Evening Concert Series

Helen M. Hosmer Hall

Monday, April 15, 7:30 PM

Crane Concert Band
Grand Street Campus Wind Ensemble

Grand Street Campus Wind Ensemble
with members of the Crane Concert Band
Jeff W. Ball, conductor

Alligator Alley (2003)  Michael Daugherty
(b. 1954)

Fantasia for Band (1963)  Vittorio Giannini
(1903–1966)

The Washington Post March (1889)  John Philip Sousa
(1854–1932)

Brief Pause
Crane Concert Band
Joshua Roach, conductor
Charles Guy, tuba

A Fraternal Prelude (1997)        Gary Powell Nash
                                 (b. 1964)

Me Disagrees (2010/2013)         Catherine Likhuta
                                 (b. 1981)

Passacaglia and Polka (1957)     Arthur Frackenpohl
                                 (b. 1924)

Tuba Concerto (1984/1986)
  I. Allegro deciso               Edward Gregson
                                 (b. 1945)

                                           (1923–1976)
**Grand Street Campus Wind Ensemble Personnel**

Jeff W. Ball, Sondra Braeutigam, Jasmine Britt, Luis Fernandez – Music Teachers  
Mitch Schrager – Assistant Principal, Humanities  
Holger Carrillo, Jasmine Pena, and Rosemary Vega – Principals of the Grand Street Campus

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<th>Flute</th>
<th>Alto Saxophone</th>
<th>Trombone</th>
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<td>Nahomi Farington</td>
<td>Josue Chepetla</td>
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<td>Destiny Jacquez</td>
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<td>Taya Smith</td>
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<td>Tyler Solomon</td>
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Crane Concert Band Personnel

**Piccolo**
- Allison Potanovic

**Flute**
- Mabel Burgos*
- Kerry Ramirez*
- Rachel Grohbrugge
- Emily Hanna
- Mia Kilker
- Jessica Orr
- Alexandra Conn

**Oboe**
- Courtnee Waldref*
- Christiana Santoro*
- Griffin Shenkel
- Samara Saul

**Bassoon**
- Alexander Malin*
- Rebecca Schroeder
- Mary Conway

**Clarinet**
- Laurel Zimlinghaus*
- Lili DeGraw
- Gabriella Cicchinelli
- Marianthi Stakos
- Katelyn Martin
- Anthony Justiniano
- Jonathan Lechevet
- Manya Kester
- Amber Lievre
- Christin Cummings
- Maddie McCarthy
- Ian Amano
- Kayla Jacques

**Bass Clarinet**
- Emily Painter
- Tyler Mazone, contra

**Alto Saxophone**
- Joe Winslow*
- Emma Karp
- Kanen Nelson
- Brendan Barrow
- Theresa Discavage
- Margaret Kettel

**Tenor Saxophone**
- Shayna Filion

**Baritone Saxophone**
- Matt Catron

**Horn**
- Isaac Newman*
- Joseph Johnson*
- Caroline Strub
- Dylan Dukat
- James Schell
- Emma Matusovich

**Trumpet**
- Derek Wolfe*
- Eleanor Burns
- Joseph Garcia
- Katrina Surdyka
- Peter Oselador
- Alex Domaszowec

**Trombone**
- Brenden Cope*
- Chase McLaughlin*
- Matthew Goetz
- Andromeda Elliott

**Bass Trombone**
- Jason Birsner
- Shea Callahan

**Euphonium**
- J. Alden Berry *
- Andrew Clifford
- Sophia Wright

**Tuba**
- Nicholas Salomone*
- Christopher McAfee
- Brian Bernard

**Double Bass**
- Ally Jindra

**Piano**
- Rachel Schwartz

**Percussion**
- Philip Kronenberg*
- Lauren Polansky
- Charlotte La Bonte
- Catherine Smith
- Amanda Spicer
- Sofia Coyle

**Librarian**
- Courtnee Waldref

**Head Librarian**
- Kerry Ramirez
Alligator Alley

Michael Daugherty

*Alligator Alley* is the nickname for the east-west stretch of Interstate 75 between Naples and Fort Lauderdale that crosses through the Florida Everglades National Park. It is home to the American alligator, “king of the Everglades.” Indigenous to the US southeast coastal regions, the American alligator has changed little from its original form some 180 million years ago. Removed from the US Fish and Wildlife list of endangered species in 1987, the American alligator is still on constant watch by the national parks services, as its habitat is threatened by illegal poachers, industrial contaminants, and housing and commercial developments.

*Alligator Alley* invokes two themes: the first, called the “alligator’s theme,” is played at the beginning with bassoons and evokes the slithering nature of the alligator; the second is called the “hunter’s theme” which is performed by the brass and includes sounds of an alligator snapping its jaws with two pieces of wood struck together.

*Alligator Alley* was commissioned by the American Composers Forum for the *BandQuest* middle-level music series. The first performance was given on May 14, 2003 at Slausen Middle School in Ann Arbor, Michigan, by the Slausen Middle School Band, conducted by composer.

*Note by Michael Daugherty*

Fantasia for Band

Vittorio Giannini

Italian-American composer Vittorio Giannini was born in Philadelphia to parents of the music profession. After receiving early training at home from his mother, Vittorio studied violin at the Milan Conservatory, and then violin and composition at the Julliard School. In 1932, Giannini won his first of three consecutive Prix de Rome, and thanks to the help of his sister who was a successful soprano, a number of European opera houses performed his music until the beginning of the Second World War.

Giannini returned to the United States and joined the teaching staff at the Juilliard School, and later at the Manhattan School and the Curtis Institute. John Corigliano, Adolphus Hailstork, Herbie Hancock, Anthony Iannaccone, and Alfred Reed were among his most notable students.

Though many of his contemporaries explored the widening landscape of *avante garde*, Giannini remained throughout his career a traditionalist composer of tonal music. It was not until the final decade of his life that the band genre caught his attention. Giannini’s oeuvre encompasses a myriad of genres, but his music for winds is to this day the most performed.
"Fantasia for Band" was commissioned by the Northern Westchester and Putnam County Teachers Association in 1963. This six-minute through-composed work opens with a strong statement in B-flat minor and lays forth the motivic material that is developed in the ensuing Allegro. A fanfare, which was played at the end of the introduction, returns as the allegro transitions into a lyrical rendering of the main motive before building to a coda in B-flat major.

**THE WASHINGTON POST MARCH**  
*John Philip Sousa*

During the 1880’s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the *Washington Post*, sponsored an amateur essay contest for school children. The owners of the newspaper asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be suited to the two-step dance. A dancemasters’ organization adopted it at their yearly convention and as the two-step replaced the waltz as a popular dance, the march’s international fame was secured through the 1890s and into the twentieth century. In some European countries, all two-steps were called “Washington posts.”

*Note by Paul Bierley*

**CRANE CONCERT BAND**

**A FRATERNAL PRELUDE**  
*Gary Powell Nash*

*A Fraternal Prelude* for band/wind ensemble was commissioned by the Morgan State University Band, Melvin N. Miles, conductor. It is based on and inspired by the Kappa Kappa Psi National Honorary Band Fraternity Hymn, which was introduced to the fraternity by the Eta Gamma Chapter in 1995. I believed it was most fitting to compose a new band/wind ensemble work for the Morgan State University Band under that particular premise, as well as out of his friendship with Miles. The hymn itself is gospel-like in nature and the saxophone section is used for its initial presentation. The remainder of this composition stems from the opening section. The melodies change mode, lengthen in augmentation and engage in call-and-response dialogue between instrumental sections.

*Note by Gary Powell Nash*
**Me Disagrees**

*Catherine Likhuta*

Why *Me Disagrees*? My intention was to write a piece that would depict an argument that is not overly aggressive. Instead, it is to be playfully competitive, cheeky, and even somewhat humorous at times. 'I Disagree' is a strong statement, which would not reflect the lighthearted spirit of the original idea. So I decided to make it sound like something a naughty child might say to defy authority: 'Me Disagrees! End of story.'

The original version of this piece is a trio for flute, alto saxophone and piano. It was commissioned by The Americas Trio and composed in 2010. While writing the piano part, I caught myself hearing big band sounds in my head in all the major climactic moments. Therefore, even before I finished writing the trio version, I knew that one day I would make it work for the wind orchestra, as well. The wind symphony version was commissioned by the Cornell University wind symphony and conductor Cynthia Johnston Turner, who premiered it in November 2013.

*Note by Catherine Likhuta*

**Passacaglia and Polka**

*Arthur Frackenpohl*

With over 400 published instrumental and choral compositions and arrangements, Arthur Frackenpohl's music has been performed throughout the United States and also internationally. Born in 1924 in Irvington, New Jersey, Frackenpohl received degrees from the Eastman School of Music and McGill University. He is most known for the brass quintet arrangements he created for the Canadian Brass and also for his works for public school bands.

In 1949, Dr. Frackenpohl was hired by Helen Hosmer to teach at the Crane School and over the course of his thirty-six-year tenure he taught composition, orchestration, theory, piano performance, and class piano. The quality of his pedagogy earned him the SUNY Chancellor's Award for Excellence in Teaching and his *Harmonization at the Piano* has been used throughout the United States. Professor Emeritus Frackenpohl currently resides in Rochester.

*Passacaglia and Polka* was composed during the summer of 1957 for Willard Musser and the Crane Wind Ensemble. In fall 1956, Musser began his fourteen-year tenure at Crane. He formed the Crane Wind Ensemble and led a tour with the CWE and Symphonic Band that culminated at the NYSSMA Conference. In the wake Musser’s successful inaugural year at Crane, Frackenpohl presumably wrote this work with the upcoming 1957 fall tour in mind.

The lyrical *Passacaglia* theme, which occurs eleven times, is the “somewhat altered” bass line of the *Adagio cantabile* in Beethoven’s *Pathétique* Piano Sonata No. 8, opus 13. Throughout the various settings of the theme, listeners familiar with Holst’s First Suite in E-flat will likely hear similarities with the British composer’s *Chaconne* movement. In the *Polka*, the composer employs the idiomatic rhythms and accompanimental figures of the dance. However, the use of stretto, hemiola, uneven
phrase lengths, and unpredictable harmonic progressions create an experience full of twists and turns befitting the composer’s storied humor.

**Tuba Concerto: Allegro Deciso**

*Edward Gregson*

Originally written for Brass Band—and subsequently for orchestra—this work was commissioned by the Besses o’ the’ Barn Band, with funds provided by the Arts Council of Great Britain. It is dedicated to legendary London Symphony Orchestra tubist John Fletcher, who gave the first performance of the wind band version on 1 June 1984 at the Grieg Halle, Bergen, Norway, and the first British performance at the Royal Northern College of Music, Manchester, on 3 November 1984.

The *Allegro deciso* is the first of this three-movement quick-slow-quick concerto. It is cast in a sonata-form shell with two contrasting themes, the first rhythmic in character, the second lyrical. There is a reference made in the development section to the opening theme of Vaughan Williams’ *Tuba Concerto*, but only in passing.

*Note by Edward Gregson*

**Symphonic Dance No. 3 “Fiesta”**

*Clifton Williams*

Like many children of the Great Depression, Arkansas-native James Clifton Williams joined the military during the Second World War. When he returned to civilian life, he finished his baccalaureate at Louisiana Tech University and then earned a graduate degree composition at the Eastman School. Williams’ teacher Howard Hanson encouraged him to compose for band so that his music would reach larger audiences and receive more performances than would be possible in the orchestral genre.

In 1949, Williams joined the faculty at the University of Texas in Austin. Seventeen years later, he was appointed Chair of Theory and Composition at the University of Miami School of Music where taught until his death in 1976. His students included Francis McBeth, Robert Sheldon, Kenneth Fuchs, Robert X. Rodriguez, Gordon Goodwin, and John Barnes Chance.

Symphonic Dance No. 3, “*Fiesta,*” is one of a group of five works commissioned to commemorate the twenty-fifth anniversary of the San Antonio Symphony Orchestra during its 1964-65 season. The band version was premiered at the American Bandmasters Association convention in Miami, Florida on March 4, 1967 by the University of Miami’s “Band of the Hour,” also under the composer’s direction.

“*Fiesta*” depicts the pageantry of Latin-American celebrations—street bands, bullfights, and bright costumes—the colorful legacy of a proud people. These images are facilitated by the deployment of mariachi-inspired melodies harmonized in thirds, accompanimental textures featuring Latin percussion instruments, and melodies with modes and rhythms that have roots in Spanish Flamenco. These components are all part of *mestizo*; a word describing the blending of European, African, and Caribbean styles that has taken place during centuries since the Spanish Conquistadors arrived to Central and South America.

*Note by Clifton Williams*