

Eastman Wind Orchestra

Mark Davis Scatterday
conductor

Zachary Griffin & Luca Peveroni
assistant conductors

Monday, September 21, 2026
Kodak Hall at Eastman Theatre
7:30 PM



Eastman School of Music

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

Overture to “Candide” (1956/1984)

Leonard Bernstein
(1918-1990)
tr. Grundman
5’

Solemn Prelude (1950)

Ulysses Kay
(1917-1995)
5’

Zachary Griffin, *conductor*

Australian Variant Suite (1985)

James Curnow
(b. 1943)
15’

- I. Allegro con spirito
- II. Andante moderato con espressivo
- III. Allegro giocoso e leggiero
- IV. Allegro con espressivo

~ INTERMISSION ~

Tarot (2022)

Lindsay Bronnenkant
(b. 1988)
16’

- I. The Fool
- II. The King of Cups
- III. The Tower

Luca Peveroni, *conductor*

First Suite in E-flat for Military Band (1909)

Gustav Holst
(1874-1934)
10’

- I. Chaconne
- II. Intermezzo
- III. March

~ **PERSONNEL** ~
Eastman Wind Orchestra

Flute

Nitsan Cohen-Yashar
Lucy Zeng
Keegan Zicko

Oboe

Marty Bailey
Madison Barber
Sophie Spears
Avery Welcome
Linda Xu

Clarinet

Audrey Bray
Alexa Helton
Michelle Jin
Yushu Ma
Ethan Montgomery
Nicholas Zhang

Bassoon

Claire Heitke
Avery Mbuka

Saxophone

Ben Dragics
Dylan Huang
Ivan Plazonic
Karolina Shrader

Horn

Sarah Chou
Rowan Oakes-Harada
Thomas Throckmorton
Nathan Wakefield

Trumpet

Nolan Grosse
Sera Hendry
Evan Lavallee
Roulen Maldonado
Devin Reale
Caleb Wilson

Trombone

Gregory Gittelsohn
Parker Medvitz
Jamey Tolleson
Jonas Ruelas

Euphonium

William Watson
Adam Yastion

Tuba

Bec Caldwell
Henry Foster

Double Bass

Corbin Winters

Timpani

Seven Swinford

Percussion

Django Gregersen
Gabe Kulick
Evan Murphy
Aarav Parikh
Rowan Ramos
Ty Williams

Harp

Daniel Reeder

Keyboard

Nicole Liu

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 program notes, artist biographies, and 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

~ PROGRAM NOTES ~

Overture to "Candide"

Candide is an operetta in the vein of Offenbach and Gilbert and Sullivan. Its music has all the wit, élan, and sophistication that is associated with that genre. This is immediately apparent in the Overture (who ever wrote a special overture—in sonata form, no less—for a musical comedy?). It begins with a fanfare built on the interval of a minor seventh, followed by a major second—typically Bernstein, which serves as a motto and as a basis for development, throughout the entire operetta. This seventh sets up an expectation of B-flat major; but, instead, there is a stumbling, like a pratfall, into E-flat. This, in the body of the show, becomes "battle scene" music. Next, a lyrical contrast from the duet "Oh Happy We" is stated. This entire section is then repeated with lighter orchestration (note the devilish glee of the solo violin) and is succeeded by a brilliant codetta derived from the end of the aria "glitter and Be Gay." The Overture concludes with a shower of musical sparks utilizing fragments of everything already heard.

- Jack Gottlieb

Solemn Prelude

The music of Ulysses Kay can be characterized as an overt embrace of tonal Romantic expressivity while undergoing a firmly Classicist development. Known for his symphonic and choral output, his music features economy of material, clarity of texture, and a poignant simplicity.

Kay's work *Solemn Prelude* was commissioned by Baylor University in 1949. The famously modest Kay says that he set out to create a "...symphonic expression using quite simple musical materials.". The work is cast in a rounded binary form, welling up to a bitonal climax before subsiding to a solemn and thoughtful resolution.

- Zachary Griffin

Australian Variant Suite

James Curnow's *Australian Variant Suite* is based on the Australian folk melody "Boat On Batavia River" obtained by the composer during his 1981 conducting tour of Australia. The variations are in four separate movements which actually constitutes a small symphony for winds.

Although no specific program is associated with each of the movements, the composition reflects the composer's overall impressions of a stark and rugged yet thriving and contemporary country, coupled with a hardy, industrious, warm, and friendly people.

Tarot

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian rāgas into his works, and after investigating Holst's resources and analyzing his Planets, I believe that Holst tried to reference rāgas that evoked similar characters to those of the planets in his suite. Holst's access to authentic performance of Indian music was limited, however, and like many composers -- especially as a British composer entrenched in modal composition during the English folk song revival of the early twentieth century -- he took what he understood of rāgas and filled in the gaps with Western theoretical knowledge, resulting in the treatment of what were once rāgas as scales or modes.

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: Tarot. Like astrology, Tarot cards have been used for divination, and as each planet in modern

astrology represents specific characteristics and personality traits, so too does each Tarot card. Some elements of the Hindustani thāts, Karnātak mēlakarta rāgas, and pitch sets Holst references in his Planets are referenced in Tarot using a similarly Western approach to portray Tarot card analogs.

In Tarot, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement, The Fool, contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his will, manages to skip through a minefield unharmed. The movement references the pitches of the Kalyān that are found in Jupiter, a benefic planet of good fortune, to represent the Fool's beginner's luck. The movement also uses the whole-tone scale hinted at in some of Holst's themes for Uranus, a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool's steps.

In Tarot, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement, The King of Cups, references the pitches of mēlakarta rāga Dhavalāmbari from Neptune as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the Bhairavī that are found in Venus to allude to the King's kind and gentle countenance.

The Tower represents surprise, upheaval, and destruction. It represents the collapse of structure, the crumbling of façades based on faulty foundations. The final movement references Mars, the Bringer of War with two similar pitch sets: the one Holst uses in Mars, as well as a theme that Holst may have meant to draw from, Bhairav.

- Lindsay Bronnenkant

First Suite in E-flat for Military Band

Meticulously crafted, yet highly evocative, it is no surprise that Gustav Holst's *First Suite in E-flat* has cemented itself as one of the finest works for the wind band. Composed in 1909, yet not premiered until 1920, the work is a highly organic composition, derived almost in its entirety from the first few notes of the opening.

Gustav Holst was a skilled organist, and would have been familiar with the music of Johann Sebastian Bach's *Passacaglia in C minor*, BWV 582. From the construction of the first movement's "chaconne" theme, to the treatment of each subsequent variation, the listener can't help but hear this movement as an homage to Bach's imposing work for organ. The second movement, entitled "Intermezzo", revolves around the stark contrast between its energetic, mechanical and almost mischievous first theme, and its second theme, lyrical and reminiscent of folk song. In the conclusion of the movement, the two themes are brought together. The final movement, "March", highlights a popular musical style of the turn of the century. While a nod to lighter music, Holst still takes this as an opportunity to display his craftsmanship. The primary march theme is derived from an inversion of the chaconne theme while the lyrical trio melody is a more direct reference. In this movement also, Holst shows his mastery of counterpoint to combine the two themes to conclude the work.

A lifelong learner, Gustav Holst made efforts throughout his life to discover and understand various musical cultures, even going so far as to teach himself to read Sanskrit. One can find influences of Indian classical music, English folk song, American jazz and European modernism throughout his works. However, fellow composer Vaughan Williams claimed that Holst's rearward view through music history was what truly separated him from his contemporaries: "he owes much to Bach, to Purcell, to Byrd and Wilbye; and yet (or perhaps therefore) he is one of the few composers who can be called truly modern."