

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Wednesday, April 16, 2025
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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

DF-XXXVII Fanfare (2018)

Bruce Yurko
(b. 1951)
3'

Luca Peveroni, *conductor*

Autumn Walk (1958)

Julian Work
(1910-1995)
ed. Collinsworth
6'

Concerto for Wind Orchestra (1960)

Tempo giusto
Lento
Animato

Colin McPhee
(1900-1964)
15'

Zachary Griffin, *conductor*

~ INTERMISSION ~

Children's Overture (1964)

Eugene Bozza
(1905-1991)
7'

Luca Peveroni, *conductor*

from *The Planets* (1917)

Mars
Uranus
Jupiter

Gustav Holst
(1874-1934)
19'

~ PROGRAM NOTES ~

DF-XXXII Fanfare

The title of *DF-XXXVII Fanfare* (2018) is derived from the first initial of Dennis Fisher's first and last names (DF), and the roman numeral for the number of years Fisher has served on faculty at the University of North Texas (thirty-seven). The work is dedicated to Fisher on the occasion of his retirement from this institution.

Yurko says of his composition:

"What an honor it has been for me to know Dennis Fisher. Dennis has performed and recorded my wind band music for many years with the University of North Texas Symphonic Band, as well as many honor bands across the United States. Dennis is, and always will be, an outstanding conductor, educator and friend. He understands the composer in ways that others do not. He wants the performance of the music to reflect each composer's inner soul."

Autumn Walk

Autumn Walk is a miniature tone poem that reverberates Work's compositional style, imbued with rich tonal harmonies, lyrical melodic ideas, and sensitive orchestrations that radiate with imaginative tone color. It was composed in 1958, and was a notable addition among the repertoire recorded by Frederick Fennell and the Eastman Wind Ensemble [EWE] for the American Concert Band Masterpieces album in 1959.

Autumn Walk is, in its own right, a marvelous composition, but listening to the 1959 EWE recording, one notices a remarkable difference from the published score, including additional passages that sound organically conceived. In his discography of Fennell's recordings entitled *Ffortissimo*, Roger Rickson simply noted the work was recorded with "FF edits." However, it has been recently revealed that it was Donald Hunsberger, then a graduate student and member of the EWE, who was responsible for adding the enhancements heard on the EWE recording. Shortly before his death in November 2023, Hunsberger stated, "FF and I were discussing the piece after a rehearsal (I did a lot of rehearsing for him that year as he was away doing president of CBDNA) concerning some of the thinness of sound ... I had just spent four years with the Marine Band in Washington, playing trombone and serving as resident arranger. I had been trying to upgrade the band's sound, experimenting with all kinds of orchestration, and told FF that I would work over the score and enrich it in various ways."

This revised edition incorporates the additional passages conceived by Hunsberger and reconciles minor errors and other orchestrational aspects.

- R. Anderson Collinsworth

Concerto for Wind Orchestra

This work was commissioned by Mr. and Mrs. Oliver M. Kaufmann for the American Wind Symphony, directed by Robert Austin Boudreau.

Henry Cowell wrote in *The Musical Quarterly*:

"McPhee's *Concerto for Wind Orchestra* consists of three short, related movements: exposition, interlude and transformed restatement of certain material from the first movement. It is a lyric work based on various pentatonic modes native to Java and Bali. Ornamental passage work for woodwinds speeding above the slower moving brass in the first and last movements derives from the Balinese *gamelan* orchestra technique."

Children's Overture

Mostly known today for his prolific output of chamber and solo music for wind instruments, Eugene Bozza was a French composer, conductor and violinist. Born in France, Bozza studied music in Rome and Paris, won the Prix de Rome composition prize and went on to an academic career in the north of France. *Children's Overture* was commissioned in 1964 by Robert A. Boudreau, founder and conductor of the American Wind Symphony Orchestra. The AWSO was and is known for its vast commissioning project and its unique floating performance venue, the 196-foot-long barge *Point Counterpoint II*.

The music of *Children's Overture* weaves together an "international pot-pourri of children's melodies" with orchestration reminiscent of Ottorino Respighi's *Pines of Rome*. The piece moves through various moods, from sarcastic, to restful, to joyful, all in the spirit of capturing the feeling of youth.

The Planets

Gustav Holst is one of England's most revered composers, creator of musical works in great variety: choral music, songs, band music, orchestral works, ballet, and more. His musical purview was remarkably diverse, and his compositions are frequently performed and appreciated in Great Britain. Two rather unusual, but important influences in his life and works were Hindu religion and philosophy, and astrology. His abiding interest in Hindu texts began early in the century, leading him to engage in the formal study of Sanskrit—translating the texts for himself—and to compose several of his important works on those texts, including two operas. His association with astrology began during a trip to Spain in 1912, when a friend of his inspired the interest, and Holst maintained an interest in the subject—reading fortunes along the way—for the rest of his life.

It is that interest in astrology—not astronomy—that is central to his composition of *The Planets*. Holst began the work about 1913, gradually completing it by 1917. The first performance was given privately in 1918, and word of mouth raised public expectations for the first public performance in 1920. Originally entitled *Seven Pieces for Large Orchestra*, the suite suggests to many his familiarity with Schoenberg's similar use of the phrase. Others see inspiration derived from Mussorgsky's *Pictures at an Exhibition* or Elgar's *Enigma Variations*. Holst's pictorialism is less specific than these antecedents, but spectacularly vivid, nonetheless. Indeed, composed for a large orchestra—remember, large—and perhaps more importantly—varied orchestras were all the rage in the late romantic era, with the orchestras of Richard Strauss, Mahler, and Stravinsky, among others, as models. In addition to the usual full orchestra, Holst's score calls for woodwinds in fours—including at times, alto flute, two piccolos, and the (really) rare bass oboe. The brass section features six horns, four trumpets, and, in addition to the standard bass tuba, a smaller, tenor tuba. There's an organ and a celesta, and for the final movement, a wordless women's chorus—à la Debussy.

The order and number of the seven movements has generated much discussion with regard to the actual planets and their number and position. It's all really irrelevant, for Holst's work has to do with the astrological signs—of which there are seven—and not with how we define what planets are, or their respective positions with relation to the sun, even what conditions may or may not be on them. So, the order of movements, beginning with Mars, stems from the astrological succession.

Holst chose the relatively unusual time signature of five-four time for this ominous evocation of war, beginning with a hypnotic rhythm, repeated over and over, as chords constantly grow and threaten, until they are practically howling. Following a reiteration of the driving, repeated rhythm in the strings, the rarely used small, or tenor tuba, is featured along the trumpets in punchy fanfares. This is the original Darth Vader and the Death Star music! The dreary, desolate landscape of destruction in war is admirably depicted in a bleak, slower middle section before a repeat of the opening hammering material. This gripping—no glory here!—evocation of war ends with dramatic, blunt hammer strokes, separated by pauses that leaves no doubt of the utter destruction and obliteration of war.

Four imposing notes slowly and loudly announced by the brass are the motif of “Uranus the Magician.” They return throughout the movement in a remarkable variety of guises. But the movement proper is a stomping, tramping march dedicated to the guardian of genius and discovery, and associated with sudden and unexpected changes. The march is somewhat redolent of any number of French antecedents—those of Delibes and Dukas, or even Berlioz may come to mind. The bassoon trio sets us off on this little rollicking affair—interrupted from time to time by those four identifying notes. The orchestra builds the march almost out of control, only to subside. The four-note motto is heard again in soft, pizzicato notes in the harp. The bassoons make a half-hearted attempt to resume the march, but fail. The brass loudly play the motto again, and finally harp and strings end this enigmatic paean to the clever “Magician.”

Another quick movement follows, this time a tribute to Jupiter, the “bringer of jollity.” Jupiter was considered the ruler of the gods, and the planet, Jupiter, ruler of all the other planets. Merrymaking and gambling play a part in his personality, as well, and the latter aspect comes into play in the jaunty opening tunes, one zippy and syncopated, and the other a rather thumping waltz. But in the middle, we are treated to a noble and exalting tune as only the Edwardians can compose—definitely fit for a king (of some kind). It's a glorious melody that came to be adapted later by Holst as a church hymn, to the text, “I Vow to My Country,” and is sung and revered in Great Britain.

- Wm. E. Runyan

~ PERSONNEL ~
Eastman Wind Orchestra

Flute

Yiqian Fu
Haley Gruwell
Jessica O'Brien
Tammy Pao
Hannah Wang

Oboe

Torie Ramey
Kate Roberts
Gus Smith

Clarinet

Audrey Bray
Eric Butler
James Julian
Harrison Kim
Victor Ni
Scott Shao

Bassoon

Gabriel Cha
Alistair Picken
Samantha Webster

Saxophone

Timothy Lam
Zachary Jantzi
Gaurav Sarangi
Ben Small

Horn

Andrew Foster
Kasey Gibbons
Diego Solis
John Wellmann
Miles Woods

Trumpet

Norman Carswell
Noah Hornok
Ian Larkin
Emily Lipper
Colin Mroczko
Cole Pringle
Levi Springer

Trombone

Corey Bohler
Ethan Burkett
Corey Hamm
John Robinson
Jonas Ruelas
Matous Rybka

Euphonium

Zach Berz
Ethan Burkett

Tuba

Bec Caldwell
Jonathan Miller
Jack Whalen

Double Bass

Austin Beck

Timpani

Kai Gray
Anais Griffith-Oh

Percussion

Aidan Chase
Ryan Cozzolino
Jin Dai
Grace Qian
Myah Tokajer
Hudson Toler

Harp

Daniel Reeder

Keyboard

May Li



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