Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Luca Peveroni
assistant conductor

Monday, October 19, 2026
Kodak Hall at Eastman Theatre
7:30 PM



Eastman School of Music

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

Suite Française (1944) — **Darius Milhaud** (1892-1974) — 17’
- Normandie
- Bretagne
- Ile de France
- Alsace-Lorraine
- Provence

Tuttarana (2014/2024) — **Reena Esmail** (b. 1983) — 5’

Luca Peveroni, *conductor*

Colonial Song (1911/1918) — **Percy Grainger** (1882-1961) — 6’

Molly on the Shore (1907/1920) — **Percy Grainger** — 4’

~ INTERMISSION ~

Symphony No. 3 (1994) — **James Barnes** (b. 1949) — 38’
- Lento
- Scherzo
- Mesto (for Natalie)
- Finale

Luca Peveroni, *conductor*

~ PERSONNEL ~

Eastman Wind Orchestra

Flute
Manami Chiba
Hannah Jung
Audrey Mitchell
Maia Nemes

Oboe
Hannah Lundahl
Liliana Ortiz
Mckinley Surface
ShaoEn Tang

Clarinet
Ryan Beiter
Alexa Helton
Jay Kline
Yushu Ma
Ethan Montgomery
Kelsey Waters

Bassoon
Claire Heitke
Avery Mbuka
Faith Weigand

Saxophone
Ben Dragics
Dylan Huang
Ivan Plazonic
Gaurav Sarangi
Karolina Shrader

Horn
Sarah Chou
Maggie Eidel
Alex Gagne
Thomas Throckmorton

Trumpet
Ben Craven
Wesley Duncan
Nolan Grosse
Kai Mahone
Logan Manildi

Trombone
Elijah Bursch
Thomas Magland
Nic Ries
Jamey Tolleson

Euphonium
William Watson
Adam Yastion

Tuba
Henry Foster
Matthew Langrell

Double Bass
Alexander Clark

Timpani
Gabe Kulick

Percussion
Django Gregersen
Evan Murphy
Roman Ramos
Hudson Toler
Ty Williams

Harp
Lindsay Haukom

Keyboard
Meihui An

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.

For program notes, artist biographies, and the most up-to-date information on Eastman concerts and events, scan this code to visit our online calendar.

MELIORA

University of Rochester
Eastman School of Music

~ PROGRAM NOTES ~

Suite Française

For a long time, I have had the idea of writing a composition fit for high school purposes, and [*Suite Française*] was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France. - **Darius Milhaud**

Tuttarana

Tuttarana was originally conceived as a virtuoso piece for treble chorus. The name references two musical terms from two distinct traditions. The first, *tutti*, meaning "all" in Italian, highlights the collective nature of the virtuosic display. The second, *tarana*, is a reference to a form of Hindustani classical music that focuses on rhythmic syllables such as "ta", "na", and "dir". While these syllables do not convey any semantic meaning, they provide a basis on which the singer can display their mastery of rhythm and raga patterns.

Reena Esmail's music weaves together the traditions of Hindustani and Western classical music, drawing musicians from many perspectives into shared creative spaces. Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Philadelphia Orchestra and San Francisco Symphony and her music has featured on multiple Grammy-nominated albums, including The Singing Guitar by Conspirare, BRUITS by Imani Winds, and Healing Modes by Brooklyn Rider.

Colonial Song

Colonial Song is somewhat unique in Percy Grainger's output in that, while the music is designed to evoke a folk music style, it contains no pre-existing folk songs, which Grainger was fond of collecting. About the piece, Grainger writes:

"No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, Australia, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonelily in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art. I have also noticed curious almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here."

Molly on the Shore

Though born in Australia, Percy Grainger figured greatly in the study of British folk music. Following studies in Frankfurt, Grainger spent time in London, which coincided with a revived interest in the folk music of the British Isles. Grainger's involvement included work in the field, collecting recordings, as well as creating arrangements of collected songs. Compared to his peers, such as Gustav Holst and Ralph Vaughan Williams, composer Benjamin Britten declared that Grainger's arrangements "knocked all the [others] into a cocked hat".

One of Grainger's signatures, is the constant and incredibly inventive reworking of the harmonic and accompaniment material, while keeping the melody of each strophe of the folk song constant. *Molly on the Shore* provides an excellent example of this technique. The piece is actually a combination of two separate Irish reels, "Temple Hill" and "Molly on the Shore". Originally composed for strings alone, the composer reworked the piece for wind band in 1920, coinciding with his service in the United States Army as a saxophonist with the 15th Coast Artillery Band.

In a letter to the founder of the Eastman Wind Ensemble, Frederick Fennell, Grainger says:

"In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music – always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts."

Symphony No. 3

The *Third Symphony* was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at the time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else; I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate. The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy.

The first movement is a work of much frustration, bitterness, despair, and despondency -- all my own personal feelings after losing my daughter. The scherzo (second movement) has a sarcasm and bitter sweetness about it, because it has to do with the pomposity and conceit of certain people in the world. The third movement is a fantasia about what my world would have been like if Natalie had lived. It is a farewell to her. The finale (fourth movement) represents a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called *I am Jesus' Little Lamb*. This hymn was sung at Natalie's funeral. The last stanza of the song reads:

> *Who so happy as I am*
> *Even now the Shepherd's lamb?*
> *And when my short life is ended,*
> *By His angel host attended,*
> *He shall fold me to His breast,*
> *There within His arms to rest.*

Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the finale is really for Billy, and our joy in being blessed with him after the tragic death of his sister. - **James Barnes**