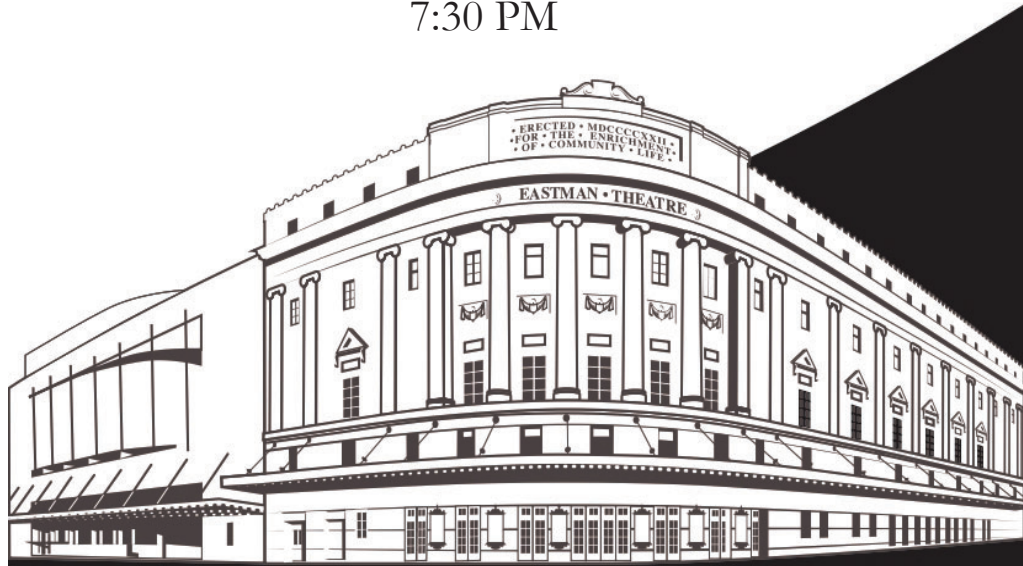


The Eastman Wind Ensemble

Mark Davis Scatterday
conductor

Alexa Tarantino '14E
soprano saxophone

Wednesday, May 1, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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

Go Down Moses (2023)

Carlos Simon
(b. 1986)
8'

Holden Turner, *baritone*

Symphonies (2021)

Into the Light
Valse Macabre
Reverie
Things to Come

Jeff Tyzik
(b. 1951)
23'

~ INTERMISSION ~

Jazz Concerto for Soprano Sax and Wind Ensemble (2023)

Joyride
The Weather Report is Cool
Paris On That Misty Night
San Miguel

Jeff Tyzik
20'

Alexa Tarantino, *soprano saxophone*

John Nyerges, *piano*; Jeff Campbell, *bass*; Eric Metzger, *drums*

World Premiere

*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*

~ PROGRAM NOTES ~

Go Down Moses

The Jewish biblical story of the Plagues of Egypt resonated with the enslaved and they created songs that related to this story of bondage. While the horrific plagues that swept across Egypt are compelling in and of itself, the focus of this piece is recounted from the perspective of the stubborn Pharaoh, who unwillingly loosens his grip on the enslaved people. Pharaoh's hardened heart is conveyed through two sharp, accented chords. The spirit of God, represented by light, heavenly, metallic sounds from the percussion, signal the beginning of each new plague. Frogs, pestilence, sickness and are not enough to break the Pharaoh's will. It is only with the "Angel of Death," which takes the life of Pharaoh's first-born child, represented by dark, brooding harmonies, that he relents in despair. The orchestral texture grows thinner and thinner as Pharaoh loathes in emotional anguish. The once prideful Pharaoh is now broken down to a powerless whimper. I use the Negro Spiritual, "Let My People Go (Go Down Moses)" as a musical framework throughout this piece.

*When Israel was in Egypt land
Let my people go!
Oppressed so hard they could not stand
Let my people go!
Go down Moses
Way down in Egypt land
Tell ol' Pharaoh to
Let my people go!*

- Carlos Simon

Symphonies

I have so many fond memories of my time as a member of the Eastman Wind Ensemble under the direction of Donald Hunsberger in my years as an Eastman student in the early 1970s.

With that in mind, I was excited to contribute a new piece for the EWE when my great friend Mark Scatterday, current director of the EWE, asked if I would write a new composition in honor of the Eastman School Centennial.

I've written numerous pieces for the EWE over the last 20 years at Mark's suggestion and for this occasion we decided on a four movement suite titled *Symphonies*.

This new piece was composed during the pandemic as I began to feel very hopeful about the future and the value of music in how it can lift the human spirit. I have always been a "melodic" composer and this work, *Symphonies*, is full of melody set against rich harmonies and exciting rhythms.

The first movement is titled "Into The light." It is my positive musical expression of energy, joy and perseverance over the "dark side" of emotions I felt during this difficult time.

The second movement is titled "Valse Macabre." I had been exploring some thematic ideas based on techniques I developed from my study with Sam Adler in the early 1990s and this waltz took shape.

The third movement "Reverie" reflects the peace I felt as fear of the pandemic started to subside. I was walking in the Colorado mountains with my wife Jill. It was incredibly beautiful with all of the wildflowers and pleasantly quiet except for the sound of wind and birds singing. It was one of the most meditative experiences I've ever had and is reflected in this movement.

The last movement entitled "Things to Come" is my expression of hope for the future. There is a very short motif that is played just after the fanfare introduction that comes back in many different forms as the piece progresses. The "dark side" surfaces for a short time and is driven away by the strength of a "chorale" and big sonorous treatment of the initial motif.

I'm always inspired by hearing the young and very talented musicians of the EWE and I'm honored to have the opportunity to compose for them thanks to Mark Scatterday.

- Jeff Tyzik

Jazz Concerto for Soprano Sax and Wind Ensemble

Eastman graduate Chris Vadala was a childhood friend who encouraged me to come to the Eastman School. Years later we both worked and toured with Eastman graduate Chuck Mangione. Chris' soprano sax playing was stellar as was his ability to "double" on many members of the woodwind family.

While at Eastman, I was in a jazz quintet with Eastman graduate and Professor of Saxophone Ray Ricker. Once again I was treated to hearing the phenomenal artistry on soprano sax from Ray. That coupled with my love of legendary jazz saxophonist Wayne Shorter was an inspiration to compose Jazz Concerto for Soprano Sax and Wind Ensemble to be premiered by next generation soprano sax artist and Eastman Graduate Alexa Tarantino.

Two of the movements come from Jazz Concerto for Violin and Orchestra that I composed for Eastman Associate Professor, Concert Master of the RPO and my close friend Juliana Athayde. In fact, when Juliana heard my demos of the piece years ago she said it sounded like a "sax" piece. That said, Juliana delivered a stunning performance that proved it could be played on the violin as well.

It was important to choose the right rhythm section players. They have to be great jazz players with the right sensitivity to play within the wind ensemble setting. The piano, bass and drum set that form the rhythm section are manned by players who, like me, are at home with classical and jazz styles. They all have specific written parts to play as well as opportunities to improvise. These talented musicians, all Eastman graduates or faculty, are John Nyerges, piano, Jeff Campbell, bass and Eric Metzgar, drum set.

I. Joy Ride

This is a fast tempo straight ahead jazz movement with a lot of interaction between soloist, rhythm section and wind ensemble. Jazz motifs are traded back and forth between soloist and wind ensemble and there are a significant amount of traditional jazz “call and answer” moments in the piece.

II. The Weather Report is Cool

During my time at Eastman, I was exploring and listening to all genres of music. On the jazz side, I was a big fan of Miles Davis and the band Weather Report. Both of these innovative ensembles prominently featured saxophonist Wayne Shorter. I decided to write a movement that would conjure up some of the “cool” musical “grooves” that are evocative of Miles Davis and Weather Report.

III. Paris On That Misty Night

I love slow movements and ballads. The atmospheric in the orchestration give space and time to explore the beauty of the saxophone in a romantic mood. As I was working on this movement, I played the introduction and theme for my wife, Jill. She said, “It sounds like Paris.” At that moment, I remembered a misty night when we strolled around Paris. That memory inspired this movement and it became a musical reflection of that magical night.

The whole movement is based on a 16 bar complex harmonic progression. After an ethereal introduction, the saxophone plays the theme and then a variation. The chords and orchestration become lush with an ensemble tutti inspired by one of my musical heroes Gil Evans. Once again, the saxophone recaps an earlier statement of the melody and the piece fades to a peaceful end.

IV. San Miguel

I wanted to include a piece with Latin influences in the concerto. I wrote this piece after spending time in San Miguel de Allende, a World Heritage colonial-era city in Mexico’s central highlands.

San Miguel is a Latin jazz journey that is rhythmically exciting. The saxophone states the theme. A “call and response” section follows the theme. The ensemble will play four bar phrases: the call. Alexa will improvise a musical answer to those phrases: the response. The middle pastoral section, also based on the basic harmonic framework of this movement, is very lyrical and neoclassic. The main theme returns to an exciting ending.

~ MEET THE ARTIST ~

In the words of Wynton Marsalis, **Alexa Tarantino** is a “one-woman wrecking crew, [...] an indomitable force for expression, education, and absolute excellence.”

The vibrant and versatile jazz saxophone & woodwind artist has been triple-nominated as a Rising Star Alto Saxophonist by *Downbeat Magazine’s* Critics’ Poll from 2020-2022, was named one of the Top 5 Alto Saxophonists of 2019 by the *JazzTimes* Critics’ Poll, and was one of 100 alumni to receive The Centennial Award from the Eastman School of Music (2022). Alexa “lights up rooms when she [plays]” (*JazzTimes*). Her radiant spirit and artistry uplift and inspire her audiences one performance at a time.

Alexa tours worldwide with Cécile McLorin Salvant, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, and the Alexa Tarantino Quartet. Her records (*Firefly*, *Clarity*, *Winds of Change*) and compositions have consistently topped jazz radio charts, and her discography includes 25+ released recordings as a leader and sidewoman.

Tarantino is in-demand internationally as an energetic and impactful clinician, mentor, and coach and also represents Jazz at Lincoln Center as a visiting educator for various programs with students of all ages and levels. She holds a master’s degree in Jazz Studies from The Juilliard School and bachelor’s degrees in Jazz Saxophone Performance and Music Education with a certificate in Arts Leadership from the Eastman School of Music. Alexa is Founder and Artistic Director of the Cape Ann Jazz Workshop in Rockport, Massachusetts (est. 2014).

Alexa Tarantino is a Vandoren Artist, a Yamaha Performing Artist, and endorses BAM Instrument Cases.

Holden James Turner, a Baritone from Rochester, NY, is currently a Junior at the Eastman School of Music studying under Nicole Cabell. Mr. Turner was most recently seen in the role of Perseus in Nkeiru Okoye’s *We’ve Got Our Eye On You* at the Eastman School of Music, and also seen as a featured soloist with the Rochester Philharmonic Orchestra. He’s been honored to perform as a Baritone Soloist for the Finger Lakes Opera on numerous occasions, The Rochester Oratorio Society, the Eastman Wind Ensemble, the Eastman Philharmonia and Eastman-Rochester Chorus, SUNY Geneseo Symphony Orchestra and Festival Singers, Ithaca College Symphony Orchestra, and many more in and out of the community of Rochester. Mr. Turner has worked with a vast amount of artists ranging from Jon Batiste to Martin Katz. He has been a Young Artist and Professional Fellow at Songfest in the Summers of 2017 and 2023. He will be a Tanglewood Fellow in the Summer of 2024.

- Jeff Tyzik

~ **PERSONNEL** ~
The Eastman Wind Ensemble

Flute

Alexander Day
Alexandra Stokes
Brooke Walden

Oboe

Gabriela Fry
Myles Meader
Lauren Smith

Clarinet

Alex Abreu
Eric Butler
Sophie Fears
James Julian
Eryn Levy
Scott Shao

Bassoon

Cole George
Austin Struble
Adrian Wittmer

Saxophone

Sam Au-Yeung
Dykeem Cervantes
Tim Coene
John Di Fatta
Matthew Hrinda

Horn

Nathan Howton
Dylan Kingdom
Eric Russell
Weverton Santos
Daniel Soya
Cristina Vieytez

Trumpet

Daniel Adamczyk
Doug Herrin
Benjamin Kim
Charlotte McIntosh
Eve Shanks
Diego Turner

Trombone

Rose Cantrell
Jacob Ellgass
Aidan Fuller
Ben Jalensky
Jacob Lytle

Euphonium

Kathryn Carley
Darren Brady

Tuba

Stephanie Magera
Logan Wadley

Double Bass

Janae Gaddy

Timpani

Ben Blaesing

Percussion

Fletcher Leonard
Cass Lo
Sean McWilliams
Remy Thomas
Anders Wong

Keyboard

Federico Ercoli

Harp

Lindsay Haukom



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