

Eastman Wind Orchestra

Mark Davis Scatterday
and Luca Peveroni
conductors

The Bells N' Roses Horn Quartet

Monday, February 3, 2025
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~

Eastman Wind Orchestra
Mark Davis Scatterday and Luca Peveroni, *conductors*

Ecstatic Fanfare (2012)

Steven Bryant
(b. 1972)
4'

Colors and Contours (1984)

Leslie Bassett
(1923-2016)
9'

Luca Peveroni, *conductor*

Soundings (1995)

Fanfare
Gizmo
Waves
Transmission

Cindy McTee
(b. 1953)
17'

~ INTERMISSION ~

Smetana Fanfare (1984)

Karel Husa
(1923-2016)
4'

Luca Peveroni, *conductor*

In the Mind's Eye:

Images for Horns and Wind Ensemble (2010)

Random Abstract
Daniel in the Lion's Den
Reflections

James Beckel
(b. 1948)
18'

The Bells N' Roses Horn Quartet
Aliceyn Covington, Alina Liebschner,
Morgan Chalmers, Lea Helsel, *horns*

~ PROGRAM NOTES ~

Ecstatic Fanfare

Ecstatic Fanfare is based on music from movement I of my *Ecstatic Waters*. One day in May 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare someday. She goaded me into doing it “immediately,” and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July 2012. This has to be a record time for conception-to-premiere for a large ensemble work.

The work unfolds with a flurry that can best be described as aggressive jubilation that winds down into a quiet, pure, pastoral melody marked by descending fourths in the clarinets. The use of open harmonies and descending fourths provide a sense of innocence and simplicity to this music, giving the listener something familiar to connect with, reminiscent of the music of Aaron Copland. This quiet music is eventually transformed into a powerful statement by the horns, marked “aggressive and celebratory.” This moment of celebration explodes into elation and the work rallies toward an energetic, powerful conclusion.

Colors and Contours

Colors and Contours was commissioned by the College Band Directors National Association and premiered at the March 1985 national meeting in Boulder, Colorado, by the McNeese State University Wind Ensemble, conducted by David Waybright. Although printed in one movement, the slow rhapsodic opening, linked by a euphonium solo to a contrasting fast section, gives the listener an impression of two movements. An example of colors may be heard in the bright major chord sounds of augmented triads changing with various instrumental tone combinations. The contours are illustrated by the sweeping lines moving up and down, as in the quiet but changing sounds of the opening. The work’s structure is based on a continual process of textural change; the repeated concepts ensure unity.

Soundings

Soundings is a four-movement work for wind symphony of approximately fifteen minutes’ duration. It was commissioned in 1995 by the Big Eight Band Directors Association.

The title, *Soundings*, has been used by several composers and authors, including Glen Watkins for his book about music in the twentieth century. I chose the title quite literally for its “sound”, but also because its definition, “the making or giving forth of sounds”, complements the more descriptive titles of the individual movements: Fanfare, Gizmo, Waves, and Transmission.

I. Fanfare employs familiar musical materials such as quartal harmony and imitative counterpoint, but departs from traditional fanfares in its use of woodwind as well as brass instruments.

II. Gizmo reflects my fascination with gadgets, motoric rhythms, and the sound of major sevenths.

III. Waves was born out of my experience in the computer music studio and my preference for sounds whose shapes slowly expand and contract. Four musical layers are presented: (1) a steady tremolo in the percussion serves to anchor as well as to animate the music; (2) waves of sound through the lower brass and woodwinds are supported by timpani and tam-tam; (3) scattered, freely moving solos in the upper winds are complemented by; (4) a repeated melody played by trumpets, oboe, flute, and piccolo.

IV. Transmission is not unlike Gizmo in its reliance upon a quickly moving steady pulse and sonorities employing major sevenths. The title, Transmission, was chosen for its double meaning: (1) information from a transmitter and (2) an assembly of gears and associated parts by which power is transmitted from the engine to the gearbox. In Transmission I have “transmitted” musical information using “metric or temporal modulation”, a process analogous to the one executed by the driver of an automobile smoothly shifting gears to change engine speed.

Smetana Fanfare

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana’s death. This short work uses two excerpts from Smetana’s symphonic poem *The Wallenstein’s Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

In the Mind's Eye

In the Mind's Eye is a Konzertstück for horns and orchestra inspired by visual art. Visual artists and composers have often collaborated or have been influenced by each other's work. A famous example of this is Stravinsky and Picasso working together on 'Pulcinella'. Impressionistic music occurred during the same period as impressionistic art. In a similar vein, this piece has been greatly influenced by visual art, and employs the use of musical effects that replicate various brush stroke techniques. Five paintings were used as inspiration for this three-movement work for horns and orchestra.

The first movement is dedicated to abstract expressionism artists. The specific painting that I used as inspiration in this movement is from the contemporary artist Ingrid Calame, who has used some of the concepts of abstract expressionism in her painting entitled 'From #258 Drawing: Tracings from the Indianapolis Motor Speedway and the L.A. River'. This painting uses tire tracks from the Indianapolis 500 as its basis. This first movement is written from two perspectives. Part of the music reflects the perspective of the artist, while other moments in the movement represent the perspective of the viewer. The opening of the first movement is a good example of the brush stroke imitation mentioned earlier. The opening glissando of the harp, followed by the fast scalar passages in the woodwinds, represent the fast, broad, stroke of a paintbrush on the canvas. Jackson Pollack was known to actually paint to music and there was often a rhythm to his brush stroke. Throughout this first movement the listener will also hear short, chromatic chords that are meant to represent an abstract artist randomly throwing paint onto the canvas. In this opening movement, the first entrance of the horns is my musical representation of a patron's first impression upon viewing such an abstract painting. The music of the horns is meant to portray curiosity, interest, and questioning. The main second theme (heard at letter D, poco animato) is music representing the painter's perspective. The euphoria of an artist totally submerged in his or her creativity can be heard as the music grows in animation and intensity. This music, still in the voice of the artist, becomes calmer and more ethereal as the artist's mind searches for inspiration (letter E). After the artist's inspiration is realized (letter G), the music intensifies with the return of the second theme (Allegro Moderato, letter H). This pure adrenaline increases to a final climax of frantic brush strokes portrayed in the fast scalar passages now heard in strings, woodwinds, harp, and xylophone (meas. 113). The voice of the viewer at the art museum, who is pondering the final product of the visual artist's work, is heard next in the solo entrance of the horn. The first movement ends from the consumer's perspective, relishing the vivid colors and shapes on the canvas from the abstract artist's mind.

The painting "Daniel in the Lion's Den" by Robert E. Weaver inspires the second movement. This biblical subject has been a favorite choice for many artists over the centuries. For me, Robert Weaver's work is the most stunning of those I have seen. The music, as well as the painting, addresses the concept of faith. The movement opens quietly with the horns in a quasi-Gregorian chant, setting the stage for Daniel's overnight trial in the den of lions where his belief in God is tested. The trials and tribulations associated with man's faith over the millenniums are reflected in this dialogue between horns and orchestra throughout this movement in G Minor. At the end of the movement you will hear a tremolo, taking us to a moment of Eb Major, which represents the answer to Daniel's prayers as morning arrives and Daniel has been spared from the jaws of the lions.

The third and final movement is meant to deal with artists' fascination with light's reflection, particularly on water. There are three paintings chosen as inspiration for this movement. They are 'Roussillon Landscape' by Georges-Daniel DeMonfried; 'The Channel of Gravelines' by Georges Seurat; and 'The Regatta Beating to Windward, by Joseph M. W. Turner. Each painting is reflected in different parts of this third movement. The movement opens with an exciting, heroic horn call from all of the horns, representing the excitement of a sailing contest as portrayed in Turner's painting of the Regatta. This opening fanfare is followed by an orchestra tutti (letter V), where the music is very secco, representing the pointillist brush technique of Seurat's neo-impressionistic painting. The excitement of an ocean adventure is continued when the horns re-enter (letter W). The solo entrance of the harp (letter Z) transitions the music into a more tranquil section that is meant to represent the beauty of sunlight reflecting off the ocean as seen in DeMonfried's seashore landscape. Horn calls abound in the next section, depicting the adventure and pure beauty of water and light in these paintings. As viewers look at these paintings, their imagination brings their own images of the ocean and reflected light. These images are heard in the music. A final return to the opening horn call signals the end of this movement climaxing in a robust celebration of life as portrayed in visual and aural art.

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~ MEET THE ARTISTS ~

Aliceyn Covington is an undergraduate horn student at the Eastman School of Music majoring in French Horn Performance and Instrumental Music Education. She actively participates in a variety of ensembles at the school including the Eastman Wind Ensemble, Philharmonia, Empire Film and Media Ensemble, and the Bells N' Roses horn quartet. Her horn quartet won the Eastman Brass Concerto Competition in the Spring of 2024 and performed *Konzertstück* for Four Horns and Orchestra by Robert Schumann with the Eastman School Symphony Orchestra. The summer of 2023 she attended the Norfolk Chamber Music Festival as one of two French horn fellows. During her six-week residency, she performed weekly in a wind quintet and in various chamber orchestra opportunities working alongside many professors from the Yale School of Music.

She has had the privilege to play in masterclasses both in chamber music and solo settings for internationally renowned hornists Froydis Ree Wekre, William Purvis, Stefan de Leval Jezierski, and Gail Williams. Outside of school she is a substitute musician with multiple ensembles such as the Cayuga Chamber Orchestra, the Syracuse Orchestra, and the Orchestra of the Southern Finger Lakes. In November of 2024, she had the opportunity to perform as the principal horn of the Final Fantasy VII Rebirth Orchestra World Tour in the Buffalo, NY concert. Through her various performance opportunities, she enjoys reaching out to the community and sharing her love of music.

Alina Liebschner is from Pearland, Texas and is a fourth-year undergraduate student at the Eastman School of Music. Alina has performed at the Mid-EUROPE Festival in Schladming, Austria as a part of the World Youth Wind Orchestra Project in 2022, where she had the opportunity to collaborate with musicians from around the world; furthermore, in 2023, she performed the Hindemith Horn Sonata at the Schwarzwälder Horntage Festival in Stauf, Germany, as a featured artist. During the summer of 2024, Alina served as a student ambassador to Havana, Cuba with CAYO, in which she performed in a wind quintet as well as an orchestra with Cuban students and teachers to foster American-Cuban relations through music. In 2024 Alina additionally participated in the Berlin Opera Academy, playing in the productions of *Gianni Schicci* and *Suor Angelica* by Puccini, and *Hänsel und Gretel* composed by Humperdinck.

Alina is also the horn player in the Mousai Wind Quintet from the Eastman School of Music, which has competed at the New England Chamber Music Foundation in Boston, placing first in the collegiate category and second overall. They also competed in the Francis Walton Chamber Music Competition in Seattle placing second. Mousai were invited back to Seattle to play a concert on Classical KING FM 98.1 radio and were funded to perform a recital in a local art museum.

Morgan Chalmers is a senior from Clarence, New York, and is a member of several ensembles at Eastman including Brass Guild, Horn Choir, Empire Film and Media Ensemble, and Bells N' Roses horn quartet. She currently holds the position of Third Horn with the Binghamton Philharmonic Orchestra and Principal Horn with the Clarence Summer Orchestra. Chalmers has been a substitute with the Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, and the Syracuse Orchestra. She will be joining the United States Army Field Band after graduating from Eastman.

Lea Helsel is an undergraduate student at the Eastman School of Music Majoring in French Horn Performance. She is a member of many ensembles at Eastman including the Eastman Harmonie, Eastman Horn Choir, Empire Film and Media Ensemble and the Alvum Animo brass quintet. In the spring of 2024 she performed Robert Schumann's *Konzertstück* for Four Horns with her quartet after winning the Eastman brass concerto competition. This past summer she was asked to tour Mahler 5 with the Boston Philharmonic Youth Orchestra, performing in prestigious venues such as Vienna's Musikverein and the Berliner Philharmonie.

As a freelancer, Helsel is a substitute musician for many orchestras including the Rochester Philharmonic Orchestra, Wheeling Symphony Orchestra and the Pittsburgh Ballet Theatre Orchestra. Her brass quintet Alvum Animo also performs in the Rochester area, having recently performed at the celebration of life ceremony for Canandaigua National Bank and Trust CEO George Hamlin.

~ PERSONNEL ~
Eastman Wind Orchestra

Flute

Yiqian Fu
Kaja Hammerschmidt
Allison Schultz
Genevieve Skatoff
Hannah Wang

Oboe

Nathan Clarke
Lewis Painter
Gus Smith

Clarinet

Jay Kline
Adam Kolers
Yerim Park
Veronica Pavlovic
Kelsey Waters

Bassoon

Fabrizio Milcent
Alison Pollock

Saxophone

Zachary Jantzi
Timothy Lam
Matthias Roth
Gaurav Sarangi
Ben Small

Horn

Jackson Cadengo
Andrew Foster
Kasey Gibbons
Abigail Konopik
John Wellmann

Trumpet

Norman Carswell
Emily Lipper
Colin Mroczko
Nati Noriega
Cole Pringle

Trombone

Ethan Burkett
Corey Hamm
David McKenzie
Matous Rybka
Sam Streeter

Euphonium

Zachary Berz
Ethan Burkett

Tuba

Bec Caldwell
Matthew Langrell
Jonathan Miller

Double Bass

Tristan Wiafe

Timpani

Hudson Toler

Percussion

Ryan Cozzolino
Jin Dai
Andrew Laufer
Grace Qian
Myah Tokajer

Keyboard

May Li

Harp

Catherine Caton



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