



Evening Concert Series

2022–2023 Season

Helen M. Hosmer Hall

Wednesday, February 22, 7:30 PM

The Crane Wind Ensemble
Brian K. Doyle, conductor
John Aebly, clarinet
Quinn Kinney, percussion
Geoffrey Snow, percussion
Isaiah-Eli Van Buren, percussion
Bailey Yerdon, percussion

Canzona per Sonare, No. 2 (1608)

Giovanni Gabrieli
(1554/7-1612)

Suite Française (1991)

Pastorale
Valse

Guy Woolfenden
(1937-2016)

Skyward (2022)

Katahj Copley
(b.1998)

Concertino for Four Percussion (1997)

David Gillingham
(b.1947)

Quinn Kinney, percussion
Geoffrey Snow, percussion
Isaiah-Eli Van Buren, percussion
Bailey Yerdon, percussion

Chávez, 1927 (2022)

Giovanni Santos
(b.1980)

Consortium Premiere

INTERMISSION

Passions Afire (2020)

David Heinick
(b.1954)

World Premiere

Hillandale Waltzes (1947/1990)

Thème
Valse élégante
Valse passionnée
Valse sombre
Valse volante
Valse triste
Valse de bonne humeur
Valse brillante et joyeuse
Valse oubliée

Victor Babin
(1908-1972)
arr. Dennis Nygren

John Aebly, clarinet
Crane Concerto Competition Winner

Divertimento, op. 42 (1953)

Prologue
Song
Dance
Burlesque
Soliloquy
March

Vincent Persichetti
(1915-1987)

Crane Wind Ensemble Personnel

<u>Piccolo</u> Julie Williams Renee Rivers	<u>Bass Clarinets</u> Marco Tomassi Abby Rodriguez Darrell Holovach	<u>Euphonium</u> Jennifer Carden* Aidan Sears
<u>Flute</u> Matthew Williams * Chris Connors * Margo Neth Samala Rubin	<u>Alto Saxophone</u> Nathaniel Cobb* Claire Ames	<u>Tuba</u> Seth Williams* Analiiese Meidenbauer Henry Stringer
<u>Oboe</u> Cora Vare Molly Ronan	<u>Tenor Saxophone</u> Kerri Rauschelbach	<u>Double Bass</u> Chris Gilbert
<u>English Horn</u> Molly Ronan Kayla Outman	<u>Baritone Saxophone</u> Celeste LaFlamm	<u>Percussion</u> Isaiah-Eli Van Buren Geoffrey Snow Quinn Kinney Bailey Yerdon Gracie Wahl
<u>Bassoon</u> Jalen Johnson Liam Hill	<u>Trumpet</u> Dillon Niles * Ryan Rafferty * Jacob Rushlow Andrew Shiebler Brianna Novotny Virginia Bednarski Molly Collins	<u>Piano</u> Molly Guarton
<u>Contra Bassoon</u> TBA	<u>Horn</u> Michael Shipps * Gianna Ingersoll Heather Murphy Sophia Randazzo Dario Longobardi	<u>Harp</u> Ricky Chui
<u>E-flat Clarinet</u> John Aebly	<u>Trombone</u> Andrew Gorman * Aaron Baldwin Octavia Duvigneaud	<u>Librarians</u> John Aebly Ashley Colucci
<u>Clarinet</u> Nicholas Alvarez * Libby Sheldon Elizabeth Fomenko Mary Lorini Gianna Montagno Jaelyn Twitchell Emily Oldfield Ushuaia Diaz	<u>Bass Trombone</u> Vivian Redmond	* Section Principal

THE CRANE WIND ENSEMBLE

Program Notes • 22 February 2023

CANZONA PER SONARE, NO. 2

Giovanni Gabrieli

Giovanni Gabrieli was born into the thriving Venetian musical community at a time of musical synthesis and progress, and he was to be a catalyst for further musical innovation. Little is known of Gabrieli's earliest years, except that he likely was raised primarily by his uncle, Andrea. Andrea, who was employed as an organist and composer at St. Mark's Cathedral in Venice, was undoubtedly a strong musical influence upon his nephew. Like his uncle, Giovanni traveled to the court of Duke Albrecht V in Munich, where he studied with and worked as an apprentice to Orlando de Lassus. De Lassus composed in a style, which was extremely cosmopolitan for his time, and his vast output (over 2000 known works) exemplifies a high degree of sensitivity to the intertwining of text painting, counterpoint, and harmonic effect. Gabrieli would come to incorporate many of these same elements into his compositions.

The *Canzona No. 2* is from Gabrieli's larger work *Canzoni per sonare con ogni sorte di stromenti* (Venice, 1608). Early canzonas originated as arrangements of chansons, a type of French polyphonic song. Gradually these canzonas became independent of their chanson models. Gabrieli's works were all original compositions, and serve as some of the earliest specifically intended for instrumental performance.

SUITE FRANÇAISE

Guy Woolfenden

With around 150 scores for the Royal Shakespeare Company and an impressive list of credits with major European theatre companies, Guy Woolfenden's theatre music is highly regarded throughout the world. He has collaborated with some of the world's finest directors, designers and choreographers in many award-winning productions.

A natural communicator and enthusiast, Woolfenden enjoys the challenge of a wide variety of musical opportunities. From introducing young people to the delights of the concert hall, running workshops for new composers, and working with students at the Birmingham Conservatoire, to delivering his amusing lectures about music in the theatre, audiences are captivated by his imagination, practical musicianship, and sense of humour.

Woolfenden's *Suite Française* begins with an atmospheric Pastoral, followed by a waltz, the main melody of which is based on "N'aï pas iéu de mío" from the *Songs of the Auvergne*. The finale, "Scène et marche," is the most substantial movement and provides ample opportunities for each instrument to shine.

The unmistakable Gallic slant to the melodic material and general feeling of "joie de vivre" which characterizes *Suite Française*, no doubt betrays its origins in music researched and composed by Woolfenden for two very different, but very "French" productions of *Love's Labour's Lost* for the Royal Shakespeare Company.

The suite is dedicated to and was commissioned by Val Brodie, then director of the Rugby Music Centre, and the first performance took place on 22nd May 1991 at Rugby Youth Music Festival under the direction of Helen Deakin.

Program Note by Guy Woolfenden

SKYWARD

Katahj Copley

When asked to write a work for a local honor band in my hometown, I decided to take a look through younger memories. I remember starting on my saxophone and not being quite good at it, and then I remembered going into sixth grade band and getting our first piece of music. It was hard work and a lot of wrong notes but at the end of it, the hard work paid off. It felt like a hard climb up a mountain. Then with time we finally reach the top of this small -- but at the time huge -- mountain. Young band is about taking those new challenges and finding yourself, finding others, and reaching those goals -- it's a skyward journey. And that's when the theme of this piece finally came to me.

Skyward explores the moment in life where you reach towards the top of a new challenge. The work is designed for younger bands to give them a challenge and a goal of working together. With exciting ostinatos and alluring melodies to tell a story filled with bravery, challenges, and heart, this is *Skyward*.

Program Note by Katahj Copley

CONCERTINO FOR FOUR PERCUSSION

David Gillingham

The Oklahoma State University Wind Ensemble, Joseph Missal, conductor, and Wayne Bovenschen, Professor of Percussion Studies, commissioned *Concertino for Four Percussion and Wind Ensemble*. This *Concertino*, or "small concerto" seeks to exploit keyboard, membrane and auxiliary percussion instruments with the marimbas, xylophone, timpani, vibraphone and bass drums as the featured instruments assisted by crash cymbal, suspended cymbal, tam-tam, chimes, triangle and hi-hat to enhance both the wind ensemble and percussion instruments.

Two thematic motives are used a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic, and the second is haunting, and played by the vibraphone and bells. The following *allegro* is structured similar to a rondo, as both themes reoccur, separated by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by a relentless rhythmic competition of two sets of bass drums which accompany the primary thematic material as first heard in the slow introduction. The work draws to a resounding conclusion when the second haunting theme is stated dramatically in tour-de-force by the brass.

Program Note by David R. Gillingham

CHÁVEZ, 1929

Giovanni Santos

César Chávez (1927-1993) was a Mexican-American civil rights activist and leader. Chávez co-founded the National Farm Workers Association, alongside Dolores Huerta. His enduring fight for equal rights and humane working conditions led the way for a nation-wide revolution. Among many recognitions, he was awarded the Presidential Medal of Freedom (1994).

This work explores quotes attributed to César Chávez. These quotes have endured time and paint a powerful picture into the mind of a father, husband, leader, activist, a revolutionary and American.

Each section of this work is represented by the following quotes:

There's no turning back...we will win. We are winning because ours is a revolution of the mind and heart.

We draw our strength from the despair in which we have been forced to live. We shall endure."

The fight is never about grapes or lettuce. It is always about people.

Preservation of one's own culture does not require contempt or disrespect for other culture.

We cannot seek achievement for ourselves and forget about progress and prosperity for our community.

Reflections, hunger

History will judge societies and governments, not by how big they are or how well they serve the rich and powerful, but by how effectively they respond to the needs of the poor and the helpless.

Si, se puede! (Yes we can!) – D. Huerta

True worth is not measured in money or status or power. It is measured in the legacy we leave behind for those we love and those we inspire.

Program Note by Giovanni Santos

PASSIONS AFIRE

David Heinick

David Heinick retired in May of 2018 after forty years of teaching. He joined the faculty of the Crane School of Music at SUNY-Potsdam in 1989, having previously taught at St. Mary's College of Maryland and the University of Maryland-Eastern Shore. He has composed over 130 works. Several works have been recorded, most recently *Two Nocturnes* by pianist Jeffrey Jacobs. With Carol Heinick, he has performed extensively playing music for two pianists at one or two pianos; he has also been active as a collaborative pianist, having performed with numerous prominent soloists and members of major orchestras.

The composer remarks of his work *Passions Afire*:

After I retired from Crane, I took a break from writing new music and instead began the project of transferring my older works (notated by hand) to software. This project, along with a move to southeastern Pennsylvania, lasted through 2019. In 2020, of course, the pandemic set in. This, along with the break, led to a return to writing with a vengeance-- I wrote fourteen pieces that year alone, including *Passions Afire*. The piece starts at full bore, relaxes with a slow middle section, then returns with at least the same amount of energy to close.

Program Note by David Heinick

HILLANDALE WALTZES

Victor Babin

Victor Babin was a pianist, composer, teacher, and the director of the Cleveland Institute of Music for eleven years. Born in Moscow, son of Heinrich and Rosalie (Wolk) Babin, he studied in Riga before studying composition with Franz Schrecker and piano with Artur Schnabel in Berlin at the Hochschule für Musik. He came to the U.S. in 1937 and taught at the Aspen School of Music in Colorado, which he also directed, and the Berkshire Music Festival at Tanglewood. He became the director of the Cleveland Institute in 1961. As director, Babin brought distinguished musicians to the CIM faculty, broadened the course offerings, and established a cooperative relationship between Case Western Reserve and the Institute. He was made an adjunct professor at Case Western in 1969.

Babin's compositions included concerti for piano and orchestra, solo piano works, chamber music, and songs. His style is distinctly post-romantic, conservative but colorful.

Babin wrote his *Hillandale Waltzes* for clarinet and piano in 1947. The eight waltz movements are varied around a theme borrowed from Johann Nepomuk Hummel's *Introduction, Theme and Variations in F Major, Op. 102* for oboe and orchestra. Babin's waltz variations are dedicated to Anne Archbold, a Washington, D.C. patron of the arts, whom the Babins visited just after World War II at her home, Hillandale Mansion. Dennis Nygren, a professor of clarinet at Kent State University, orchestrated the version for clarinet and wind ensemble.

Program Note by Dennis Nygren

JOHN AEBLY

Clarinet

John Aebly is a senior B.M. Music Education and B.M. Music Studies double major at The Crane School of Music. Returning from student teaching for his last semester in Potsdam, he is passionate about sharing his enthusiasm for music and performance with his students as well as his audience. Earlier in his career, John has made appearances with several honor ensembles, including the 2018 NYSSMA Conference All State Symphonic Band. At the Crane School of Music, he performed as the principal clarinetist of the Wind Ensemble and the Symphony Orchestra, and has performed with the Chamber Wind Ensemble, Concert Band, Symphonic Band, and the West African Drum and Dance ensemble. Offstage, he takes active part in coordinating fundraisers for the clarinet studio, serving as a band librarian for the Crane bands, and running a non-credit class that provides an opportunity for clarinetists in Crane to work with each other as a joint studio. He is thrilled to be making his debut as a solo artist with the Crane Wind Ensemble tonight under the direction of Dr. Brian K. Doyle.

DIVERTIMENTO, OP. 42

Vincent Persichetti

Philadelphia-born Vincent Persichetti established himself as a leading figure in contemporary music through his myriad successes as a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti graduated from Combs College, Philadelphia Conservatory, and the Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

Persichetti once remarked that “music for band is virtually the only kind of serious music in America today which can be introduced, accepted, put into wide use, and become a staple of the literature in a short time.” His *Divertimento* is such a piece. It was written in a log cabin schoolhouse in El Dorado, Kansas and premiered by the Goldman Band in New York, with the composer conducting on June 16, 1950. As the composer noted with regard to the work,

“I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter. I guess that when the strings do not enter into such a combination, they call the medium ‘band.’ The word ‘band’ has always sounded good to me.”

The work was Persichetti's first for the band medium and remains one of his most popular compositions. *Divertimento* consists of six short movements, each exploring their own style and mood, which demonstrate Persichetti's rhythmic and contrapuntal savoir-faire blended neatly with his tongue-in-cheek humor and lyrical nostalgia.