



THE EASTMAN WIND ORCHESTRA

MARK DAVIS SCATTERDAY, CONDUCTOR

Friday, February 23, 2024
7:30 PM | Kodak Hall at Eastman Theatre

Saturday, February 24, 2024
5:00 PM | Bailey Hall, Cornell University

College Band Directors National Association Eastern Division Conference
Ithaca, New York



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER



Kodak-Hall at Eastman Theatre

A MESSAGE FROM THE DEAN

Dear Friends,

The Eastman School of Music is honored to present the Eastman Wind Orchestra at the 2024 Eastern Division Conference of the College Band Directors National Association.

Founded in 1975 by Donald Hunsberger, who was honored as Conductor Emeritus: '54E, '59E (MM), '63E (DMA), and led since 2002 by Mark Scatterday '89E (DMA), the Eastman Wind Orchestra, together with the Eastman Wind Ensemble, has been at the forefront of Eastman's leadership in the American wind ensemble tradition. This performance, as well as the entire 2024 Wind Orchestra and Wind Ensemble seasons, are dedicated to Donald Hunsberger, who passed away in November 2023. Don's impact and legacy at Eastman are immense, as were his contributions to the international wind ensemble community.



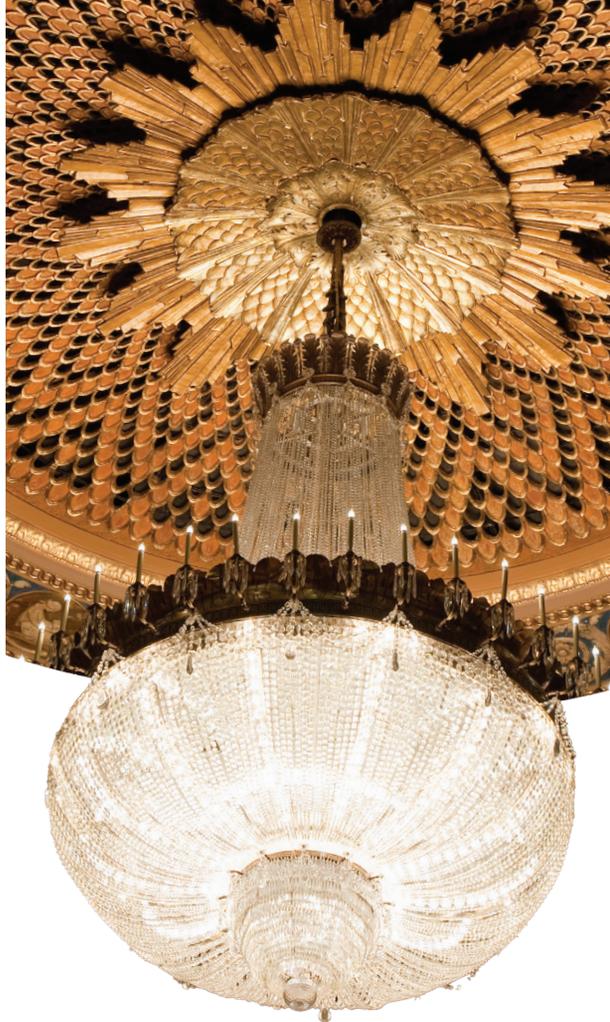
This CBDNA performance continues the Wind Orchestra's long tradition of presenting music by twentieth and twenty-first century composers. The ensemble's exciting program features the music of five distinct voices—Karel Husa, Bruce Yurko, Sally Lamb McCune, Steven Stucky, and Roberto Sierra—all with close ties to Cornell University and Ithaca College. This program also highlights the strong professional and artistic connections between these institutions and the Eastman School of Music. As a proud Ithaca College alumnus myself, it is especially gratifying to have Eastman's Wind Orchestra perform at this division conference. We hope you enjoy the performance.

A large, elegant handwritten signature in black ink that reads "Jamal J. Rossi". The signature is fluid and cursive, with a long, sweeping underline that extends across the width of the text.

**Jamal J. Rossi, Joan and Martin Messinger Dean
Eastman School of Music, University of Rochester**

PROGRAM

- Cheetah* (2007)** Karel Husa
(1921-2016)
6'
- In Memoriam
Karel Husa* (2017)** Bruce Yurko
(b. 1951)
17'
- Taken* (2023)** Sally Lamb McCune
(b. 1966)
8'
- Threnos* (1988)** Steven Stucky
(1949-2016)
9'
- from *Sinfonía No. 3
("La Salsa")* (2005)** Roberto Sierra
(b. 1953)
IV. Jolgorio (arr. Scatterday)
8'



The Eastman Wind Orchestra respectfully dedicates this performance to the memory of

DR. DONALD R. HUNSBERGER (1932-2023)

Conductor of The Eastman Wind Ensemble and
Eastman Wind Orchestra from 1965-2002.

EASTMAN SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

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.

NOTES ON THE MUSIC

Karel Husa:
Cheetah

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, was an internationally known composer and conductor. An American citizen since 1959, he was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, Husa went to Paris where he received diplomas from the Paris National Conservatory and the École Normale de Musique. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace University. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Cheetah was commissioned by the Division of Music Composition and Theory at the University of Louisville for the University of Louisville Wind Ensemble, under the direction of Frederick Speck. It is a portrait of the magnificent and endangered wild animal, its colors, movements, power, speed—and finally, exhaustion after an unsuccessful chase.

-Karel Husa

Bruce Yurko:
In Memoriam Karel Husa

Bruce Yurko received the Bachelor of Science degree in Music Education from Wilkes College and the Master of Music degree in Performance from Ithaca College. While attending Wilkes, he studied horn with Douglas Hill and corresponded with Vincent Persichetti. At Ithaca, he studied conducting with Thomas Michalik, horn with John Covert, and composition with Karel Husa. From 1974–1981, Mr. Yurko was Director of Bands at Madison High School in Madison, NJ and from 1981–2005, he was the conductor of the Wind Ensemble, Orchestra, and Chamber Music program at Cherry Hill High School East in Cherry Hill, NJ. Mr. Yurko was the conductor of the Princeton University Wind Ensemble from 2000–2005, and since September of 2008, he has been Adjunct Professor of Music at Messiah College and Rowan University.

Concerning *In Memoriam Karel Husa*, Yurko writes:

It was in August of 1973, at the Ithaca College School of Music Graduate Reception, where I was introduced to Karel Husa. We sat down and had a conversation that lasted over an hour. Karel was a very special person. To study composition with him was a privilege. Throughout the years that have passed, the letters, the phone calls, and then the emails, Karel still had the warmth and caring of that very first conversation. After I heard of the passing of Karel, I knew I wanted to do something. I read the heartwarming message that Mark Scatterday and Donald Hunsberger wrote concerning the passing of this great man. This pushed me in the right direction. Here are my thoughts in my music concerning Karel. The words of Mark and Don motivated me in a way that the music just seemed to happen. They both understood. We who were extremely fortunate to study and maintain a wonderful friendship with this remarkable man are truly blessed.

- Bruce Yurko

Sally Lamb McCune:

Taken

Born in Detroit, Sally Lamb McCune was educated at the University of Toronto, California Institute of the Arts, and earned an MFA and DMA from Cornell University. Her principal teachers have included Steven Stucky, Roberto Sierra, and Mel Powell. McCune's music continues to gain national and international recognition with performances across North America and Europe.

Awards include a Charles Ives Fellowship from the American Academy of Arts and Letters, Whitaker New Reading Session from the American Composers Orchestra, grants from the New York Foundation for the Arts, a New York State Fund Creation Grant, Meet the Composer, ASCAP, and the Aaron Copland Recording Fund. She has received numerous commissions, including those from the New York State Music Teachers Association, Society for New Music, Cornell University Chorus, Ensemble X, Cayuga Chamber Orchestra, Ariadne String Quartet, Eason Trio, and Melodia Choir of NYC. Her work is published by G. Schirmer, Hal Leonard, and Heritage Music Press.

McCune has taught at Cornell University, Syracuse University, and is currently on the faculty at Ithaca College. She has served as guest composer at institutions and festivals including the Eastman School of Music, University of South Carolina, The College of New Jersey, South Shore Conservatory, Seal Bay Festival and Songfest, and as Composer-In-Residence in regional public schools in Syracuse and Ithaca.

Taken was inspired by a speech given by Martin Luther King, Jr. in Selma, AL (1965), the day after Bloody Sunday:

If a man happens to be 36 years old, as I happen to be, some great truth stands before the door of his life—some great opportunity to stand up for that which is right. A man might be afraid his home will get bombed, or he's afraid that he will lose his job, or he's afraid that he will get shot, or beat down by state troopers, and he may go on and live until he's 80. He's just as dead at 36 as he would be at 80. The cessation of breathing in his life is merely the

belated announcement of an earlier death of the spirit. He died...A man dies when he refuses to stand up for that which is right. A man dies when he refuses to stand up for justice. A man dies when he refuses to take a stand for that which is true.

It is difficult to write an instrumental work that 'stands' for something. Although I focused on a topic of great concern while writing *Taken*, I prefer not to prescribe a specific interpretation of the work. I consider *Taken* to be an invitation to the listener to consider those things which we hold dear—our civil liberties, our civil rights, our loved ones, our environment, our attention, our data, our dignity; the list goes on. Identifying what we hold dear allows us to consider the ways in which our lives reflect these values. How do we spend our time? What do we stand up for? When we live a conscious life, we are in a position to make a difference in our communities. When we don't, what we hold dear is more at risk of being taken.

Steven Stucky:

Threnos

Steven Stucky was a frequently performed American composer of the late twentieth and early-twenty-first centuries who was noted especially for the inventiveness of his orchestration. Born in Kansas and raised in Abilene, TX, Stucky went on to study at Baylor University and Cornell University, where his teachers included Robert Palmer and Karel Husa. He was known especially for his orchestral music, but he also wrote a number of concertos for instruments including cello, guitar, two flutes, percussion, and recorder, as well as music for choir, wind ensemble, and chamber ensemble, and many works for voice and orchestra. His music is widely recorded and is available on labels such as Hyperion, BIS, Teldec, Albany, Bridge, Innova, and CRI. Among his most important works are his First and Second Concerto for Orchestra, *Funeral Music for Queen Mary*, and *Spirit Voices* for percussion and orchestra.

Stucky's music has been performed by many of the leading American orchestras, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Pittsburgh

Symphony, and Dallas Symphony. He had an especially close relationship with the Los Angeles Philharmonic. André Previn named him composer-in-residence in 1988 and he continued to work closely with Previn's successor, Esa-Pekka Salonen. The orchestra commissioned his Second Concerto for Orchestra, which won a Pulitzer Prize in 2005. He was also a finalist for the 1989 Pulitzer Prize for his First Concerto for Orchestra. Recordings of his works have won three GRAMMY Awards.

Stucky was active as a conductor and led Ensemble X, an Ithaca-based contemporary music ensemble he founded, and the Los Angeles Philharmonic New Music Group. He was an internationally recognized authority on Witold Lutoslawski, who was an important compositional influence on his own style, and he was the author of *Lutoslawski and His Music* (1981), for which he won the ASCAP Deems Taylor Award. Since 1980, he taught at Cornell, where he was Given Foundation Professor of Composition. Stucky passed away in 2016.

Concerning his composition *Threnos*, the composer writes:

Threnos (lamentation and dirge) was commissioned by Marice Stith and the Cornell University Wind Ensemble in memory of my colleague and friend Brian Israel, a gifted American composer who died of leukemia at the age of thirty-five.

The music is dominated by three elements: the forceful arpeggiated gesture heard in the horns at the opening; the constant tolling of bells, both literal (piano, vibraphone, chimes, etc.) and figurative; a fragment of a lament-like melody first heard in the solo oboe near the beginning. At its climax, the music takes up this oboe melody in a full-throated cry of grief.

- Stephen Eddins (ed. Griffin)

Roberto Sierra:
Jolgorio (from Sinfonía No. 3, "La Salsa")

Originally commissioned by the Milwaukee Symphony Orchestra in 2005, Roberto Sierra's *Sinfonía No. 3* earned the Serge and Olga Koussevitzky International

Recording Award (KIRA), which celebrates contemporary orchestral works produced by living composers. The award is hosted by the Musicians Club of New York, one of the oldest in U.S. history (1911). *Sinfonía No. 3* is a large-scale work scored in four exuberant movements: *Tumbao*, *Habanera*, *Danzas* and *Jolgorio*. As the title suggests, the symphony owes much inspiration to the music of the Spanish Caribbean: Puerto Rico, the Dominican Republic, and Cuba. The popularity of salsa in the 1960s and '70s, which included an enthusiastic New York music scene, imparted much support and notoriety to the genre, eventually defining a movement. Sierra writes: "In the true spirit of salsa ("sauce" in English), I mix diverse types of older and newer rhythms from the music I remember growing up in Puerto Rico."

The final movement is named after the *jolgorio*, a revelry of sorts often showcasing groups performing stylized Afro-Caribbean line dances, which inspired Sierra to capture the spirit of these lively celebrations. In *Jolgorio*, Sierra scores two Caribbean rhythms, the *merengue* (Dominican Republic) traditionally played by guitars and accordion in rural areas and by larger orchestras in urban centers, and the *plena* (Puerto Rico), a vocal style of the early twentieth century featuring humorous texts and social commentary, here in instrumental form. This exciting work commences with the memorable sound of congas in a recurring pattern to which increasing instrumental colors are added. As the music progresses, brief excerpts of Latin rhythms are heard in a modified, fragmented manner, and periodically contrasted with softer atmospheric music. This tension is quite appealing, seeming as if the two forces were actually in opposition. Merriment wins out when the imposing sound of the horns is heard, signalling a promising end and a sense of anticipation. The texture is gradually reduced which brings back the rhythm of the *habanera* at the moment where the work picks up tempo and dynamic, bringing the *Jolgorio* toward a majestic conclusion.

-Silvia Lazo (ed. St.Pierre)

THE EASTMAN WIND ORCHESTRA

Flute

Helen Freeman
Kaja Hammerschmidt
Angelina Lim
Hannah Wang

Oboe

Lewis Painter
Sihan Qi
Joshua So

Clarinet

Barak Dosunmu
Kevin Jin
Harrison Kim
Adam Kolers
Andrew Robertson
Yinuo Wang

Bassoon

Noah Eastman
Colin Gentry
Samantha Webster

Saxophone

Darryl Leung
Matthias Roth
Gaurav Sarangi
Austin Shilling

Horn

Aaron Fulton
Mary Kimble
Danica Tuohy
Miles Woods
Sam Wood

Trumpet

Norman Carswell
Ted Ekstrand
Seth Henderson
Jarret Jean Jacques
Cole Pringle

Trombone

Caleb Albrecht
Andrew Bianchi
Darren Brady
Charley Hibscheiler

Euphonium

Jack Altenbach
Nathanael Kumar

Tuba

Addie Canning
Andrew Sieradzki

String Bass

Greg Galand

Percussion

Lucy Chugh
Kai Gray
Izaiah Gonzales
Aiden Hughes
Lexi Kunz

Timpani

Ben Landon

Keyboard

Federico Ercoli

Harp

Sunshine Quan

Graduate Conducting Assistants

Zachary Griffin (MM)
Luca Peveroni (MM)
Mason St. Pierre (DMA)

ABOUT THE EASTMAN WIND ORCHESTRA

The Eastman Wind Orchestra (EWO) was established in 1975 when Donald Hunsberger converted the Eastman Symphony Band into a one-player-per-part model mirroring the Eastman Wind Ensemble (EWE). Comprised of first and second year woodwind, brass, and percussion students at the Eastman School of Music, the EWO is the first component of the large ensemble rotation system.

The repertoire and curriculum for EWO is similar to that of the EWE: focusing on standard wind band classics, music for chamber winds, new music for wind ensemble, and transcriptions. Within four years, students playing in both the EWO and EWE will perform well over 100 compositions. Woodwind, brass and percussion students rotate in and out of both EWO and Eastman School Symphony Orchestra (ESSO) four times per semester, corresponding to a similar rotation design to the Eastman Wind Ensemble and Philharmonia.

The EWO participates in commissioning new works, regularly performs with community and public school ensembles throughout the Rochester region, and has been a feature ensemble at the New York State Band Directors Association (NYSBDA) Conference in Syracuse, NY.



MARK DAVIS SCATTERDAY

Mark Davis Scatterday is Professor of Conducting and Ensembles at the University of Rochester's Eastman School of Music and conductor of the Eastman Wind Ensemble and Wind Orchestra. Scatterday joined a prestigious line of conductors in the past 70 years of the internationally famed ensemble—including Frederick Fennell, Clyde Roller, and Donald Hunsberger. Since his appointment, he has led the EWE on tours of Japan, Taiwan, China, Canada, the US, and Europe. He also conducted the EWE in highly acclaimed performances at Carnegie Hall, Severance Hall in Cleveland, the Canadian National Musicfest, and the Midwest Clinic, and has recorded seven CDs with the EWE and the Eastman Music Nova. Dr. Scatterday has premiered over 30 new works for wind ensemble by composers such as Andre Previn, Roberto Sierra, and Jeff Tyzik. Artists that he has performed with include the Canadian Brass, NEXUS Percussion, Bela Fleck, James Carter, Allen Vizzutti, Jeff Tyzik, Michael Burritt, Chien-Kwan Lin, James Thompson, Jim Pugh, Ian Bousfield, Dennis Smith, Robert Sullivan, Brian Shaw, Clark Terry, Eddie Daniels, Tony Arnold, the Donald Sinta Quartet, Stephen Williamson, Kathryn Lewek, Marina Lomazov, Andrew McCandless, Slide Hampton, Ed Shaughnessy, and Lee Konitz.



Professor Scatterday has directed wind ensembles and orchestras throughout North America, Europe and Asia. Previous to his appointment at Eastman, Scatterday was Professor and Chair of the Department of Music at Cornell University. He maintains an active guest conducting schedule and researching and writing articles involving score analysis, performance practices, and conducting—most notably the music of Karel Husa and Roberto Sierra. His arrangements for wind ensemble are available through Subito, Schirmer, Alfred, and Hal Leonard publishers. Notable guest conducting appearances include the New World Symphony, the Rochester Philharmonic, the Tokyo Philharmonic (opening of Ohga Hall, Karuizawa, Japan), the Kunitachi (Japan) Wind Orchestra, the Sante Fe Concordia, as well as many US universities, All-State, and All-County ensembles.

Dr. Scatterday has conducted the premiere recording of Roberto Sierra's *Cancionero Sefardi* with members of the Milwaukee Symphony (2001); Judith Weir's *Consolations of Scholarship* with Ensemble X (2005); *Danzante* with James Thompson and the EWE (2006); *Barcelonazo* with Musica Nova (nominated for a 2008 Latin Grammy); *Manhattan Music* with the EWE and the Canadian Brass (2008, nominated for a 2009 JUNO); a CD with the EWE and the Eastman Virtuosi featuring Stravinsky's music and celebrating the EWE's 60th year (2013, AVIE, London); a live recording of Roberto Sierra's music (Summit, 2016); a recording of Jeff Tyzik's music, *Images* (Summit, 2018); and *Brightening Air* (New Focus, 2022), which showcases the EWE performing the music of David Liptak.



WOLK
ATRIUM



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