Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Monday, March 26, 2025
Kilbourn Hall
7:30 PM

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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

Overture for Winds (1824) — **Felix Mendelssohn** (1809-1847), 10’

Luca Peveroni, *conductor*

Serenade, Op. 7 (1881) — **Richard Strauss** (1864-1949), 10’

First Suite, Op. 28, No. 1 (1909) — **Gustav Holst** (1874-1934), 11’
Chaconne
Intermezzo
March

Zachary Griffin, *conductor*

~ INTERMISSION ~

Governer’s Own (1921) — **Alton Adams** (1889-1987), 3’

Zachary Griffin, *conductor*

Promenadenmusik (1926) — **Hans Gál** (1890-1987), 11’
Gavotte
Ländler
Marsch

Luca Peveroni, *conductor*

Five Miniatures (1929/1959) — **Joaquin Turina** (1882-1949), **arr. Krance**, 8’
Dawn
The Sleeping Village
Promenade
The Approaching Soldiers
Fiesta

~ PROGRAM NOTES ~

Overture for Winds

Felix Mendelssohn was 15 in 1824 when he composed the *Overture for Winds* and his first symphony. They are astonishing works for someone the age of a high school sophomore, but Mendelssohn was the most prodigious of prodigies, and both works show an undisputable mastery, if not undisputable genius. The works of undisputable genius were just over the horizon: he would compose the magnificent *Octet* at 16, and the overture to *A Midsummer Night's Dream* at 17. Had he died at 18, we would all know his name.

To be sure, his name was already known in the summer of 1824, when he traveled with his father north from their Berlin home to the spa town of Bad Doberan on the Baltic Sea in the Grand Duchy of Mecklenburg-Schwerin. For the grand duke's band, Mendelssohn composed what he called *Nocturno,* scored, as far as anyone knows, for a wind octet with three added instruments: flute, trumpet, and English bass horn. Mendelssohn lost the score and rewrote the work in 1826. When he published it in 1838, he added two small clarinets in F (sounding a tone higher than the modern small E-flat clarinet), basset horns (alto clarinets sounding an octave lower than the small clarinets), two more horns, contrabassoon, three trombones, and percussion, for a total of 24 parts. So the Overture exists in two versions by Mendelssohn, and rather a lot of band arrangements by other hands.

The Overture is cast as a sonata allegro with a slow introduction, but although the form is similar to many symphony first movements, the flavor is much more that of a serenade. The allegro section is designed more to allow the players to show off than to express anything more profound than high spirits. - **Howard Posner, ed. Peveroni**

Serenade, Op. 7

Richard Strauss was a schoolboy of sixteen when he wrote his *Serenade in E-flat, Op. 7*. This score and his *Suite, Op. 4* foreshadow the showering of affection upon wind instruments that was to become so vital a part of his mature orchestral writing. It is scored for pairs of flutes, oboes, clarinets and bassoons, four horns and a contrabassoon.

In this charming and unpretentious essay in romanticism, all of the Straussian qualities are present in quantity - the long arching melodic lines, rich harmonic textures, and instrumental virtuosity. It is cast in one large movement embracing a carefully extended and developed short sonata form.

Nothing like it, save for his own Op. 4, had been written for wind instruments since Mozart left the world his imperishable and monumental *Serenade No. 10 in B flat.* After writing these two scores, Strauss wrote no more wind music until he assembled materials which were published posthumously as *Symphonies for Wind Instruments.* One cannot help but pause and speculate on what other magnificent treasures in the form of music for wind Strauss might have left us had he been thus inclined or commissioned.

- **Frederick Fennell**

First Suite, Op. 28, No. 1

In claiming for Gustav Holst that he is essentially a modern composer, I am from the outset laying myself open to misconstruction. The word "modern" has been much abused, but I would point out that there is all the difference in the world between music which is modern and that which is "in the modern idiom." The "modern idiom" consists of a handful of cliches of instrumentation coupled with a harmonic texture watered down from the writings of composers who flourished twenty-five years ago. With this kind of thing Holst's music has nothing to do. He does not serve up all the harmonic tricks of the last quarter of a century, he does not introduce a "major ninth" regularly every eight bars, he is not afraid of long tunes (he has often the courage to let them stand alone, or with the merest suggestion of harmony), he is not always making eight horns bellow out high D's, he owes much to Bach, to Purcell, to Byrde and Wilbye; and yet (or perhaps therefore) he is one of the few composers who can be called truly modern.

Indeed Holst's work never sounds "modern" in the narrow sense of the word (except now and then when he is exceptionally off his stroke) and the reason is that he knows what he wants to say and the way in which he means to say it. There is no attempt to tickle jaded nerves with "new effects" and thus the very strangeness of much of his harmonic texture escapes the notice of the curio hunter, because it is absolutely germane to the whole conception. So it is with his masterly ensemble writing - so masterly that it escapes notice. Again the curio hunter is foiled. He hears no squeaks on the piccolo or grunts on the bass-tuba to make him sit up and say "modern orchestration". Holst knows his ensemble from the inside, having been an orchestral player; he does what he wants with it without conscious effort, and the result is that we think not of the orchestration, but of the music. When one is sitting in a Rolls Royce one may be travelling sixty miles an hour, but it does not feel like it.

The modernity of Holst is the result of the simple fact that he is a modern Englishman and that his music is in direct relation with real life; moreover he has not shrunk from life, but has lived it intensely. To "live" is an expression which has had much harm done by second rate writers who seem to think that "life" is limited to pretending you like absinthe and keeping a mistress in Montmartre. But Holst has pursued the calling of a hard working, revered and inspiring teacher, he has been a good citizen, a firm friend, a reliable helper in times of trouble. If to live may be summed up in the words "Whatsoever thy hand findeth to do, do it with thy might," then Holst has lived to the full; he has learnt his lesson in the hard school of necessity; he has not run away from the battle but has fought and won.

- **Ralph Vaughan Williams, July 1920**

Governor's Own

As a young man born in the American Virgin Islands, Alton Adams apprenticed to become a carpenter and then a shoemaker. During this time, he learned to play piccolo and joined the St. Thomas Municipal Band in 1906. Simultaneously, he studied music theory and composition late into the nights through correspondence courses with Dr. High A. Clark at the University of Pennsylvania. In June 1910, Adams formed the Adams Juvenile Band, which quickly became an important part of Charlotte Amalie, the capital city of the Virgin Islands.

Adams developed a passion for reading and writing and his essays soon garnered the attention of prominent bandmasters such as John Philip Sousa and Edwin Franko Goldman. When on the eve of its entrance into World War I, the United States purchased the Virgin Islands from Denmark, Adams was able to take advantage of an unprecedented opportunity. On June 2, 1917, Adams and his entire Juvenile Band were inducted into the United States Navy, thus becoming the first African-Americans to receive official musical appointments in the United States, since at least the War of 1812. It also made Adams the first black bandmaster of the US Navy.

His *Governor's Own* appears as the first selection on the album *Pride of America,* recorded by the Goldman Band. It remains one of the composer's most enduring works, and a fine example of the golden age of American marches.

Promenadenmusik

The genesis of *Promenadenmusik* (Promenade Music) resulted from an announcement for the "Donaueschingen Musiktage" in 1926. The report reads: "Like last year (madrigals), the music committee set a new task for the 1926 performances: to write "Gebrauchsmusik" (Utility Music) of an entertaining character for wind orchestra (military setting). The artistic potential of this setting - which has hardly been exploited up until now - should be shown, as well as raising light music to a higher level and forging links with "the people".

The following works were submitted and performed:

Hans Gál: *Promenadenmusik für Militärorchester*
Paul Hindemith: *Konzertmusik, Op. 41 (Prinz Eugen)*
Ernst Křenek: *Drei Lustige Märsche, Op. 44*
Ernst Pepping: *Kleine Serenade für Militärorchester*
Ernst Toch: *Spiel für Blasorchester, Op. 39*

Hans Gál, composer, conductor and theorist, completed his doctoral studies in Vienna, focusing his research on the early style of Ludwig van Beethoven. From 1918 to 1929, he was lecturer of music theory at the University of Vienna before moving to Meinz to become the director of the Musikhochschule. During this time, he saw great success as a composer, especially of opera - his *Die heilige Ente* (The Sacred Duck) being performed in over 20 theatres. On the Nazi accession to power, Gál, being of Jewish descent, was instantly dismissed from his posts and his music was banned from publication. In 1938, he fled to England, finally settling in Scotland in 1939. He remained active as a composer, but was never able to establish his pre-war success.

Five Miniatures

This concert band arrangement of numbers 1-4 and 7 miniatures is taken from the original piano work, *Eight Miniatures*. This work, particularly this version arranged by John Krance, reflects Turina's background in and penchant for impressionism. Each movement is vividly evocative of their names: *Dawn, The Sleeping Village, Promenade, The Approaching Soldiers,* and *Fiesta.*

This arrangement is dedicated to the U.S. Army Field Band of Washington, D.C., Major Chester E. Whiting, conductor.

~ PERSONNEL ~

Eastman Wind Orchestra

Flute
Kaja Hammerschmidt
Tammy Pao
Genevieve Skatoff
Jenny Zhang

Oboe
Nathan Clarke
Samuel Suchta

Clarinet
Audrey Bray
Kevin Jin
Jay Kline
Adam Kolers
Yerim Park
Andrew Robertson

Bassoon
Fabrizio Milcent
Alison Pollock
Samantha Webster

Saxophone
Zachary Jantzi
Timothy Lam
Gaurav Sarangi
Benjamin Small

Horn
Jackson Cadengo
Lilah Costanzo
Nick Grey
Abigail Konopik
Sam Wood

Trumpet
Norman Carswell
Emily Lipper
Nati Noriega
Cole Pringle
Callie Siamof

Trombone
Corey Bohler
Ethan Burkett
Gabriel Clark
Corey Hamm
David McKenzie
John Robinson
Jonas Ruelas
Matous Rybka
Sam Streeter

Euphonium
Zachary Berz
Ethan Burkett
John Robinson

Tuba
Bec Caldwell
Matt Langrell
Jack Whalen

Double Bass
Izzy Williams

Timpani
Myah Tokajer

Percussion
Aidan Chase
Jin Dai
Kai Gray
Anais Griffith-Oh
Liz Morad
Myah Tokajer

Harp
Viviana Alfaro
Daniel Reeder

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