

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Monday, November 4, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~

Eastman Wind Orchestra
Mark Davis Scatterday, *conductor*

American Overture (1955)

Joseph Wilcox Jenkins
(1928 - 2014)
5'

Zachary Griffin, *conductor*

"The Alcotts" from Piano Sonata No. 2,
"Concord, Mass. 1840-1860" (1920/1947)

Charles Ives
(1874 - 1954)
trans. Jonathan Elkus
6'

Luca Peveroni, *conductor*

American Hymnsong Suite (2007)

Dwayne S. Milburn
(b. 1963)
10'

Prelude on Wondrous Love

Ballad on Balm in Gilead

Scherzo on Nettleton (Come Thou Fount of Every Blessing)

March on Wilson (When We All Get to Heaven)

Zachary Griffin, *conductor*

~ INTERMISSION ~

~ PROGRAM NOTES ~

Old Home Days (1954/1979)

Waltz

The Opera House/Old Home Day

The Collection

Slow March

London Bridge is Fallen Down

Luca Peveroni, *conductor*

Charles Ives

(1874 - 1954)

trans. Jonathan Elkus

10'

Lincolnshire Posy (1937)

Dublin Bay (Lisbon)

Horkstow Grange

Rufford Park Poachers

The Brisk Young Sailor

Lord Melbourne

The Lost Lady Found

Percy Grainger

17'

Shepherd's Hey (1918)

Percy Grainger

(1882 - 1961)

2'

American Overture

American Overture was written during Joseph Wilcox Jenkins first period of service as an arranger for the U.S. Army Field Band. Immediately prior to his time in the military, Jenkins completed two degrees at the Eastman School of Music studying with Howard Hanson, Bernard Rogers and Thomas Canning. The work, Jenkins' first for band, begins with an iconic opening for the horn section leading into an extroverted overture.

The Alcotts

The Alcotts is the subject of one of Ives's *Essays Before a Sonata*, which he published concurrently with the Concord Sonata in 1920. In the essay, Ives takes us inside the elm-shaped Orchard House where "sits the old spinet piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at Beethoven's Fifth Symphony." Warming as always to such a scene of home music-making, he continues: "All around you, under the Concord sky there still floats ... that human faith melody reflecting an innate hope, a common interest in common men, a tune that the Concord bards are ever playing when they pound away at the immensities with a Beethoven-like sublimity, and with vengeance and perseverance."

- **Jonathan Elkus**

American Hymnsong Suite

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kuykendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on "Wondrous Love" ("What Wondrous Love is This") opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The Scherzo on "Nettleton" ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements and the March on "Wilson" ("When We All Get to Heaven") calls to mind the wildest marching band ever heard. While audience members will certainly make various religious connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

- **Dwayne S. Milburn**

Old Home Days

The songs and sketches assembled in this suite reflect Ives's lifelong love of familiar tunes and home grown music making.

1. Waltz begins and ends by quoting from Michael Nolan's popular Bowery waltz "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

2a. The Opera House is the first part of the song Memories, and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture.

2b. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main Street behind the village band," amid the ringing of the church and schoolhouse bells. Old Home Days is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of The Girl I Left Behind Me, Garryowen, and Auld Lang Syne.

3. The title of The Collection refers to a church offering. This setting of George Kingsley's hymn-tune Tappan introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."

4. Slow March, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the Dead March of Handel's oratorio Saul.

5. London Bridge is Fallen Down is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.

- Jonathan Elkus

Lincolnshire Posy

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated 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

Shepherd's Hey

Shepherd's Hey is a setting of a Morris Dance tune collected by English musicologist Cecil Sharp. Throughout his career, Grainger created several versions of his setting, including for chamber orchestra, full orchestra and military band. The treatment of the tune, being states simply and then subjected to increasingly complex rhythmic, harmonic and textural orchestration devices, is characteristic of Grainger's writing and makes for an exciting build throughout the whole dance.

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Haley Gruwell
Tammy Pao
Allison Schultz
Jennie Zhang

Oboe

Kate Roberts
Gus Smith
Samuel Suchta

Clarinet

Audrey Bray
Kevin Jin
Adam Kolers
Yerim Park
Andrew Robertson

Bassoon

Gabriel Cha
Fabrizio Milcent
Samantha Webster

Saxophone

Zachary Jantzi
Timothy Lam
Darryl Leung
Matthias Roth
Guarav Sarangi
Ben Small

Horn

Andrew Foster
Nick Grey
Diego Solis
John Wellmann
Sam Wood

Trumpet

Noah Hornok
Emily Lipper
Nati Noriega
Cole Pringle
Callie Siamof

Trombone

Corey Hamm
David McKenzie
Jonas Ruelas
Sam Streeter

Euphonium

Zach Berz
John Robinson

Tuba

Bec Caldwell
Matt Langrell

Double Bass

Rowan Toth-Cseplo

Timpani

Myah Tokajer

Percussion

Aidan Chase
Jin Dai
Izaiah Gonzales
Anais Griffith-Oh
Aiden Hughes

Keyboard

Mei Li



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