

# Eastman Wind Orchestra

Mark Davis Scatterday  
*conductor*

Zachary Griffin  
*assistant conductor*

Monday, February 2, 2026  
Kodak Hall at Eastman Theatre  
7:30 PM



Eastman School of Music

~ PROGRAM ~  
Eastman Wind Orchestra  
Mark Davis Scatterday, conductor

Danza de los Duendes (1992/1996)

Nancy Galbraith  
(b. 1951)  
10'

As the scent of spring rain... (2003)

Jonathan Newman  
(b. 1972)  
6'

Sketches on a Tudor Psalm (1971)

Fisher Tull  
(1934-1994)  
12'

Zachary Griffin, *conductor*

Entrata (2019)

Steve Danyew  
(b. 1983)  
8'

Zachary Griffin, *conductor*

Tam o'Shanter Overture, Op. 51 (1955/1991)

Malcolm Arnold  
(1921-2006)  
trans. Paynter  
8'

*Tonight's performance is dedicated to the memory of  
the late, great H. Robert Reynolds (1934-2026).*

## ~ PROGRAM NOTES ~

### ***Danza de los Duendes***

*Danza de los Duendes* was composed for Argentina's Orquesta Sinfónica de Tucumán, whose music director, Eduardo Alonso-Crespo, led the world premiere in 1992, a month apart from the Pittsburgh Symphony Orchestra's North American premiere with conductor Kirk Muspratt. The work's title — an afterthought suggested by the composer's student — refers to the malicious goblin-like creatures (los duendes) of South American folklore.

In 1996 Galbraith revised the work and re-scored it as a wind symphony. The new "Danza" became her most popular piece and is performed frequently by concert bands in North America, South America, Europe, and Asia.

### ***As the scent of spring rain...***

*As the scent of spring rain...* comes from a translation of the evocative first line of a love poem by Israeli poet Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn't want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness which I most remember from the poem.

- Jonathan Newman

### ***Sketches on a Tudor Psalm***

*Sketches on a Tudor Psalm*, composed in 1971, is based on a sixteenth-century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord. - **Fisher Tull**

### ***Entrata***

*Entrata* is a gift for conductor and teacher Gary Green from his students. For 22 years, Mr. Green was the conductor of the wind ensemble at the University of Miami, inspiring countless student performers who played under his leadership, and conductors who trained under his mentorship.

I was fortunate to play saxophone in the wind ensemble under Mr. Green's direction when I was an undergraduate student studying composition. During this time, I was introduced to an incredible variety of music, and began to develop an interest in writing for the wind ensemble. I learned from numerous guest composers through the wind ensemble - one memorable highlight was playing in the East Coast premiere of David Maslanka's *Mass*.

In 2018, Mr. Green gave me a print of a photograph he had taken of the entrance to a church in Savannah, Georgia. The striking photograph has many interesting features, and shortly after I received it, I knew I wanted to write a piece inspired by the scene. The church appears somewhat dark and mysterious, with a stone facade and arched stained glass windows. Two items in the photograph immediately caught my imagination: First, there are beams of light streaming down from the sky, above the church. Second, the doors of the church seem to be ever-so-slightly ajar. It's a beautiful and captivating photograph.

*Entrata*, Italian for entrance, is a nod to the doors in the photograph that are cracked open -- mysterious and intriguing. Much of the music is inspired by Third Mode Melody, a haunting tune written by English composer Thomas Tallis in 1561. Around the same time that I began brainstorming ideas for this piece, I sang Third Mode Melody in a choir, and found the melody and harmonies lingering with me for weeks. Its mysterious and haunting sounds seemed like apt inspiration for this piece.

The first half of the piece draws inspiration from the open doors in Gary Green's photograph. In the second half of the piece, I tried to capture the beams of light shining down from above. And then at the end of the work, we return to the open doors, and finally enter through the darkened doorway to find what mysteries lie within. - **Steve Danyew**

### ***Tam o'Shanter***

*Tam o'Shanter* (not to be confused here with the Scottish woolen cap) is the title and hero of a poem by the Scottish poet, Robert Burns (1759 - 1796). He is a drunken farmer who, while riding home late from Ayr on a stormy night, disturbed a witch's party in the haunted church of Alloway. The hags pursued him to the keystone of the bridge over the river Doon, but had to stop there as they could not cross the running water. One witch, however, plucked the tail from his mare, Maggie. The poem concludes with the following admonition:

Now, wha' this tale o' truth shall read,  
Ilk man and mother's son, take heed:  
When'er to drink you are inclin'd,  
Or cutty-sarks run in your mind,  
Think, ye may buy the joys o'er dear,  
Remember Tam o'Shanter's mare.

**~ PERSONNEL ~**  
*Eastman Wind Orchestra*

**Flute**

Manami Chiba  
Jessica O'Brien  
Jenny Zhang  
Keegan Zicko

**Oboe**

Marty Bailey  
Madi Barber  
Linda Xu

**Clarinet**

Audrey Bray  
Yushu Ma  
Yerim Park  
Yinuo Wang  
Nicholas Zhang

**Bassoon**

Claire Heitke  
Fabrizio Milcent  
Alison Pollock

**Saxophone**

Zachary Jantzi  
Timothy Lam  
Muzi Li  
Karolina Shrader

**Horn**

Jackson Cadengo  
Seth Corlew  
Kasey Gibbons  
Nick Gray  
Aidan Koch

**Trumpet**

Wesley Duncan  
Clara Jury  
Emily Lipper  
Kai Mahone  
Colin Mroczko  
Nati Noriega  
Callie Siamof

**Trombone**

Ethan Burkett  
Jonas Ruelas  
Aidan Tardif

**Euphonium**

Zachary Berz  
Adam Yastion

**Tuba**

Henry Foster  
Jonathan Miller

**Double Bass**

Corbin Winters

**Timpani**

Aidan Chase  
Myah Tokajer

**Percussion**

Aidan Chase  
Anais Griffith-Oh  
Lexi Kunz  
Caleb McCree  
Chance Park  
Myah Tokajer

**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.*



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