

Eastman Wind Orchestra

Luca Peveroni, Zachary Griffin,
and Mason St. Pierre
conductors

Monday, April 15, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~
Eastman Wind Orchestra
Luca Peveroni, Zachary Griffin, and Mason St. Pierre, *conductors*

Traveler (2003)

David Maslanka
(1943-2017)
14'

Luca Peveroni, *conductor*

Summerland (1935/2013)

William Grant Still
(1895-1978)
arr. Dane Teder
4'

Zachary Griffin, *conductor*

Celebration! (1975/2019)

Adolphus Hailstork
(b. 1941)
6'

Zachary Griffin, *conductor*

~ INTERMISSION ~

Symphony No. 4 ("West Point") (1952)
Epitaphs
Marches

Morton Gould
(1913-1996)
20'

Mason St. Pierre, *conductor*

*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 ~

Traveler

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.

- David Maslanka

Summerland

William Grant Still's 1935 piano suite *Three Visions* tells the story of the human soul after death in three movements: *The Dark Horseman*, *Summerland*, and *The Radiant Pinnacle*. According to family records, the first movement is an "image of death and divine judgment", and the last movement is meant to represent "Man's aspiration towards God." The idyllic middle movement, *Summerland*, is meant to portray the beauty of heaven in life after death. William Grant Still was especially fond of *Summerland* in his lifetime, having arranged it for nine different instrumental combinations, and the composer's daughter, Judith Anne Still, recounting that her father often also used the work to get through difficult and discouraging days. The work, though short, is a tender dream - warm, placid, impressionistic at times, and always beautiful.

- Zachary Griffin

Celebration!

Few composers capture the American sound and the American experience quite like Adolphus Hailstork. Perhaps one of the most prolific living composers, Dr. Hailstork has written across genres, producing works for solo voice, piano, organ, mixed chamber ensembles, choir, orchestra, and band. Despite the accolades and prestige that he has garnered, his music remains approachable and unapologetically American. Of his music, he writes,

"I just enjoy music. I leave all the deep thinking to people who want to write books. I prefer to write music, and I'm a pragmatist. I write music to get performed. I don't write esoteric, ivory-tower stuff to be played by a few people in a loft for an audience of a few people. That's just not me. If I'm anything I'm a populist. But so was Verdi. I don't mind that. I've never liked the 'off the wall' school of composition that doesn't communicate with people.... That's all there is to it."

(from William Banfield's *Musical Landscapes in Color: Conversations with Black American Composers*)

Celebration!, originally written for orchestra, was commissioned by the Nashville Symphony and its conductor, Thor Johnson. The work was premiered in 1976 by the Nashville Symphony and commemorates the U.S. Bicentennial. The present version for winds was arranged by the composer.

- Zachary Griffin

Symphony No. 4 ("West Point")

Morton Gould's fourth symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's Symphony is a two-movement masterpiece. The composer employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. The composer writes:

The first movement, "Epitaphs," is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to "Taps," makes a quiet but dissonant closing to the first movement.

The second movement, "Marches," is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.

- Norman Smith

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Helen Freeman
Allison Schultz
Hannah Wang

Oboe

Nathan Clarke
Carson Harth
Gus Smith
Sam Suchta

Clarinet

Barak Dosunmu
Jay Kline
Adam Kolers
Andrew Robertson
Yinuo Wang

Bassoon

Gabriel Cha
Alistair Picken
Samantha Webster

Saxophone

Wei Cao
Gaurav Sarangi
Ben Small
Hengyuan Zhang

Horn

Lilah Costanzo
Mary Kimble
Abigail Konopik
Danica Tuohy
John Wellmann
Miles Woods

Trumpet

Norman Carswell
Grace Firth
Jarett Jean Jacques
Trevor King
Cole Pringle
Dror Yaniv

Trombone

Caleb Albrecht
Danny Bolaños
Corey Hamm
Sam Streeter

Euphonium

Jack Altenbach
Nathanael Kumar

Tuba

Bec Caldwell
Addie Canning
Matthew Langrell

Double Bass

Izzy Williams

Timpani

Aiden Hughes
Liz Morad
Grace Qian

Percussion

Ryan Cozzolino
Aiden Hughes
Kaiwen Luo
Liz Morad
Grace Qian

Keyboard

Erico Bezerra

Harp

John di Fatta



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