



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

The Eastman Wind Ensemble

Mark Davis Scatterday,
conductor

Andrew McCandless,
trumpet

Wednesday, September 20, 2023
Kodak Hall at Eastman Theatre
7:30 PM

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

Festive Overture, Op. 96 (1954/1965)

Dmitri Shostakovich
(1906-1975)
trans. Hunsberger
6'

Concerto for Trumpet (1950/1990)

Alexander Arutiunian
(1920-2012)
trans. Duker
16'

Andrew McCandless, *trumpet*

~ INTERMISSION ~

“With Malice Toward None” (from *Lincoln*) (2012/2015)

John Williams
(b. 1932)
trans. Lavender
5'

Carnaval (2008/2012)

- I. Gargoyles
- II. Sphinxes
- III. Unicorns
- IV. Dragons
- V. The Phoenix

Roberto Sierra
(b. 1953)
trans. Scatterday
18'

~ PROGRAM NOTES ~

Festive Overture, Op. 96

Shostakovich is clearly regarded as one of the small group of the twentieth century's most significant composers. Yet, on no other of his peers has more ink been spilt attempting to understand what thought processes and motivations reveal a composer's own true self than that on Shostakovich. Was he a musically gifted, but incredibly naïve, tool of the worst instincts of Stalinism—or, a wondrously deceptive, resident critic of the terrors of Soviet Communism? Shostakovich left a maddeningly ambiguous record of his inner thoughts. He certainly was capable of writing the most satirical compositions that scathingly excoriated the excesses and flaws of Western Democracies. But his informing contribution was his music of dark and profound passion that laments the fundamental tragedies of universal human experience. It is tempting for those who enjoy easy freedoms of artistic expression to hold others from other times to a higher moral standard and to adjure them not to “sell out” their integrity. But few major composers have endured such political and artistic oppression as that of Shostakovich.

He was a student during the early years of the Soviet regime, and like all artists in that country at that time, enjoyed the relative indifference towards the arts of early communism. Stylistic prescriptions and proscriptions lay in the future, so he studied the music of a broad array of traditional and modern composers. His musical education was broad, and he was free to pursue his own artistic interests. He was generally supportive of the communist regime, and saw no reason to think otherwise. But, as the world knows, during the late twenties and early thirties, life in the Soviet Union evolved into something much more sinister and challenging. As Stalin gradually clamped down on every aspect of everyday life, the arts became progressively a tool for social and political indoctrination. Art was impressed into the service of the state as propaganda, taking in this case the form of what is known as “Socialist Realism.” By 1936, Shostakovich had fallen into dangerous disfavor with his controversial, lurid, opera, *Lady Macbeth of the Mtsensk District*—a work that definitely did not glorify the joys of the collectivist state. But, he gradually redeemed himself by treading an artistic tightrope between shallow, disingenuous Soviet propaganda, on the one hand, and serious works in the Western tradition of art music that exposed him to the wrath of the government guardians of received ideology.

This intellectual high-wire act fostered a lifetime of masterpieces: symphonies, string quartets, keyboard works, and more. His historical reputation is founded upon a musical style informed by master craftsmanship, seriousness, and depth of feeling—not so unlike a previous master of classical musical style, Johannes Brahms. So, in this context, it is a marvelous, pleasant surprise to encounter the effervescent ebullience of his triumphant *Festive Overture*.

Like Brahms' genial, happy, *Academic Festival Overture*, Shostakovich's overture is equal evidence of the lighter side of a serious, introspective artist. And, like Brahms' work, Shostakovich's overture was commissioned for a specific, festive occasion—in this case, a concert by the Bolshoi Theater Orchestra, celebrating the anniversary of the October 1917 Revolution. Apparently, the conductor had not prepared adequately for the occasion, and he found himself in the unenviable position of not having a suitable opening, celebratory work. The concert (6 November 1954) was only three days away when Vasili Nebol'sin, the conductor, made a visit to the composer—probably with his hat in his hand. To his surprise, Shostakovich agreed to compose a suitable opener on the fly. He had a reputation for fast work, and this occasion demanded it. Working like a Mozart, sending pages still wet with ink to the copyists at the theater, Shostakovich knocked out a masterpiece in record time.

After opening with a dramatic, imposing fanfare in the brass, the tempo changes to breakneck speed, with a main theme of cascading notes. It's literally a driving

gallop, carrying the sparkling ocean of notes before it. A lyrical second theme soon appears in the solo horn, but still driven ahead. Soon, a Tchaikovskian *pizzicato* section leads us back to the main theme. Both themes are then combined, followed by a recap of the brilliant fanfare and a mad dash to the end. Whence this *tour de force* of frenetic optimism from one of the century's most *serioso* composers? Well, all great artists are capable of infinite varieties of expression. But, perhaps there is something in the piece of relief at the recent death of the century's greatest criminal, and Shostakovich's personal nemesis, Josef Stalin. Shostakovich was innately subtle and ambiguous in his artistic expression. So are the joyful implications of *Festive Overture*.

- Wm. E. Runyan
© 2016 William E. Runyan

Concerto for Trumpet

Continuing the Armenian-Soviet expression of Khachaturian, Alexander Arutiunian emerged as an important force in his region's music after World War II. Both as a composer and as the director of the Armenian Philharmonic Society (1954-1990), he infused Russian music with the characteristic bold elements of his homeland. From among his many compositions, he is particularly celebrated for his concertos, especially this Trumpet Concerto.

Addressing herself to the essence of Arutiunian's success, Soviet musicologist Svetlana Sarkisian cites his use of the ashug, “an 18th-century Armenian minstrel comparable to the Western Meistersinger, [which] is made to symbolize the originality of the national poet-musician. The ashug tradition, based on freely varied development, has been important to Arutiunian's work in general. His lyrical idiom is rooted in a specific national melodic character, while the Romantic side of his sensibility finds expression in an emotional radicalism and a predominantly lyrical impulse, producing music that is at once expressive, sentimental, nostalgic, and ironic.”

Originally planned in 1943 for the composer's friend, Armenian Philharmonic Orchestra's Principal Trumpet Zsolak Vartasarian, this concerto project was shelved when the trumpeter died in World War II. Later completed in 1949-50, Arutiunian's sixth major composition was first performed by Soviet trumpet player Aykaz Messiaian, who performed it in Moscow's Tchaikovsky Hall.

Cast in a single span, the Trumpet Concerto begins with a dramatic Andante introduction, before the soloist presents a melody of Armenian inflection. (Arutiunian asserts that he used no actual folk melodies.) A sprightly dance tune emerges (*Allegro energico*) and is then contrasted by a romantic melody reminiscent of Borodin. These ideas develop while progressing to a central section in which muted trumpet voices a reflective tango. The sprightly opening materials return, then are treated with syncopated development. The work culminates with a brief, but demanding, cadenza written in 1977 by the Soviet Russian virtuoso Timofei Dokschitzer, who made the first recording of this music. An exhilarating closing section completes the concerto.

©Roger Ruggeri, Milwaukee Symphony Orchestra

With Malice Toward None

In Steven Spielberg's 2012 film *Lincoln*, the 16th President of the United States brought the full measure of his passion, humanity and political skill to what would become his defining legacy: to end the Civil War and permanently abolish slavery through the 13th Amendment in the United States Constitution. Having great courage, acumen and moral fortitude, Lincoln pushed forward to compel the nation, and those in government who oppose him, to aim toward a greater good for all mankind.

In John Williams' score, the optimism of Lincoln's spirit is captured in *With Malice Toward None*, originally recorded by soloist Christopher Martin '97E. Tonight's performance by Andrew McCandless highlights another illustrious member of Eastman's trumpet legacy, and showcases the rich history and tradition of this renowned studio. - **Mason St. Pierre**

Carnaval

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. Among those ensembles are the orchestras of Boston, Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, Continuum, St. Lawrence String Quartet, Opus One, and others.

In 2021 Roberto Sierra was elected to the American Academy of Arts and Letters and in 2017 he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. In 2010 he was elected to the prestigious American Academy of Arts and Sciences. In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms. . ." His Sinfonía No. 1, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition Sinfonía No. 3 ("La Salsa"). Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony.

Roberto Sierra's Music may be heard on CD's by Naxos, EMI, IBS Classics, UMG's EMARCY, New World Records, Albany Records, Koch, New Albion, Koss Classics, BMG, Fleur de Son and other labels. In 2011 UMG's EMARCY label released Caribbean Rhapsody featuring the Concerto for Saxophones and Orchestra, commissioned and premiered by the Detroit Symphony Orchestra with James Carter. In 2004 EMI Classics released his two guitar concertos, *Folias* and *Concierto Barroco*, with Manuel Barrueco as soloist (released on Koch in the USA in 2005). Sierra has been nominated twice for a Grammy under best contemporary composition category, first in 2009 for *Missa Latina* (Naxos) and in 2014 for his Sinfonía No. 4 (Naxos). In addition, his *Variations on a Souvenir* (Albany) and Trio No. 4 (Centaur) were nominated for Latin Grammys in 2009 and 2015. In 2021 his *Sonata para Guitarra* won the Latin Grammy for best classical contemporary composition.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. He studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. About tonight's composition, the composer writes:

The five movements of *Carnaval* draw their inspiration from mythical creatures. "Gargoyles" depict those strange stone figures that are perched atop many ancient buildings. Their odd, fascinating and grotesque appearance translates into evanescent musical gestures – sometimes menacing, sometimes mysterious. "Sphinxes" is built on a passacaglia bass derived from Schumann's enigmatic sphinx motifs, that, although inscribed in the score of *Carnaval*, was not intended for performance. The passacaglia builds up to a climax, at which point my answer to the Sphinx's riddle is heard: it is Schumann's Papillons ("Butterflies") which makes a brief appearance ending in a cry of despair. "Unicorns" is a meditation on the serenity and majestic beauty of the mythical creature, as depicted in *The Lady and the Unicorn* medieval tapestries. In "Dragons," the music breathes fire, and out of the ashes "The Phoenix" emerges in a glorious Latin dance. This orchestral suite is linked to Robert Schumann (1810-56) not only by the quotes in "Sphinxes," but also by the character piece nature of the movements.

This transcription for wind ensemble was completed by Mark Davis Scatterday, and premiered by the Eastman Wind Ensemble in September 2011.

- **Roberto Sierra (ed. St. Pierre)**

~ MEET THE ARTIST ~

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 premiere 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 Shepard School of Music at Rice University.

Andrew is a Yamaha performing artist.

~ PERSONNEL ~
The Eastman Wind Ensemble

Flute

Andrew Hanks
Alexander Lehmann
Dylan Tucker
Brooke Walden

Oboe

Payton Brown
Vincent Chang
Ernest Chau
Alexis Wilson

Clarinet

Alex Abreu
Eric Butler
Lauren Enos
Sophie Fears
Ethan Morad
Victor Ni
Scott Shao
Ju Young Yi

Bassoon

Trey Barrett
Kenny Ford
Colin Gentry

Saxophone

Sam Au-Yeung
Wei Cao
Dykeem Cervantes
Timothy Coene
John di Fatta
Matthew Hrinda
Matthias Roth
Hengyuan Zhang

Horn

Lea Helsel
Nathan Howton
Dylan Kingdom
Alana Knowles
Alina Liebschner
Eric Russell

Trumpet

Daniel Adamczyk
Doug Herrin
Younghwi Kim
Norah Krantz
Kirk Morrison
Eye Shanks
Diego Turner
Dror Yaniv

Trombone

Talia Berenbaum
Xin Chen
Jacob Ellgass
Aiden Fuller
Will Hurtz
Ben Jalensky
Jacob Lytle
Madelyn Stoklosa

Euphonium

Darren Brady
Kathryn Carley

Tuba

Stephanie Magera
Logan Wadley

Double Bass

Emma Goldberg

Timpani

Seth Tupy

Percussion

Olly Bangia
Brandon Berlanga
Daniel Davis
Fletcher Leonard
Kaiwen Luo
Sean McWilliams
Michael Smith
Ruyi Yuan

Keyboard

Federico Ercoli

Harp

Lindsay Haukom

Upcoming Collegium Concerts

Events are free unless otherwise noted.

Friday, September 22

Eastman Wind Orchestra

Music of Bremer, Sousa, Milburn, Ticheli
Mark Davis Scatterday, Luca Peveroni, and Zachary Griffin, conductors
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, September 27

Eastman School Symphony Orchestra & Eastman Philharmonia

Music of Humperdinck, Gordon, and Brahms
Neil Varon and Rebecca Bryant Novak, conductors
Featuring Darby Schmidt, soprano
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, October 4

Musica Nova

Music of Lowry, Manoury, and Rihm
Brad Lubman and Luke Poeppel, conductors
Kilbourn Hall • 7:30PM

Sunday, October 8

Eastman Choral

Music of Lowry, Hailstork, and Billings
William Weinert, conductor
Kilbourn Hall • 3:30PM

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.

Information about upcoming Eastman concerts and events can be found at:
www.esm.rochester.edu/calendar

Kodak Hall at Eastman Theatre fire exits are located along the right and left sides, and at the back of the hall on each level. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

Please note: The use of unauthorized photo-graphic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Supporting the Eastman School of Music: We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman's commitment to excellence. For more information on making a gift, please visit www.esm.rochester.edu/advancement or contact the Advancement Office by calling (585) 274-1040. Thank you!