



UNIVERSITY OF ROCHESTER

**Eastman
School of Music**

100 YEARS | 1921-2021

The Eastman Wind Ensemble

**Mark Davis Scatterday,
conductor**

**Kathryn Lewek,
soprano**

**Mayor Malik D. Evans,
narrator**

Wednesday, September 21, 2022
Kodak Hall at Eastman Theatre
7:30 PM

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

Fanfare for the Uncommon Woman, No. 1 (1987)

Joan Tower
(b. 1938)
3'

Sparrows (1979)

Joseph Schwantner
(b. 1943)
17'

Vocalise (1995)

André Previn
(1929-2019)
arr. Scatterday
5'

Kathryn Lewek, *soprano*
(‘06E, ‘08E MM)

~ INTERMISSION ~

New Morning for the World:
Daybreak of Freedom(1892/2007)

Joseph Schwantner
trans. Nikk Pilato
25'

Malik Evans, *narrator*

~ PROGRAM NOTES ~

Fanfare for the Uncommon Woman, No. 1

American composer Joan Tower certainly fits into the category of “uncommon.” As a female composer coming of age in the mid-twentieth century, she had to overcome perceptions as to what a composer was and could be. Although Tower states she never personally felt discrimination, she notes the obstacles other composers have faced and has served as a staunch advocate for younger colleagues trying to break into the traditionally male-dominated field. Perhaps her upbringing in Bolivia from the age of nine kept her far enough removed from expectations of the American musical establishment to allow her to dream of a career generally unheard of for a woman in the U.S. at the time. Whatever the circumstances, she graduated with a DMA from Columbia University and was soon hired as a professor of composition at Bard College in 1972. Four years later she was granted a Guggenheim Fellowship. Since then she has received many prestigious awards, as well as commissions from major orchestras across the country.

Tower modeled her *Fanfare for the Uncommon Woman* on the similarly-titled Copland masterwork, utilizing the same performing forces of brass and percussion. The instrumentation seems an apt choice for a work written, in the composer’s words, to honor “women who take risks and who are adventurous.” The inscription is striking, especially when one considers that brass and percussion are the two orchestral sections least likely to feature female players. Tower dedicated the piece to noted conductor Marin Alsop, who finds herself in the top echelon of another musical discipline in which women are far underrepresented. *Fanfare for the Uncommon Woman* was originally commissioned by the Houston Symphony and premiered in 1987. Since then, Tower has composed five more fanfares with the same title, three for brass and percussion and two for full orchestra. Alsop recorded the first five with the Colorado Symphony in 1999.

In 1987, interviewer Bruce Duffie asked Tower if she would rather be known as a woman composer or simply a composer. Her response? “... some people are not aware that there are no women composers on their concerts. So for that reason, I do like to be reminded this is a woman composer. ‘Have you ever heard a woman composer? Oh, yes, come to think of it, no.’ I think that’s an important reminder. Other than that, the music is the music.” - **Dr. K. Dawn Grapes**, ©2022

Sparrows

Joseph Schwantner composed SPARROWS for the 20th Century Consort in 1979, just before receiving the Pulitzer Prize for Music for his orchestral score AFTERTONES OF INFINITY. A selection of 15 haiku by the 18th-century poet Issa comprises the text of SPARROWS. Rather than reflecting the aesthetic of the haiku, with its pinpointed images, Schwantner’s music absorbs the significance and character of these images, naturalistic and universal, and sets them in the music of broad lyricism, forming a series of “dream states.”

The condition of these states moves through passages of luxuriant harmonies, austere dissonance, exuberance, and finally a gentle hopefulness. Schwantner draws freely on wildly divergent stylistic antecedents to realize the poetic imagery; the listener hears strains of Renaissance dance and Baroque polyphony. In the process of reconciling the contrasting musical styles to this work’s continuity, Schwantner manages to make them his own.

The range of atmosphere and color is drawn from an ensemble whose aural resources are thoroughly and imaginatively employed. The voice is supported by three groups of instruments: woodwinds, strings (tuned down 1/2 step to add a peculiar richness to the overall sound), and a combination of piano, harp and percussion. The percussionist’s timbral contribution is further enhanced by the string player’s use of antique cymbals, which are bowed to produce the otherworldly accumulation of sounds accompanying “the River of Heaven.”

The instrumentalists are further called upon to sing quietly at key points throughout the work. This “choir” accompanies the text’s opening and closing references to sparrows-in the first instance an exotic effect creating a sense of mystery and imminence, but by the end, familiar, poignant, and somehow reassuring. - **Christopher Kendall**

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|----|--|-----|--|
| 1. | Come then, come hither;
Play your games and bide with me,
Motherless Sparrow. | 9. | What loveliness!
Seen through a crack in the wall
The River of Heaven! |
| 2. | The plum tree blossoms;
The nightingale sings;
But I am alone. | 10. | By night sacred music
And into the flare of the torches
Float crimson leaves! |
| 3. | The autumn wind!
Even the mountain’s shadow
Trembles before it. | 11. | Radiant moon!
Tonight, must you too
Hasten thither? |
| 4. | Through this world of ours
the butterfly’s existence-
Such a hastening! | 12. | And, when I die,
Be thou guardian of my tomb,
Grasshopper. |
| 5. | Wild Geese, hush your cry!
Wherever you go it is the same-
The floating world! | 13. | Cry not, insects,
For that is a way
We all must go- |
| 6. | A note from the bell-
A cry from the waterfowl-
And the night darkens! | 14. | A glimpse of the Moon-
A note from the Nightingale-
And the night’s over! |
| 7. | Heedless that the toiling bell
Marks our own closing day-
We take this evening cool. | 15. | Greet the new sky
With consonance of harmonies-
Right to the Sparrows! |
| 8. | The night is dim
But over the falls that ran with
wine
Stands the moon | | A selection of poems from, THE
AUTUMN WIND, by Issa, selected and trans-
lated by Lewis Mackenzie. Copyright Lewis
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W.1, England
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Vocalise

Written on July 18, 1995 for Sylvia McNair and Yo Yo Ma, André Previn’s *Vocalise* was first recorded by these artists, with the composer playing the piano, at 6 a.m. on July 19 in Ozawa Hall at the Tanglewood Music Center. The arrangement you hear tonight was completed and premiered in 2014 by Mark Davis Scatterday and the Eastman Wind Ensemble with Previn in attendance- during a concert celebrating his 85th birthday in which he received an Honorary Degree from the Eastman School of Music.

New Morning for the World “Daybreak of Freedom”

Robert Freeman, then director of the Eastman School of Music, who hoped to initiate a project to honor the memory of Martin Luther King Jr., first proposed the genesis of the work to me in 1981. I was excited by the opportunity to engage my work with the profound and deeply felt words of Dr. King, a man of great dignity and courage whom I had long admired.

Prior to my beginning the actual composing of “New Morning,” I spent the summer of 1982 examining MLK Jr.’s work and assembling texts from a variety of his writings, addresses and speeches- all drawn from a period of more than a decade of his life. This research helped me create and further illuminate the formal musical design of NMFW. It was through this culling of a large of amount material that I was able to synthesize the text into a coherent narrative that encapsulates King’s, principle beliefs and ideas. This process proved to be a necessary working strategy that yielded important and fresh insights linking words to music.

As one of the great orators of the 20th century, King was acutely aware of the dramatic import and emotional affect his words and ideas possessed. Coretta Scott King once mentioned to me that he would rehearse his speeches repeatedly, often modifying the words and modulating his presentation in order to further enhance their effectiveness. King’s “I have a dream” theme was central to his work throughout his life and provided him the opportunity to consider a multiplicity of thematic variations that he could continually refined as the fabric of his ideas changed and developed. These words, eloquently expressed by the thrust of his oratory, bear witness to the power and nobility of Martin Luther King’s ideas. This work of celebration is humbly dedicated to his memory.

“New Morning for the World” was composed in 1982 under a commission from the American Telephone and Telegraph Company for an East-coast tour undertaken by the Eastman Philharmonia. The orchestra first performed the work on January 15, 1983, in the Concert Hall of the Kennedy Center for the Performing Arts, in Washington, DC, and narrated by the renowned Pittsburgh Pirates baseball star, Willie Stargell. Following the premiere performance, the work was subsequently introduced in Philadelphia, New York, Pittsburgh and Rochester, New York.

Over the years, the work has received hundreds of performances by major orchestras throughout the United States and has been narrated by such noted individuals as: Coretta Scott King, Yolanda King, Martin Luther King the III., James Earl Jones, Danny Glover, Robert Guillaume, Maya Angelou, Alfre Woodard and Vernon Jordon, among others. - **Joseph Schwantner**

TEXT

There comes a time when people get tired - tired of being segregated and humiliated, tired of being kicked about by the brutal feet of oppression.¹

We are going to walk non-violently and peacefully to let the nation and the world know that we are tired now. We’ve lived with slavery and segregation three hundred and forty-five years. We waited a long time for freedom.²

Before the pilgrims landed at Plymouth, we were here. Before the pen of Jefferson etched across the pages of history the majestic words of the Declaration of Independence, we were here. For more than two centuries, our foreparents labored in this country without wages - and built the homes of their masters in the midst of brutal injustice and shameful humiliation. And yet out of a bottomless vitality, they continued to thrive and develop. If the inexpressible cruelties of slavery could not stop us, the

opposition we now face will surely fail. We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands.³

Now is the time to make real the promise of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality to all of God’s children. We cannot walk alone. As we walk, we must make the pledge that we shall always march ahead. We cannot turn back. No, no, we are not satisfied and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.⁴

We’re on the move now - neither the burning of our churches nor the beating and killing of our clergymen will stop us. We’re on the move now - my people listen! The battle is in our hands - I know some of you are asking, “How long will it take?” I come to say to you however difficult the moment, however frustrating the hour, it will not be long because truth pressed to the earth will rise again. How long? Not long because no lie can live forever. How long? Not long because you will reap what you sow. How long? Not long because the arm of the moral universe is long but it bends toward justice.⁵

When the history books are written in future generations, the historians will have pause and say, “There lived a great people - a black people - who injected new meaning and dignity into the veins of civilization.” This is our challenge and our responsibility.⁶

I have a dream.⁷

The dream is one of equality of opportunity, of privilege and property widely distributed; a dream of a land where men will not take necessities from the many to give luxuries to the few; a dream of a land where men do not argue that the color of a man’s skin determines the content of his character; a dream of a place where all our gifts and resources are held not for ourselves alone but as instruments of service for the rest of humanity; the dream of a country where every man will respect the dignity and worth of all human personality, and men will dare to live together as brothers. Whenever it is fulfilled, we will emerge from the bleak and desolate midnight of man’s inhumanity to man into the bright and glowing daybreak of freedom and justice for all of God’s children.⁸

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2. From BEHIND THE SELMA MARCH by Martin Luther King, Jr. Copyright 1965 by Martin Luther King, Jr.

3. From LETTER FROM BIRMINGHAM JAIL by Martin Luther King, Jr. Copyright 1963, 1964 by Martin Luther King, Jr.

4. From I HAVE A DREAM by Martin Luther King, Jr. @ Copyright 1963 by Martin Luther King, Jr.

5. From BEHIND THE SELMA MARCH by Martin Luther King, Jr. Copyright 1965 by Martin Luther King, Jr.

6. From STRIDE TOWARD FREEDOM by Martin Luther King, Jr. Copyright 1958 by Martin Luther King, Jr.

7. From I HAVE A DREAM by Martin Luther King, Jr. Copyright 1963 by Martin Luther King, Jr.

8. @ Copyright 1958, 1963 by Martin Luther King, Jr.
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~ PERSONNEL ~

Eastman Wind Ensemble

Flute

Emily Claman
Dana Cryster
Angelina Lim
Brooke Walden

Oboe

Katie Eaton
Gabriela Fry
Alex Kang

Clarinet

Alex Abreu
Owen Cheung
Alyssa Estrella
Sophie Fears
Victor Ni
Scott Shao
Lucas Slavin

Bassoon

Cole George
Jialin Lee
Austin Struble

Saxophone

Ian Briffa
Dykeem Cervantes
Landon Chang
Matthew Hrinda
Hongjin Li

Horn

Dylan Kingdom
Alana Knowles
Eric Russell
Weverton Santos
Miles Teague
Cristina Vieyetz

Trumpet

Daniel Adamczyk
Doug Herrin
Davan Sagara

Trombone

Joshua Brown
Cameron Collar
Owyn Haylings
Will Hurtz
Ben Jalensky

Euphonium

Kathryn Carley
Jeffrey Davison

Tuba

Josh Budziak
Jordan Oliveira

Timpani

David Wang

Percussion

Fletcher Leonard
Sean McWilliams
Rachel Richards
Remy Thomas
Irene Yang

Keyboard

Veniamin Blokh
Federico Ercoli

Harp

Catherine Caton

Violin

Artur Korotin

Viola

Luke Wardell

Violoncello

Wil Vanderslice

Double Bass

Ziyuan Qin

~ MEET THE ARTISTS ~

Kathryn Lewek has established herself as one of opera's most thrilling coloratura sopranos of this generation, performing some of the most vocally challenging roles in the repertoire, joining the top-ranking operatic performers of all time. She made an "especially brilliant" (*Bachtrack*) debut as Ginevra in ***Ariodante*** with the Salzburger Pfingstfestspiele in Austria, opposite Cecilia Bartoli, where Ms. Lewek "perform[ed] a miracle" (*Neue Zürcher Zeitung*) and thrilled audiences with "a rich (and richly differentiated) soprano voice [that] has not been experienced for a long time." (*Salzburger Nachrichten*) She returned summer 2019 in Barrie Kosky's new production of ***Orphée aux Enfers*** "ravishingly" (*Bachtrack*) singing the "the raunchy, full-throttle" (*Financial Times*) role of Eurydice, wowing critics and audiences alike for her versatility as a performer and prompting Opera Wire to exclaim her Artist of the Week and a 5 page spread in Salzburg's official festival magazine. The DVD of ***Orphée aux Enfers***, which was nominated by the International Classical Music Awards, was released Worldwide in 2020 by Naxos on the UNITEL Edition label and is available on Amazon. The Blu-ray DVD of ***Ariodante*** was released Worldwide by Naxos in May of 2021 also on the UNITEL Edition label. Her upcoming album ***Handel: Apollo e Dafne & Armida abbandonata*** (Pentatone/Naxos – 2021) was released Worldwide in February of 2022.

She has performed Queen of the Night in ***Die Zauberflöte*** with over 25 companies in over 300 performances to date, including The Metropolitan Opera, Bayerische Staatsoper Munich, The Deutsche Oper Berlin, Bregenzer Festspiele, Houston Grand Opera, Lyric Opera of Chicago, Washington National Opera, Teatro Real in Madrid, Festival d'Aix-en-Provence, Festival Castell de Peralada, Opera Leipzig, The Royal Danish Opera, amongst many others. Other favorite engagements include Teresa in ***Benvenuto Cellini*** with Gran Teatre del Liceu in Barcelona; Konstanze in ***Die Entführung aus dem Serail*** with Deutsche Oper Berlin and subsequently in her house debut with the Bayerische Staatsoper (Munich); a reprisal of her performance as Ginevra in ***Ariodante*** with Opera Monte Carlo; the title role of ***Maria Stuarda*** with Edmonton Opera; and Jessica in the world première of André Tchaikowsky's ***Kupiec Wenecki*** (The Merchant of Venice) with Bregenzer Festspiele. This production was awarded the International Opera Award 2014 in the category "Best World Première".

This season includes a return to The Metropolitan Opera for her eighth season as Queen of the Night in ***The Magic Flute***, surpassing the record for the most performances in the role by a single artist. She will also make a return to Gran Teatre del Liceu for ***Die Zauberflöte***, make her role debut as Violetta in ***La Traviata*** at Toledo Opera, and sing ***Opera's Greatest Hits!*** in concert performances for the Dallas Opera. Future engagements include role debuts of Countess Adèle in Rossini's ***Le comte Ory*** in a return to the Lyric Opera of Chicago and the Heroines in ***Les Contes d'Hoffmann*** in a return to the Deutsche Oper Berlin, and a reprisal of the title role of ***Lucia di Lammermoor*** for Opéra de Nice. She will make house debuts with the Royal Opera House Covent Garden and Dresden Opera as Queen of the Night in ***Die Zauberflöte*** as well as sing the role in returns to the Vienna Staatsoper and The Metropolitan Opera for their new production in 2023.

Upcoming Concerts

Events are free unless otherwise noted.

Saturday, September 24

Eastman School of Music & Rochester Philharmonic Orchestra Present:

Eastman Theatre Centennial Concert

Music of Strauss, Hanson, and Beal

Andreas Delfs, Neil Varon, Jeff Beal, and Austin Chanu, conductors

Kodak Hall at Eastman Theatre • 8:00PM

Tickets required – go to www.EastmanTheatre.org for more information

Monday, September 26

Eastman Wind Orchestra

Music of Susato, Milhaud, and Grainger

Mark Davis Scatterday, Luke Camarillo, and Mason St. Pierre, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, September 28

Eastman School Symphony Orchestra

Music of Mozart, Beethoven, and Britten

Neil Varon, conductor

Featuring Steven Dong, piano; James VanDemark, narrator

Kodak Hall at Eastman Theatre • 7:30PM

Friday, September 30

Prism Concert: ‘Centennial Rhapsody’

Music by George Gershwin performed throughout the theater. Performers will include Eastman Wind Ensemble, Eastman Chorale, and Eastman professor Marina Lomazov ’93E, ’00E (DMA), featured pianist in Rhapsody in Blue.

Kodak Hall at Eastman Theatre • 8:00PM

This event is free, but tickets are required - go to www.EastmanTheatre.org for more information

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 on 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 photographic 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!

Malik D. Evans is the 71st Mayor of Rochester. As the leader of the City’s executive branch, Mayor Evans is committed to promoting positive, systemic and structural change by providing transparent and collaborative leadership, offering equitable access to essential municipal services, enabling productive intergovernmental, private, and non-profit partnerships, and promoting increased quality of life through investments that create vibrant neighborhoods and employment opportunities, making Rochester a hope-filled city with an exciting future. He was inaugurated on Jan. 1, 2022.

Mayor Evans was born and raised in the city and graduated from Wilson Magnet High School before going on to earn his Bachelor’s degree from the University of Rochester and his Master’s degree from Nazareth College. The son of parents who were committed to civic activism, Mayor Evans’ dual callings in elected office and the banking industry share the complementary ambitions to help others and share prosperity.

Mayor Evans’ interest in public service can be traced back to his days as a high school student, when he launched a City-County Youth Council to help young people develop an interest in community advocacy.

Mayor Evans’ career in elected office began at the age of 23, when he became the youngest person ever elected to the Rochester Board of Education. He served in that role until 2017, including as President of the Board from 2008 to 2013. It was at the School Board that he adopted a mantra that would guide all future decisions in elected office: “We can find solutions to our most pressing challenges by focusing on finding common ground.”

In 2017 he was elected to an at-large seat on the Rochester City Council and held the position through 2021, serving as chair of the Finance Committee.

Prior to becoming Mayor, Mayor Evans worked as an officer in the banking industry for more than 20 years, holding various leadership positions at M&T Bank Corporation and ESL Federal Credit Union. He developed a focus to ensure the financial sector responded to the needs of all customers with equity and fairness by ensuring all individuals and businesses have access to the knowledge, tools and information that will help them build a stronger financial future.

His community involvement included various boards and commissions such as Rochester Area Community Foundation Board of Directors and a founding board member of the Commissary Downtown Kitchen Incubator for foodservice entrepreneurs in Upstate New York. Mayor Evans also served on the Board of Trustees at the Rochester Museum and Science Center, Path Stone Enterprise Center, RIT’s Center for Urban Entrepreneurship Advisory, and the Wilmot Cancer Institute.

Mayor Evans and his wife Shawanda are the proud parents of two sons. Evans enjoys spending time with his family, attending concerts, and traveling to new places.

