

Upcoming Concerts

Events are free unless otherwise noted.

Wednesday, September 28

Eastman School Symphony Orchestra

Music of Mozart, Beethoven, and Britten

Neil Varon, conductor

Featuring Steven Dong, piano; James VanDemark, narrator

Kodak Hall at Eastman Theatre • 7:30PM

Friday, September 30

Prism Concert: 'Centennial Rhapsody'

Music by George Gershwin performed throughout the theater. Performers will include Eastman Wind Ensemble, Eastman Chorale, and Eastman professor Marina Lomazov '93E, '00E (DMA), featured pianist in Rhapsody in Blue.

Kodak Hall at Eastman Theatre • 8:00PM

This event is free, but tickets are required - go to www.EastmanTheatre.org for more information

Saturday, October 1

Eastman Philharmonia

Music of Strauss and Puts

Neil Varon, conductor

Featuring Nicole Cabell, soprano; Rod Gilfry, baritone

Kodak Hall at Eastman Theatre • 7:30PM

Sunday, October 2

Eastman Chorale

Music of Puts, Schütz, Schumann, Kay, Weir, Goldfeder, Hamlin, and Hogan

William Weinert, conductor

Kilbourn Hall • 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

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 photographic 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 or contact the Advancement Office by calling (585) 274-1040.

Thank you!



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

Eastman Wind Orchestra

Mark Davis Scatterday,
conductor

Luke Camarillo
and **Mason St. Pierre,**
assistant conductors

Monday, September 26, 2022
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~

Eastman Wind Orchestra
Mark Davis Scatterday, *conductor*
Luke Camarillo and Mason St. Pierre, *assistant conductors*

Fanfare for the Uncommon Woman, No. 1 (1987)

Joan Tower
(b. 1938)
3'

The Eastman Wind Ensemble

Selections from "The Danserye" (1551/2002)

- I. La Morisque
- II. Bergerette
- III. Les quatre Branles
- IV. Fagot
- V. Den hoboecken dans
- VI. Rondo and Salterelle
- VII. Ronde & Aliud
- VIII. Basse dans: Mon desir
- IX. Pavane: La Battaile

Tielman Susato
(c. 1510/15 – after 1570)
arr. Patrick Dunnigan
20'

Luke Camarillo, *conductor*

Suite Française, op. 248 (1944)

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Darius Milhaud
(1892-1974)
15'

Mason St. Pierre, *conductor*

A Grainger Suite

- Molly on the Shore** (1920 / 1998) 5'
Colonial Song (1919/1997) 6'
Walking Tune (1900/1940/1988) 4'
Ye Banks and Braes o' Bonnie Doon (1949) 3'
Shepherd's Hey (1918/1994) 3'

Percy Aldridge Grainger
(1882-1961)

~ PERSONNEL ~

Eastman Wind Orchestra

Flute

Julia Benitez-Nelson
Helen Freeman
Ivy Lee
Angelina Lim

Oboe

Ernest Chau
Hannah Sim
Josh So
Semira Vinson
Alexis Wilson

Clarinet

Barak Dosunmu
Lauren Enos
Ethan Morad
Victor Ni
Scott Shao
Lucas Slavin
Yinuo Wang

Bassoon

Roan Alonzo
Noah Eastman
Colin Gentry
Ryan Zych

Saxophone

Dykeem Cervantes
Matthew Hrinda
Darryl Leung
Hongjin Li
Matthias Roth
Austin Shilling
Hengyuan Zhang

Horn

Amelia Caruk
Aidan Christensen
Aaron Fulton
Aby Stumpf
Daniel Tuohy
Jenny Williams
Claire Zhao

Trumpet

Derek Gong
Jarrett Jean Jacques
Matt Naeger
Carson Nietlisbach
Davan Sagara
Eve Shanks
Diego Turner
Yue Zhang

Trombone

Andrew Bianchi
Daniel Boñales
Darren Brady
Charley Hibscheiler
RJ James
Jacob Lytle
Madelyn Stoklosa

Euphonium

Jack Altenbach
Nathaneal Kumar

Tuba

Addie Canning
Cole Henslee

String Bass

Janae Gaddy

Timpani

Lucy Chugh

Percussion

Sammy DeAngelis
Izaiah Gonzales
Aiden Hughes
Lexi Kunz
Ben Landon
Anders Wong

Keyboard

Mei Li

Harp

Megan Cooke

Guitar

Fredrik Jernberg

**Tower
Personnel**

Horn

Dylan Kingdom
Alana Knowles
Miles Teague
Cristina Vieyetz

Trumpet

Daniel Adamczyk
Doug Herrin
Davan Sagara

Trombone

Cameron Collar
Will Hurtz
Ben Jalensky

Tuba

Josh Budziak

Timpani

David Wang

Percussion

Rachel Richards
Remy Thomas
Irene Yang

Various existing *Walking Tune* manuscript fragments (Grainger's "sound trials") for families of clarinets and saxophone, flutes, oboes, bass oboe, and horns, dating from as early as 1918, suggest that Grainger planned to score it for a larger wind group.

In 1940, when Eugene Goossens suggested that Grainger might score *Walking Tune* for the winds of the Cincinnati Symphony Orchestra, he eagerly accepted the commission. Grainger completed the symphonic wind arrangement during a round-trip train ride between New York City and Birmingham, Alabama, October 7-13, 1940.

Premiered later that year, *Walking Tune* was very well received by the audience and press, though it was never published. Like many other lovely Grainger manuscripts, this setting of *Walking Tune* became neglected and "lost."

In making this arrangement, Larry Daehn did not change any of Grainger's original instrumentation; he merely augmented Grainger's scoring for concert band or wind ensemble. - **Tony Clements**

Ye Banks and Braes, O Bonnie Doon

Although the late number in the series of British Folk-Music Settings suggests otherwise, *Ye Banks and Braes, O Bonnie Doon* was one of Grainger's earliest folk-music arrangements, dated October 1901. Originally scored for "women's and/or children's unison chorus accompanied by four men's voices (singly or massed) and whistlers (harmonium or organ at will)," it was dedicated to Grainger's "beloved friend Sigurd Fornander, who showed [him] the charm of whistling." The composer created an "elastic scoring" instrumental version of the work in 1932 (British Folk-Music Setting, Nr. 31) that could be combined with the original choral arrangement. The text is as follows:

*Ye Banks and Braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds, And I sae weary, fu' o' care?
Thou' It break my heart, thou warbling bird,
That wantons thro' the flow'ring thorn,
Thou minds me o' departed joys
Departed never to return.
Aft ha'e I rov'd by bonnie Doon To see the rose and woodbine twine,
And ilka bird san o' its luvie, And fondly sae did I o' mine
Wi' light-some heart I pu'd a rose,
Fu' sweet upon its thorny tree, But my fause lover staw my rose,
But ah! be left the thorn wi' me.--*

- **Michael J. Colburn**

Shepherd's Hey

Shepherd's Hey was first composed for chamber ensemble in 1909, followed by versions for piano (1913), orchestra (1913), and wind band (1918), and is based upon the folk-dance tune of the same name. In 1918, Grainger commented about the dance, "In agricultural parts of England, teams of 'Morris Men,' decked out with jingling bells and other finery, can still be seen dancing to 'Shepherd's Hey' and other traditional dance tunes played on the fiddle or the pipe and tabor." The work is "lovingly and reverently dedicated to the memory of Edvard Grieg." - **Brian K. Doyle**

~PROGRAM NOTE~

Selections from "The Danserye"

Susato was a Renaissance Flemish composer, instrumentalist and publisher of music in Antwerp. Not much is known about his early life, but he began appearing in various Antwerp archives around 1530 working as a calligrapher as well as an instrumentalist: trumpet, flute and tenor pipe are listed as instruments that he owned. Susato was also an accomplished composer. He composed several books of masses and motets, some for only two or three voices. The most important of his publications in terms of distribution and influence were the *Souterliedekens* of Clemens non Papa, which were metrical psalm settings in Dutch, using the tunes of popular songs.

Completed in 1551, *The Danserye* reflects Susato's geographical position and his mild conservatism. The collection includes over fifty individual dances, and it is believed that *The Danserye* was intended for wealthy amateur musicians, rather than professional dance musicians. Specific instrumentation is not indicated in the manuscript, suggesting that these melodies could be performed by whatever combination of wind and string instruments happened to be available. Regarding his modern adaptation, Patrick Dunningan writes:

Selections from The Danserye is a new setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band featuring various sections (or consorts of instruments) in alternation with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a new, but familiar element, thus making something very modern out of music that is over 450 years old.

- **David T. Kehler**

Suite Française

Darius Milhaud's *Suite Française* was composed in 1944, on commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. Milhaud's first extended work for winds, it was premiered by the Goldman Band in 1945. The composer provided the following notes in the score:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country – Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes from the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

The first movement, *Normandie*, features two lively Norman folk songs: *Germaine*, the tale of a warrior returning home, seen through the eyes of

a young woman, and *La bergere de France et le Roi d'Angleterre* (The French Shepherdess and the King of England), which in its original form depicts a comic meeting between the two title characters.

Following *Normandie*, *Bretagne* begins with the invocation of a fog-horn, and quickly dives into the sea shanties *La Paimpolaise* (The People of Paimpol) and *Les marins de Groix* (The Sailors from Groix). A third Breton folk song, *La chanson des metamorphoses*, invokes the transformation of the singer's lover. The third movement, *Ile-de-France* depicts the bustle of Paris with lively traditional material. It begins with *A ma main droite j'ai un rosier* (I tend a rosebush with my right hand), a children's round that alternates bars of 3 and 2, which Milhaud sets in 4 while still retaining the accents of the original. This is soon joined by *Voici la Saint-Jean* (Here is Saint John), a summer festival song, and *La belle au rosier blanc* (The Fair Maid of the White-Rose Tree).

Alsace-Lorraine takes a decidedly more melancholy turn, suggesting distant artillery fire around a solemn funeral procession, fitting for a region that has been fought over by France and Germany for generations. The main melody is original to Milhaud, but the main countermelody is a jollier *Voici le moi de Mai* (Here is the month of May). *Provence*, which depicts Milhaud's childhood home, is joyous and innocent, featuring the most original material of any movement, along with the folk song *Magali*, another story of a lover transformed. - **Michael Votta**

A Grainger Suite

Percy Aldridge Grainger was born in Melbourne, Australia, on July 8, 1882. In 1900, he began his career as a concert pianist with sensational performances in England, Australia and South Africa. In 1906, his playing impressed composer Edvard Grieg so much that Grieg invited Grainger to his home in Norway. They spent the summer of 1907 preparing the premiere of Grieg's *Piano Concerto*, conducted by the composer later that year in Leeds, England. Grieg died before the performance, but Grainger's rendition established himself as one of the concerto's great interpreters.

During this time, Grainger also immersed himself in folk music. He traveled widely, recording folk singers with a wax-cylinder machine so he could accurately transcribe the singer's rhythm, phrase and intonation. Grainger arrived in America in 1915, receiving further critical acclaim for his piano performances. At the outbreak of World War I, he enlisted as an Army bandsman (an oboist and saxophonist) and was soon transferred to the Army Music School. He became a United States citizen in 1919 and made many concert tours around the world both conducting and playing piano. Always the innovator, Grainger pioneered in folk music collections at the same time as Bartok, used irregular rhythms before Stravinsky, and predated Varèse in experimenting with electronic music. Inspired by his love of folk music, Grainger orchestrated much of what he collected for the concert stage.

Molly on the Shore

Grainger began his sketches for *Molly on the Shore* in June of 1907. In a letter to Karen Holten he says, "I have such a terrible desire to compose, these days, but I don't dare. I have begun a setting of 2 Irish folk dances

(something like Green Bushes) for chamber music. Both songs are used for one piece." The melodies to which Grainger refers are "Temple Hill" and "Molly on the Shore," both of which are Cork reels taken from The Complete Petrie Collection of Ancient Irish Music.

One of Grainger's unique talents was his ability to combine different folk melodies with his own original material in a manner that was both seamless and seemingly predetermined, and *Molly on the Shore* is one the finest examples of this technique. The work was originally scored for string quartet and presented to Grainger's mother as a birthday present on July 3, 1907. The composer published a version for orchestra in 1914, "dished it up" for piano in 1918, and created a band setting in 1920.

Although he based the band version on his orchestral setting, he did make a few adjustments, such as raising the entire work a half-step to the key of A-flat, including additional percussion instruments, and adding material that did not exist in any previous arrangement. It was one of the last band settings Grainger undertook while still a member of the U.S. Army Band stationed at Fort Hamilton, a position that allowed him to refine his technique of scoring. - **Michael J. Colburn**

Colonial Song

While originally composed as a work for piano and later arranged for two voices, harp, and orchestra in 1912, Grainger created the military band version of *Colonial Song* in 1918 while also stationed at Fort Hamilton. Grainger intended to "express feelings aroused by my thoughts of the scenery and people of my native land." He added:

Perhaps it is not unnatural that Colonials living more or less lonely in vast countries and struggling against natural and climatic hardships should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs 'My Old Kentucky Home,' 'Old Folks at Home,' etc.

Colonial Song was originally intended as the first of a series of "Sentimentals" but Grainger ultimately abandoned the project because of the critique *Colonial Song* received from renowned English conductor, Sir Thomas Beecham, who said, "You have achieved the almost impossible! You have written the worst orchestral piece of modern times!" - **Brian K. Doyle**

Walking Tune

Grainger composed the melody on which this piece is based as a whistling accompaniment to his tramping feet while on a three days' walk in Western Argyleshire (Scottish Highlands) in the summer of 1900. At that time -- Grainger had just turned 18 and was deeply in love with thoughts of the Celtic world, having already made settings of several Scottish, Irish, and Welsh folksongs. He was delighted to find that most of the older folk in the glens of Western Argyle spoke only or mainly Gaelic -- though most of the children spoke both Gaelic and English. It was in this pro-Celtic mood that he worked up this melody into the *Walking Tune* for wind five-some in 1904.