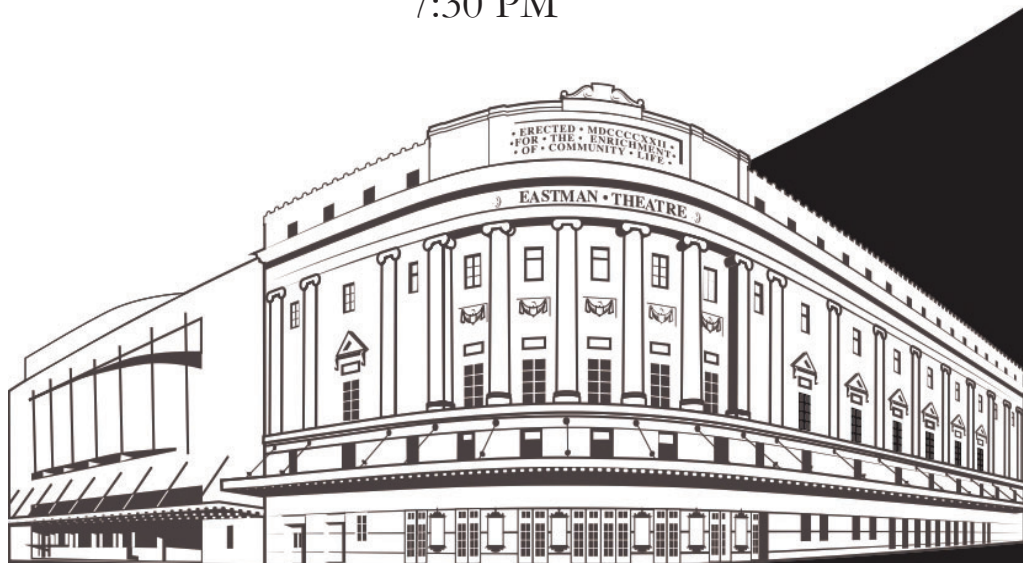


Eastman Wind Orchestra

Mark Davis Scatterday,
Luca Peveroni,
and Zachary Griffin,
conductors

Wednesday, March 27, 2024
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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

Fugue in G Minor (c. 1705/2012)

Johann Sebastian Bach
(1685-1750)
arr. Ritsuko Nasu
4'

Kai Gray, Lexi Kunz, and Grace Qian, *percussion*

Fanfare on Seventeenth Century Dances (1965/1973)

Donal Michalski
(1928-1975)
8'

Luca Peveroni, *conductor*

Divertissement (1895)

Andante - Allegro
Allegro Vivace
Andante - Allegro non troppo

Émile Bernard
(1843-1902)
22'

Eastman Harmonie
Zachary Griffin, *conductor*

~ INTERMISSION ~

Fantasia in G Major (1707/1960/2012)

Johann Sebastian Bach
trans. Goldman/Leist
7'

Psalm (1953)

Vincent Persichetti
(1915-1987)
8'

Luca Peveroni, *conductor*

Concerto for 23 Winds (1957)

Andante - Allegro non troppo
Vivace
Lento
Allegro molto

Walter Hartley (PhD '53E)
(1927-2016)
17'

*The Eastman Wind Ensemble and Eastman Wind Orchestra
respectfully dedicate the 2023-2024 Concert Season to the memory of
Dr. Donald R. Hunsberger (1932-2023)
Conductor of The Eastman Wind Ensemble and Eastman Wind Orchestra
1965-2002*

~ PROGRAM NOTES ~

Fugue in G Minor

Johann Sebastian Bach's *Little Fugue in G minor*, named so to differentiate it from his longer *Great Fantasia and Fugue in G minor*, is one of his most well known pieces. The *Little Fugue in G minor* was originally composed for organ, early in the composer's career, during his time in Arnstadt. The subject of the fugue begins with a distinctive outline of a G minor triad before a spiraling continuation leads into the answer.

Fanfare after Seventeenth Century Dances

Donal Michalski (1928 – 1975) was born in Pasadena, California in 1928. He received his BM, MM and DMA degrees from the University of Southern California where he studied composition with Ingolf Dahl.

The *Fanfare after Seventeenth Century Dances* was commissioned by the 1965 Ojai Music Festival, Ingolf Dahl, director. It was the opening piece for the first concert, an evening outdoor program for winds.

A comparison with the original dances will reveal the extent of recomposition: alternating dance sections, transpositions, shortened and extended meters, displaced octaves, overlapping harmonies, added counterpoints – all to create a self-contained, closed form. In other words, I continued the long tradition of parody composition.

- Donal Michalski

Divertissement

The French composer Jean Émile Auguste Bernard was perhaps best known in his lifetime for his post as the organist at the Notre Dame des Champs from 1885 to 1895. Born in Marseille, France and educated at the Paris Conservatoire, he was also known for his imaginative organ and piano solos, symphonic works, and his *Violin Concerto*, which was dedicated to violinist Pablo de Sarasate. However, his chamber works, though considered by some to be lighter fare, are perhaps some of his most virtuosic and charming compositions, in addition to being examples of the late French Romantic style. His *Divertissement*, scored for double wind quintet, features cyclical forms, a rich harmonic language, compelling melodies, and virtuosic writing for nearly every instrument. Finished in 1888, *Divertissement* was written for and dedicated to the "Société de musique de chambre pour instruments à vent". The Society was founded by the flutist Paul Taffanel nearly a decade prior in 1879 and sought the creation and dissemination of chamber wind music.

- Zachary Griffin

Fantasia in G Major

The great *G Major Fantasia* for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Consistory to be too full of "wonderful variations and foreign tones"; and certainly, the *Fantasia* is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the *Fantasia* one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide popular audiences. In the transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band.

- Richard Franko Goldman and Robert L. Leist

Psalm

Vincent Persichetti (1915 – 1987) held the position of Chair of the Composition Department at the Juilliard School beginning in 1963. Prior to his teaching career he studied conducting with Fritz Reiner at the Curtis Institute as well as composition at Combs College and the Philadelphia Conservatory.

Persichetti was also a composer of hymns for church use. *Psalm* is a fantasy elaboration of his "Creation Hymn", the text of which he also wrote:

*He knows the paths of deer and seagulls, a butterfly sleeping,
Wild geese breathing stardust in the evening.
O God of All Creation! The spirit of God has surrounded me.*

The hymn is presented in full after a slow introduction based on its constituent harmonic material. This is followed by a lively fantasy on themes generated from fragments of the hymn.

- Luca Peveroni

Concerto for 23 Winds

Walter Hartley (1927 – 2016) held various teaching appointments throughout his career including the State University College in Fredonia, Davis and Elkins College, Hope College, Longwood College, King's College. Hartley had an intrinsic connection to the Wind Ensemble; he was completing his Ph.D. at Eastman in 1952 when Frederick Fennell founded the Eastman Wind Ensemble. This influence, and his friendship with Fennell, led Hartley to compose no less than 49 works for Wind Ensemble throughout his lifetime.

The *Concerto for 23 Winds* is essentially a large chamber work for winds, without percussion. Throughout the work, instruments are featured as soloists as well as highlighted along with their entire sections. A four-note motive (D - E - A - F#) which first appears at the beginning of the second movement acts as a seed of material from which a variety of themes are developed. This motive appears prominently at the beginning of each of the subsequent movements as well as in the final coda, where imitative statements are combined with a rhythmically augmented version of the motive to bring the work to a close.

~ PERSONNEL ~
Eastman Wind Orchestra

Flute

Julia Benitez-Nelson
Kaja Hammerschmidt
Maya Stock

Oboe

Nathan Clarke
Gus Smith
Sam Suchta

Clarinet

Kevin Jin
Harrison Kim
Jay Kline
Adam Kolers
Andrew Robertson

Bassoon

Roan Alonzo
Gabriel Cha
Colin Gentry
Alistair Picken

Saxophone

Sam Au-Yeung
Matthew Hrinda
Gaurav Sarangi
Hengyuan Zhang

Horn

Amelia Caruk
Andrew Foster
Aaron Fulton
Aby Stumpf
John Wellmann
Jennelle Williams
Sam Wood
Miles Woods
Claire Zhao

Trumpet

Norman Carswell
Jarett Jean Jacques
Trevor King
Cole Pringle
Yue Zhang

Trombone

Corey Bohler
Danny Bolaños
Darren Brady
Corey Hamm
Matous Rybka
Sam Streeter

Euphonium

Jack Altenbach

Tuba

Bec Caldwell
Matthew Langrell

Double Bass

Samantha Liu

Timpani

Kai Gray

Percussion

Lexi Kunz
Grace Qian

Harmonie

Flute

Alexander Day
Alexander Lehmann

Oboe

Gabriela Fry
Alexander Kang

Clarinet

Eric Butler
Eliza Reimold

Horn

Nathan Howton
Daniel Soya

Bassoon

David Barrett III
Avery Dabe



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