

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin
assistant conductor

Monday, April 20, 2026
Kodak Hall at Eastman Theatre
7:30 PM



Eastman School of Music

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

Southern Harmony (1998) **Donald Grantham**
(b. 1947)
13'
The Midnight Cry
Wondrous Love
Exhilaration
The Soldier's Return, Thorny Desert

Zachary Griffin, *conductor*

Adoration (1951/2022) **Florence Price**
(1888-1953)
trans. Williams
4'

Zachary Griffin, *conductor*

Sweet Chariot (2019) **Carlos Simon**
(b. 1986)
7'

Zachary Griffin, *conductor*

~ INTERMISSION ~

Storyville (1996) **James Syler**
(b. 1961)
14'

Anna Bjerken, *soprano*

Country Band March (1903/1974) **Charles Ives**
(1874-1954)
trans. Sinclair
5'

Irish Tune from County Derry (1918) **Percy Grainger**
(1882-1961)
4'

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

~ PROGRAM NOTES ~

Southern Harmony

In 1835, William “Singin’ Billy” Walker’s songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the “Benton Big Singing”, was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

Southern Harmony was commissioned by the Southeastern Conference of Band Directors.

Adoration

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her *Symphony No. 1* in 1933.

Price’s catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price’s compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price’s story and the gift of performing her music outside of its intended medium.

- **Cheldon Williams**

Sweet Chariot

Swing Low Sweet Chariot is perhaps one of the most well known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song’s true meaning about death. I have taken fragments of the melody and combined it with the gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: “May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you with Lazarus, once a poor man, may you have eternal rest.”

- **Carlos Simon**

Storyville

Between 1897 and 1917 the New Orleans neighborhood known as Storyville was the legalized prostitution district for the city. The development of a new music called jazz coincided with these years, and considering many early jazz musicians played in the Storyville district, it served a unique, even ironic role as one of the patrons of a new American music.

This music is a remembrance of that place, as well as a reminder that joyful music can be born from the most unlikely of places. It uses the “sigh” of the descending half step, the harmonic palette of jazz and the multiple musics that would have been commonly heard in Storyville at that time – Ragtime, brass bands, piano music, blues, marches, and in particular the hymn *Nearer My God to Thee* which had a special place in the hearts and minds of Storyville musicians as described by the account below.

As a result of ongoing reform efforts and the final murder of a Navy sailor in the district during World War I, the Navy ordered Storyville to be closed down for good and on November 12, 1917 a stream of residents finally evacuated the neighborhood in one surreal event.

“With all they had in the world reposing in two-wheeled carts or on wheelbarrows, pushed by boys and old men, the once Red Light Queens were making their way out of Storyville to the strains of ‘Nearer My God To Thee’ played by a massive combination of jazzmen of the Red Light dance halls. By nightfall, the once notorious Red Light District was only a ghost – merely rows of empty cribs. The old Red Light District of New Orleans became history.”

In acknowledging the historical importance of Storyville to the early history of jazz, I’ve attempted to be true to the original music that existed there and treat them in a creative way. This is not a glorification of prostitution, but rather an artistic way to remember and capture in music the pain and joy, sadness and hope, of this unique place and its people. *Storyville* was commissioned by a consortium of nine university wind ensembles and completed in October 1996 in St. Augustine, Florida.

- James Syler

Country Band March

Country Band March was composed around 1903, four years after Ives’ graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various churches. He was, according to Henry Cowell, “exasperated ... by the routine harmony for hymns.” During this period Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March “1776”* and various songs and chamber pieces. Apparently, the *Country Band March* received no performances, and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the “Hawthorne” movement of *Sonata No. 2 (Concord)*, “The Celestial Railroad,” the *Fourth Symphony* (second movement) and especially “Putnam’s Camp” from *Three Places in New England*.

From the “out of tune” introduction to the pandemonium which reigns at the close, the *Country Band March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives’ own, the march features an impressive list of quotations that includes *Arkansas Traveler*, *Battle Cry of Freedom*, *British Grenadiers*, *The Girl I Left Behind Me*, *London Bridge*, *Marching Through Georgia*, *My Old Kentucky Home*, *Violets*, *Yankee Doodle*, *May Day Waltz* and *Semper Fidelis*. There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives’s famous techniques of “poly-everything.” Of particular interest is Ives’s use of “ragtime” elements to enliven this already spirited march.

Irish Tune from County Derry

Irish Tune from County Derry (published 1918) is based on earlier settings that date back as early as October 1902 with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed. The wind band setting is cataloged as British Folk Music Setting Nr. 20, and like all his settings of British folk music is “lovingly dedicated to the memory of Edvard Grieg.” The composer’s brief program note states, “This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.”

- Mark Rogers

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Yiqian Fu
Haley Gruwell
Jessica O'Brien
Genevieve Skatoff
Lucy Zeng

Oboe

Marty Bailey
Summer McCurdy
Lily Ortiz

Clarinet

Audrey Bray
Yushu Ma
Ethan Montgomery
Kelsey Waters
Nicholas Zhang

Bassoon

Fabrizio Milcent
Alison Pollock
Faith Weigand

Saxophone

Zachary Jantzi
Timothy Lam
Muzi Li
Karolina Shrader

Horn

Sarah Chou
Seth Corlew
Maggie Eidel
Alex Gagne
Aliza Small

Trumpet

Kai Mahone
Logan Manildi
Nati Noriega
Levi Springer
Callie Siamof

Trombone

Gabriel Clark
David McKenzie
Jonas Ruelas
Matous Rybka

Euphonium

Zachary Berz
Adam Yastion

Tuba

Henry Foster
Jonathan Miller

Double Bass

Harley Genus

Timpani

Eli Kim
Chance Park

Percussion

Eli Kim
Caleb McCree
Chance Park
Seven Swinford
Hudson Toler

Harp

Lindsay Haukom
Kathleen Miao

Keyboard

Meihui An

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.



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



**University
of Rochester**
Eastman School of Music