



**The Eastman Wind Ensemble**  
**Eastman Wind Orchestra**

**Mark Davis Scatterday,  
Lindsay Bronnenkant,  
and David Baker,  
conductors**

Friday, October 9, 2020  
Kodak Hall at Eastman Theatre  
7:30 PM

**~ PROGRAM ~**  
**Mark Davis Scatterday, Lindsay Bronnenkant,  
and David Baker, *conductors***

***Eastman Wind Orchestra***

**Russian Funeral (1936)** **Benjamin Britten**  
(1913-1976)  
6'  
**Lindsay Bronnenkant, *conductor***

**Rondino in E-flat Major, WoO 25 (1793)** **Ludwig van Beethoven**  
(1770-1827)  
10'

**Adagio (1991)** **John Stevens**  
(b. 1951)  
9'

**Adagio Para Orquesta de  
Instrumentos de Viento (1966)** **Joaquín Rodrigo**  
(1901-1999)  
10'

**~ INTERMISSION ~**

~ PROGRAM NOTES ~

***Eastman Wind Ensemble***

**Fanfare for the Uncommon Woman No. 2** (1989)      **Joan Tower**  
(b. 1938)  
4<sup>7</sup>

**Intégrales** (1924, ed. 1980)      **Edgard Varèse**  
(1883-1965)  
**ed. Chou Wen-chung**  
11<sup>7</sup>  
**David Baker, conductor**

**Andante Cantabile, op. 41** (c. 1935)      **Alexandre Luigini**  
(1850-1906)  
5<sup>6</sup>

**Hill Song No. 2** (1907/1949)      **Percy Aldridge Grainger**  
(1882-1961)  
6<sup>7</sup>

***Russian Funeral***

Benjamin Britten wrote his only work for brass band, *Russian Funeral*, in February 1936, the year in which the Spanish Civil War was to begin (in the summer). In his 1936 diary, the composer referred to the work as ‘*War & Death*,’ a title which reflects not only his pacifist ideals but also his admiration for those among the international community who sacrificed their lives in the struggle against the rise of Fascism in Europe. The March is in effect a short but substantial symphonic poem for brass and percussion—a novel conception.

Apart from the obvious examples of Prokofiev and Shostakovich, perhaps the most striking influence on Britten’s writing during the middle thirties was that of Mahler. The broad Mahlerian funeral march (‘Death’) that opens *Russian Funeral* frames—and in its reprise is infiltrated by—a central scherzo-like military dance (‘War’) with pre-echoes of the combative bugle fanfares of the *War Requiem* and *Owen Wingrave*. The main theme of the funeral march is a Russian proletarian funeral song, the words of which glorify those who gave their lives for the Revolutionary cause. It was played at the funeral which followed the massacre of the demonstrators who assembled outside the Winter Palace in January 1905, and was later used by Shostakovich as the main theme of the third movement of his Eleventh Symphony (1957).

*Russian Funeral* was first performed in a London Labour Choral Union concert at the Westminster Theatre on March 8, 1936, in a program conducted by Alan Bush. The work remained unpublished and unperformed for over forty years, until its revival in 1980 by the Philip Jones Brass Ensemble.

– Program notes from the score

***Rondino in E-flat major, WoO 25***

This modest piece shares with Beethoven’s more substantial wind *Octet* the year of composition, key, and scoring (pairs of oboes, clarinets, horns, and bassoons), and in fact was probably composed originally as an alternate finale for that work. It’s one of many pieces Beethoven composed as “table music” for the court of Maximilian Franz, Elector of Cologne, in whose service he had been since 1784. In contrast to the energetic *Octet*, this is a mellower work, an Andante that begins with a spacious, horn-flavored melody serving as a refrain; it makes two varied and embellished returns, the first with tender filigrees from the non-melody instruments, and the second with lightly witty little flourishes from the oboes and clarinets. In between come two minor-mode episodes, gentle nocturnes; the first features the

clarinet in a plaintive little aria, and the second is a substantial duet for the horns. The coda fades into the distance, but not before requiring the horns to play an extended passage alternately unmuted and muted, which must have been a challenge to the players of the time, who had to hand-stop some notes on their valveless instruments. – **James Reel**

### ***Adagio***

“*Adagio* was composed in 1991. It was commissioned by T.U.B.A. to be premiered by the International College All-Star ensemble at the 1992 International Tuba-Euphonium Conference in Lexington, Kentucky. The work was written in memory of Rayburn Wright, long time professor of Jazz Studies at the Eastman School of Music, who had passed away earlier in the year. As my first teacher of arranging and composing, Mr. Wright was instrumental in launching my career as a composer and continues to be a great inspiration to me.

The style of the piece was inspired by the many beautiful ‘adagios’ in the orchestral repertoire.” – **John Stevens, program notes from the score**

### **Adagio para Orquesta de Instrumentos de Viento**

The *Adagio para Orquesta de Instrumentos de Viento* (*Adagio for Orchestral Winds*) was commissioned by Robert Boudreau and the American Wind Symphony and premiered in June of 1966. Best known for his concerto for guitar and orchestra, the *Adagio for Orchestral Winds* was Rodrigo’s first composition for winds. The work immediately evokes the Spanish folk idiom, with lyrical, introspective and virtuosic melodies. The woodwind writing is also reminiscent of the composer’s writing for solo guitar, sounding both free and improvised. The plaintive and reflective opening is contrasted by the dance and groove of the middle section, which includes fanfare-like brass motives, rhythmic percussion and driving energy. The work closes just as it began, with a contemplative and distant statement of the opening melody disappearing into a final minor chord in the low brass and whisper of the timpani.

### ***Fanfare for the Uncommon Woman, No. 2***

“*Fanfare for the Uncommon Woman, No. 2* was commissioned by Absolut Vodka. The premiere performance was on November 29, 1989, with members of the Orchestra of St. Luke’s, Peter Connelly, conductor. It is dedicated with affection to the former general manager of the St. Louis Symphony, Joan Briccetti.” – **Joan Tower, program notes from the score**

### ***Intégrales***

*Intégrales* was composed during a fruitful period that also produced two of Varèse’s most well-known works for chamber winds, *Hyperprism* and *Octandre*. Scored for eleven wind players and an array of percussion instruments, *Intégrales* employs the idea of “sound-masses” or “sound-clouds,” where instruments are grouped together to obtain a specific timbre.

In lectures at the University of New Mexico and Princeton University, Varèse likened the acoustic imagery of his work to a moving geometric figure being projected across a moving surface: “*Intégrales* was conceived for a spatial projection...consider the changing projection of a geometrical figure onto a plane surface, with both geometrical figure and plane surface moving in space, but each at its own changing and varying speeds of lateral movement and rotation. The form of the projection at any given instant is determined by the relative orientation of the figure and the surface at that instant...” His goal was to create an acoustic representation of mathematical transformations similar to those found in this visual metaphor. Varèse would coin the term “spatial music” in relation to this work specifically, to describe the shifts of his “sound-masses” across space and time.

*Intégrales* premiered in 1925 under Leopold Stokowski at Aeolian Hall to a surprisingly enthusiastic audience, given their primary exposure to more traditional and less avant-garde works. Though most critics offered negative reviews, the work was performed a second time on the evening of the premiere due to the positive response from audience-goers.

### ***Andante Cantabile***

Alexandre Luigini was a French composer, conductor, and violinist at the end of the 19th century. Heavily involved in theatre, he composed several ballets and served as the conductor of the Grand Théâtre at Lyons and the Opéra-Comique in Paris.

~ PERSONNEL ~  
*Eastman Wind Orchestra*

---

Little is known of the origins of his work *Andante Cantabile*, but the piece was likely written to accompany a theatrical production. According to Rodney Winther's *An Annotated Guide to Wind Chamber Music*, few copies of *Andante Cantabile* remain, as the publisher of the piece, Southern Music, either sold any remaining copies or lost them due to a flood. One of the only surviving copies, if not the only surviving copy, is housed here at Eastman and will be used for the performance tonight.

### ***Hill-Song No. 2***

Percy Aldridge Grainger, composer of works such as *Lincolnshire Posy* and *Colonial Song*, is one of the most iconic and beloved wind band composers of all time. Along with early 20th-century contemporaries like Gustav Holst, Grainger's writing helped redefine the compositional practices for wind band music through his colorful orchestration choices, yet over a century later, his compositional voice remains unique and instantly recognizable. Common Grainger-isms observed in *Hill Song No. 2* include reedy timbres and omnipresent meter changes.

A member of the English Folk Song Society, Grainger collected folk songs from various areas of England in an attempt to preserve the country's rich culture, and many of his works for winds incorporate these native melodies and styles. *Hill-Song No. 2*, however, looks both within and outside of the United Kingdom, serving to evoke the musical styles of various hill-dwelling cultures. The work is dedicated to Grainger's friend, musical colleague, and fellow folk song collector, Henry Balfour Gardiner.

The composer offers the following thoughts about his work:

“My *Hill-Songs* arose out of thoughts about, and longings for, the wildness, the freshness, the purity of hill-countries, hill peoples, and hill-musics—the Scottish Highlands and their clansmen, the Himalayas and their hill-men, the Scottish and Asiatic bagpipes, etc. These compositions were part of a back-to-nature urge and were written as a protest against the tame-ness of plain-countries and plain-dwellers and the dullness, samishness and thwartingness of life in towns. Musically speaking, my *Hill-Songs* sought to weave the bagpipe tone-type (the skirling drasticness of the ‘chaunter,’ the nasal fierce-ness of the drones) into many-voiced (polyphonic) textures. *Hill-Song II* is the outcome of a wish to present the fast, energetic elements of *Hill-Song I* as a single-type whole, without contrasting elements of a slower, more dreamy nature.”

#### **Flute**

Eric Bergeman+  
Nina Robinson+  
Dylan Tucker+

#### **Oboe**

Gabriela Fry\*+  
Alexander Kang\*+  
Brendan Shirk+

#### **Clarinet**

Jason Gluck\*  
Ethan Morad+  
Daniel Pearson+  
Ju Young Yi\*+

#### **Bassoon**

Austin Struble\*+  
Adrian Wittmer\*+

#### **Horn**

Gretchen Berendt^+  
Amanda Friedman^+  
Grace Kim^+  
Alana Knowles\*^  
Cristina Vieyetz\*+

#### **Trumpet**

Doug Herrin^+  
Sam Santiago^+  
Eve Shanks^+

#### **Trombone**

Rose Cantrell^+  
Will Hurtz^  
Wayne Kreml+  
Michael Rooney^+

#### **Euphonium**

Jeffrey Davison#  
Max Dichter#  
Emma Havel#  
Tyler Ricks#

#### **Tuba**

Jackson Duffy#  
Joshua Lesperance#  
Stephanie Magera^#  
Logan Wadley^+#

#### **Percussion**

Chris Amick+  
Ben Blaesing+  
Will Newton+  
Remy Thomas^+

Britten^  
Beethoven\*  
Rodrigo+  
Stevens #

~ PERSONNEL ~  
*Eastman Wind Ensemble*

---

**Flute**

Eric Bergeman<sup>^</sup>+  
Xander Day+  
Jahshanti Henry<sup>+</sup>+  
Sean Marron<sup>^</sup>#

**Oboe**

Kate Bruns<sup>+</sup>#  
Gwen Goodman+  
Alyssa Pracht<sup>^</sup>  
Megan Prewitt+

**Clarinet**

Julianna Darby+  
Zack Goldstein<sup>+</sup>#  
Jenna Kent<sup>^</sup>+  
Jonathan Kim+  
Dustin Lin<sup>^</sup>+  
Ashrey Shah<sup>+</sup>#

**Bassoon**

Matthew Boice+  
Jonathan Churchett<sup>+</sup>#  
Harrison Short+

**Saxophone**

Jeffrey Allardyce+  
Trevor Chu+  
Joe Moruzzi+  
Drake Stoughton+

**Horn**

Kira Goya\*  
James Odermatt<sup>+</sup>#  
William Sands\*+  
Tasha Schapiro\*<sup>^</sup>  
Elena Varon\*

**Trumpet**

Nicholas Baronowsky\*  
Yoojeong Kim\*  
John Laszakovits\*  
Nathan McKinstry<sup>^</sup>  
Logan Pintor+  
Giulia Rath<sup>^</sup>  
Chad Rockwell+

**Trombone**

Megan Hendrix\*  
Nolan Hennessey\*  
Bella Lau<sup>^</sup>  
Jackson Murphy<sup>^</sup>  
Michael Turner\*<sup>^</sup>

**Tuba**

Jackson Duffy\*  
Tessa Nojaim\*

**Timpani**

Ethan Hall+

**Percussion**

Cooper Johnson<sup>^</sup>  
Austin Keck\*<sup>^</sup>+  
Andrew Lauler\*<sup>^</sup>  
Elise Liu\*<sup>^</sup>

**String Bass**

Aidan Pasquale+

**Harp**

Megan Cooke#

**Tower\***

Varese<sup>^</sup>  
Luigini#  
Grainger+

## Upcoming Concerts

Events are free unless otherwise noted.

Monday, October 19

**Eastman Philharmonia**

Music of Debussy, Ravel, Montgomery, and Strauss  
Neil Varon and Austin Chanu, conductors  
Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, October 21

**Eastman School Symphony Orchestra**

Music of Stravinsky, Debussy, and Mozart  
Neil Varon and Matthew Straw, conductors  
Kodak Hall at Eastman Theatre • 7:30PM

Friday, October 23

**Eastman Choirs**

William Weinert, conductor  
Kodak Hall at Eastman Theatre • 7:30PM

Tuesday, October 27

**Eastman Jazz Ensemble**

Bill Dobbins, director  
Kodak Hall at Eastman Theatre • 7:30PM

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!