



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# A Musical Tribute to Douglas Lowry



Saturday, October 7, 2023  
Kodak Hall at Eastman Theatre  
7:30 PM

~ PROGRAM ~

*A Musical Tribute to Douglas Lowry (1951-2013)*

*Musica Nova*

**Between Blues and Hard Places** (2007)

Brad Lubman, *conductor*

*Eastman School Symphony Orchestra*

**Exordium Nobile** (2003)

Neil Varon, *conductor*

~ INTERMISSION ~

*Eastman Chorale*

**Wm's Ghosts** (2005)

Levi Spanarella, *soprano*  
Noah Arcenas, *violin*  
William Weinert, *conductor*

*The Eastman Wind Ensemble*

**Geo Fanfare** (2003, trans. Scatterday)

**Wind Religion** (2013)

Mark Davis Scatterday, *conductor*



**Douglas Lowry**, the Joan and Martin Messinger Dean Emeritus of the Eastman School of Music at the University of Rochester, was a composer, conductor, and academic leader, keenly attuned to the shifting music world and its challenges for music schools and students.

Born in Spokane, Washington in 1951, Dean Lowry earned his bachelor of music degree in theory and composition in 1974 from the University of Arizona, and two master of music degrees from the University of Southern California in trombone performance (1976) and orchestral conducting (1978).

Before coming to the Eastman School in 2007, Dean Lowry was dean and the Thomas James Kelly Professor of Music at the University of Cincinnati College-Conservatory of Music. During his seven-year tenure there, he started initiatives to engage communities in the arts, including joint master classes and concerts with the Cincinnati Symphony Orchestra. He strengthened the conservatory's presence at the Opera Theatre and Music Festival of Lucca, Italy, where he coached and conducted. He also co-hosted WVXU's Around Cincinnati, a radio program on art and entertainment in the region.

Previously, Dean Lowry was associate dean of the USC Thornton School of Music, where he served in various teaching and academic leadership positions beginning in 1983.

Dean Lowry became the sixth head of the Eastman School in 2007. He was named the first Joan and Martin Messinger Dean in 2011 and was reappointed in May 2013. Dean Lowry was known for building strategic partnerships locally, nationally, and internationally, and for recruiting important faculty artists. He oversaw the launch of several new initiatives, including the expansion of Eastman's international partnerships in China and Europe, focusing on the use of technology to create a series of virtual partnerships with prestigious institutions worldwide.

He founded the Center for Music Innovation and Engagement, under Eastman's Institute for Music Leadership, as an incubator for new forms of music presentation. The Paul R. Judy Center for Applied Research, founded this year and focused on researching and creating models for alternative ensembles, reflects Dean Lowry's incisive appraisal of the rapidly changing landscape of the music world.

Dean Lowry led the largest architectural transformation in the Eastman School's history. Under his leadership, the school's historic performance venue was renovated as Kodak Hall at Eastman Theatre, and the new Eastman East Wing, with state-of-the-art performance, rehearsal, and teaching spaces, was built. The renovation and expansion projects were completed in December 2010.

Committed to raising the profile of Eastman with events and special programs around the country, he re-entered the school into the marketplace of New York City, most notably with the appearance of the Eastman Virtuosi at Merkin Concert Hall and the Eastman Chamber Jazz Ensemble at St. Peter's Church.

Dean Lowry appeared throughout the United States and Asia as a guest conductor and clinician for orchestras and wind ensembles. His *Geo*, commissioned and premiered by Christopher Seaman and the Rochester Philharmonic Orchestra, opened Kodak Hall at Eastman Theatre in October 2009. February 2013 saw the premieres of Lowry's *Freedom Zephyr*, his ode to the Underground Railroad, by the Rochester Philharmonic Orchestra, and of his *Wind Religion* by the Eastman Wind Ensemble.

He wrote incidental music for productions at the Cincinnati Playhouse and The Repertory Theatre of St. Louis, and for a variety of other media. His works have been performed by the Cincinnati Symphony, the Louisville Orchestra, the Chattanooga Symphony, the Tucson Symphony Orchestra, the Starling Chamber Orchestra, the Eastman School Symphony Orchestra, Flora Thornton School of Music ensembles at the University of Southern California, and others. He also composed for Music from Angel Fire and other distinguished chamber music organizations.

Lowry's Suburban Measures for trumpet and organ was recorded on the BIS label by Anthony Plog and Hans-Ola Eriksson. His *Blue Mazda*, a cabaret song cycle for soprano, trumpets, piano, and percussion, was recorded on the Summit label with the Freiburg Trumpet Ensemble and soprano Maria Cecilia Bengtsson.

Throughout his career, Dean Lowry served on the boards of numerous community and music organizations, including the National Association of Schools of Music (chairing the Commission on Creative Multidisciplinary Convergence of the Council of Arts Accrediting Associations), the American Classical Music Hall of Fame, the Rochester Philharmonic Orchestra, the Cincinnati Symphony Orchestra, Cincinnati Opera, and Cincinnati School for the Creative and Performing Arts.

## ~ PROGRAM NOTES ~

### *Between Blues and Hard Places*

... many of us grew up in an era rich in rock 'n roll [and were] deeply influenced by these artists. Some of us went on to music schools or to get immersion training in Palestrina and Bach, Mozart and Beethoven, Debussy and Mahler, Schoenberg and Webern, along with scores of other born of Occident. As composers ... we try to reconcile these many "musics" because the musical landscape that ... inhabits us is so complex. The tension is inescapable, and the various ways this tension gets resolved is fundamental to the compositional problem of the twenty-first century. So I guess *Between Blues and Hard Places* is really a short simple essay on this dilemma.

[The piece] probably isn't blues at all. It begins with a soft, lyrical, almost melancholic piano solo. This sets up a smoky sultry scene influenced by the blues whose themes accelerate and compress and finally give birth to "hard places," a zone laced with cross rhythms, nine-eighths against four-fours, four-against-threes, all colliding against struggling jazzy figures. A reprise of the melancholy piano finally allows one last set of blues and-hard-places to drift off, its paradox happily unresolved. - Douglas Lowry

### *Exordium Nobile*

*Exordium Nobile* is a poignant tribute to the evolving American consciousness at the beginning of the 21st century, and in the wake of the tragic events of September 11th. Composed by Douglas Lowry in 2003, the piece made its debut on the 12th and 13th of September in the same year, capturing the essence of these turbulent times. The Cincinnati Symphony Orchestra, under the baton of then music director Paavo Järvi, brought this evocative piece to life during their opening night performance.

Lowry's composition serves as a mirror reflecting the shifting American psyche, a resounding echo of the changing times. In an interview with the Cincinnati Post, he explained that he sought to encapsulate the transformation of the nation over the last two to three years, and even the broader shift from the era his parents knew. The music paints a vivid narrative, commencing with a bold fanfare that lasts around two and a half minutes, then progressing into a brief transition where the fanfare's melody is fragmented. This segues into a moment of elegy, conveying a sense of nostalgia for a bygone era, juxtaposed to a present in which "things aren't what they used to be." The composition then takes an unexpected turn, delving into a flurry of rapid, chaotic music. It culminates in a crashing dissonance that leaves interpretation open to the listener, resonating with the energy and compression of the times.

*Exordium Nobile* is a musical exploration of the American collective consciousness, a sonic journey through the nuances of change and reflection, all encompassed in a brilliant, Americana-like orchestral timbre.

### *Wm's Ghosts*

*Wm's Ghosts* was commissioned in 2005 for the Vocal Arts Ensemble of Cincinnati, and revised for the Eastman Chorale in 2010. The text is a compilation of references to ghosts and spirits in Shakespeare's plays, reflecting Lowry's lifelong study of Shakespeare. It is based on a mixture of tensions between some of Shakespeare's great characters and their dilemmas, and between the "ghost" of Shakespeare's alleged Catholic heritage amidst the terrors of the Reformation (hence, the opposing texts from the Latin Requiem Mass and the Anglican Book of Common Prayer). It also includes the odd passage in Shakespeare's will bequeathing to his wife his "second best bed," and a line of his epitaph, cursing anyone who would "move his bones."

### *Geo Fanfare*

Originally commissioned by the Rochester Philharmonic Orchestra for the opening of the new Kodak Hall, *Geo* is a musical portrait of George Eastman ("Geo" being the way he signed his name). "*Geo* pays tribute to George's dreams, revitalized as 'Kodak Hall at Eastman Theatre'" writes Douglas Lowry, "yet also salutes Eastman's cinematic spirit in a style of music that moving pictures ultimately inspired." The piece is divided into five sections: George is Awakened, George's Elegy for Maria Kilbourn, Waltz, The Bustle of the 20th Century, and Opening Finale. "Mr. Eastman would have been proud to see his School and his Orchestra collaborating like this – teamwork which has brought about the renovation of his Theatre," adds Seaman.<sup>1</sup>

*Geo Fanfare* extracts the beginning and ending of the work, scored for wind ensemble into a fanfare celebrating both George Eastman's and Douglas Lowry's lives and their great contributions to the Eastman School of Music.

### *Wind Religion*

Wind music has always been an integral part of my life, not only as a trombone player but also as a conductor of wind ensembles. Wind music became, in a word, "religion." The composition of this work coincided with my re-reading of Homer's classic 'The Odyssey.' This musical work is inspired by three scenes. First: Odysseus, after a ten-year Trojan War, had been held captive by Calypso, and after intervention by the goddess Athena, Ulysses finally embarks home to Ithaca, shoving off in a small raft. Second: Ulysses contemplates, in the midst of a lonely sea, all he has been through as waves lap against the bow of his simple craft, he, alone in the unfathomable darkness. Third: at a certain point his darkness is lighted by the sighting of Ithaca, and his exuberance returns. The Phaeacians secure a safe landing for him in a secret harbor, and after doing bitter battle with all the suitors who had courted his wife during his absence, Ulysses reminisces somberly, then celebrates his return in regal splendor. *Wind Religion* is dedicated to Mark Scatterday and the 60th anniversary of the Eastman Wind Ensemble.

- Douglas Lowry

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<sup>1</sup>Rochester Philharmonic Orchestra, When Present Meets Past: RPO Debuts Renovated Kodak Hall at Eastman Theatre, accessed 28 September 2023, <https://rpo.org/when-present-meets-past-rpo-debuts-renovated-kodak-hall-at-eastman-theatre/>

~ TEXT ~

**Wm's Ghosts**

My hour is almost come,  
When I to tormenting flames  
must render myself up.  
My hour is almost come.  
What a falling off was there.  
Where joy most revels, grief doth most lament. <sup>1</sup>  
It is now the dead of midnight. Cold tearful drops  
Stand on my trembling flesh.  
*What do I fear? Me?* <sup>2</sup>  
Chorus Angelorum. <sup>3</sup>  
*Moons with borrowed sheen, our hands unite*  
*in most sacred bonds.*  
*Where joy most revels,*  
*Grief doth most lament.* <sup>4</sup>

Praise God from whom all blessings flow. <sup>5</sup>  
Does love lead fortune, or fortune love? <sup>6</sup>  
I am the resurrection and the life. <sup>7</sup>  
Chorus angelorum  
Aeternum habeas Requiem. <sup>8</sup>  
Bind up my wound.  
Have mercy Jesu. <sup>9</sup>  
Chorus Angelorum te suscipi aeternum angelorum. <sup>10</sup>

Bind up thy wound.  
Have mercy Jesu.  
I did but dream!  
What do I fear? <sup>11</sup> Cold. Cold. Cold. <sup>12</sup>

Oh sweet William why bequeathed was I? <sup>13</sup>  
*I give unto my wife...* <sup>14</sup>  
Oh sweet William why bequeathed was I?  
“My second best ... bed?”  
Agnus dei ... <sup>15</sup>

“Good friend for Jesus sake forbear,  
To dig the dust enclosed here.  
Blessed be the man that spares these stones,  
And cursed be he that moves my bones.” <sup>16</sup>

Yea though the bones remains,  
The spirit doth move about.  
Is it William looking for a host?  
A ghost? <sup>17</sup>

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<sup>1</sup>The ghost of Hamlet's Father; *Hamlet*  
<sup>2</sup>Richard sees the ghost of Prince Edward;  
*Richard III*

<sup>3</sup>“Choir of angels...”; *Requiem Mass*

<sup>4</sup>Ghost of Hamlet's father; *Hamlet*

<sup>5</sup>Protestant Doxology

<sup>6</sup>Ghost of Hamlet's father

<sup>7</sup>The Book of Common Prayer

<sup>8</sup>Requiem Mass (“May a chorus of angels lead  
you into paradise”)

<sup>9</sup>*Richard III*

<sup>10</sup>Requiem Mass

(“... and grant you eternal rest.”)

<sup>11</sup>*Richard III*

<sup>12</sup>DL

<sup>13</sup>DL

<sup>14</sup>Shakespeare's will

<sup>15</sup>Requiem (“Lamb of God”)

<sup>16</sup>Inscription allegedly by  
Shakespeare, on his gravestone

<sup>17</sup>DL

~ PERSONNEL ~

*Musica Nova*

**Flute**

Eric Bergeman  
Emily Claman

**Oboe**

Myles Meader  
Maxx Mejia

**Clarinet**

Eliza Reimold  
Johnny Wang

**Bassoon**

Noah Eastman  
Jia-Lin Lee

**Horn**

Nathan Howton  
Weverton Santos

**Trumpet**

Daniel Adamczyk

**Trombone**

Tyler Ricks

**Percussion**

Cass Lo

**Keyboard**

Haniel Anugerah

**Violin**

Ciara McGuire  
Alisha Stafford

**Viola**

Rita Monahan

**Violoncello**

Cori Trecner

**Double Bass**

Gregory Galand



**~ PERSONNEL ~**  
*Eastman School Symphony Orchestra*

**Violin I**

Liliana Mahave,  
*concertmaster*  
 Madison Oh  
 Amelia Posner-Hess  
 Kaylynn Li  
 Karen Wang  
 Ye Jin Shin  
 Olivia Walberger  
 Sanne Zwikker  
 Sedona Kmen  
 Victoria Zhao  
 Lisa Wang  
 Kristina Kaye  
 Chloe Hyun  
 Tiara Lai

**Violin II**

Simon Cheng,  
*principal*  
 Kaitlyn McLaughlin  
 Sofia Grimes  
 Kellen Mikesell  
 Hagan Tran  
 Claire Chien  
 Ingrid Buschkopf  
 Lauren Edwards  
 Nicole Cheng  
 Erica Lin  
 Ellen Kim  
 Leena Hocutt Duarte

**Viola**

Matthew Vu,  
*principal*  
 Israel Anselme  
 Vivienne Lucier  
 Mack Jones  
 Brynn Cogger  
 Wyeth Minami  
 Hide Shiotsu  
 Keon Sagara

**Violoncello**

Clara Schultz,  
*principal*  
 Catalina Wooldridge  
 Ryan Post  
 Pyotr Alvarado  
 Maggie Slap  
 Ariun-enerel Gantumur  
 Joseph Yang  
 Anika Grieve

**Double Bass**

Nathan Kim,  
*principal*  
 Annaliese White  
 Liz Young  
 Moises Lara  
 Samantha Liu  
 Izzy Williams

**Flute**

Julia Benitez-Nelson  
 Helen Freeman  
 Kaja Hammerschmidt

**Oboe**

Lewis Painter  
 Sihan Qi

**Clarinet**

Lauren Enos  
 Kevin Jin  
 Harrison Kim

**Bassoon**

Roan Alonzo  
 Gabriel Cha

**Horn**

Amelia Caruk  
 Abigail Konopik  
 Danica Tuohy  
 Miles Woods  
 Claire Zhao

**Trumpet**

Norman Carswell  
 Ted Ekstrand  
 Cole Pringle  
 Eve Shanks

**Trombone**

Caleb Albrecht  
 Daniel Bolaños  
 Darren Brady

**Tuba**

Addie Canning

**Timpani**

Aiden Hughes

**Percussion**

Lucy Chugh  
 Izaiah Gonzales  
 Ben Landon

**Keyboard**

Mei Li

**Harp**

Lindsay Haukom

**~ PERSONNEL ~**  
*Eastman Chorale*

**Soprano**

Tess Alexander  
 Isa Apodaca  
 Caroline Barata  
 Alanna Beilke  
 Mira Belanger  
 Anna Bjerken  
 Chloe Bloom  
 Daphne Buan  
 Sarah Cao  
 Mackenzie Collins  
 Hannah Duff  
 Isabella Gozzo  
 Emily Krasinski  
 Abigail Liebegott  
 Mackenzie Minguillo  
 Jessica Pope  
 Levi Spanarella  
 Julia Tooker  
 Nichole Waligóra  
 Savannah White Heximer

**Alto**

Ally Arenson  
 Konstantina Gotouhidis  
 Luisa Iero  
 Freddie Kartoz  
 Jessica Kodsi  
 Emily Kondrat  
 Anastasia Maritsas  
 Karynna Moore-Sobel  
 Eleni Nicholas  
 Ari Potluri  
 Sarah Schexnayder  
 Ashley Schlusberg  
 Christine Sheng  
 Hutton Stiller  
 Maya Watters  
 Katharina Watzke

**Tenor**

Louis Bailey  
 Noah Carver  
 Michael Cullinan  
 Ghalip Ekber  
 Jonathan Ellwanger  
 James Graziano  
 Evan McMahon  
 Caleb Meyerhoff  
 Daniel Perez  
 Michael Sabatino  
 Yilin Yan

**Bass**

Safion Chung  
 Isaac Cohen  
 Elijah Gebers  
 Henry Griffin  
 Jiabao Guo  
 James Jeffery  
 Ömer Kayhan  
 Jack Leslie  
 Jonathan Madden  
 Colin Mann  
 Jonathan Mott  
 Leif Pedersen  
 Ashton Rapp  
 Peter Schoellkopf  
 Holden Turner  
 Minghang Wang  
 Kejun Zhong

Benjamin Kjell, *rehearsal pianist*

~ PERSONNEL ~  
*The Eastman Wind Ensemble*

**Flute**

Julia Benitez-Nelson  
Alexander Day  
Maya Stock

**Oboe**

Ernest Chau  
Gabriela Fry  
Maxx Mejia

**Clarinet**

Sophie Fears  
Ethan Morad  
Eliza Reimold  
Scott Shao  
Johnny Wang

**Bassoon**

Colin Gentry  
Cole George  
Emmalee Odom

**Saxophone**

Tim Coene  
John Di Fatta  
Darryl Leung  
Matthias Roth

**Horn**

Morgan Chalmers  
Aliceyn Covington  
Lea Helsel  
Alina Liebschner

**Trumpet**

Doug Herrin  
Charlotte McIntosh  
Diego Turner

**Trombone**

Xin Chen  
Ronald James  
Gabriel Williams

**Euphonium**

Kathryn Carley

**Tuba**

Josh Budziak

**String Bass**

Nadia Magalski

**Timpani**

Daniel Davis  
Fletcher Leonard

**Percussion**

Olly Bangia  
Sean McWilliams  
Seth Tupy  
Ruyi Yuan

**Keyboard**

Veniamin Blokh

**Harp**

Sunshine Quan



We hope you will consider honoring Doug's memory with a gift to the Lowry Fund for Musical Excellence at Eastman.

Douglas Lowry's book of poetry,  
*Pomes: Writing Like There's No Tomorrow*,  
is available for purchase in the Lobby.  
Below is a link to purchase on Amazon.

<https://www.amazon.com/Pomes-Writing-Theres-Tomorrow-Meliora/dp/1648250831>

*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!