

CRANE

The Crane School of Music • SUNY Potsdam

Evening Concert Series

2008-2009 Season

Tuesday, November 18
Helen M. Hosmer Concert Hall
7:30 PM

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 remember to turn off your cellular phone, pagers and watches that chime on the hour).

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

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

Thank you!

Crane Symphony Orchestra Chris Lanz, Conductor

2008 Benefit Concert Series

Nov. 13 – 7:00 Dulles State Office Building, Watertown, NY

Nov. 14 – 8:00 Setnor Auditorium, Syracuse University, Syracuse NY

Nov. 18 – 7:30 Hosmer Hall, Crane School of Music, Potsdam, NY

Clarion Call (2008)

Paul Siskind
(b. 1962)

Commissioned for the Crane
Symphony Tour, 2008

The Army Goes Rolling Along

E.L. Gruber
Arr. by Croy

The American Frontier

Arr. by Calvin Custer

Sing (2008)

Gregory Wanamaker
(b. 1968)

Lyrics by Garth Bardsley
Commissioned for the Crane
Symphony Tour, 2008

Rob Mellon, Baritone

The Marine's Hymn

Music by J. Offenbach
(1819-1880)
Arr. by Thomas Knox

CSO Personnel

Crepuscle (2008)	Bryan Burkett (b. 1961) Commissioned for the Crane Symphony Tour, 2008
The Air Force March	Robert Crawford Arr. by J.S. Sereby
Wellington's Victory, Op. 91	L. van Beethoven (1770-1827)
Anchors Aweigh	C.A. Zimmerman Arr. by J. Barnes
You're a Grand Old Flag	George M. Cohan (1878-1942) Arr. by Steven Rosenhaus
The Star Spangled Banner	Music by J.S. Smith Words by F.S. Key Arr. by P. Breiner

Benefit Concert Series

This series of concerts is intended to express our collective thanks to those serving in our military overseas. Donations collected at these three concerts will benefit the Soldier and Family Assistance Center at Ft. Drum, the Veterans' Administration Hospital in Syracuse, and the Veterans of Foreign Wars post in Potsdam.

Our thanks to Sonny Mitchell, Donna Orvis and Harold Greer at Ft. Drum, to Robert Hawes and Gordon Sklar in Syracuse, to Bradley Ethington at the Setnor School of Music in Syracuse, and to Robert Stairs at the Potsdam VFW for their invaluable assistance in setting up these events.

Biographies

Christopher C. Lanz, D.M.A., is the orchestra director at the Crane School. He leads the Crane Symphony, String, Chamber and Opera Orchestras and the Early music Ensemble, maintains the harpsichords and continuo organ, and teaches conducting and string music education classes.

Violin

Laura Berger *
Ashley Burkhardt
Mike Cholodenko
Adrienne Coble
Jackie Cypress
Elizabeth Ekland
Megan Fedor **
Stephen Finley
Amanda Hayden
Kevin Koehler
Michelle Kovacs
Gregory Krajci
Josephine Llorente
Roy MacNeil
William Makin
Nina Merulla
Alexa Milo
Margaret Moore
Amber Nezezon
Veronica Phillips
Paul Ruscak
Lindsey Serrao
Erin Shambo
Page Silverman
Carey Sleeman
Erica Trocino
Allison Young
James Zhu

Viola

Jamie Bineau
Sarah Blechfield*
Lia Call*
Rebecca Miller
Kevin Marcinko
Jason Ng
Alyssa Raduns
Kirstin Teall
Kristen Swift

Cello

Andrew Albani
Kevin Benedetto
Andrew Chadwick
Carol Dolgon
Rachel Frazier
Andrew Fund
Natasha Jaffe*
Stacy King
Aaron Knapp
Andrew Kromholz
Nicole Polstein
Alyssa Sciarrino
Meghan Smart
Max Sternglass
Eric Wich

Bass

Alex Butler*
Cheynnyne Delorenzo
Joseph Goehle
James Longenecker
Danielle Packard
Brigid Villareale

Flute

Jeanette Kelso
Valerie Paige
Heather Taylor

Oboe

Alexandra Shatalov
Laurie Luce

Clarinet

Nicole Boyle
Tessa Tidd
Jon Goodman
Marshall Hughes, Bass

Bassoon

Elizabeth Weissman
Ryan Cerullo

French Horn

Adam Pelkey
Emma Keller
Josh Domachowski
Tim Takagi*

Trumpet

Colin Baxter
Brad Curtin
Emily Piller
Brian Masterson

Trombone

Erin Hogan
Nicholas Reilingh
Andrew Van Ness

Tuba

Micah Stratton

Harp

Grace Myers
Kathryn Sloat

Percussion

Zackary Browning
Jay Sager
Ben O'Brien Smith
Jessica Bogart

Special thanks to Ben O'Brien Smith for audio engineering in the Beethoven!

Second Chorus:

Valley Forge, Custer's ranks,
San Juan Hill and Patton's tanks,
And the Army went rolling along.
Minute men, from the start,
Always fighting from the heart,
And the Army keeps rolling along.

Refrain:

(same as above)

Third Chorus:

(slower, more freely)

Men in rags, men who froze,
Still that Army met its foes,
And the Army went rolling along.
Faith in God, then we're right,
And we'll fight with all our might,
As the Army keeps rolling along.

Refrain:

Then it's hi! hi! hey!

The Army's on its way.

Count off the cadence loud and strong; (two! three!)

For where'er we go,

You will always know

That THE ARMY GOES ROLLING ALONG! (keep it rolling!)

And THE ARMY GOES ROLLING ALONG!

Previously Dr. Lanz was Orchestra Director and String Division Head at the University of Texas at Arlington, Music Director of the Huntsville Youth Orchestras and Opera Theatre, Conductor of the Stanford and University of California at Davis New Music Ensembles, and music Director of the Cincinnati Pro Music Chamber Orchestra. His degrees are from Stanford University and the Cincinnati College-Conservatory of Music, and his main teachers were Gerhard Samuel and Herbert Blomstedt. Dr. Lanz is an active instrumentalist, and has performed as trombonist with the Northern Symphonic Winds and Early Music Ensemble, as violist and violinist with the Crane Symphony and String Orchestras, and as recorder soloist with the Chamber and Opera Orchestras. He has conducted honors orchestras around New York, has taken the Crane orchestras on numerous tours, and has acquired a loyal group of conducting and early music disciples. He has been married to clarinetist Regina Tan for 19 years, and is inordinately fond of cats, bunnies and computers.

Bryan Burkett received a Bachelor of Science in Education (Music) from Indiana University of Pennsylvania, a Master of Music in Composition from Ithaca College, and a Doctor of Music in Composition from The Florida State University. His composition teachers included Arne Mellnäs, Karel Husa, Roy H. Johnson, Daniel Perlono, and Salvatore Scarpa. He has also studied with Sven-David Sandström, Marilyn Shrude, and John H. White. Dr. Burkett's electronic and computer music studies were conducted with Jeffrey Hass and Christopher Cook at the Center for Electronic and Computer Music in the School of Music at Indiana University. He has also studied saxophone with Patrick Meighan, Steven Mauk, and Robert Lloyd. In 1991, he received the Thord-Gray Memorial Fund and the Sven Bernhard Fund from the American-Scandinavian Foundation for private study with Arne Mellnäs in Stockholm, Sweden. Dr. Burkett's music has been performed in Sweden, Australia, and around the U.S. and is published by TAP Music Sales and Pauken Press. He is currently a lecturer in music theory at the Crane School of Music, SUNY Potsdam and an adjunct instructor of saxophone at Saint Lawrence University in Canton, NY.

Paul Siskind has had music commissioned and performed across the U.S. and abroad by ensembles and performers such as the Minnesota Orchestra, the Arditti String Quartet, the Dale Warland Singers, Continuum, and Stephanie Blythe. His music is published by G. Schirmer, Cantando, and Sweet Child Music, and has been recorded on the Innova, ERM, and New Ariel labels. He has worked as a composer-in-residence for the education department of Minnesota Opera, and as an auditor for the New York State Council on the Arts. He is also active as an adjudicator and presenter for the College Music Society, the Society of Composers Inc., the New York State School Music Association, and the Music Educators National Conference. Dr. Siskind joined the Crane faculty in 1998, and is currently Associate Professor of Composition of Theory.

He also holds degrees in composition and theory from the University of Minnesota (Ph.D.), Queens College (M.A.) and the Crane School of Music (B.M.), as well as a B.S. in biology (Phi Beta Kappa) from Tufts University.

Gregory Wanamaker's music explores and extends unique timbral qualities of instruments and voices while maintaining lyric and dramatic characteristics commonly associated with works of earlier eras and contemporary popular music. The winner of numerous awards from the American Society of Composers, Authors and Publishers; National Association of Composers, USA; and Britten-on-the-Bay; Wanamaker's music has been commissioned and performed throughout the United States, Canada, South America, Europe and Asia by performers including the Trujillo Symphony Orchestra, PRISM Saxophone Quartet, The West Point Saxophone Quartet, The Gregg Smith Singers, Timothy McAllister, Robert Spring, Deborah Bish, Ensemble Radieuse, and Lynn McGrath. Recent performances include such prestigious venues as the Niksic Guitar Festival in Montenegro; Festival de Inverno de Vale Veneto, Brazil; Festival Internacional Bach in Trujillo, Peru; World Saxophone Conferences in Ljubljana, Minneapolis, and Montreal; and the International Clarinet Association's ClarinetFests in Atlanta and Vancouver. In demand as a composer of solo and chamber music, Wanamaker has several recorded works on Innova, Summit, Mark Custom, KCM and Albany record labels. Gregory Wanamaker serves as Associate Professor of Composition and Theory at the Crane School of Music, SUNY Potsdam.

Program Notes

Clarion Call

Clarion Call was commissioned by the Crane Symphony Orchestra for its Fall 2008 tour. Conductor Chris Lanz asked for a short piece that would work well as a concert opener (i.e. loud, fast, and attention-grabbing), but which would be more substantial than just a fanfare. The main theme of *Clarion Call* is indeed an angular fanfare, which reappears in various guises throughout the piece for a sense of unity. Two additional themes are juxtaposed against the main theme, for contrast and variety.

The Marine's Hymn

The *Marines' Hymn* is the official hymn of the United States Marine Corps. It is the oldest official song in the United States military.[1] The song has an obscure origin—the words date from the 19th century, but no one knows the author.

The music is from the Gendarmes' Duet from the opera *Geneviève de Brabant* by Jacques Offenbach, which debuted in Paris in 1859. The Marine Corps secured a copyright on the song on August 19, 1919, but it is now in the public domain.

The initial verse is "From the Halls of Montezuma to the Shores of Tripoli." "Montezuma" refers to the Battle of Chapultepec, which took place during the Mexican-American War; "Tripoli" refers to the First Barbary War and the Battle of Derne.

The *Marines' Hymn* is typically sung at the position of attention as a gesture of respect. However, the third verse is also used as a "toast" during events important to the Corps such as the Marine Corps birthday, promotions, and retirements. Note the line "Here's health to you and to our Corps."

The Army Goes Rolling Along

The song was originally written by field artillery First Lieutenant [later Brigadier General] Edmund L. Gruber, while stationed in the Philippines in 1908 as the "Caisson Song." The original lyrics reflect routine activities in a horse-drawn field artillery battery. The song was transformed into a march by John Philip Sousa in 1917 and renamed "The Field Artillery Song." The "Army Goes Rolling Along" is played at the conclusion of every U.S. Army ceremony and all soldiers are expected to stand and sing.

Verse:

March along, sing our song, with the Army of the free.
Count the brave, count the true, who have fought to victory.
We're the Army and proud of our name!
We're the Army and proudly proclaim:

First Chorus:

First to fight for the right,
And to build the Nation's might,
And The Army Goes Rolling Along.
Proud of all we have done,
Fighting till the battle's won,
And the Army Goes Rolling Along.

Refrain:

Then it's hi! hi! hey!
The Army's on its way.
Count off the cadence loud and strong;
For where'er we go,
You will always know
That The Army Goes Rolling Along.