

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin
assistant conductor

Wednesday, April 1, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

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

Ballet Music from “Le Cid” (1885/1985)

Castillane
Andalouse
Aragonaise
Audabe
Catalane
Madrilene
Nacarraise

Jules Massenet
(1842-1912)
20'

Zachary Griffin, conductor

Symphonietta (1943)

Molto sostenuto, allegro
Tempo vivo
Molto sostenuto
Molto allegro

Willem van Otterloo
(1907-1978)
20'

Eastman Harmonie
Zachary Griffin, conductor

~ INTERMISSION ~

Adagio para Orquesta de Instrumentos de Viento (1966)

Joaquin Rodrigo
(1901-1999)
10'

Les Couleurs Fauves (1996)

Persistent Bells
Ritual Dance Masks

Karel Husa
(1921-2016)
16'

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

~ PROGRAM NOTES ~

Ballet Music from “Le Cid”

By the latter half of the nineteenth century, French opera had forever left its former association with the courts and nobility to become a lyric theatre of the bourgeoisie. Jules Massenet, together with Amroise Thomas, Charles Gounod, and others, created a number of operas tailored to please this new audience of shopkeeping escapists. Massenet, in particular, was a prolific, workmanlike master of sentimental lyricism, creating and caressing melodies to encase his never really tragic figures in exotic plots and settings.

In *Le Cid*, based on both the Spanish drama of Guillen de Castro and the French tragedy of Corneille, Massenet took his audience across the Pyrenees to a colorful, eleventh century kingdom in Burgos, Spain. The opera, first produced in Paris in 1885, is known today mainly for its ballet music, and although a Spaniard might quarrel with Massenet’s interpretation of the traditional dances of Spain – the Castillane, Aragonaise, Madrolene, etc.. The exuberant, beguiling music has remained some of the most beloved music from this style in the symphonic repertoire.

Symphonietta

On the surface, the music of Dutch conductor, composer, and cellist Willem van Otterloo seems to rest comfortably in a familiar European tradition. The man himself—by all accounts a tall, handsome, and gracious European with a vast musical knowledge and keen ears—was known for his interpretations of the late romantics (particularly Bruckner) and of early twentieth century composers. His aesthetic seems to represent a style which is as sophisticated as it is austere: a thoroughly twentieth century sound which clings to the dying flowers of late Romanticism. However, his music, while it does adopt traditional forms and reflects an advanced and intellectual construction, is just as evocative, vibrant, and tonally mischievous.

Both virtuosic and sonically prickly, Otterloo’s *Symphonietta* (literally, “little symphony”) features colorful timbres within a tonally advanced harmonic palette. Four movements, all played without pause, present four unique and tightly knit musical images. The opening movement is in a sonata form which acts as a preamble to a light and playful scherzo that yields to a poignant slow movement, culminating in a rousing and humorous finale. Solos throughout—particularly in the English horn, flute, clarinet, and bassoon—provide a charcuterie of musical timbres ranging from sweet to tart which are as stimulating as they are satisfying. The continuous unfolding of the work gives the form a sense of flow rather than of argument, and the shifting timbres act as the main driving force of the musical narrative. In this way, the work contains an anti-romantic modernist rhetoric which avoids the heavy emotional baggage of late Romantic symphonies while resisting a full embrace of atonality. In doing so, the *Symphonietta* invites the listener to experience the wind ensemble not as a vehicle for grand argument, but as a living canvas of shifting color, balance, and direct expression.

- Zachary Griffin

Adagio para Orquesta de Instrumentos de Viento

Joaquin Rodrigo’s first work for winds, *Adagio para Orquesta de Instrumentos de Viento* is a kaleidoscopic hodgepodge of moods with a uniquely Spanish flavor. The work is a rondo, with the A section consisting of conversational solos between the flute, oboe, and clarinet and a B section consisting of spirited dance-like rhythms and bold statements in the brass and woodwinds. The work was commissioned and premiered by Robert Boudreau and the American Wind Symphony in 1966.

Les Couleurs Fauves

Karel Husa’s work *Les Couleurs Fauves* was written for the retirement of Northwestern’s Director of Bands, John Paynter. Of the work, Husa shares:

I have always been fascinated with colors, not only in music, but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts to the French title of my piece. The two movements gave me the chance to play with colors — sometimes gentle, sometimes raw — of the wind ensemble, something John Paynter also liked to do in his conducting. I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves Fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, through, breathe with sensitivity, serenity and gentleness. John’s transcriptions as well as his conducting had these characteristics, and hopefully *Les Couleurs Fauves* will remind you of them.

~ PERSONNEL ~ *Eastman Harmonie*

Flute

Kaja Hammerschmidt
Isabella Saldana
Hannah Wang

Oboe

Nathan Clarke
Cole Kubesch
Josh So

Clarinet

Kevin Jin
Adam Kolers
Yerim Park

Horn

Amelia Caruk
Lilah Costanzo
Mary Kimble
Danica Tuohy

Bassoon

Michael Deresz
Alister Picken
Sam Webster

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Manami Chiba
Tammy Pao
Genevieve Skatoff
Keegan Zicko

Oboe

Madi Barber
Hannah Lundahl
Torie Ramey
Linda Xu

Clarinet

Barak Dosunmu
Jay Kline
Yushu Ma
Yerim Park
Kelsey Waters
Yinuo Wang
Nicholas Zhang

Bassoon

Claire Heitke
Avery Mbuka
Fabrizio Milcent

Saxophone

Zachary Jantzi
Timothy Lam
Muzi Li
Gaurav Sarangi
Karolina Shrader

Horn

Jackson Cadengo
Aidan Christensen
Kasey Gibbons
Nicholas Grey
Allen Reddick

Trumpet

Noah Hornok
Ian Larkin
Cole Pringle
Nati Noriega
Callie Siamof

Trombone

Ethan Burkett
John Robinson
Jonas Ruelas
Aidan Tardif

Euphonium

Zachary Berz
Adam Yastion

Tuba

Henry Foster
Jonathan Miller

Double Bass

Max Clark

Timpani

Aidan Chase
Seven Swinford

Percussion

Jin Dai
Anais Griffith-Oh
Eli Kim
Seven Swinford

Harp

Kathleen Miao

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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