

EASTMAN WIND ENSEMBLE 70

Eastman Wind Orchestra

Mark Davis Scatterday,
conductor

Luke Camarillo
and Mason St. Pierre,
assistant conductors

Wednesday, January 25, 2023
Kodak Hall at Eastman Theatre
7:30 PM

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

Flourish for Wind Band (1939) **Ralph Vaughan Williams**
(1872-1958)
2'

Toccata Marziale (1924) **Ralph Vaughan Williams**
5'

Ballad (1946) **Morton Gould**
(1913-1996)
9'

“March” from *Symphonic Metamorphosis* (1943/1972) **Paul Hindemith**
(1895-1963)
trans. Keith Wilson
5'

Luke Camarillo, *conductor*

William Byrd Suite (1924) **Gordon Jacob**
(1895-1984)
20'
I. The Earle of Oxford's Marche
II. Pavana
III. Jhon Come Kisse Me Now
IV. The Mayden's Song
V. Wolsey's Wilde
VI. The Bells

Mason St. Pierre, *conductor*

“Folk Festival” from *The Gadfly* (1955/1971) **Dmitri Shostakovich**
(1906-1975)
arr. Hunsberger
3'

~ PROGRAM NOTES ~

Flourish for Wind Band

Perhaps more than any other English composer, Ralph Vaughan Williams is inextricably connected to the rich folk song tradition of his country. After studying composition and organ at the Royal College of Music and Cambridge University, Vaughan Williams struggled to find his identity as a composer, publishing his first work at age thirty. His career finally blossomed when he joined the English Folk Song Society, which inspired him to travel throughout the English countryside collecting tunes from native singers. He published the songs and incorporated them into his original compositions, creating a distinct style that helped to redefine English music.

A flourish can be defined as “a bold or extravagant gesture or action, made especially to attract the attention of others.” Vaughan Williams’ *Flourish For Wind Band* was written to be an overture to the pageant “Music and the People” held at Royal Albert Hall on April 1, 1939. The aim of the pageant was to bolster the spirit of the English people in the tense times preceding the start of World War II. The strong opening fanfare from the brass, with antiphonal elements, conveys confidence and leads to a melodic section with simple tonal elements appealing to the public of the time. The opening theme returns to conclude this short composition.

Toccata Marziale

Toccata Marziale is one of many works Vaughan Williams composed for wind band after being exposed to military bands during his service in the British Army in World War I. Completed in 1924, the “toccata” references an early Baroque genre of virtuosic keyboard music. The work was written for and premiered by the Royal Military School of Music Band (Kneller Hall) as part of the British Empire Exposition at Wembley Stadium in London. The piece’s long melodic lines are tempered only by its martial (or *marziale*) tempo and stately character. Vaughan Williams’ skillful use of the ensemble features dialogue between the woodwind and brass sections in a brilliant and constantly shifting texture.

Ballad

Morton Gould was one of the most prolific and important of the pioneering group of composers who advanced the early repertoire for the concert band and wind ensemble. The *Ballad* was composed for and premiered by the Goldman Band in 1946. It exhibits many traits of the populist Americanism of that era- with its openly spaced diatonicism and rhythmic pace. A congenial conversational element pervades both slow and fast sections of an ABA form. Its ingratiating melodic flow belies a carefully crafted use of many contrapuntal devices, primarily that of inversion in its antecedent and consequent phrases.

The *Ballad*’s designation as a “miniature masterpiece” is in no small part due to its inclusion on the first Mercury recording by the Eastman Wind Ensemble- *American Concert Band Masterpieces*, recorded on May 14, 1953. Frederick Fennell related in a 1991 interview:

I always felt that people didn’t really pick up on Gould’s *Ballad* as they should have. Not even recently. Morton feels this same way. Looking at the repertory of this album, we opened with *George Washington Bridge* [William Schuman]- which is a real blockbuster- and then *Divertimento for Band* [Vincent Persichetti], which diverted everybody and their listening. Then we needed the contrast that was the *Ballad*. That was a great contrast.

- James C. Ripley

“March” from Symphonic Metamorphosis

Paul Hindemith’s *Symphonic Metamorphosis on Themes of Carl Maria von Weber* began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. (The Nazis officially called his music “degenerate,” though they may also have been responding to his private, but hardly secret, expressions of detestation regarding their policies.)

Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by Léonide Massine, who had already collaborated with Hindemith on the ballet *Nobilissima visione*. The project died when Hindemith and Massine had one too many artistic differences (not to put too fine a point on it, Massine’s staging ideas, which would have used backdrops by Salvador Dalí, were too weird for

Hindemith, and Massine thought Hindemith's score "too personal," whatever that means), and in 1943 Hindemith redid the music into the *Metamorphosis*, in the process turning it into a splashy, colorful orchestral piece of the sort that American audiences in particular seemed to like. It was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in January 1944. It has remained perhaps Hindemith's most popular work, even if critics often feel compelled to denigrate it.

The *March* material in the finale is derived and expanded from Weber's Op. 60 piano duets. The horn calls implicit in Weber's trio section are made explicit in Hindemith's version, and become the basis of the requisite big finish.

- Howard Posner (ed. St. Pierre)

William Byrd Suite

Keyboard music formed one of William Byrd's (1543-1623) main compositional endeavors, and the fruit of these labors provided the impetus for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a small relative of the harpsichord in many timbral and mechanical aspects (so named because it was often found in the bedrooms of unmarried young 17th century ladies). Although Byrd's keyboard works first appeared in the 1570s, they only circulated in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the *Fitzwilliam Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works -- around seventy -- and is also regarded as England's foremost collection of keyboard works. All of the movements Gordon Jacob set in William Byrd Suite have the *Fitzwilliam Virginal Book* as their source.

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation, and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In *The Earle of Oxford's Marche*,

devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked "un poco pomposo," begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately *Pavana* is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing B-flat major in them all. *Jhon come kisse me now*, *The Mayden's Song* and *Wolsey's Wilde* are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob's orchestration of *Wolsey's Wilde* takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds.

The Bells is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture. - Brian K. Doyle

"Folk Festival" from The Gadfly

In 1956, Levon Atovmjan arranged portions of Shostakovich's *Gadfly* music into an orchestral suite. *Folk Festival* features Shostakovich's notorious combination of lyrical, flowing melodies with technical flourishes in the winds. Listeners familiar with Stravinsky's *Petrouchka* know the madcap, frenetic activity of a Russian fair. Here, Shostakovich presents a Neapolitan carnival scene with a Russian/Soviet accent- later arranged by Donald Hunsberger in 1971.

~ PERSONNEL ~
Eastman Wind Orchestra

Flute

Julia Benitez-Nelson
Ivy Lee
Maya Stock

Oboe

Payton Brown
Ernest Chau
Lewis Painter
Sihan Qi

Clarinet

Owen Cheung
Barak Dosunmu
Jason Gluck
Harrison Kim
Victor Ni
Scott Shao
Yinuo Wang

Bassoon

Noah Eastman
Kenny Ford
Colin Gentry

Saxophone

Darryl Leung
Matthias Roth
Austin Shilling
Hengyuan Zhang

Horn

Aidan Christensen
Aaron Fulton
Mary Kimble
Danica Tuohy
Claire Zhao

Trumpet

Ted Ekstrand
Doug Herrin
Jarett Jean Jacques
Norah Krantz
Carson Nietlisbach
Sam Santiago
Eve Shanks
Diego Turner

Trombone

Caleb Albrecht
Andrew Bianchi
Darren Brady
RJ James
Jacob Lytle
Madelyn Stoklosa

Euphonium

Jack Altenbach
Nathanael Kumar

Tuba

Josh Budziak
Logan Wadley

String Bass

Luke Black

Timpani

Cassandra Lo
Ruyi Yuan

Percussion

Lucy Chugh
Daniel Davis
Cassandra Lo
Seth Tupy
Ruyi Yuan

Harp

Catherine Caton
Lindsay Haukom

Upcoming Concerts

Events are free unless otherwise noted.

Friday, January 27

**Eastman Wind Ensemble
70th Anniversary Celebration**

Music of Mozart, Coleman, and Hindemith
Mark Davis Scatterday, conductor; Donald Hunsberger, conductor emeritus
Kodak Hall at Eastman Theatre • 7:30PM

Monday, January 30

Musica Nova

Music of Abrahamsen and Moore
Brad Lubman, Georgia Mills, and Lukas Poeppel conductors
Kilbourn Hall • 7:30PM

Wednesday, February 1

Eastman School Symphony Orchestra

Music of Beethoven, Martinu, Barber, and Copland
Neil Varon, conductor
Featuring Peter Davies, oboe
Kodak Hall at Eastman Theatre • 7:30PM

Friday, February 3

Eastman Philharmonia

Music of Weber, Coleridge-Taylor, and Rachmaninoff
Neil Varon, conductor
Featuring Shangru Du, piano
Kodak Hall at Eastman Theatre • 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

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!