



UNIVERSITY OF ROCHESTER

**Eastman  
School of Music**

100 YEARS | 1921-2021

## Eastman Wind Orchestra

**Mark Davis Scatterday,  
Luke Camarillo,  
and Mason St. Pierre  
conductors**

Wednesday, December 1, 2021  
Kodak Hall at Eastman Theatre  
7:30 PM

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

**Eastman Centennial Fanfare (2021)**

**Joel Balzun**  
(‘15 MM)  
(b. 1990)  
3’

*Centennial premiere*

**A Hymn for the Lost and Living (2002)**

**Eric Ewazen**  
(‘76 BM)  
(b. 1954)  
9’

**Magnolia Star (2012)**

**Steve Danyew**  
(‘10 MM)  
(b. 1983)  
7’

**Mason St. Pierre, conductor**

**Sonoran Desert Holiday (1995)**

**Ron Nelson**  
(‘52, ‘53 MM, ‘57 DMA)  
(b. 1929)  
9’

**Russian Christmas Music (1944)**

**Alfred Reed**  
(1921-2005)  
16’

**Luke Camarillo, conductor**

## ~ PROGRAM NOTES ~

### *Eastman Centennial Fanfare*

The “fanfare” has a rich history of celebration, honoring a special occasion or person(s), so stepping into its space comes with great responsibility and pressure. It is my hope with *Eastman Centennial Fanfare* that my music honors the great tradition and legacy established by the Eastman School of Music, while looking forward with great anticipation to its future. The main melodic cells are derived from musical ciphers of the words *Meliora* (E-flat, A-flat, G, D-flat or in solfege Me-Li-(s)O(l)-Ra) and Eastman (E, A-flat, B, E-flat, G or E-As-T(i)-Ma-N using a combination of solfege, note names and a musical cryptogram). - **Joel Balzun**

### *A Hymn for the Lost and Living*

On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school’s library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support.

*A Hymn for the Lost and the Living* portrays those painful days following September 11, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

*A Hymn for the Lost and the Living* was commissioned by and is dedicated to the U.S. Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, director. - **Eric Ewazen**

### *Magnolia Star*

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way — with an improvisation exercise that our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to “solo.” As a warm-up at the opening of each rehearsal, the whole band played the blues scale ascending, resting for one measure, descending, and resting for another measure. During the measures of rest, each member of the band took turns improvising a solo. Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone’s abilities.

This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches. In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn’t want to create a “blues” piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece, and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and

the “Delta South” all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing “delta blues” and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. Magnolia Star was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century. - **Steve Danyew**

### ***Sonoran Desert Holiday***

Ron Nelson’s distinctive style, often inspired by America’s rich landscape of natural wonders, is especially woven into several overtures that have since become well known in the concert band repertoire, including *Rocky Point Holiday*, *Savannah River Holiday*, and *Aspen Jubilee*. *Sonoran Desert Holiday* was the last chapter of this overture cycle, composed in 1994 on the heels of his substantial success with *Passacaglia* (Homage on B-A-C-H). Nelson has lived in Scottsdale, Arizona, for many years and *Sonoran Desert Holiday* is inspired by his experiences in the American Southwest. Many of Nelson’s overtures were written for orchestra and later transcribed for winds by the composer, but *Sonoran Desert Holiday* was originally conceived for band, composed for the Air Force Band of Flight in Ohio.

- **United States Marine Band**

### ***Russian Christmas Music***

Written in 1944 to celebrate Russian-American unity at the height of World War II, *Russian Christmas Music* was first performed in December of that year in Denver by a band of musicians from several service bands. After a revision, the piece was one of three prize-winning pieces in the 1947 Columbia University contest for new, serious wind music. This revision was premiered by Donald I. Moore at the Juilliard School and Harwood Simmons at Syracuse University, to whom the work is subsequently dedicated, in 1948. Although it received numerous subsequent performances, it was not published until 1968. An ancient Russian Christmas carol, “Carol of the Little Russian Children,” together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, form the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct subsections may be easily recognized, which the composer originally subtitled “Children’s Carol”, “Antiphonal Chant”, “Village Song”, and the closing “Cathedral Chorus”. All of the resources of the modern, integrated wind band are drawn upon to create an overwhelming sound picture of tone color, power, and sonority.

- **Alfred Reed**

~ PERSONNEL ~  
*Eastman Wind Orchestra*

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**Flute**

Elena Harroun  
Alexandra Stokes  
Dylan Tucker  
Brooke Walden

**Oboe**

Payton Brown  
Claire Kross  
Alexis Wilson

**Clarinet**

Eric Butler  
Lauren Enos  
Jason Gluck  
Ethan Morad  
Ju Young Yi

**Bassoon**

Makenna Ford  
Austin Struble  
Adrian Wittmer

**Saxophone**

Dykeem Cervantes  
Matt Hrinda  
Matthias Roth  
Austin Shilling  
Hengyuan Zhang

**Horn**

Morgan Chalmers  
Aliceyn Covington  
Lea Helsel  
Alina Liebschner

**Trumpet**

Derek Gong  
Matt Naeger  
Adrian Rogers  
Sam Santiago  
Eve Shanks  
Diego Turner  
Dror Yaniv

**Trombone**

Caleb Albrecht  
Aidan Fuller  
Will Hurtz  
Ronald James

**Euphonium**

Kathryn Carley  
Max Dichter

**Tuba**

Cole Henslee  
Michael Witt

**String Bass**

Arden Ingersoll

**Timpani**

Ruyi Yuan

**Percussion**

Daniel Davis  
Justin Lamb  
Cassandra Lo  
Kaiwen Luo  
Seth Tupy

## Upcoming Concerts

Events are free unless otherwise noted.

Thursday, December 2

**Eastman New Jazz Ensemble**

Dave Rivello, director  
Kilbourn Hall • 7:30PM

Friday, December 3

**Eastman Philharmonia & Eastman-Rochester Chorus**

Music of Wagner, Beethoven, Brahms, and Schumann  
William Weinert, conductor  
Kodak Hall at Eastman Theatre • 7:30PM

Sunday, December 5

**Eastman Repertory Singers & Women's Choir**

William Weinert and Philip Silvey, conductor  
Kilbourn Hall • 3:00PM

Monday, December 6

**Eastman Jazz Lab Band**

Rich Thompson, director  
Kilbourn Hall • 7:30PM

Monday, December 6

**Eastman School Symphony Orchestra**

Music of Heinnick, Nielsen, Bologne, and Rimsky-Korsakov  
Neil Varon, conductor  
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 on 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 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](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!