



Evening Concert Series

2021–2022 Season

Helen M. Hosmer Hall

Thursday, May 5, 7:30 PM

**Crane Chamber Orchestra
Crane Symphony Orchestra
Ching-Chun Lai, Director**

Mannheim Sinfonia, G major

Johann Stamitz

Allegro

(1717-1757)

Larghetto

Presto

Kaiser-Walzer

Johann Strauss II

(1825-1899)

arr. Arnold Schoenberg

Intermission

Soprano Saxophone Concerto

Carter Pann

I. The Old Line

(b. 1972)

II. Aria: Injurious Graffito

III. Jump!

IV. Hymn: A Love Supreme

Christopher Creviston, soloist

Andante and Rondo

Franz Doppler

(1821-1883)

trans. Adrienne Greenbaum

Christopher Creviston & Casey Grev, soloists

Program Notes:

My *Soprano Saxophone Concerto* (2019) was written for Chris Creviston and commissioned by Chris, the Arizona State University Symphony Orchestra, and the SUNY Potsdam – The Crane Symphony Orchestra. The work lasts about 15 minutes and does what it can to show the many sides of one of my favorite musicians on the planet. The work is cast in four movements and makes use of a varied orchestral palette. **I. The Old Line** (orchestra without brass) presents the soloist almost immediately, akin to the technique in Mendelssohn's beloved Violin Concerto. The saxophone weaves a song-like melody throughout, often reaching for the highest register of the instrument. **II. Aria: Injurious Graffito** (full orchestra) was the first movement to be written, inspired by a line in the old television series *Frasier*. I fell in love with the two words "Injurious Graffito" the way they are delivered on the show. The music, like the TV show, is lofty and somewhat arrogant. **III. Jump** (full orchestra) is a written-out improvisation on the saxophone. Chris is particularly adept at the leaps and quick changes found throughout the movement, which culminates in a straight-ahead tune incorporating shapes that foreshadow the tune in the last movement. **IV. Hymn: A Love Supreme** (string orchestra and harp) is a torch song of unabashed sentimentality. A surprising admission: I was not thinking of John Coltrane's famed album of the same name when naming this last movement. Perhaps it was a subconscious decision, but I was startled to put two and two together upon reacquainting myself with the Coltrane once the concerto was completed.

(by Carter Pann)

Biography for the Guest Artists:

Carter Pann



Composer/pianist **Carter Pann** has written for and worked with musicians around the world, with performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles. He has worked with Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble, the Takács Quartet and many concert pianists. Awards include a Charles Ives

Fellowship, a Masterprize seat in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. Pann was a Finalist for the Pulitzer Prize in Music in 2016. He loves a good game of chess or poker with his students and friends and currently teaches at the University of Colorado in Boulder.

Christopher Creviston



Hailed as "one of the world's top saxophone artists" (Audiophile Audition) with "the personality and fingers of a first rate soloist" (American Record Guide), "subtle, perceptive phrasing, and flawless control of vibrato" (Fanfare Magazine), Yamaha Artist **Christopher Creviston** has played venues ranging from Carnegie Hall to Paisley Park and the Apollo Theater. As soloist and with the Capitol Quartet, Creviston has been featured with bands and orchestras across the U.S. As a recitalist and clinician, he performs regularly with the Capitol Quartet, and in duos with

pianist Hannah Gruber Creviston and guitarist Oren Fader. In addition to several established recordings with these ensembles, Creviston's most recent releases are the premiere recording of the Concerto for Soprano Saxophone and Band by William Bolcom with conductor Gary Hill and the Arizona State University Wind Orchestra, and a Creviston Duo CD called Breaking, presenting works commissioned (or co-commissioned) by the duo from composers Stacy Garrop, Mark Lanz Weiser, Katherine Hoover and John Fitz Rogers. Now on the faculty at Arizona State University, Professor Creviston has held positions at the Crane School of Music (SUNY Potsdam), the Greenwich House of Arts (NYC), the University of Windsor (Canada), and the University of Michigan. Creviston is President of the North American Saxophone Alliance.

Casey Grev



Casey Grev is the Associate Professor of Saxophone at the Crane School of Music. As a chamber musician, Dr. Grev performs regularly with the Viridian Saxophone Quartet and the Protean Duo. He has received awards at the Coleman, Fischhoff, Music Teachers National Association, and North American Saxophone Alliance Chamber Music Competitions. Dr. Grev received both his Masters and Doctoral degrees from Michigan State University, where he was a recipient of the University Distinguished Fellowship and studied with Joseph Lulloff. Dr. Grev's undergraduate degrees in Music Education and Music Performance are from Ohio State

University, where he studied with James Hill.

Crane Chamber Orchestra

Orchestra personnel, other than concertmaster, are listed alphabetically.

Flute

Allison Potanovic

Clarinet

Gabriella Cicchinelli

Piano

Ruth Dwan

Violin I

Nicole Pellman**

Julia Ingemi

Luke Konopka

Christian Reynolds

Violin II

Robert Marsanico*

Manuel Rodriguez

Adam Schwind

Ryan Shevlin

Viola

Susan Boyle

Allison Carbone

Matt Grosso*

Darian McDonough

Nicole Ramirez

Ella Roth

Cello

Austin McCann

Kimberly Orwick

Robby Paddock*

Bass

Melody Cheng*

Nick Dwarika

Note: ** Concertmaster

* Principal

Crane Symphony Orchestra

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Violin

Anne Marie Strader**

Cecilia Cardona

Christopher Chan*

Jaime Crafa

Vanessa Cruz

Brianna Dixon

Holland Goddard

Angelina Howard

Nick Kent

Christopher Lee

Kathleen McCabe

Felipe Rodas*

Andrew Smith

Viola

Brett Callagy

Ricky Chui*

Kenneth Gonzalez

Victoria Lorenzi

Alex Mena-Jimenez

Tyler Schiavone

Brendan Travers

Cello

Claire Ezratty*

Madeline Hommel

Christopher Kim

Maggie King

Emma Norris

Robert Tharau

Bass

Matt Barron

Shawn Berman*

Chris Gilbert

Robin Tucksmith

Flute

Liz Betz

Sara McIntyre*

Allison Potanovic*

Piccolo

Emma Fusco

Oboe

Lauren Derflinger*

Christopher Mavroian

English Horn

Lauren Derflinger

Clarinet

John Aebly*

Nick Alvarez*

Bass Clarinet

Marco Tomassi

Bassoon

Rebecca Schroeder*

Jerry Wilkie*

Horn

Gianna Ingersoll

Tyler Kraft*

Sarah Lueck

Heather Murphy

Trumpet

Ryan Rafferty*

Dillon Niles

Trombone

Jason Lensky*

Justin Schoeneck*

Alex Sanders

Harp

Shannon Boyle

Timpani

Elena Mascaro*

Percussion

Joanna Green Delgado

Liam Fitzgerald

James Knapp

Librarian

Vanessa Cruz

Matt Grosso

Felipe Rodas

Ella Roth

Note: ** Concertmaster

* Principal