



Evening Concert Series

2013–2014 Season

Helen M. Hosmer Hall

Wednesday, November 20, 7:30 PM

The Crane Concert Band **Patricia Cornett, conductor**

Lorraine Yaros Sullivan, mezzo-soprano

Fanfare Canzonique (2002)

Brian Balmages
(b. 1975)

Fugue in C (1896/1992)

Charles Ives
(1874–1954)
Arr. by James B. Sinclair

Day Dreams (2006)

Sunrise: an infinite expectation
Morning: all intelligences wake
Afternoon: hopes shot upward, ever so bright
Sunset: having lived in the life imagined

Dana Wilson
(b. 1946)

Intermission

Three Cabaret Songs (1979/2009)

Song of Black Max
Waitin
Amor

William Bolcom
(b. 1938)
Arr. by Ian Frenkel

Lorraine Yaros Sullivan, mezzo-soprano

Rest (2011)

Frank Ticheli
(b. 1958)

Sketches on a Tudor Psalm (1972)

Fisher Tull
(1934–1994)

Crane Concert Band Personnel

Piccolo

Jacqueline Saunier*

Flute

Elissa Murphy*
Kennedy Burgess
Corinne Bouchard
Marisa Caliguri
Karisa Widrick
Nicole Damon
Juliana Badalucco

Oboe

Samantha Giorgio*
Kristen Skovan
Joseph Giammona

E-flat Clarinet

Erin Smi

Clarinet

Kyle Chamberlin*
Katherine Fanning
Brittney Donovan
Nicholas Leonard
Josh Naar
Ato Noel
Julia Bellante
Kellie Daino
Kelly Furgison
Kirsta Bowman
Narise Connor
Kendra Barton
Cassidy Vianese
Derek Bull
Alison Evans

Alto Clarinet

Nicholas Leonard

Bass Clarinet

Megan O'Donnell

Bassoon

William Halpern
Travis Miller

Alto Saxophone

Malik Clanton*
Chris Dobson
Michael Dufresne

Tenor Saxophone

Kristina Martorano
Benjamin Ellingham

Baritone Saxophone

Justin Dimase

Horn

Kenneth Schweizer*
Lauren Corey
Lauren Wallen
Madeline Leppert
Derek Sager**

Trumpet

Brandon Manning*
Tyler Nappo
Andrew Hochler
Michelle Neu
Nicole Ruggiero
Evan Michaels
Alexander Sanso
Ben Elmore
John Hylkema

Trombone

Katherine Skopkowski*
Stephen Whimple
Benjamin Bardenett
Morgan Decker
Zak LeBlanc
Brandon Lane
Robert Rice
Robert Wagner

Euphonium

Emma Hibit*
John Shirley
Louisa Carasco

Tuba

David Mercedes*
Travis Brinkley
Lucas Saladin
Tyler Ashton
Osvaldo Juarez

Percussion

Sarah Hill*
Alec Sisco*
Alexandra Bick
Salvatore Genovesi
Kassandra Voigt
Brandon Bromsey
John Snell
Dhane Redmond

Bass

Joe Tokasz

Piano

Derek Bull

Ensemble Librarian

Robert Wagner

Personnel Manager

Erin Smi

* Principal

**Balmages only

THE CRANE CONCERT BAND

Program Notes • Wednesday, November 20, 2013

FANFARE CANZONIQUE

Brian Balmages

Brian Balmages is an active conductor and composer with a high demand for his wind, brass, and orchestral music throughout the world. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions and premieres has included the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, and Boston Brass, while his music has been performed by members of leading orchestras including the St. Louis Symphony, the Philadelphia Orchestra, and the National Symphony.

Fanfare Canzonique is written in memory of Gilbert Johnson, former principal trumpeter of the Philadelphia Orchestra. The piece pays homage to two of Johnson's most famous recordings, *The Antiphonal Music of Gabrieli* and Respighi's *Pines of Rome*. The opening fanfare becomes the structural canvas on which Gabrieli's *Canzona per sonare*, No. 2 is painted, heard at both the beginning and the end of the work. The middle section recalls Mr. Johnson's offstage solo in *Pines of Rome*, represented in this piece by an antiphonal choir. Mr. Johnson himself came up with the idea for this work, but passed away before its completion. The work keeps his memory alive and serves as a tribute to his life.

FUGUE IN C

Charles Ives

Charles Ives was born into a tradition of patriotic music. His father, George, was a highly respected leader of a Union Army band during the Civil War and led many amateur groups in Danbury, Connecticut following the war. As a child, Charles was taught drums, violin, cornet, and piano by his father, and began to play in his father's band at the age of twelve. By age thirteen, Charles was composing simple marches and fiddle tunes and became the youngest salaried organist in Connecticut at the age of fourteen. His compositional activity spanned over forty years, and his oeuvre, which includes pioneering works for orchestra, chamber ensemble, piano solo, and voice, is all the more remarkable in that he simultaneously carried on a highly successful career in the insurance business.

The Fugue in C is a work written in 1895–96, during Ives' time at Yale. He composed the work first as an organ piece for a class assignment, later arranging it as the first movement of his String Quartet No. 1, then finally rearranging and recomposing the piece as the third movement of one of his most famous works, Symphony No. 4. One of the hallmarks of Ives' compositional style is his use of musical quotation, and in this fugue Ives quotes two hymn tunes: Lowell Mason's 1824 *Missionary Hymn* ("From Greenland's Icy Mountains") and Oliver Holden's 1793 *Coronation* ("All Hail the Power of Jesus' Name). This arrangement for band by James B. Sinclair is based on the String Quartet No. 1 version of the fugue.

DAY DREAMS

Dana Wilson

Dana Wilson is an American composer, jazz pianist, and teacher. His works have been commissioned and performed by ensembles such as the Chicago Chamber Musicians, the Detroit Chamber Winds and Strings, the Buffalo Philharmonic, the Dallas Wind Symphony, and the Tokyo Kosei Wind Orchestra. Wilson has received grants from, among others, the National Endowment for the Arts, the New York Foundation for the Arts, Arts Midwest, and Meet the Composer. Awards include the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize. Wilson is currently Professor of Music at Ithaca College.

Day Dreams was commissioned in honor of the 75th birthday of Frank Battisti, Conductor Emeritus of the New England Conservatory Wind Ensemble and former Director of Bands at Ithaca High School. The piece is based entirely on the musical pitches extracted from his name (**Fr**ANK **B**Attisti), forming the musical motive F-A-B-A. In order to recognize the arc of his life and career, *Day Dreams* traces a metaphorical day. The movement titles all come from Thoreau's *Walden*—a place very close to where Battisti spent a good part of his life. The work begins with a portrayal of a dramatic sunrise in the first movement. This is followed by a second movement that represents morning (or youth), and juxtaposes two extremely contrasting and seemingly irreconcilable types of material, typical of that stage of life. The third movement explores the afternoon (adulthood), a period of sophisticated balancing of life's many forces. The final movement is a sunset, with each individual player saying goodbye.

THREE CABARET SONGS

William Bolcom

William Bolcom is an American composer and pianist. He is the recipient of the 1988 Pulitzer Prize for Music, the National Medal of Arts, two Grammy Awards, the Detroit Music Award, and was named the 2007 Composer of the Year by *Musical America*. He was admitted to the American Academy of Arts and Letters in 1993. As a composer, piano soloist, and accompanist, Bolcom is represented on recordings for Nonesuch, Deutsche Gramophone, RCA, CBS, Naxos, and many others.

During the course of his career he taught composition at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, and New York University's Tisch School of the Arts. He joined the faculty at the University of Michigan in 1973 and retired in 2008.

Bolcom's oeuvre includes the three-hour work for soloists, chorus, and orchestra, *Songs of Innocence and Experience*, the opera *A View from the Bridge*, eight symphonies, eleven string quartets, violin sonatas, piano rags, and four volumes of cabaret songs, many of which have been recorded with his wife, mezzo-soprano Joan Morris. Three of Bolcom's most well known cabaret songs are included in this arrangement for winds by Ian Frenkel, which was completed and premiered by the United States Coast Guard Band in 2009.

Song of Black Max

*He was always dressed in black,
Long black jacket, broad black hat, sometimes a cape
And as thin, and as thin as rubber tape: Black Max.
He would raise that big black hat
To the big shots of the town,
Who raised their hats right back,
Never knew they were bowing to Black Max.
I'm talking about night in Rotterdam
When the right night people of all the town
Would find what they could in the night neighborhood of Black Max.
There were women in the windows with bodies for sale,
Dressed in curls like little girls in little dollhouse jails.
When the women walked the street with the beds upon their backs,
Who was lifting up his brim to them? Black Max!
And there were looks for sale, the art of the smile,
Only certain people walked that mystery mile:
Artists, charlatans, vaudevillians, men of mathematics, acrobatics and civilians.
There was knitting needle music from a lady organ grinder with all her sons behind her,
Marco, Vito, Benno (Was he strong! Though he walked like a woman.),
And Carlo who was five. He must be still alive!
Ah poor Marco had the syph,
and if you didn't take the terrible cure in those days you went crazy and died, and he did.
And at the coffin before they closed the lid, who raised his lid? Black Max.
I was climbing on the train one day going far away,
To the good old U.S.A., when I heard some music underneath the tracks.
Standing there beneath the bridge, long black jacket, broad black hat,
Playing the harmonica, one hand free to lift that hat to me:
Black Max, Black Max, Black Max.*

Waitin

*Waitin, waitin, I've been waitin
Waitin, waitin, all my life.
That light keeps on hidin from me
But it someday just might bless my sight.
Waitin, waitin, waitin.*

Amor

*It wasn't the policeman's fault in all the traffic roar
Instead of shouting halt when he saw me, he shouted
Amor, Amor, Amor, Amor.
Even the ice cream man (free ice creams by the score),
Instead of shouting butter pecan, one look at me,
He shouted Amor, Amor, Amor.
All over town it went that way,
Everybody took off the day,
Even philosophers understood,
How good was the good 'cuz I looked so good!
The poor stopped taking less,
The rich stopped needing more.
Instead of shouting no and yes,
Both looking at me shouted Amor.
My stay in town was cut short,
I was dragged to court,
The judge said I disturbed the peace and the jury gave him what for!
The judge raised his hand, and instead of Desist and Cease,
Judgie came to the stand, took my hand, and whispered,
Amor, Amor, Amor.
Night was turning into day,
I walked alone away,
Never see that town again.
But as I passed the church house door,
Instead of singing Amen,
The choir was singing Amor,
Amor, Amor, Amor, Amor.*

REST

Frank Ticheli

Frank Ticheli's music has been described as "optimistic and thoughtful, lean and muscular, brilliantly effective and powerful, deeply felt with impressive flair and an ear for striking instrumental colors." Ticheli joined the faculty of the University of Southern California Thornton School of Music in 1991, where he is professor of composition.

From 1991–1998, Ticheli was composer-in-residence of the Pacific Symphony. His orchestral works have received considerable recognition in the United States and Europe. His many works for concert band have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards include the Charles Ives and the Goddard Lieberson Awards, both from the American Academy of Arts and Letters, and the Walter Beeler Memorial Prize. Ticheli completed his undergraduate studies at Southern Methodist University and received masters and doctoral degrees in composition from the University of Michigan, where he studied with Leslie Bassett, William Albright, and William Bolcom.

Ticheli offers the following comments about his composition:

Rest is above all a work of deeply felt lyricism and melodic warmth. Created in 2010, this is a concert band adaptation of my work for SATB chorus, There Will Be Rest, which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

SKETCHES ON A TUDOR PSALM

Fisher Tull

Fisher Tull was an American composer, arranger, educator, administrator, and trumpeter. After earning three degrees from the University of North Texas, he went on to teach at Sam Houston State University where he served as chairman of the music department.

As a composer he received numerous commissions including those from the National Endowment for the Arts, Houston Symphony Orchestra, Houston Ballet, Houston Music Guild, International Trumpet Guild, the U.S. Army Band, and the U. S. Air Force Band. Throughout his career he composed over 80 works for orchestra, band, chorus, and various chamber ensembles.

Sketches on a Tudor Psalm is based on Thomas Tallis' sixteenth-century setting of the second Psalm. Originally published in a collection of vernacular psalm settings, Tallis' work consisted of eight psalm settings and one ordinal for the psalter. Though Tallis' setting is a paraphrase of the second Psalm, it maintains the psalmist's message, which is to embrace God and be blessed, or defy Him and be damned. Despite the existence of Ralph Vaughan Williams' well-known *Fantasia on a Theme of Thomas Tallis*, a work based on the same source material, Fisher Tull was drawn to the famous Tallis melody. Using the preexisting uneven metrical structure, Tull deconstructed the original tenor melody (first stated in its original form by the alto saxophone) into six distinct segments before utilizing them in this set of variations, which concludes with a glorious return of the original psalm melody.

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please completely turn off any devices that make sounds or have glowing screens).

Children who are able to sit quietly during the performance are welcome to our concerts.

Audio/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

Leave the building immediately by walking to the nearest safe exit. Once outside, please move fifty feet away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.