



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## The Eastman Wind Orchestra

**Mark Davis Scatterday,  
Lindsay Bronnenkant,  
and David Baker,  
conductors**

Monday, September 21, 2020  
Kodak Hall at Eastman Theatre  
7:30 PM

~ PROGRAM ~  
The Eastman Wind Orchestra  
Mark Davis Scatterday, Lindsay Bronnenkant,  
and David Baker, *conductors*

**Serenade No. 12 in C minor, KV 388/384a (1782)** **W.A. Mozart**  
I. Allegro (1756-1791)  
II. Andante 24'  
III. Menuetto in canone  
IV. Allegro

**Lindsay Bronnenkant, *conductor***

**Bethena (1905)** **Scott Joplin**  
(1868-1917)  
**arr. Scatterday** 5'

**Funeral Music for Brass and Percussion (1866)** **Edvard Grieg**  
(1843-1907)  
7'

**Drifts (2018)** **Michael Burritt**  
(b. 1962)  
9'

**Lincolnshire Posy (1937)** **Percy Aldridge Grainger**  
I. Lisbon (1882-1961)  
II. Horkstow Grange  
III. Rufford Park Poachers  
IV. The Brisk Young Sailor  
V. Lord Melbourne  
VI. The Lost Lady Found  
**arr. Matt Osika** 16'

**David Baker, *conductor***

## ~ PROGRAM NOTES ~

### *Serenade in C Minor, K. 388/384a*

Mozart's *Serenade in C minor for winds, K. 388*, is an extraordinary, somewhat mysterious work. No-one has ever questioned the music's beauty and brilliance or the skill with which Mozart realized his ideas by means of the ensemble known as a Harmoniemusik. But the work is so unlike other wind music of the period, Mozart's own included, that the question naturally arises: What stimulus or commission caused Mozart to compose this off-the-charts work?

The general context is clear: well-to-do Western and Central European kings, princes and other noblemen, as well as municipalities and military establishments, had long maintained small wind bands. They were used for entertainment, courtly and civic formal functions, parades, dances, dinner music and so on, both indoors and out. In fine weather such groups were also active as buskers. There was no standard instrumentation, but a common ensemble in the mid-18th century was 2 oboes, 2 hunting horns and 1 or 2 bassoons. Then, in April 1782 Emperor Joseph II formed a court wind octet consisting of pairs of oboes, clarinets, horns and bassoons. The players were the best in Vienna, the same men who played in the Imperial & Royal Opera House — indeed, the same men who subsequently performed in the premières of most of Mozart's late operas and orchestral music.

The Emperor's action started a trend: suddenly there was huge demand for wind-octet ensembles and for music for them to perform. As a young free-lance composer in Vienna, Mozart would have been eager to write for those wind octets, as a way of earning much needed cash and of gaining the court's patronage — thus his three grand wind serenades, *in E flat* (K. 275), *C minor* (K. 388) and *B flat* (K. 361). Only for the first of the three do we know precisely when and why it was written. As a sextet for 2 clarinets, 2 horns and 2 bassoons, it was penned to celebrate the name-day of the wife of a court official whose patronage Mozart hoped to obtain. Sometime later Mozart added 2 oboes, conforming it to the then-standard octet. The other two serenades are the puzzlers — the C-minor octet because its key, form and style were, generally speaking, inappropriate for

entertainment music, and the one in B flat because of its enlarged instrumentation, which added to the octet 2 more horns, 2 bassoon horns and a double bass. All we know about the two puzzlers is that Mozart's friend, the clarinet virtuoso Anton Stadler, was the concertmaster of the Emperor's wind octet and it was he who must have led performances of them on various occasions at various venues. (Some years later Stadler would be, famously, the recipient of Mozart's three clarinet masterpieces: the "*Kegelstatt*" Trio, the *Clarinet Quintet* and the *Clarinet Concerto*.)

The three great wind serenades were not published during Mozart's lifetime. The vast majority of works for Harmoniemusik ensemble in the 1780s comprised suites — arrangements of an overture, dances and arias from popular stage works of the period. Original works, relatively few in number, were mainly suites of galant dances and other instrumental numbers, almost always in major keys, and including two or more minuet-and-trio movements. They eschewed Sturm und Drang, chromaticism, learned counterpoint and large-scale sonata-form movements. Mozart blithely trampled those conventions in his C-minor wind serenade. A possible indication that he knew perfectly well what he was doing in that regard is the final variation and coda of the finale, in which he switched to a jubilant C major, providing the *lieto fine* (happy ending) required of Enlightenment politics and aesthetics. — **N. Zaslav**

### *Bethena*

Most Ragtime pieces have 4 or 2 beats in a bar, and some are even called "Two Steps". Scott Joplin and other ragtime composers experimented with adapting ragtime principles to 3 beats in a bar, which anticipated the concept of the "Jazz Waltz". *Bethena* (*A Concert Waltz*) is a perfect example of this concept, and one of the best-known Ragtime Waltzes. It was published in 1905, a year after Joplin's second wife Freddie had died from pneumonia only 10 weeks after their wedding, and we feel that his subsequent depression comes across in the music.

The piano work was arranged for saxophone quartet by Mark Scatterday. - **Adapted from notes by Jim Paterson**

### ***Funeral March for Brass and Percussion***

Edvard Grieg met Richard Nordraak, a fellow Norwegian, in 1863. Together they championed nationalism in their musical activities, a cause that had lain dormant in Grieg's thoughts up until this time. Nordraak already had the Norwegian National Anthem to his credit, composed four years earlier when he was seventeen. From the time of their meeting the two young composers worked closely together until Nordraak's health began to fail three years later. In October of 1865, Nordraak suffered a "violent attack of inflammation of the lungs that developed into galloping consumption". Because Grieg was on his way to Rome, Nordraak did not have the solace of his friend's company during the lonely months of his illness. He died on March 26, 1866, in Berlin. Grieg, then in Rome, was ignorant of his death. The very day he heard of it, April 6, 1866, he wrote the Funeral March in A minor for Richard Nordraak for piano, as a monument to the memory of his dear friend. One year later, Grieg arranged the work for military band, transposing it to g minor. He included the piece in a Philharmonic Society concert in Christiania (Oslo) later that year. In 1878, Grieg made yet another version of the work, this time for brass choir. The existence of this third score went unnoticed until Geoffrey Emerson obtained a microfilm of it from Oslo University.

- Program Note from score

### ***Drifts***

*Drifts* was written in 2018 and commissioned by the Northern Iowa University Percussion Ensemble under the direction of Ryan Frost and Matthew Andreini. The title refers to the way the melodic lines "drift" from one player to another throughout many sections of the work creating large musical gestures and consequently transforming the ensemble into a single instrument.

Commissioned in memory of the Lives and Gifts of: Frigyes Hidas, Hungary, 1928-2007, Karel Husa, Czech Republic/USA, 1921-2016, Kamilló Lendvay, Hungary, 1928-2016

- Michael Burritt

### ***Lincolnshire Posy***

"This bunch of 'musical wildflowers' (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody--a musical portrait of the singer's personality no less than of his habits of song--his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

- Percy Grainger

When one thinks of Grainger, the sounds of band and wind ensemble often come to mind: the full, rich textures of *Colonial Song*; the playful nature of *Molly on the Shore*. Many of Grainger's large ensemble works have roots in the chamber music repertoire and are wonderful explorations of British and Australian folk music. While preparing for my Master's recital at the Eastman School of Music, I wanted to feature Grainger's music in some manner. The chamber music of Grainger is rather limited when it comes to trumpet and other brass instruments, so I arranged some of his string repertoire for small brass ensembles with piano. For my final piece, I wanted to feature *Lincolnshire Posy*, a setting of six folk songs collected by Grainger while in Lincolnshire, England. I researched the piece extensively, trying to find a chamber-sized orchestration, but came up empty handed. In the spirit of Grainger, I created a chamber orchestration that captures the moods and colors of the full wind ensemble while creating an intimate setting to explore the detailed counterpoint of the work. The end result is a satisfactory tribute to one of the greatest folk-song setters of the 20th century.

- Matt Osika

~ PERSONNEL ~  
*Eastman Wind Orchestra*

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**Flute**

Sean Marron =

**Oboe**

Peter Davies \*

Daniel Hirshbein =

Jeehoon Kim \*

**Clarinet**

Eric Butler \*

Alyssa Estrella \* =

**Bassoon**

Megan Neuman \* =

Adrian Wittmer \*

**Saxophone**

Dykeem Cervantes ^

Trevor Chu ^

Matthew Hrinda ^

Joe Moruzzi ^

**Horn**

Jack Finlay \*

Dylan Kingdom +

Katherine Perrine + =

Aziel Ressler \* +

Miles Teague +

**Trumpet**

Dan Jones +

Davan Sagara + =

Eve Shanks +

**Trombone**

Chase Farrell +

Michael Rooney +

Evan Silloway +

**Euphonium**

Max Dichter =

Emma Havel +

**Tuba**

Stephanie Magera +

**Percussion**

Ben Blaesing + #

Liam McManus + #

Rachel Richards + # =

Remy Thomas # =

David Wang # =

**Piano**

Elizabeth Crecca =

Mozart \*

Joplin ^

Grieg +

Burritt #

Grainger =

## Upcoming Concerts

Events are free unless otherwise noted.

Friday, September 25

**Eastman School Symphony Orchestra & Eastman Philharmonia**

Music of Wagner, Delius, Walker, and Mozart

Neil Varon, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Friday, October 9

**Eastman Wind Orchestra & Eastman Wind Ensemble**

Music of Beethoven, Britten, Rodrigo, Tower, Varese, and Grainger

Mark Davis Scatterday, Lindsay Bronnenkant, and David Baker, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Monday, October 19

**Eastman Philharmonia**

Music of Debussy, Montgomery, Ravel, and Strauss

Neil Varon and Austin Chanu, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, October 21

**Eastman School Symphony Orchestra**

Music of Stravinsky, Debussy, and Mozart

Neil Varon, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Information about upcoming Eastman concerts and events can be found at:

[www.esm.rochester.edu/calendar](http://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:**

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Thank you!