Evening Recital Series  
2018–2019 Season

Helen M. Hosmer Hall  
Tuesday, October 30, 7:30 PM

Crane Tuba-Euphonium Ensemble
Crane Horn Choir

Crane Tuba-Euphonium Ensemble
Charles Guy, director

Fanfare for a Friend (1991)  
John Stevens  
(b. 1951)

Pilgrimage and Reunion (2014)  
Barbara York  
(b. 1949)

Urlicht from Symphony No. 2 (1895)  
Gustav Mahler  
(1860–1911)
arr. Kazuhiro Nakamura

Cuivre! (2014)  
Greg Danner  
(b. 1958)

Ave verum corpus, K. 618 (1791)  
W.A. Mozart  
(1756–1791)
arr. David Sabourin

Comedian’s Galop (1940)  
Dmitry Kabalevsky  
(1904–1987)
arr. Tubadours
Crane Tuba-Euphonium Personnel

**Euphonium:**
- J. Alden Berry
- Andrew Clifford
- Zachary Coldren
- Ryan Ott
- Benjamin Quiñones
- Andrew Scheiner
- Grant Schmidt
- Samantha Twing
- Sophia Wright

**Tuba:**
- Sarah Baker
- Brian Bernard
- Ken Conrow
- Ryan Halson
- Joe Hudson
- Christopher McAfeee
- Anderson Neyerlin
- Seamus O’Brien
- Sam Regan
- Nicholas Salomone
- Nicholas Soldani
- Nicholas Van Scoter

Crane Horn Choir Personnel

- Sam Branion
- Weldon Cooper
- Madeline Derouchie
- Dylan Dukat
- Kyra Elliott
- Mya Hollins
- Joseph Johnson
- Molly Knapp
- Isabella Kolasinski
- Emma Matusovich
- Lisa Morabito
- Jared Nevola
- Isaac Newman
- Emily Quinn
- James Schell
- Jessica Sokol
- Caroline Strub
- Madeline Vail
Intermission

Crane Horn Choir
Kiirsi Johnson, director

Mountain Spires (2013) Gary Kuo

Hänsel and Gretel, Prelude-Chorale Engelbert Humperdinck (1854–1921)
arr. Jeffry Kirschen

Lisa Morabito, conductor
Isaac Newman, Joseph Johnson, Molly Knapp, Weldon Cooper,
Emily Quinn, Emma Matusovich, James Schell, Jared Nevola, Dylan Dukat

Harambee (1993) Paul Basler (b. 1963)

Kyra Elliott, Sam Branion, Jessica Sokol, Madeline Derouchie,
Caroline Strub

Waltzing Matilda Austrailian Traditional
arr. Joshua Davis

Isabella Kolasinski, Madeline Vail, Lisa Morabito, Mya Hollins

arr. Takeshi Takahashi
Mountain Spires

Violinist and Emmy award-winning composer Gary Kuo began his musical studies at the age of eight in his home state of Connecticut. Shortly after receiving his undergraduate and graduate degrees from The Juilliard School and The University of Miami respectively, Gary worked as a Los Angeles session musician where he performed on over 100 motion picture soundtracks including *The Rock, Clear and Present Danger*, and *Finding Nemo*. In addition, he has played with dozens of artists including Pearl Jam, Harry Connick, Jr., and Aerosmith.

This work for six-part horn choir was commissioned by the Messiah College Horn Studio, directed by Dr. Michael A. Harcrow, for their performance at the 45th International Horn Symposium in Memphis, Tennessee. Having never before written anything exclusively for the noble brass instrument, I was simultaneously thrilled and nervous about having some of the world’s finest horn players hear this piece. To my delight, it was described as “phenomenally beautiful” and “a staple in the horn choir repertoire.”

-Gary Kuo

Hänsel and Gretel, Prelude-Chorale

Engelbert Humperdinck composed *Hänsel and Gretel* in 1891-1892. It premiered in the Hoftheater in Weimar on December 23rd, 1893, conducted by Richard Strauss. The opera tells the story of the Grimm brothers' fairy tale "Hänsel and Gretel," inspired by songs that Humperdinck's sister wrote for her children for Christmas. The arrangement of the piece, composed by Jeffry Kirschen, focuses on the lyrical and beautiful beginning chorale of the opera which begins with a horn quartet. Jeffry Kirschen has been a member of the Philadelphia Orchestra since 1989 and is an active faculty member at Temple University and the New York State Summer School for the Arts. Kirschen published his arrangement for eight horns in 1981 with the Hornists' Nest.

-Lisa Morabito

Harambee

*Harambee* (pronounced: ‘hah-Rahm-bay” with emphasis on the second syllable) for five horns was written for Charles Snead and the University of Alabama Horn Choir. Harmabee is the Kiswahili word meaning “all pull together” or “collective effort”. In Kenya, it has been the national motto since the 1963 independence from British colonialists; along with “jamhuri” (independence) and “uhuru” (freedom). “harambee” has taken on an almost religious aspect and usually conjures up images of charitable sacrifice in the guise of physical or monetary assistance. The work is based on the African musical form known as call and response – in this case, two solo horns function as the leaders while the other three respond. While no “folk” material has been used, the piece is nonetheless filled with images and sounds of Kenyan melody and rhythm.

-Paul Basler
Waltzing Matilda

The Australian Traditional folk song Waltzing Matilda is arranged for Sarah Willis and the Berlin Philharmonic Horn Quartet by Joshua Davis. This arrangement heavily features the fourth horn abilities for Sarah Willis' performance on their Horn Quartet album entitled Four Corners! The album features arrangements of songs from the four corners of the British Isles. Sarah Willis became the first female brass player to win a position in the Berlin Philharmonic in 2001.

Finlandia, Op. 26

This arrangement for horn choir comes from a staple of the orchestral literature, Jean Sibelius' tone poem Finlandia op. 26. The music of the final movement Finland Awakes comes from a series of tableaux depicting the history of Finland. By 1900, Finland Awakes came to be in demand as a separate concert piece and was renamed Finlandia as a symbol of Finnish nationalism. In 1939, the Finnish poet V.A. Koskenniemi supplied text for the culminating hymn theme. The below translation by Keith Bosley comes from the anthology "Skating on the Sea Poetry from Finland," published by Bloodaxe Books.

*Finland, behold, thy daylight now is dawning,*  
the threat of night has now been driven away.  
The skylark calls across the light of morning,  
the blue of heaven lets it have its way,  
and now the day the powers of night is scorning:  
thy daylight dawns, O Finland of ours!*

*Finland, arise, and raise towards the highest*  
thy head now crowned with mighty memory.  
*Finland, arise, for to the world thou criest*  
that thou hast thrown off thy slavery,  
beneath oppression’s yoke thou never liest.  
*Thy morning’s come, O Finland of ours!*  
-ThisisFINLAND (finland.fi)