach
Kathryn Carley
Nathanael Kumar

Tuba

Josh Budziak
Addie Canning

Double Bass

Liz Young

Timpani

Aiden Hughes

Percussion

Olly Bangia
Lucy Chugh
Daniel Davis
Jake Kundu
Michael Smith
Seth Tupy

Harp

John DiFatta
Kathleen Miao

Keyboard

Sam Leung



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