

**Crane Wind Ensemble Personnel**

**Piccolo**

Jessie Brehm

**Flute**

Johanna Folk \*  
 Shelby Colgan  
 Erica Nirsberger  
 Jamie Scotto

**Oboe**

Mark Sophia \*  
 Amedee St. Pierre  
 Jerel Witsell (EH)

**Bassoon**

Lauren Roerig \*  
 Ryan Cerullo \*  
 Carol Cope Lowe ‡  
 William Beecher (CB)

**E-flat Clarinet**

Julia Atkins

**Clarinet**

Jen Guzman \*  
 Mike Kaiser  
 Natalie Alvarez  
 Jenny Dawson  
 Katlyn Chester  
 Greg Razzano  
 Joe Van Ullen  
 Will Hotaling

**Bass Clarinet**

Christina Rawady

**Contra Clarinet**

Kevin Cottrell

**Saxophone**

Scott Yousey \*  
 Chris Bravo  
 Nick Natalie  
 Drew Coles  
 Devon Toland

**Trumpet**

Emily Piller \*  
 Brianne Borden  
 David Brawn  
 Aaron Folmsbee  
 Sage Boris  
 Victor DeJesus

**Horn**

Luke Walton \*  
 Dan Chilton  
 Adam Pelkey  
 Christina Romano  
 Tyler Thomas  
 Megan Lawrence

**Trombone**

Nicholas Reilingh \*  
 Chris Estabrook  
 Joseph Dupuis

**Bass Trombone**

Thomas Macaluso

**Euphonium**

Amber Lomolino \*  
 Claire DeFelice

**Tuba**

Matthew Gatti \*  
 Jeremy Pierson  
 Ryan Riley

**Double Bass**

Joe Goehle

**Percussion**

Zackary Browning \*  
 Scott Bergensen \*  
 Matt Dintrone  
 Kevin Urvalek  
 Jay Sager  
 Joe Parker  
 Joshua Emanuel  
 Adam Conforti

**Piano**

Dai Yi

**Harp**

Kathleen Haggerty

**Ensemble Librarian**

Shelby Colgan

**Head Librarian**

Heather Harrison

\* Principal

‡ Faculty Member

**Evening Concert Series**

**2009-2010 Season**

Wednesday, March 31  
 Helen M. Hosmer Hall  
 7:30 PM

**The Crane Wind Ensemble**  
**Brian K. Doyle, Conductor**

Suite Française, Op. 248 (1944)

Normandie  
 Bretagne  
 Ile de France  
 Alsace-Lorraine  
 Provence

Darius Milhaud  
 (1892-1974)

El Muro (2009)

Ricardo Lorenz  
 (b. 1965)

**Intermission**

A Child's Garden of Dreams (1982)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A Drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven, where pagan dances are being celebrated and a descent into hell, where angels are doing good deeds

David Maslanka  
 (b. 1943)

# Program Notes

## 31 March 2010

### SUITE FRANÇAISE

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*Darius Milhaud*

Darius Milhaud wrote *Suite Française*, his first extended work for winds, in 1945 on a commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. *Suite Française* was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra. The premiere of the orchestral edition was played by the New York Philharmonic. The composer provided the following notes about the work:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country -- Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence.

I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

### EL MURO

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*Ricardo Lorenz*

The American Bandmasters Association and the University of Florida commissioned *El Muro* (Spanish for "the wall"). At a purely musical level, the wall I imagined is a ten-minute long sound structure made up of tightly weaved together riffs, each suggesting a different style of Latin American music. Some of the styles I suggest are the Colombian *cumbia*, the Peruvian *huayno*, the Mexican *son*, the Cuban *montuno*, to name a few. My goal was to personalize these styles and to incorporate as many of them as I could without compromising the musical logic of the work. I accomplish this by deriving the riffs from variations of a single folk-sounding tune heard at the beginning of the work. I pace these riffs and make them interact with more abstract musical elements so as to create drama, build tension, and keep listeners guessing what comes next.

At a conceptual level, *El Muro* is my response to how I feel about walls, whether these walls exist in reality or in our minds. I should mention that I was raised in a South American city where most homes are surrounded by walls topped with barbed wire. To put it simply, I was raised in a land of makeshift fortresses. This is how I learned early on that walls not only exist to delineate space but also to keep people away. In my own imaginary way, *El Muro* humanizes those people that walls keep away by connecting them to their longstanding cultural traditions. As an adult I learned that these traditions breed soulful, exciting and sometimes even influential music capable of making even the most sturdy-looking wall tumble down.

*Note by Ricardo Lorenz*

### A CHILD'S GARDEN OF DREAMS

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*David Maslanka*

*A Child's Garden of Dreams* was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following is from *Man and His Symbols* by Carl Jung: "A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father...In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time.' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them...The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection – the transformation of death into eternal life."

I selected five of the twelve dreams as motifs for the movements of this composition. The titles are listed on the program.

*Note by David Maslanka*