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**Evening Concert Series**

**2017–2018 Season**

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Helen M. Hosmer Hall

Wednesday, April 18, 7:30 PM

**Crane Concert Band**  
**Dr. Michael P. Schaff, conductor**

Suite of Old American Dances (1950)

Robert Russell Bennett  
(1894–1980)

1. Cake Walk
2. Schottische
3. Western One-Step
4. Wallflower Waltz
5. Rag

Pictures at an Exhibition (1874)

Modeste Moussorgsky  
(1839–1881)  
trans. Mark H. Hindsley

- Promenade
- Gnomus
- Promenade
- The Old Castle
- Promenade
- Tuileries
- Bydlo
- Promenade
- Ballet of the Unhatched Chickens
- Samuel Goldberg and Schmuyle
- The Market Place at Limoges
- Catacombe, Sepulchrum Romanum
- Cum Mortus in Lingua Lorta
- The Hut on Fowl's Legs
- The Great Gate of Kiev

**Crane Concert Band Personnel**

Piccolo

Ashley Slapo  
Mabel Burgos

Flute

Gabrielle Caviglia  
Mabel Burgos  
Daniel Marro  
Aaron Leach  
Sofia Tufariello  
Michael Smith

Oboe

Beverly Gard  
Courtnee Waldref  
Griffin Shenkel

English Horn

Courtnee Waldref

Bassoon

Ezgi Cakirca  
Jerry Wilke  
Alexander Malin

Contra Bassoon

Alexander Malin

E♭ Clarinet

Matthew Stroinski

Clarinet

Danielle DeMarco  
Laurel Zimlinghaus  
Rebecca Poole  
Jason Rahner  
Ashley Calhoun  
Lili DeGraw  
Katelyn Martin  
Christian Amano  
Natalia Buitrago  
Tyler Mazone

Bass Clarinet

Darrell Holovach

ContraBass Clarinet

Tyler Mazone

Alto Saxophone

Joseph Winslow  
Olivia Phaneuf  
Stephen Mirandi  
Jacob DePalma

Tenor Saxophone

Adara Hoyne

Bari Saxophone

Jacob LaBate

Trumpet

Jacob Ali  
Peter Schneider  
Samuel Taylor  
Cailin Cienki  
Elira Mavraj  
Rachel Schwartz

Horn

Henry Crocker  
Isaac Newman  
Emily Quinn  
James Schell  
Madeline Derouchie

Trombone

Elias Assimakopoulos  
Jared Gonzales  
John Corsetti  
Christian Castro  
Robert Rice  
Jake Barrett

Euphonium

Andrew Clifford  
Sophia Wright  
Samantha Twing

Tuba

Abigail Neyerlin  
Seamus O'Brien

String Bass

Christina Morris

Percussion

Philip Kronenberg  
Sean Tierson  
Dominic Alifano  
Charlotte LaBonte  
Lauren Polansky  
Hannah Prevenau  
Catherine Smith

Celeste

Rachel Schwartz

Harp

Alexander Malin

Band Librarian

Olivia Phaneuf

**PROGRAM NOTES**

**Suite of Old American Dances**

Cakewalk – The Cakewalk dance originated on the southern plantations, where slaves often imitated their plantation owners. The dance or “strut” was danced to jig-like banjo/fiddle music, usually done by couples who with a backward sway, strutted in a medium high step or low kicking fashion. Plantation owners would encourage their workers by presenting prizes for the best couples. The prize was often a cake, usually shared with the other participants. The men would often dress in long coats with high collars and the women in frilly gowns, to mimic their white owners.

Schottische – Although the title of this dance suggests that its roots lie in Scotland, the schottische is actually a German variant of several Bohemian dances that later developed into the polka. The schottische features quick shifts from foot to foot and a striking of the heel. These movements resemble the “Scottish Waltz,” it is also possible that this earlier dance inspired its namesake. Either way, the dance came to the United States by way of England when polka dancing became the rage among continental society in the 1840s. The music for the early schottische was written in 2/4 time, and many describe the dance as simply a slow polka.

Western One-Step – The Western One-Step is a somewhat misleading title. As Frederick Fennell points out, “The composer informed me that this is also a dance known as the ‘Texas Tommy’, an obviously bright-eyed tune with an equally bright-eyed tempo.” Little is known about the Texas Tommy, one of the obsolete forms of the one-step. This dance, from the early 20<sup>th</sup> century, is believed to have originated in brothels and saloons, where the ladies of the evening were known as “tommies”. There is a record of the Texas Tommy appearing in the New York Lafayette Theatre production of *Darktown Follies* in 1913.

Wallflower Waltz – Although the beginning of the 20<sup>th</sup> century represented a new cultural era, replete with new dance steps, the time honored waltz still reigned as king of the ballroom dance scene. Here, one can imagine the young girl (Wallflower) standing against the wall at a dance afraid of being asked on to the dance floor.

Rag – It seems fitting that Bennett chose to end this suite with a rag. Although there is no one specific dance that can be associated with the rag style, Bennett’s choice of music is representative of the era as a whole. The ragtime era coincided with the beginning of the century, and with a new generation which was harshly criticized by its elders for embracing novel ideas.

### **Pictures at an Exhibition**

Originally written as a piano piece in 1874 by Moussorgsky, it was orchestrated by Maurice Ravel in 1922 for Serge Koussevitzky, who conducted the first performance on Oct. 22, 1922 in Paris.

Written as a tribute to his close friend, the architect Victor Hartmann, Moussorgsky's suite for piano describes ten of the drawings which most impressed him from among the some four hundred displayed in a memorial exhibition. The "pictures" are introduced and often interspersed with thematically recurring "promenades".

- Promenade. This depicts a composer, amid a crowd of visitors, looking around for the most attractive exhibits. It represents variations on a theme of very outspoken Russian character - in modo Russico - which are contained in each of the ensuing promenades.
- Gnomus. A design for a nutcracker with huge jaws, in the form of a limping dwarf, moving grotesquely.
- Il Vecchio Castello (The Old Castle). An Italian landscape at night with a castle, and a minstrel singing in front of it.
- Tuileries (Children Quarreling at Play). Children with their nurses in the famous Paris park, playing and quarreling.
- Bydlo (Ox Wagon). A lumbering Polish ox-wagon with huge wheels. The music has the cart appear from a distance, rumble by, and disappear over the horizon.
- Ballet Des Poussins Dans Leurs Coques (Ballet of the Unhatched Chickens). A drawing for a scene from the ballet Trilby.
- Samuel Goldberg and Schmuyle. A drawing of a beggar wheeling a rich man on a street corner in a polish ghetto.
- The Marketplace at Limoges. The chatter and Hagglng of Frenchwomen on a market day.
- Catacombae, Sepulchrum Romanum. This drawing shows Hartmann and a friend studying a pile of skulls in a Roman catacomb by the light of a lantern.
- Cum Mortus in Lingua Mortua. Moussorgsky's elegy in Hartmann's memory. "A Latin text: 'with the dead in a dead language'... The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to glow faintly".
- La Cabane Sur Des Pattes de Poule (The Hut on Fowl's Legs) (The Hut of Baba-Yaga). The drawing showed a clock in the shape of the legendary Russian witch, Baba Yaga. The music adds the witch's chase.
- La Grande Porte de Kiev (The Great Gate of Kiev). An architectural design for a gate in Kiev in ancient massive Russian style, surmounted by a helmet-shaped cupola.