



Evening Concert Series

2018–2019 Season

Helen M. Hosmer Hall

Wednesday, November 14, 7:30 PM

Crane Concert Band
Joshua Roach, conductor

Kirkpatrick Fanfare (1999)

Andrew Boysen, Jr.
(b. 1968)

Mysterium (2002/2011)

Jennifer Higdon
(b. 1962)

Gabrielle Caviglia & Aaron Leach, flute

Fantasies on a Theme by Haydn (1968)

Norman Dello Joio
(1913–2008)

Intermission

“Herzlich tut mich verlangen,”
Chorale Prelude, BWV 727 (ca. 1709/1940)
Fugue in G Minor, BWV 578,
“Little” (ca. 1707/1940)

Johann Sebastian Bach
(1685–1750)
trans. Lucien Calliet

Give Us This Day: A Short Symphony
for Wind Ensemble (2006)
I. Moderately slow
II. Very fast

David Maslanka
(1943–2017)

CONCERT BAND

Program Notes • Wednesday, 14 November 2018

KIRKPATRICK FANFARE

Andrew Boysen, Jr.

Andrew Boysen, Jr. conducts the wind symphony and teaches conducting and composition at the University of New Hampshire. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles throughout the United States, Great Britain, and Australia. As an established composer of music for winds, Boysen receives many commissions from festival, university, and high school concert bands across the United States. He has won numerous awards for his compositions and his works can be found in the catalogues of publishers such as the Kjos, Wingert-Jones Music, Alfred, Masters Music, and C. Alan Publications. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library. The premiere took place at the dedication ceremony held March 24, 1999, and the piece was conducted by Patrick F. Casey. It was an event of considerable pride for CMSU; the keynote speaker was then Missouri Governor Mel Carnahan.

James C. Kirkpatrick had been Missouri's secretary of state for twenty years. Then CMSU conductor Patrick Casey described Kirkpatrick as "famously 'Irish' with his humor and attire." Boysen had been made aware that Kirkpatrick was very proud of his Irish heritage and set the tune Londonderry Air as a jig dance accompanied by brass fanfares. The use of a tin whistle also adds to the Celtic feel of the piece.

Note by Andrew Boysen, Jr.

MYSTERIUM

Jennifer Higdon

As one of the most performed American contemporary classical composers, Jennifer Higdon creates music that is "at once complex, sophisticated but readily accessible emotionally." She first attracted national attention in 2001 when the Philadelphia Orchestra performed her Concerto for Orchestra at a League of American Orchestras conference. Higdon has since received many commissions from and served as composer-in-residence for America's most respected professional orchestras and schools of music. In addition to winning the Pulitzer Prize for her Violin Concerto, she has also garnered awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP.

Crane Concert Band Personnel

Piccolo

Aaron Leach

Flute

Gabrielle Caviglia*
Quiara Baker
Rachel Grohbrugge
Emily Hanna
Myah Harrington
Daniel Marro
Jessica Orr
Sophia Sheinin

Oboe

Christiana Santoro*
Courtnee Waldref*
Samara Saul
Griffin Shenkel

English Horn

Griffin Shenkel

Bassoon

Matthieu Laplante*
Jerry Wilkie*
Jason Flay
Alexander Malin

Contrabassoon

Alexander Malin

E♭ Clarinet

Rebecca Poole

Clarinet

Marianthi Stakos*
Ian Amano
Emily Benware
Christin Cummings
Isabelle Eterian
Claudia Hovey
Manya Kester
Johnathan Lechevet
Amber Lievre
Katelyn Martin
Tyler Mazone
Adella Meier
Meghan Pitarresi
Anna Simmons

Bass Clarinet

Emily Painter
Tyler Mazone, contra
alto

Alto Saxophone

Emma Karp*
Matthew Catron
Adara Hoyne
Matt Innamorato
Jacob LaBate
Stephen Mirandi
William Morocho

Tenor Saxophone

Margaret Kettell

Baritone Saxophone

Jacob DePalma

Horn

Mya Hollins*
Weldon Cooper
Madeline Derouchie
Molly Knapp
Emma Matusovich
Isaac Newman

Trumpet

Jacob Simonetty*
Cailin Cienki
Elira Mavraj
Nolan Ostrowski
Rachel Schwartz
Samuel Taylor
Justin Wheeler
Brianna Yaghy

Trombone

Daniel O'Herien*
Ashley Berrell
Anthony Bokina
Brenden Cope
Andromeda Elliott
Jared Gonzalez

Bass Trombone

Shea Callahan
Robert Rice

Euphonium

J. Alden Berry*
Zachary Coldren
Samantha Twing

Tuba

Kenneth Conrow*
Nicholas Salomone
Christopher McAfee
Seamus O'Brien
Brian Bernard

Double Bass

Ally Jindra

Piano

Rachel Schwartz

Percussion

Philip Kronenberg*
Charlotte LaBonte
Lauren Polansky
Hannah Prenevau
Catherine Smith

* indicates principal or co-principal

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk, Thich Nhat Hanh, entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if the individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true “awakeness” and awareness. *Give Us This Day* gives us this very moment of “awakeness” and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle Short Symphony for Wind Ensemble because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser Himmelreich* (Our Father in heaven), no. 110 from the 371 four-part chorales by Johann Sebastian Bach.

Note by David Maslanka

In 2002, Higdon composed a setting of the religious text *O magnum mysterium* for The Philadelphia Singers under the direction of David Hayes. The work was scored for SATB choir, two solo flutes, and percussion. Nine years later, Emory University and the University of South Carolina commissioned the composer to create a transcription for band.

In this textless version, the flute duet and percussion parts have been preserved and the choral material has been re-orchestrated for the remaining instruments in the ensemble. The first and third sections of this A–B–A–Coda structure support the Latin text as the composer creates an otherworldly atmosphere for the flute duet by giving them rhythmically active material in a tessitura above the accompanying clarinets, saxophones, and bassoons who play subtly unresolved diatonic dissonances. In the B section, the English translation of the text is set to homophonic music in G major without the flutes. That the climax of the work can also be found here seems to suggest that though the biblical story was written in a foreign tongue long ago, its ideas about the miracle of life have abiding power.

Latin text:

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent
Dominum natum,
iacentem in praesepe!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!*

English translation:

*O great mystery,
and wonderful sacrament,
that animals should see
the new-born Lord,
lying in a manger!
Blessed is the Virgin, whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!*

FANTASIES ON A THEME BY HAYDN

Norman Dello Joio

The musical career of Norman Dello Joio began for him at age fourteen when he became a church organist and choir director of the Star of the Sea Church on City Island, New York in 1927. His father taught him the piano at age four, and in his teens, Dello Joio began studying organ with his godfather, Pietro Yon, organist at Saint Patrick’s Cathedral. In 1939, he was accepted as a scholarship student at the Juilliard School, and studied composition with Bernard Wagenaar.

As a graduate student at Juilliard, composition began to envelop all of his interest. In 1941, he began studies with Paul Hindemith at Tanglewood and Yale. Hindemith would profoundly influence his compositional style. It was Hindemith who told Dello Joio, “Your music is lyrical by nature, don’t ever forget that.” Though he did not completely understand at the time, Dello Joio eventually came to believe that his teacher was telling him that he should not “sacrifice necessarily to a system, go to yourself, what you hear. If it’s valid, and it’s good, put it down in your mind. Don’t say ‘I have to do this because the system tells me to.’ No, that’s a mistake.”

Dello Joio's oeuvre includes works for choral and instrumental ensembles in addition to three operas and music for television. He received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim Fellowships, and a grant from the American Academy of Arts and Letters. He won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his music in the television special *Scenes from the Louvre*. In 1958, CBS featured him in a one-hour television special, "Profile of a Composer."

Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools who were salaried to compose music for school ensembles and programs.

Fantasies on a Theme by Haydn was commissioned by the Michigan School Band and Orchestra Association in 1967 to honor Leonard Falcone as he retired after serving for forty years as the Director of Bands at Michigan State University. Dello Joio felt that the "subtly conceived theme," from the fourth movement of Haydn's String Quartet, op. 74, no. 2, "offered an opportunity to fantasize in the musical language of today."

The work opens with hocketed fragments of the theme before it is presented in its entirety by the piccolo, flutes, bass clarinet, and bassoons. The three contrasting fantasies that follow are episodic in nature. The first and third retain the angular character of the introduction. The second, lyrical fantasy uses the rising scale as a recurring phrase amidst romantic elaborations colored with falling chromatic lines and hemiola. As the composer wades through various keys and modes, he manipulates features of the melody such as its opening downward leap of a major-third, rising scale, repeated notes, and ornamentation around the dominant.

HERZLICH TUT MICH VERLANGEN, BWV 727 FUGUE IN G MINOR, BWV 578, "LITTLE"

Johann Sebastian Bach

The frequency with which Johann Sebastian Bach's works are performed in their original settings, adaptations, and arrangements, in addition to the exhaustive research that continues into his life and works, bears ample evidence to his enduring genius. The statement that Bach's compositional ability was the "most stupendous miracle in all music," seems to be as true today as it was when uttered by Richard Wagner in the nineteenth century.

The melody Bach used in the organ chorale prelude "Herzlich tut mich verlangen" (loosely translated as "Fervent is My Longing") is of ancient origin, but it is known to have been used at least as early as the sixteenth century by Hans Leo Hassler, who arranged it in sacred and secular choral settings. The best-known examples that survive today are found in the music of Bach, who included this

melody in various chorales and in the St. Matthew Passion to the text "O Haupt voll Blut und Wunden" (O Sacred Head Now Wounded).

Bach's four-voice "Little" Fugue in G Minor is thought to have been composed around 1707 and is considered one of his greatest masterpieces. It is often studied in music schools for the clarity and perfection of its form and counterpoint.

Lucien Cailliet was born in Dijon, France in 1891. In 1920, he immigrated to the United States and joined the ranks of the Philadelphia Orchestra as a clarinetist, bass clarinetist, saxophonist, and orchestrator, playing under Leopold Stokowski and Eugene Ormandy. For many years, Cailliet was also Associate Conductor of the Allentown Band and would travel to Allentown frequently to try out his new compositions and arrangements with that group.

In 1938, Cailliet left Philadelphia to assume the position of Professor of Music at the University of Southern California in Los Angeles. He taught orchestration, counterpoint, conducting, and directed the school's band and orchestra. In Hollywood, he was a composer and conductor for Paramount Studios. He also did orchestrations for films, most notably for Elmer Bernstein's score to the *Ten Commandments*.

Note provided by Southern Music Company

GIVE US THIS DAY: A SHORT SYMPHONY FOR WIND ENSEMBLE

David Maslanka

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

Give us This Day was commissioned by a consortium led by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, CA. The composer offers the following commentary: