

The Eastman Wind Ensemble

Mark Davis Scatterday
conductor

Colleen Bernstein
percussion

Wednesday, September 23, 2026
Kodak Hall at Eastman Theatre
7:30 PM



Eastman School of Music

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

March from “Symphonic Metamorphosis” (1943)	Paul Hindemith (1895-1963) 5’
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Touch and Go (2012) Tap Stroke Tag	Paul Lansky (b. 1944) 20’
Colleen Bernstein, <i>percussion</i>	

Passacaglia in Primary Colors (2023)	Michael Daugherty (b. 1954) 8’
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~ INTERMISSION ~

Symphony in B-flat (1951) Moderately fast, with vigor Andante grazioso - Fast and gay Fugue, rather broad	Paul Hindemith 20’
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~ **PERSONNEL** ~
The Eastman Wind Ensemble

Flute

Yiqian Fu
Tammy Pao
Allison Schultz
Genevieve Skatoff

Oboe

Will King
Cole Kubesch
Kayla Miller
Xander O'Neil
Siena Stevens

Clarinet

Anju Aoto
Adam Kolers
Andrew Neagoe
Victor Ni
Yerim Park
Scott Shao

Bassoon

Michael Deresz
Alistair Picken
Samantha Webster
Faith Weigand

Saxophone

Zachary Jantzi
Guanlin Ji
Timothy Lam
Muzi Li
Cole Moorhead
Benjami Small

Horn

Aidan Christensen
Seth Corlew
Lilah Costanzo
Nick Culver
Kasey Gibbons
John Wellmann
Sam Wood

Trumpet

Megan Bennett
Norman Carswell
Caleb Drayer
Samantha Obara
Cole Pringle
Lauren Taylor
Will Tomaszewski

Trombone

Corey Bohler
Gabriel Clark
Angel Paz
Sarah Pickle
Jonas Ruelas
Matous Rybka
Sam Streeter

Euphonium

Zachary Berz
Andrew Herrick

Tuba

JT Adinolfi
Kyle Boschen
Matthew Langrell
Jack Whalen

Double Bass

Austin Beck

Timpani

Aidan Chase

Percussion

Jin Dai
Isaac Hinshaw
Hudson Toler
Grace Qian
Guanrou Yang

Harp

Zuriel Patterson

Keyboard

Scarlett Zheng

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.



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~ PROGRAM NOTES ~

March from Symphonic Metamorphosis

Hindemith's *Symphonic Metamorphosis on Themes by Carl Maria von Weber* began as a ballet in collaboration with the dancer and choreographer Léonide Massine. After a falling out between the composer and the choreographer (Hindemith did not like Massine's surrealist staging and backdrops and Massine felt Hindemith's take on Weber was too "personal", preferring more direct arrangement of the Romantic composer's work), Hindemith used the Weber material for *Symphonic Metamorphosis* instead.

The final movement, the March, comes from an obscure piano duet of Weber's *Acht Stück, Op. 60*, and largely retains the themes and form, though not much else. *Symphonic Metamorphosis* was premiered by the New York Philharmonic in 1940 and the present transcription was arranged in 1972.

- Zachary Griffin

Touch and Go

American composer Paul Lansky is known primarily for his electronic and small ensemble music which often features accessible harmonic language and endearing melodic construction, all organized in a rhapsodic yet intuitive form. On the surface, Lansky's *Touch and Go* is a relatively straightforward endeavor. There is no complex interweaving between soloist and ensemble, nor are there any break-neck tempos or extreme technical challenges put on any one member on stage. The beauty and sophistication of the piece instead lies in the subtle relationship between the soloist and ensemble. In an almost perpetual groove, *Touch and Go* reveals a different kind of complex challenge: a friendship between soloist and accompanist which requires restraint, sensitivity, and most of all, joy.

- Zachary Griffin

Passacaglia in Primary Colors

Passacaglia in Primary Colors for Symphonic Wind Ensemble was commissioned by the University of Michigan in celebration of Michael Haithcock's twenty-two years as director of bands at the University of Michigan School of Music, Theater and Dance.

The American artist Andy Warhol (1928-1987) often employed repetition of images and vibrant primary colors in his art works. *Passacaglia in Primary Colors* is structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

- Michael Daugherty

Symphony in B-flat

Perhaps the only surprise greater than Paul Hindemith's agreement to guest conduct the United States Army Band in 1951 was his decision to "write a little something" for the occasion. The "little something," his *Symphony in B-flat*, was composed in less than a month and finished only days before its premiere. Although the concert band/wind ensemble has enjoyed the attention of major composers in the latter half of the twentieth century, this was not the case when Hindemith was invited to guest conduct the U.S. Army

Band. When asked by a New York Times reporter why he decided to write this work, Hindemith provided the following brief but telling reply: “No literature for band, so I wrote some.” There was, of course, plenty of music for the concert band in 1951, but not much in terms of what Hindemith meant by “literature;” serious, thoughtful, and carefully composed original music for the medium. With the composition and premiere of the *Symphony in B-flat*, Hindemith emphatically demonstrated that the concert band/wind ensemble is a medium worthy of consideration by major composers.

Hindemith was serving on the faculty of Yale University in New Haven, Conn., at the time of U.S. Army Band Commander Captain Hugh Curry’s invitation, having relocated to the United States after being discredited and threatened by the Nazi regime. He fled Germany for Switzerland in 1938, eventually finding his way to America in 1940. After a variety of guest lecture positions, the composer was appointed a full-time member of Yale’s faculty in 1941, a position he would hold until 1953. Although Hindemith was already considered the leading German composer of his generation, he was also a dedicated pedagogue who was more than qualified to offer expert instruction in composition, traditional harmony, and the history of music theory. He was a demanding teacher who had high expectations of his composition students, and this often resulted in tense relationships. In spite of his reputation as a difficult mentor, he attracted talented students such as Samuel Adler, Alvin Etler, Lukas Foss, Ulysses Kay, and Norman Dello Joio.

Though many twentieth century composers have incorporated and synthesized various elements of earlier music into their own compositions, Hindemith’s ability to combine baroque counterpoint, classical form, romantic dramatic sensibility, and twentieth century harmony is unique and unparalleled. He was an unapologetic academic who was fascinated with technique, and this aspect of his mind is evident in the manner in which he extensively develops motives and cleverly combines seemingly disparate ideas. However, Hindemith’s unique sense of drama and humor also permeates his works, and it is often the manner in which Hindemith gives voice to this non-academic side of his musical personality that makes his music so distinctive and unique.

From the opening moments of the *Symphony in B-flat*, which feature a pervasive five note motive buried in the bass instruments, the shrill scrim of twittering woodwinds, and a teutonically menacing theme in the trumpets and cornets, it is clear that this work has no precedent in band music. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward until Hindemith finally releases his grip. The second movement provides a stark contrast to the first with a lyrical duet between cornet and alto saxophone. This theme is simultaneously beautiful and sinister, evocative of a 1920s cabaret in Berlin. The relative tranquility of this moment is disrupted by a maniacally frantic and, at times, humorous scherzo that is eventually woven together with the opening cabaret melody in a fashion typical of the composer. It is Hindemith the academic who is firmly in control at the beginning of the third movement’s fugue, but it is Hindemith the dramatist who unquestionably takes the reins to end the symphony-in one of the most hair-raising conclusions in all wind music.

- Michael J. Colburn, ed. St. Pierre

~ MEET THE ARTIST ~

Colleen Bernstein is an award-winning percussionist recognized for her precise execution of contemporary music and narrative works. Lauded as “one of the most compelling young percussionists” by renowned performer and conductor Steven Schick, she is a performer of contemporary solo, chamber, theater, and orchestral music, as well as a dedicated teacher, creative collaborator, and concert producer.

Based in NYC, Colleen has played on three continents, everywhere from Carnegie Hall to modern art galleries, Broadway theaters, and natural spaces like Hurricane Ridge at Olympic National Park. Colleen holds a position as percussionist for the *Rockettes' Christmas Spectacular* at Radio City Music Hall, and previously held percussion chairs for the Broadway revival of *Spamalot* and the 2024 North American tour of *Avatar: The Last Airbender* in concert. She has collaborated with notable artists including Béla Fleck, Tania León, Judy Collins, Concertgebouw Orchestra Camerata, American Symphony Orchestra, New Jersey Symphony, Silkroad Ensemble, International Contemporary Ensemble, Balla Kouyaté, and Sandbox Percussion.

As a soloist, Colleen has performed with Albany Symphony, presented sets at MATA Festival, New Music Gathering, World Vibes Congress, Sō Percussion Brooklyn Bound Marathon, and Oh My Ears Festival, and won prizes at multiple competitions, including the Universal Marimba Competition. Colleen is a member of the new-music septet American Wild Ensemble and the interdisciplinary organization Creative Leaps International, as well as a collaborator with chamber ensembles including Harlem Chamber Players, Talea Ensemble, and Ensemble IPSE. Colleen has previously performed on multiple award-winning Broadway productions, including *The Music Man*, *The Phantom of the Opera*, *Six*, *Some Like it Hot*, *The Great Gatsby*, *Gypsy*, *Death Becomes Her*, *Floyd Collins*, *Hell's Kitchen*, *Beetlejuice*, *Two Strangers (Carry a Cake Across New York)*, and *A Sign of the Times* [Off-Bway].

Colleen is on faculty at William Paterson University and Hunter College, where she teaches courses in the music education department, percussion ensemble, and applied lessons. She has presented recitals, clinics, and masterclasses at educational institutions across the United States. Previously, Colleen served as Director of Percussion for the New Jersey Youth Symphony organization, Community Engagement Coordinator for the Silkroad Ensemble's annual Global Musician Workshop, and Artistic Collaborator at the Strong National Museum of Play, where she curated and presented a series of educational programs connecting contemporary music to the museum's exhibits through commissions, performances, and hands-on activities.

From 2018-2021, Colleen founded and produced *Strength & Sensitivity*, a multimedia performance project that blends percussion music and text to catalyze dialogue about gender equality. Through this project, she commissioned and adapted works by prominent composers including Yvette Janine Jackson and Angélica Negrón, presented evening-length productions in Boston, Chicago, and Ann Arbor, MI, and performed recitals at the International Alliance of Women in Music Conference and the University of Michigan Symposium on Sexual and Gender-Based Misconduct.

Colleen graduated from the Eastman School of Music with degrees in Percussion Performance and Music Education, as well as the Catherine Filene Shouse Arts Leadership Certificate and the prestigious Performer's Certificate. She received two Master's degrees in Percussion Performance and Chamber Music at the University of Michigan, and an MBA from the Global Leaders Institute. Her principal teachers include Richard Albagli, Mark Foster, Michael Burritt, and Joseph Gramley. She is an artist endorser for Mallettech and Black Swamp Percussion.