



Evening Concert Series

2016–2017 Season

Helen M. Hosmer Hall

Monday, November 21, 7:30 PM

The Crane Wind Ensemble
Brian K. Doyle, conductor
Barton McLean, guest composer

Chariot of Helios (2015)

Stacy Garrop
(b. 1969)

Legend (1966)

Barton McLean
(b. 1938)

New England Triptych (1956)

Be glad then, America
When Jesus Wept
Chester: Overture

William Schuman
(1910–1992)

Brief Intermission

Legend No. 2 (1967)

World Premiere

Barton McLean

Sinfonietta (1961)

Introduction and Rondo
Pastoral Nocturne
Dance Variations

Ingolf Dahl
(1912–1970)

The Crane Wind Ensemble

Piccolo

Savannah Legg

Flute

Rebecca Schaarshmidt

Meredeth Lopez

Emily Davis

Jong Song

Oboe

Christopher Leech *

Meagan Flynn

Sarah Becker

English Horn

Christopher Leech

Sarah Becker

Bassoon

Matthew Boice*

Alexandria Kosek

Maxime Esformes

Contra Bassoon

Maxime Esformes

E-flat Clarinet

Annie Incontro

Clarinet

Chantilly Larose *

Katie Kessler*

Mitchell Tellerday

Katherine Adams

Danielle Holmes

Julia Bellante

Caroline Zanetti

Josh Naar

Bass Clarinets

Ben Manganiello

Megan O'Donnell

Solomon Elyaho

Alto Saxophone

Mike Dufresne *

Eric Villalta

Paul Mardy

Tenor Saxophone

Ben Ellingham

Baritone Saxophone

Eric Volaski

Horn

Klayton Schaefer *

Madeline Leppert

Isabella Kolasinski

Caitlin Long

Trumpet

Sabrina Johnson *

Emily King

Andrew Dik

Brian Brancato

Alex Domaszowec

Avalon Monti

Trombone

Matthew Tichy*

Frank Denaro

Edward Matin

Jenna Thomas

Bass Trombone

Sean Selinske

Euphonium

Grant Schmidt *

Lukas Gruber

Tuba

Daniel Warburton *

Joseph Randazzo

Brent Nichols

Double Bass

Maddie Coons

Percussion

Aaron Andia

Allan Aebig

Geoffrey Snow

Luca Esposito

Genevieve Ruhland

Devin FitzGerald

Librarians

Annie Incontro

Paul Mardy

Eric Villalta

*Principal Player

Barton McLean • Guest Composer

Taught and mentored by Henry Cowell and having developed his electronic music techniques in the studios under the direction of Iannis Xenakis, Barton McLean has experienced both the academic and the professional worlds of the composer. His 20-year teaching career in which, as director of the electronic music/music technology programs at Indiana University-South Bend and the University of Texas-Austin, he and his colleagues pioneered the first large-scale commercially-available digital sequencer (Synthi 100) and sampler (Fairlight CMI). With his wife Priscilla, McLean produced 14 LP recordings and seven CDs, some of which have become staples in electronic music courses – one of which *Electronic Landscapes* (2007) has an elegant 24-page booklet with photos in a release from EM Records (Japan).

In 1983 he and Priscilla left academia to develop their electroacoustic duo The McLean Mix, which has proven itself in hundreds of concerts and installations throughout the U.S., Canada, Europe, and the Pacific Rim, evolving into a second full-time career spanning 30+ years. His major interests have been the integration of natural sounds into the web of traditional and non-traditional structures, the use of technology to articulate ideas based on environmental and cultural concerns, and the development of new instruments such as this recent development of performances systems in MAX/MSP such as the "Composers Playpen" and the sound/light project the "Sparkling Light Console." A signature McLean Mix collaboration, "Rainforest Images", has been released on compact disc by Capstone recordings (1993), and has been made into a video with Maylasian video artist Hasnul Saidon (1995). This 48-minute major work co-authored by Priscilla McLean uses resources on four continents, eleven organizations, seven live performers, and five major studios, and has taken five years to assemble.

Also appearing on the Capstone/Parma/Naxos label: "Gods, Demons and the Earth," (1995) and "The Electric Performer" (1997). Other CD releases include "Song of the Nahutal" and "Etunytude" on CRI (1997), and "Ritual of the Dawn," "Forgotten Shadows," and "Happy Days," also on CRI (2000), both funded with grants from the Virgil Thompson Foundation. McLean's most elaborate CD has been a special production by EM Records in Japan, featuring a reissue of the Folkways "Electronic Landscapes" LP, along with two new works (2006). This album is lavishly appointed, with 24 pages of liner notes in Japanese and English and many elegant photographs. In 2000 he collaborated with Priscilla McLean on a grand multimedia installation commissioned by a consortium of universities and museums, called "The Ultimate Symphonius 2000," premiered in 2/2000 at the Massachusetts Museum of Contemporary Art (MASS MoCA), and subsequently taken on tour.

In addition to over 100 residencies at universities, and an equal number at arts centers and museums in the USA and abroad, the McLeans have undertaken residencies as guest composers at the Asian Composers League in Manila, the Universiti Malaysia-Sarawak, and as composers in residence at the iEAR program at Rensselaer Polytechnic Institute. His compositions *Magic at Xanadu* and *Natural Energy*, with wife Priscilla McLean as co-composer/video artist, utilize his sophisticated rendition of a MAX/MSP program called the “Composers’ Playpen,” and premiered in 2008. By 2010 the McLeans had produced three DVDs which are a summation of 12 years of creative video, audio, and live performing. His most recent CD, produced by Innova (2013), features his live-performed MAX/MSP works McLean retired from full time touring in 2013 and is now actively composing with the Kyma System, and as such does beta testing and produces tutorials, as well as having written the definitive review of the innovative program in *Computer Music Journal*. His most recent compositions with Kyma (along with many others) are available on YouTube.

McLean’s work, along with that of the McLean Mix duo, can most easily be accessed by perusing his (and wife Priscilla’s) Wikipedia entries and by searching his name via YouTube, where they have upwards of 66 videos spanning their careers.

