



UNIVERSITY OF ROCHESTER

**Eastman  
School of Music**

100 YEARS | 1921-2021

**The Eastman Wind Ensemble  
Eastman Wind Orchestra**

**Mark Davis Scatterday,  
conductor**

**Mason St. Pierre  
and Luke Camarillo,  
assistant conductors**

Monday, December 12, 2022  
Kodak Hall at Eastman Theatre  
7:30 PM

**~ PROGRAM ~**  
**Eastman Wind Orchestra**  
Mark Davis Scatterday, *conductor*  
Mason St Pierre and Luke Camarillo, *assistant conductors*

**la flor más linda** (2019)

**Gilda Lyons**  
(b. 1975)  
7'

**Variations on Mein junges Leben hat ein End**  
("My Young Life is at an End") (arr. 1977)

**Jan Pieterszoon Sweelinck**  
(1562-1621)  
arr. Ricker  
7'

**Mason St. Pierre, conductor**

**Lincolnshire Posy** (1937)

- I. Dublin Bay (Lisbon)
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

**Percy Aldridge Grainger**  
(1882-1961)  
17'

**Luke Camarillo, conductor**

**Theme and Variations, Op. 43a** (1943)

**Arnold Schoenberg**  
(1874-1951)  
11'

**~ INTERMISSION ~**

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

**that secret from the river** (2015)

**Joel Puckett**  
(b. 1977)  
22'

**and the mountains rising nowhere** (1977)

**Joseph Schwantner**  
(b. 1943)  
12'

## ~ PROGRAM NOTES ~

### *la flor más linda*

In September 2018, as protesters from Nicaragua's Carazo region prepared to march against the increasingly dictatorial Ortega government, my Tios (my aunt and uncle) wrote us with pictures of blockades and descriptions of the armed forces that awaited protesters. A world away, I responded by recording and posting a verse of Carlos Mejía Godoy's *Nicaragua, Nicaragüita*, a song that has become as clear a symbol of the resistance as the blue and white Nicaraguan flag. It was a cry into the abyss, but, to my surprise, it actually landed with dear ones and their friends in Nicaragua who wrote that they felt our family standing with them.

From this urgent sense of reaching across distance through music grew *la flor más linda*, written for Glen Adsit, Edward Cumming, and the Hartt School of Music's Foot in the Door Ensemble. With arms outstretched through sound, sonic images I associate with Nicaragua are slammed together: the Basílica bells that toll freely during the Festival of San Sebastián; the *pito* and *chischiles* of the dance of the *Toro Huaco*, for which stand in flute and maracas; the firecrackers that announce celebration; scalar gestures that conjure the strong wind that blows through Diriamba, my mother's hometown; fragments from de la Cruz Mena's *Los Amores de Abraham*, a tune my grandfather and his brothers played in their ensemble Marimba Diriangén; and a single gesture from Godoy's *Nicaragua, Nicaragüita*. Despite an impulse to center on vibrant imagery, celebratory sound mutates into the sinister, and song becomes lament.

Estamos con la gente de Nicaragua, siempre. Viva Nicaragua libre.

- Gilda Lyons

### *Variations on Mein junges Leben hat ein End* (*"My Young Life is at an End"*)

The theme and variation form undoubtedly arose from the technique of improvisation, and one of the most accomplished early practitioners of keyboard improvisation was Jan Pieterszoon Sweelinck. Born in the Netherlands in 1562, Sweelinck hailed from a family of organists, including his father, grandfather, and uncle. But none of his elders achieved the fame of Sweelinck (who chose to use his mother's maiden name), equally renowned for his playing, teaching, and composing. He served as organist at Amsterdam's Oude Kerk ("old church"), for an astounding 44 years.

Although his only assigned responsibility was to perform as the church's organist, the "Regulative Principle" observed in Calvinist church practice at the time forbade the use of organ during the service itself. Instead, organists were encouraged to perform variations on church hymns before and after the service to familiarize the congregation with the music.

Sweelinck applied these variation skills to a wide range of melodies in his compositions, but none more successfully than in his variations on the secular tune *Mein junges Leben hat ein End* ("My Young Life is at an End"), his best-known composition. The haunting and melancholy melody is German in origin, and was most likely brought to Sweelinck's attention by a student from that country. Tonight's arrangement for the wind ensemble was completed by Professor Ramon Ricker in 1977, and is dedicated to Donald Hunsberger and the Eastman Wind Ensemble. - **Michael J. Colburn**

### *Lincolnshire Posy*

During his time in England, Percy Grainger became acquainted with many of the members of the English Folk Song Society: Lucy Broadwood, Ralph Vaughan Williams and Cecil Sharpe. Grainger himself began collecting folk songs in the summer of 1905. He walked from town to town writing down the songs of the folk singers from all around, and in 1906, he began to record the songs with a wax cylinder phonograph.

In December 1936 Grainger arrived at his home in White Plains after a nine month tour; he found a letter from the American Bandmasters Association, inviting him to write two works for the eighth annual convention in Milwaukee, Wisconsin, in March 1937. He decided to make a new arrangement of *The Lads Of Wamphray*, as well as a suite for wind band, based upon folk songs he collected in Lincolnshire, thirty years before. Three of the six movements were finished within four days. He feverishly composed directly to the individual parts, without first writing a score. He rehearsed the piece with success at the Ernest Williams School of Music in Brooklyn, and rushed off to Milwaukee.

Grainger himself conducted the premiere on March 7, 1937, on which occasion only three of the six movements were played. The premiere resulted in a great fiasco. The band was composed of local professional musicians who had a great deal of difficulty playing the irregular rhythms and "free time" bars. In the preface of the subsequent published score, Grainger explained to bandleaders that the only players likely to balk at those rhythms were seasoned bandsmen, who "think more of their beer than of their music." Three months later, the Goldman Band performed the full work, with great success. Grainger, who had lost faith in the piece until that time, was delighted. In this work, Grainger was able to exploit his ideas on rhythm, harmony and orchestration in six folk songs, collected during his hunt for folk melodies in Lincolnshire in 1905 and 1906. The movements are *Lisbon (Dublin Bay)*, *Horkstow Grange*, *Rufford Park Poachers*, *The Brisk Young Sailor*, *Lord Melbourne* and *The Lost Lady Found*. Lucy E. Broadwood, secretary of the Folk Song Society, collected the last tune, however. Although the music is based on existing melodies, Grainger adapted the songs in such a personal way that *Lincolnshire Posy* can't be called a mere selection of arrangements. In the program notes Grainger explains his intentions:

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.

Grainger dedicated this “bunch of musical Wildflowers” to “the old folk singers that sang so sweetly to me.” - **Brian K. Doyle**

### ***Theme and Variations, Op. 43a***

Arnold Schoenberg's only work for concert band, his *Theme and Variations, Opus 43a*, was written in 1943 when the composer was nearly seventy years old. He had emigrated from Germany to the United States in 1934 to escape the oppression of the Nazi regime. After a year in Boston, he relocated to Los Angeles, where he remained for the rest of his life, teaching at the University of Southern California and the University of California, Los Angeles.

Schoenberg's *Theme and Variations* was written for band in response to a recurring request from Carl Engel, the president of his American publisher G. Schirmer, who felt there was a dearth of high quality original compositions for the concert band, and especially for the burgeoning phenomenon of school bands. Engel implored Schoenberg to write something substantial for winds, and the composer complied with a work that is still considered to be among the finest ever written for the medium, and a composition of which Schoenberg was justifiably proud:

It is one of those works that one writes in order to enjoy one's own virtuosity and, in addition, to give a group of amateurs—in this case wind bands—something better to play. I can assure you—and I think I can prove it—that as far as technique is concerned it is a masterpiece; I know it is inspired. Not only because I cannot write even ten measures without inspiration, but I really wrote the piece with great pleasure.

While Schoenberg did employ some modern techniques in the variations, the general effect of this music is tonal and traditional. Of his shift back toward tonality late in life, the composer wrote:

A longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge. That is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of a special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them.

Given his reputation as a modernist, it may come as a surprise to learn of Schoenberg's affinity for the waltzes of Johann Strauss or his fascination with the music of George Gershwin, but one can easily hear the influences of these composers and many more in his *Theme and Variations*.

- **Michael J. Colburn**

### ***that secret from the river***

Have you also learned that secret from the river; that there is no such thing as time? That the river is everywhere at the same time, at the source and at the mouth, at the waterfall, at the ferry, at the current, in the ocean and in the mountains, everywhere and that the present only exists for it, not the shadow of the past nor the shadow of the future?

– Hermann Hesse, *Siddhartha*

Hesse's quotation, poetic in its nature, incites a compelling philosophical quandary on the nature of reality and the perception of reality through time. The proposed observation harkens back to the flux doctrine of ancient Greek philosopher Heraclitus, who noted that one who stepped into the same river twice was surrounded by changed waters. Hesse's further exploration of this concept proposes a host of possibilities. Is our perception of time as a linear progression fundamentally flawed? Does anything remain the same over time, even as it changes significantly? Siddhartha's journey in the novel hinges on his epiphanies by the river, as it serves as a metaphor for his (and the reader's) life.

This quotation serves as the inspiration and soul of Joel Puckett's *that secret from the river*, which approaches the idea of the river from the abstraction of sound. The composer says of his creative process:

I have a very odd relationship with the past. I am constantly forced to confront past choices I've made in the form of the music I've written which I then experience in the present. When I hear music I've written, I am almost always overwhelmed by the feeling that I'm not actually the person who wrote it. And in a very real sense, I'm not; at least, not anymore. But when I hear it, I feel compelled to be grateful that the person who did write that music left the very best of himself in those notes and I go about my life trying to live up to them.

In a sense, the metaphor of Hesse's river is applied to the life of any person. Can any of us exist outside of the perspective of the absolute present, and are we still the same person as we were in the past or will be in the future? With art, the common predilection is to observe the creator's oeuvre through a synchronic lens, assuming all works are also of the artists themselves.

In *that secret from the river*, Puckett deals with this concept in a personally meaningful way through a lengthy study in motivic reference and thick, seemingly mystical harmonies.

The work as a whole is cast in two large sections: first, an exploration of pure harmonies that are made distorted and hazy through glissandi into sound masses, and second, a series of variants on a familiar harmonic motive.

For much of the later portions of the piece, sections of the Hesse quotation are printed to accompany the score in a quasi-programmatic fashion. These fragments, positioned out of order, further lend to the concept of universal existence outside of time presented by the quotation itself.

that *secret from the river* was commissioned by and dedicated to Mallory Thompson ('85E DMA) and the Northwestern University Symphonic Wind Ensemble.

- **Jacob Wallace (ed. St. Pierre)**

***and the mountains rising nowhere***

arioso bells  
sepia  
moonbeams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes  
-Carol Adler, *Arioso*

*and the mountains rising nowhere* was written especially for Donald Hunsberger and the Eastman Wind Ensemble with the aid of a Composer Fellowship Grant awarded by the National Endowment for the Arts. The work is scored for amplified piano, six percussionists, winds, and brass. Seven glass crystals are played by the oboes which are incorporated into the work's sonic tapestry. The title of the composition is a line from the above poem written by my friend - poet and writer Carol Adler.

While the work is not specifically programmatic, the text nevertheless acts as the creative impetus for the composition and provided, for me, an enigmatic, complex, and powerful imagery creating a wellspring of musical ideas and feelings in sympathetic resonance with the poem.

The instrumentalists of the wind ensemble, besides playing in a traditional manner, are also required to sing ("celestial choir"), whistle, play watergongs, bow antique cymbals, vibraphones, and tam-tams, among other instruments and techniques that are employed. The percussion, with its wide diversity of instrumental and sonorous possibilities, plays a fundamentally important role in projecting musical material in the work, often beginning with the amplified piano.

*and the mountains rising nowhere* is respectfully dedicated to Carol Adler, Donald Hunsberger, and the fine performers of the Eastman Wind Ensemble.

- **Joseph Schwantner (ed. St. Pierre)**

(Note extracted from the EWE's program at the 1977 CBDNA National Conference in College Park, Maryland, where this work received its premiere.)

~ **PERSONNEL** ~

*Eastman Wind Orchestra*

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**Flute**

Julia Benitez-Nelson  
Helen Freeman  
Angelina Lim  
Maya Stock

**Oboe**

Ernest Chau  
Carson Harth  
Claire Kross  
Lewis Painter  
Sihan Qi  
Josh So  
Semira Vinson

**Clarinet**

Alex Abreu  
Barak Dosunmu  
Lauren Enos  
Sophie Fears  
Jason Gluck  
Harrison Kim

**Bassoon**

Trey Barrett  
Noah Eastman  
Kenny Ford

**Saxophone**

Dykeem Cervantes  
Matthew Hrinda  
Darryl Leung  
Matthias Roth  
Austin Shilling

**Horn**

Amelia Caruk  
Morgan Chalmers  
Aidan Christensen  
Aliceyn Covington  
Lea Helsel  
Alina Liebschner  
Claire Zhao

**Trumpet**

Ted Ekstrand  
Derek Gong  
Jarett Jean Jacques  
Trevor King  
Matt Naeger  
Carson Nietlisbach  
Diego Turner

**Trombone**

Andrew Bianchi  
Darren Brady  
Aiden Fuller  
Charlie Hibscheweiler  
Madelyn Stoklosa  
Gabriel Williams

**Euphonium**

Jack Altenbach  
Kathryn Carley  
Nathanael Kumar

**Tuba**

Addie Canning  
Michael Witt

**Double Bass**

Arden Ingersoll

**Timpani**

Aiden Hughes  
Lexi Kunz

**Percussion**

Lucy Chugh  
Daniel Davis  
Izaiah Gonzales  
Ben Landon  
Fletcher Leonard  
Kaiwen Luo

**Harp**

Mae Cooke  
Lindsay Haukom

**Keyboard**

Mei Li



~ **PERSONNEL** ~  
*Eastman Wind Ensemble*

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**Flute**

Dean Brady  
Alexander Day  
Angelina Lim  
Yuting Liu  
Alexandra Stokes  
Brooke Walden

**Oboe**

Vincent Chang  
Peter Davies  
Katie Eaton  
Daniel Hirshbein

**Clarinet**

Alex Abreu  
Owen Cheung  
Alyssa Estrella  
Sophie Fears  
Lucas Slavin  
Ju Young Yi

**Bassoon**

Avery Dabe  
Noah Eastman  
Cole George  
Adrian Wittmer

**Saxophone**

Ian Briffa  
Hongjin Li  
Estel Vivo Casanovas  
Hengyuan Zhang

**Horn**

Kristin Andlauer  
Gretchen Berendt  
Dylan Kingdom  
Katharine Perrine  
Weverton Santos  
Miles Teague

**Trumpet**

Eric Lofgren  
Bailey Paugh  
Sam Santiago  
Paul Tingley

**Trombone**

Talia Berenbaum  
Michael Rooney  
Chris Clark  
Chase Farrell

**Euphonium**

Jeffrey Davison

**Tuba**

Jordan Oliveira  
Logan Wadley

**Double Bass**

Lauren Bayles

**Timpani**

Remy Thomas

**Percussion**

Cassandra Lo  
Liam McManus  
Sean McWilliams  
Rachel Richards  
David Wang  
Ruyi Yuan

**Keyboard**

Veniamin Blokh  
Federico Ercoli

**Upcoming Concerts**

Events are free unless otherwise noted.

Tuesday, December 13

**Eastman Collegium Musicum**

**Purcell's *The Fairy Queen***

Paul O'Dette and Christel Thielmann, conductors

Kilbourn Hall • 7:30PM

*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](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:**

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](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!