Eastman Wind Orchestra & Eastman Harmonie

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Monday, November 9, 2026
Kodak Hall at Eastman Theatre
7:30 PM



Eastman School of Music

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

Commando March (1943) — **Samuel Barber** (1910-1981) 4’

Fêtes Lointains (2009) — **Yo Goto** (b. 1958) 11’

Zachary Griffin, *conductor*

Huntingtower (1932) — **Ottorino Respighi** (1879- 1936) 7’

~ INTERMISSION ~

Sinfonietta (1873) — **Joachim Raff** (1822-1882) 24’
- Allegro
- Allegro Molto
- Larghetto
- Vivace

Luca Peveroni, *conductor*
Eastman Harmonie

Suite of Old American Dances (1949) — **Robert Russell Bennett** (1894-1981) 14’
- Cakewalk
- Schottische
- Western One-Step
- Wallflower Waltz
- Rag

~ PERSONNEL ~

Eastman Wind Orchestra

Flute
Nitsan Cohen-Yashar
Hannah Jung
Lucy Zeng

Oboe
Madison Barber
Sophie Spears
ShaoEn Tang
Avery Welcome
Linda Xu

Clarinet
Ryan Beiter
Michelle Jin
Jay Kline
Yushu Ma
Yerim Park
Nicholas Zheng

Bassoon
Claire Heitke
Dan McCarty

Saxophone
Ben Dragics
Dylan Huang
Muzi Li
Ivan Plazonic
Karolina Shrader

Horn
Aidan Koch
Rowan Oakes-Harada
Allen Reddick
Nathan Wakefield

Trumpet
Sera Hendrey
Evan Lavallee
Roulen Maldonado
Devin Reale
Caleb Wilson

Trombone
Gregory Gittelsohn
Parker Wilson-Medvitz
Nicolas Ries
Aidan Tardif

Euphonium
William Watson
Adam Yastion

Tuba
Bec Caldwell
Henry Foster

Double Bass
Max Clark

Timpani
Evan Murphy

Percussion
Django Gregersen
Gabe Kulick
Roman Ramos
Ty Williams

Harp
Zuriel Patterson

Eastman Harmonie

Flute
Jessica O'Brien
Isabella Saldaña

Oboe
Nathan Clarke
Xander O'Neil

Clarinet
Audrey Bray
Kelsey Waters

Horn
Jackson Cadengo
Aidan Koch

Bassoon
Michael Deresz
Samantha Webster

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 ~

Commando March

Samuel Barber wrote *Commando March* soon after joining the Army in 1943. Documentation surrounding the commission of the work is nonexistent, and presumably the work came not through a direct military order, but rather from Barber's own personal inspiration. *Commando March* features agile lines and competing statements in the brass and woodwinds, with the composer describing the music as "a new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came."

- **Zachary Griffin**

Fêtes Lointains

I have written some works that explore musical simultaneity in order to liberate the audience from a sense of linear-oriented time. *Fêtes Lointains* is included in this series. This piece was commissioned by Osaka Municipal Symphonic Band, Osaka, Japan, in celebration of the 120th anniversary of Osaka City. It premiered on June 5, 2009, under the direction of Norichika Iimori.

Osaka is one of the largest cities in Japan, having a great cultural and historical heritage. Though this piece was written to celebrate the great city, I avoided conventional expressions of "celebration" so that the audience might consider that joy and sadness can and do coincide. In fact, some celebrate, and others feel sad particularly around war. Here the audience observes the "music of celebration" from a distance, beyond solemn melodies and bells of mourning. Seeking celebratory examples from a sound world far removed, I borrowed from two festive pieces, *Canzón No. 2* (1597) by Giovanni Gabrieli and "Fêtes," the second movement of *Nocturnes* (1899) by Claude Debussy.

While the lament predominates musically, it has no specific meaning. It is simply and sorrowfully expressed, while the festive music chaotically surges forth with simultaneous dissimilar rhythms and tonalities.

- **Yo Goto**

Huntingtower

Huntingtower is a 14th-century castle in central Scotland, and Respighi's *Huntingtower* is a kind of impression of the castle itself–dark, gloomy, and an air of folkloric mysticism. *Huntingtower* is presented in several contrasting sections, with each section containing its own unique character, portrayed primarily with the contrasting harmonic centers. Together, these contrasting sections create a succession of atmospheric tableaux, each offering a different impression of the castle while contributing to the work's overarching sense of mystery and foreboding. *Huntingtower* was

commissioned by the American Bandmaster's Association as a memorial for the recently deceased John Philip Sousa.

- **Zachary Griffin**

Sinfonietta

In his time, Joachim Raff was one of the most well known and most performed German composers. In the time following his death, his music became less and less popular, until it was largely unknown, though recent efforts have been made to revive interest in his music. His influence on other composers throughout the 19th and 20th centuries is however, still evident. The *Sinfonietta* was immediately popular. It is likely that this work was the first to bear this specific title, meaning "little symphony", a monicker many other composers would take up for their own works including Benjamin Britten, Paul Hindemith, Nikolai Rimsky-Korsakov, and Leoš Janáček.

The work is in the tradition of the wind serenades of Mozart, but with an expanded instrumentation and a larger scope for each of the movements, following the trends of the 19th Century. Each of the four movements are quite distinct, bringing the piece through a stately and prayerful first movement, an energetic and rustic dance, a lush slow movement and a lively and whirling finale.

Suite of Old American Dances

The *Suite of Old American Dances* is a tribute to the songs and dances of the composer's childhood. The suite features 5 dances, ranging greatly in style from a lyrical waltz, to a dark and mysterious Schottische, to a sharp and dramatic one-step. In his autobiography, Bennett recalls being struck with the inspiration for the piece during a 1948 birthday concert for famed band leader at the time Edwin Franko Goldman. Bennett writes:

> "[My wife] Louise and I went to that concert and I suddenly thought of all the beautiful sounds the American concert band could make that it hadn't yet made… they were so new to me after all my years with orchestra, dance bands and tiny "combos" that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play.
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> [The piece] was published with the name *Suite of Old American Dances*. I had a nice name for it, but you know how publishers are—they know their customers, and we authors never seem to. My name for it was Electric Park. Electric Park in Kansas City was a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall—all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and the five movements of my piece were samples of the dances of the day."

The **Cake Walk** movement starts with an upbeat fanfare rhythm which then acts as the main theme of the tune, getting repeated, inverted, and broken up into pieces as the piece plays on. In this movement Bennett makes a great display of his mastery of rhythm, with constant syncopations and accented off-beats that give the piece great energy. More on the history of the Cake Walk is discussed in the director's notes below.

The **Schottische** movement is bookended by featuring the tenor saxophone, which covers for the original scoring of unison clarinets. The tenor sax is supported by driving quarter notes from the baritone saxes, wood block, and sandpaper blocks (covered in this arrangement by shushes!). The movement makes great use out of the swinging eighth note rhythm, which gives the whole piece a dark and mysterious swagger.

The **Western One-Step** is an aggressive, driving, and intensely dramatic tune. The fast opening section is contrasted by softer, more songlike music, before reverting back to the previous material. After another softening of sound, the bottom voices lay down a foundation of short eighth notes that get progressively more textured and filled out by the rest of the group until the tune comes to an extreme climax, after which the piece once again fades to a final hoppy and humorous conclusion. Listen for how Bennett masterfully weaves the chromatic scale through some of the melodies to add an extra element of color and humor.

The **Wallflower Waltz** starts with a somewhat mysterious and harmonically ambiguous duet between the tenor and baritone saxophone (originally scored for flute and English horn). After a couple of statements of this theme, three notes from the other tenor and baritone saxophone parts lead the ensemble into a brilliantly sweet and colorful waltz tune. The melody is harmonized using chords with 4 or sometimes 5 pitches per chord, giving the ensemble an extremely dense and vibrant feeling to each note, reminiscent of slower jazz tunes from the great early jazz arrangers such as Duke Ellington. The piece is then rounded off with a flowing, nostalgic melody introduced by alto and soprano saxophones, before the initial mysterious melody returns, this time grounded by the harmony provided by the lower saxophones.

The **Rag** is fast, syncopated music, reminiscent of the Ragtime music of Scott Joplin. The movement features a melody consisting of 8 groupings of 3 notes which give the tune an exciting rhythmic vitality. The middle section contrasts the intensity at the beginning of the movement by introducing a beautifully harmonized songlike melody in the middle horns. As the song-like melody continues to be heard, more and more rhythmic variation is brought in under the melody until the final climax of the piece arrives.

The first movement in 'Suite of Old American Dances' by Robert Russell Bennett is entitled 'Cake Walk'. The cakewalk originated before the Civil War as a dance performed by enslaved people to be judged by their plantation owners. It also gave enslaved people an opportunity to mock their

plantation owners without their knowledge, with prancing and highstepping. The winner of the competition was then awarded a cake, and hence its name.

The term "cakewalk" is still used today to describe something that is easy to achieve (e.g., "That exam was a cakewalk."). In actuality, cakewalks were not known for being easy to win but rather the dances were per-formed so fluidly that they looked easy to execute. By the 1870s the dances began to be performed in minstrel shows by black and white performers, both wearing black face. As the cakewalk grew in popularity, it spread throughout the world and gave rise to a new form of music: ragtime.

It is important to understand the offensive use of black face and the degrading nature of these dances as used in minstrel shows. Because the history of this dance is infused with racism, it is crucial not to glorify this meaning but rather emphasize its complex significance in American musical history.

- **Matt Fishman, Jayme Billings, and Luke Camarillo**