

The Eastman Wind Ensemble

Mark Davis Scatterday
conductor

Monday, September 16, 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

Fandangos (2001)

Roberto Sierra
(b. 1953)
trans. Mark Davis Scatterday
12'

Tarot (2021)

- I. The Fool
- II. The King of Cups
- III. The Tower

Lindsay Bronnenkant
(b. 1988)
18'

Three Dance Episodes from (1954)
the Ballet "Spartacus"

Aram Khachaturian
(1903-1978)
trans. Donald Hunsberger
13'

- I. Dance of a Greek Slave; Entrance of the Merchants;
Dance of a Roman Courtesan; General Dance
- II. Dance of Phrygia; Dance of an Egyptian Girl
- III. Sword Dance of the Young Thracians

~ INTERMISSION ~

Three Scenes for Antiphonal Trombone Choir (2024)
and Wind Ensemble

Anthony Plog
(b. 1947)
15'

- I.
- II.
- III.

Eastman Trombone Choir

Caleb Albrecht, Andrew Bianchi, Darren Brady, Jacob Ellgass, Aiden Fuller
Charley Hibscheiler, Vincent Huang, Ronald James, Madelyn Stoklosa,
Gabriel Williams, *trombones*

World Premiere

~ PROGRAM NOTES ~

Fandangos

About his piece *Fandangos*, Roberto Sierra writes: “Antonio Soler’s *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a “super-fandango”, that takes as point of departure Soler’s work and incorporates elements of Boccherini’s *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variations form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation.”

For more than four decades, the works of Grammy-nominated and Latin Grammy winner Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. At the inaugural concert of the 2002 world-renowned Proms in London, his *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. Many major American and European orchestras and international ensembles have commissioned and performed his works.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. He studied composition in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany.

Tarot

Lindsay Bronnenkant’s *Tarot* is inspired by compositional influences used by Gustav Holst in his suite *The Planets*: “Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian *rāgas* into his works, and after investigating Holst’s resources and analyzing his *Planets*, I believe that Holst tried to reference *rāgas* that evoked similar characters to those of the planets in his suite. However, whether because of his limited access to authentic performance of Indian music, his experience with modal composition during the British folksong revival of the early 20th century, or by suggestion from Indian music expert Maud MacCarthy, Holst used the pitches of *rāgas* using western theoretical practices, treating what were once *rāgas* as scales of modes.

I decided to compose a suite that traces Holst’s footsteps but applies his musical experimentation to a new topic: Tarot. Like astrology, Tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each Tarot card.”

At the University of Massachusetts Amherst, Dr. Lindsay Bronnenkant directs the Symphony Band, teaches conducting classes, and leads a graduate conducting seminar. Prior to her appointment at UMass Amherst, Bronnenkant taught basic conducting at Nazareth College and led the Hobart and William Smith Colleges Community Wind Ensemble as she completed a Doctorate of Musical Arts in Conducting degree at the Eastman School of Music.

As a composer, Bronnenkant wrote her first work for wind ensemble, *Symphony for Singer*, self-taught at 18 years old. Her first published work, *Tarot* (2021), was designated the runner-up to the 2021 National Band Association/William D. Revelli Memorial Band Composition Contest.

Three Dance Episodes from the Ballet “Spartacus”

The ballet *Spartacus*, with music by Soviet Armenian composer Aram Khachaturian, was completed in 1954 and first staged in Leningrad in 1956. The plot of the ballet centers on the Third Servile War, a slave uprising in the Roman Empire led by the eponymous Spartacus. The transcription for wind ensemble by Donald Hunsberger extracts music from across the three acts of the ballet.

Khachaturian is best known for his ballet music, as well as his film music and is remembered in Armenia as a composer of many firsts: the first ballet, first symphony, first concerto and first music for film by an Armenian composer. His music is characterized by early influences of hearing folk music in Tbilisi and hearing his mother sing at home.

Three Scenes for Antiphonal Trombone Choir and Wind Ensemble

Three Scenes for Antiphonal Trombone Choir and Wind Ensemble was made possible by a consortium organized by the Eastman Wind Ensemble, Mark Davis Scatterday, conductor and the Eastman Trombone Choir, Mark Kellogg and Larry Zalkind, co-directors. The piece is dedicated to the memory of Dr. Donald Hunsberger, conductor emeritus of the Eastman Wind Ensemble. Anthony Plog draws attention to the different colors and options available within its unique orchestration, a choir of ten trombones combined with wind ensemble. The piece is framed by a statement made by the trombones alone which returns at the end of the third movement. The central slow movement provides contrast, both in character and in the colors used. The final movement

The music of Anthony Plog has been performed in over 30 countries, and he has been the recipient of numerous grants and commissions. After beginning his career writing extensively for brass, he now works in many different musical forms. He has composed three children’s operas, the first of which (*How the Trumpet Got Its Toot*) was premiered by the Utah Opera and Symphony. He completed a major tragic opera (*Spirits*) based on a Holocaust theme and recently finished a new opera about a drone operator suffering a nervous breakdown (*The Sacrifice*). Other new works include an oratorio about the first major environmental battle in the United States (*God’s First Temples*), in versions for orchestra, symphonic band, and soprano song cycle; and a cantata using the stories of women who have recovered from sex trafficking, prostitution, and drug abuse (*Magdalene*).

~ **PERSONNEL** ~
The Eastman Wind Ensemble

Flute

Andy Hanks
Ivy Lee
Katherine Marx
Ray Zheng

Oboe

Payton Brown
Jeehoon Kim
Lewis Painter
Sihan Qi
Josh So

Clarinet

Barak Dosunmu
Lauren Enos
Kevin Jin
Harrison Kim
Victor Ni
Yinuo Wang

Bassoon

Roan Alonzo
Colin Gentry
Ryan Zych

Saxophone

Zachary Costello
Joseph Himmelberg
Darryl Leung
Matthias Roth
Yuyang Zheng

Horn

Amelia Caruk
Aaron Fulton
Abbey Jemison
Nicole Keller
Mary Kimble
Suzie Lee
Aby Stumpf
Danica Tuohy
Claire Zhao

Trumpet

Trevor King
Norah Krantz
Charlotte McIntosh
Kirk Morrison
Layne Sullivan
Diego Turner
Yue Zhang

Trombone

Caleb Albrecht
Andrew Bianchi
Jacob Ellgass
Aiden Fuller
Charley Hibsweiler
Ronald James
Madelyn Stoklosa

Euphonium

Jack Altenbach
Kathryn Carley
Nathanael Kumar

Tuba

Josh Budziak
Connor Higly
Andrew Sieradzki

Double Bass

Aidan Tallman

Timpani

Lexi Kunz
Seth Tupy

Percussion

Daniel Davis
Izaiah Gonzales
Aiden Hughes
Cass Lo
Irene Yang

Keyboard

Veniamin Blokh
Samuel Leung

Harp

John DiFatta



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