

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Monday, February 24, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~

Eastman Wind Orchestra
Mark Davis Scatterday, *conductor*

Canzona (1951)

Peter Mennin
(1923-1983)
5'

Theme, Variations, and Fugue (1988)

Ruth Watson Henderson
(b. 1932)
12'

Cathedrals (2008)

Kathryn Salfelder
(b. 1987)
6'

Luca Peveroni, *conductor*

~ INTERMISSION ~

Divertimento, Op. 42 (1949)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Vincent Persichetti
(1915-1987)
11'

Mein Jesu! Was Für Seelenweh (1736/1975)

Johann Sebastian Bach
(1685-1750)
arr. Reed
3'

Zachary Griffin, *conductor*

Variants on a Medieval Tune (1963)

Norman Dello Joio
(1913-2008)
12'

~ PROGRAM NOTES ~

Canzona

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by Frederick Fennell and the Eastman Wind Ensemble on 15 June 1951.

Theme, Variations and Fugue

Ruth Watson Henderson, born in Toronto, saw early success at the Royal Conservatory of Music in her teenage years before moving to New York City to study at the Mannes School of Music. Following graduation she toured frequently appearing with Canadian orchestras and on CBC radio. She became an organist-choirmaster, first in Winnipeg and then in Kitchener-Waterloo, before returning to Toronto in 1968. Her work with the Festival Singers in Toronto led her towards composition; she became very prolific, writing over 80 pieces of choral repertoire alone. She has also written for organ, piano, orchestra as well as wind ensemble. She was awarded a prize at the International Competition for Women Composers in Mannheim, Germany in 1989 for her organ piece *Chromatic Partita*.

The theme of the *Theme, Variations and Fugue* is actually derived from the opening of the *Chromatic Partita* and showcases the composer's predilection for modal and impressionist harmonies. This theme is subjected to a diverse set of variations. In some of the variations, the harmonic material of the theme as well as its organ-like orchestration are preserved. In others, the harmonies are far afield and the instrumental timbres of the winds and percussion are brought to the forefront. This leads to the fugue in which a subject derived from the original theme is subjected to several transformations, bringing the work to a close.

Cathedrals

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principle of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (m. 141), the area surrounding the golden section (mm. 114-177), and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

Divertimento

A kaleidoscope of shifting moods, Vincent Persichetti's *Divertimento*, Op. 42 comprises six musical vignettes with peculiar titles that imply a vague narrative: Prologue, Song, Dance, Burlesque, Soliloquy, and March. When viewed this way, the outer movements (Prologue and March) serve as a prelude and postlude to the dramatic slow movements (Song and Soliloquy), while the waggish middle movements (Dance and Burlesque) serve as an intermezzo.

Although he originally conceived the piece as a work for orchestra, Persichetti recounts that after writing the opening argument between the winds, brass, and timpani in the Prologue he realized that "the strings weren't going to enter, and my *Divertimento* began to take shape." The second movement, Song, is a poignant dialogue between a hodgepodge of voices in the foreground, with an incessant murmuring providing commentary in the background. Here Persichetti's affinity for creative voicings is on full display. The sudden solo trumpet is the climax of the movement which then winds down to the end.

Dance is a light dance that, like the Prologue, features competing colorful statements between the woodwinds and brass, leading into the heavy and off-kilter Burlesque. After a brief texture exchange with the upper woodwinds, the heaviness returns. The unrefined chaos of the movement is heightened by a stretto that ambles into a return of the bright woodwinds, before the two ideas are united. The return of the solo trumpet in Soliloquy references the Song, but this time the instrument provides the only melodic content of the entire movement. In this way, Soliloquy is a hopeful response to the uncertainty of Song. The piece ends with the spirited March, once again featuring competing choirs of winds, brass, and percussion in a raucous finale.

- Zachary Griffin

Mein Jesu! Was Fur Seelenweh

Mein Jesu! Was Fur Seelenweh (My Jesus, Oh What Anguish) is one of a group of 69 sacred songs and airs attributed to Johann Sebastian Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part fully harmonized chorales as an edition published by C.F. Becker.

Ever since that time, there has been disagreement among scholars as to how many of these 69 melodies were actually written by Bach himself, how many were merely arranged by him, or even the exact number of these melodies that were composed or worked on by him. Since the first separate appearance of this group of pieces in 1832, there have been at least eight other editions prepared by different authorities and published. It is interesting to note the melody of *Mein Jesu!* appears in all of them. Its authenticity seems never to have been questioned by any of the compilers and editors of these collections during the past 150 years.

For all its apparent simplicity of musical construction (a small two-part form with each part repeated once), this music is deeply moving and highly expressive. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout and, except for choices of specific voicings and instrumental colors, nothing has been added to this beautiful and poignant expression of sorrow and compassion.

The first performance of this setting took place on November 20, 1974, with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell.

- Alfred Reed, ed. Griffin

Variants on a Medieval Tune

In dulci jubilo is a melody which has been used by many composers, among them Johann Sebastian Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Norman Dello Joio not only ranks high as an outstanding symphonic composer but is also keenly interested in music for the schools. He has written a number of choral works that are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium.

Variants on a Mediaeval Tune was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, Paul Bryan, conductor. It was first performed on April 10, 1963. harmonies, and textures of woodwinds and percussion.

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Haley Gruwell
Jessica O'Brien
Jenny Zhang

Oboe

Torie Ramey
Kate Roberts

Clarinet

Audrey Bray
Kevin Jin
Veronica Pavlovic
Andrew Robertson
Kelsey Waters

Bassoon

Gabriel Cha
Alistair Picken

Saxophone

Timothy Lam
Zachary Jantzi
Matthias Roth
Gaurav Sarangi

Horn

Lilah Costanzo
Nick Grey
Diego Solis
Sam Wood
Miles Woods

Trumpet

Noah Hornok
Ian Larkin
Colin Mroczko
Callie Siamof
Levi Springer

Trombone

CJ Bohler
Gabriel Clark
John Robinson
Jonas Ruelas

Euphonium

Zach Berz
John Robinson

Tuba

Bec Caldwell
Jonathan Miller
Jack Whalen

Double Bass

Rowan Toth-Cseplo

Timpani

Jin Dai

Percussion

Aidan Chase
Jake Kundu
Grace Qian
Remy Thomas
Hudson Toler

Keyboard

Erico Bezerra



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