



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# Eastman Wind Orchestra

**Mark Davis Scatterday,**  
conductor

**Zachary Griffin**  
and **Luca Peveroni,**  
assistant conductors

Friday, September 22, 2023  
Kodak Hall at Eastman Theatre  
7:30 PM

~ PROGRAM ~  
**Eastman Wind Orchestra**  
**Mark Davis Scatterday,** *conductor*  
**Zachary Griffin and Luca Peveroni,** *assistant conductors*

**The National Game** (1925)

**John Philip Sousa**  
(1854-1932)  
3'

**Zachary Griffin,** *conductor*

**Meditation** (2010)

**Dwayne S. Milburn**  
(b. 1963)  
5'

**Luca Peveroni,** *conductor*

**Early Light** (1999)

**Carolyn Bremer**  
(1957-2018)  
6'

~ INTERMISSION ~

**Symphony No. 2** (2003)

- I. Shooting Stars
- II. Dreams Under a New Moon
- III. Apollo Unleashed

**Frank Ticheli**  
(b. 1958)  
22'

## ~ PROGRAM NOTES ~

### *The National Game*

John Philip Sousa's love of baseball was well known among the members of the Sousa Band. During their time on tour, the musicians would play local teams at the encouragement of Sousa as a form of entertainment and camaraderie. Sousa, known equally for his skills on the mound as his skills as a composer and bandmaster, often would pitch an inning or two during these games.

In 1925 Sousa met Judge Kennesaw Mountain Landis, baseball's high commissioner, while on tour in Havana, Cuba. *The National Game*, a later and rarely played Sousa march, was commissioned by Landis to celebrate the National League's fiftieth anniversary.

- Paul E. Bierley, *The Works of John Philip Sousa*  
(Westerville, Ohio: Integrity Press, 1984), 73. Used by permission.

### *Meditation*

Dwayne S. Milburn is a native of Baltimore, Maryland. He received his B.F.A. in Music from University of California, Los Angeles in 1986 and his M.M. in Orchestral Conducting from the Cleveland Institute of Music in 1992. He completed his Ph.D. in Composition at UCLA in 2009.

During his undergraduate career, Dr. Milburn was an arranger for the UCLA Band and Choral Programs. Additionally, he worked for the Special Projects Division of the ABC-TV as an arranger. Upon graduation he became the Director of Cadet Music for the United States Military Academy at West Point. Among his many duties, he served as the conductor for the internationally renowned West Point Glee Club, leading that group in performances at some of the finest concert halls in the United States, including Carnegie Hall, Meyerson Symphony Center and the Kennedy Center. During his studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

In 1992, Mr. Milburn entered the United States Army Band Program as one of twenty-four commissioned officer conductors. His duty stations included Fort Monroe, Virginia; Washington, D. C.; and Heidelberg, Germany. He concluded his military career as the Commander and Conductor of the Army Ground Forces Band in Atlanta, Georgia, having reached the rank of Major.

About his composition, *Meditation*, Milburn writes:

In early 2004, I was contacted by Mr. Jeff Looman, Director of Instrumental Music for the Calvin Christian Schools in Michigan. Mr. Looman had recently heard a performance of American Hymnsong Suite and wanted to entrust me with a special project in memory of a former student, Nick Stegeman. By all accounts, Nick, who had lost his life several years earlier, was a tremendous presence in his family, school and church communities. Soon after his passing, the band boosters began raising funds to celebrate Nick in one of his favorite activities, band music.

I immediately accepted this heartfelt invitation and requested Mr. Looman put me in touch with Nick's parents to get a better picture of their son so that my efforts might do him justice. Several weeks went by before I heard from them, but their note affected me greatly. While they shared great stories about the fun-loving and talented side of their son, I was most overcome by their continued deep sense of loss and knew that before I could address the lighter side of Nick, first I had to offer my musical condolences to his family and friends.

Combining two tunes, the Lutheran hymn *If Thou But Suffer God to Guide Thee* and the American folk song *Poor Wayfarin' Stranger*, I began writing what would become *Meditation*. It is actually the second of three movements that comprise a suite entitled *Music for Bright Youth*, a title that refers not only to Nick Stegeman, but all the young musicians with whom it has been my pleasure to work over the years as well.

On February 21, 2005, the combined bands of the Calvin Christian Schools, under the direction of Mr. Looman, premiered the entire suite as part of their annual winter concert. - **Dwayne S. Milburn**

### *Early Light*

*Early Light* was written for the Oklahoma City Philharmonic and received its premiere performance in July, 1995. The material is largely derived from the "Star Spangled Banner."

One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan her entire life, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run. *Early Light*, one of her best known works, has been widely performed in both its versions, for orchestra and wind band/ensemble.

She was the chair of the music composition department at the University of Oklahoma and studied at the Eastman School of Music and CalArts before receiving her Ph.D in composition from the University of California, Santa Barbara. Her teachers included Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidinger.

Bremer came to composition somewhat late after extensive training and experience as an orchestral double bass player. She rapidly developed into an important figure in experimental music circles, with a large catalog of entertaining and somewhat provocative works that reflect her wit and skill of a well-trained performer. Her music reflects the concern for political and social issues, which she regarded as central to her work as a composer, performer, and educator.

### *Symphony No. 2*

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of

Southern California's Thornton School of Music in 1991, where he recently retired as Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world including Schladming (Austria), Beijing, Shanghai, London, Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

About his *Symphony No. 2*, Ticheli writes:

The symphony's three movements refer to celestial light –Shooting Stars, the Moon, and the Sun.

Although the title for the first movement, “Shooting Stars,” came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb clarinet shouts out the main theme, while underneath, the low brasses punch out *staccatissimo* chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, “Dreams Under a New Moon,” depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, “Apollo Unleashed,” is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale – a favorite of the dedicatee, and one he himself arranged for chorus and band – serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

- Frank Ticheli

## ~ MEET THE ARTISTS ~

**Zachary Griffin** is a first year Master's student at the Eastman School of Music where he studies conducting with Dr. Mark Davis Scatterday. Prior to Eastman, Zach was Director of Bands at Herschel Jones Middle School in Dallas, Georgia. In that role, he oversaw all aspects of the Herschel Jones band program, including three performing concert ensembles and pep band in addition to teaching general music classes. Zach received his Bachelor of Music degree in Music Education from the University of Georgia where he studied trumpet with Philip Smith and Brandon Craswell and conducting with Jaclyn Hartenberger. After graduating, Zach also studied with Kevin Fitzgerald, Associate Conductor of the Jacksonville Symphony.

**Luca Peveroni** is a Master's student at the Eastman School of Music, studying conducting in the studio of Dr. Mark Davis Scatterday.

Prior to his time at Eastman, Luca served as the Director of Music of the Royal Canadian Navy Band of His Majesty's Canadian Ship Star, one of six Canadian Naval Reserve Bands. Luca has also been involved in work with community music, having served as the Director of Music and Conductor of the Milton Philharmonic Orchestra, a community orchestra in Milton, Ontario. Luca continues to serve as Director of Music of the Band of the Canadian Forces School of Music and is part of the conducting instruction team for the Canadian Forces.

Luca's recent musical journeys have included competing in the International Conducting Competition “Premio Frederick Fennell” in Modica, Italy. Luca holds degrees from Wilfrid Laurier University (BMus) and the University of Western Ontario (MMus Performance and Literature).

~ **PERSONNEL** ~  
*Eastman Wind Orchestra*

**Flute**

Kaja Hammerscholdt  
Andrew Hanks  
Maya Stock

**Oboe**

Lewis Painter  
Sihan Qi  
Josh So

**Clarinet**

Barak Dosunmu  
Kevin Jin  
Harrison Kim  
Adam Kolers  
Andrew Robertson

**Bassoon**

Gabriel Cha  
Alistair Picken  
Samantha Webster

**Saxophone**

Darryl Leung  
Matthias Roth  
Gaurav Sarangi  
Benjamin Small

**Horn**

Lilah Costanzo  
Mary Kimble  
Aby Stumpf  
John Wellman  
Mary Kimble  
Miles Woods  
Claire Zhao

**Trumpet**

Norman Carswell  
Ted Ekstrand  
Seth Henderson  
Cole Pringle  
Yue Zhang

**Trombone**

Caleb Albrecht  
Danny Bolaños  
Darren Brady  
Matous Rybka  
Sam Streeter

**Euphonium**

Jack Altenbach  
Nathanael Kumar

**Tuba**

Ben Caldwell  
Addie Canning  
Matthew Langrell  
Jack Whalen

**Double Bass**

Samantha Liu

**Timpani**

Kai Gray

**Percussion**

Ryan Cozzolino  
Aiden Hughes  
Liz Morad  
Grace Qian

**Upcoming Collegium Concerts**

Events are free unless otherwise noted.

Wednesday, September 27

**Eastman School Symphony Orchestra & Eastman Philharmonia**

Music of Humperdinck, Gordon, and Brahms  
Neil Varon and Rebecca Bryant Novak, conductors  
Featuring Darby Schmidt, soprano  
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, October 4

**Musica Nova**

Music of Lowry, Manoury, and Rihm  
Brad Lubman and Luke Poeppel, conductors  
Kilbourn Hall • 7:30PM

Sunday, October 8

**Eastman Chorale**

Music of Lowry, Hailstork, and Billings  
William Weinert, conductor  
Kilbourn Hall • 3:30PM

Wednesday, October 11

**The Eastman Wind Ensemble**

Music of Lowry, Wolfe, Walker, and Strauss  
Mark Davis Scatterday and Mason St. Pierre, conductors  
Kodak Hall at Eastman Theatre • 7:30PM

*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.*

Information about upcoming Eastman concerts and events can be found at:  
[www.esm.rochester.edu/calendar](http://www.esm.rochester.edu/calendar)

**Kodak Hall at Eastman Theatre fire exits** are located along the right and left sides, and at the back of the hall on each level. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

**Restrooms** are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

**Please note:** The use of unauthorized photo-graphic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

**Supporting the Eastman School of Music:** We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman's commitment to excellence. For more information on making a gift, please visit [www.esm.rochester.edu/advancement](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!