

Crane Symphony Orchestra

Flute

Caleigh Dutton
Emma Fusco
Sara McIntyre
Matthew Williams

Oboe

Annelise Herschbein
Christopher Mavrogian
Angelica Markevich

Clarinet

Nicholas Alvarez
Gianna Montagno
Marco Tomassi

Bassoon

Jordon Gyarmathy
Sophia Markevich

Saxophone

Darren Dutton
Madeline Fitzgerald
Christopher Pannullo
Andrew Zimlinghaus

Horn

Ryan Eckl
Gianna Ingersoll
Tyler Kraft
Sarah Lueck
Michael Shipps

Trumpet

Amelia McNamara
Ryan Rafferty
Jacob Rushlow
Layne Sullivan

Trombone

Jason Lensky
Justin Schoeneck
Alex Sanders

Euphonium

Jennifer Carden

Tuba

Seth Williams

Violin 1

Julia Ingemi*
Holly Goddard
Nicholas Hausman
Chris Lee
Luke Konopka
Alyssa Spina
Michael Wong

Violin 2

Brianna Dixon*
Amari Brown
Jaime Crafa
Shannon Darby
Desiree Hargrave
Jessica Jaworski
Larissa Larson
Olivia Minarich
Natalie Pontikes
Aidan Sperduti

Viola

Lola Gehman*
Kenny Gonzalez
Zoe Greene
Victoria Lorenzi
Tyler Schiavone
Kiersten Wazny

Cello

Emma Norris*
Olivia Brigham
Olivia Charleston
Madeline Hommel
Chris Kim
Maggie King
Miranda Paulino

Bass

Robin Tucksmith*
Nicholas Dwarika
Ethan Schatz
Andrew Sennoga-Kimuli

Percussion

Tim Cullen
Joanna Green Delgado
Liam Fitzgerald
Elena Mascaro
Isaiah-Eli Van Buren
Abbie Yaeger

Harp

Ricky Chui

Piano

Ruth Dwan

**principal*

Program Notes

Mozart: Symphony K. 318

In 1777-8, Mozart traveled extensively in search of opportunities beyond his native Salzburg. He spent the most time in Mannheim and Paris, where he observed fashions and techniques of orchestral writing that had developed in those cities. The G Major Symphony K. 318 is the first symphony Mozart wrote after returning to Salzburg. Its form—compact, with a three-part (fast-slow-fast) structure—recalls contemporary opera overtures and Mozart’s own earlier symphonies. The piece also reveals influences Mozart had picked up in his travels: it begins with a “premier coup d’archet” (the bold unison opening characteristic of Parisian overtures), and it features exciting extended crescendos typical of the Mannheim style.

Herryman Rodríguez: Black Montuno

Around the time I graduated from Baylor University with my Master’s in Music Composition, I decided to write a work that would serve as my graduation gift for my professor Scott McAllister. I thought that it would be a good idea to write a piece for clarinet, my professor’s main instrument, and for Wind Ensemble, an instrumental format for which he had written several works. This is how “Black Montuno” came about.

The title of my piece has to do with McAllister’s “Black Dog,” a work written for Clarinet in Bb and Wind Ensemble, and with my Cuban roots.

The word *montuno*, which translates as riff, refers to a musical entity characteristic of *son* and *salsa*. These are two genres of the Cuban popular music of the 20th century, which are still active in the current Cuban musical scene. While the montuno was born with and is still part of *son*, it became a hallmark of *salsa*, which is music for dancing, not for listening, as one would do with concert music. Traditionally, the piano, the Cuban tres, and the bass are the instruments that play the montuno.

For the realization of this work, I composed a montuno and a tune derived from the montuno’s contour. Influenced by the songs of the Cuban *Nueva trova* movement, the tune developed into an instrumental song that can be heard in the last section of the piece. Harmonies influenced by Cuban popular music and jazz are also used in this composition.

—note by the composer

Grieg: Symphonic Dances

Throughout his life, the Norwegian composer Edvard Grieg was inspired by music native to his homeland. In his twenties he discovered *Ældre og nyere Fjeldmelodier* (Old and New Mountain Melodies), a compilation of Norwegian folk music collected by the composer and organist Mathias Lindeman. In his thirties, Grieg himself interacted with traditional singers and players of the Hardanger district. And in his fifties, he collaborated with three other composers on collecting and arranging previously unpublished Norwegian folk music.

The *Symphonic Dances* combine Grieg's deep knowledge of Norwegian folk music with a symphonist's sense of variety, color, and scope. Each movement draws on folk melodies and follows an A-B-A form; through innovative harmonization (and reharmonization) of the melodies, kaleidoscopic orchestration, and the dramatic pacing of each movement, Grieg transforms this relatively simple premise into a mighty and moving symphonic work.

Alexander Gray is an active clarinetist, saxophonist, and wind band conductor, born and raised in Poughkeepsie, New York. Mr. Gray is a current student at the Crane School of Music studying Music Education, Clarinet Performance, and Jazz Studies. Being an active performer, you will see Alex Gray performing with many ensembles at the Crane School of Music including other professional ensembles such as the Northern Symphonic Winds, the Orchestra of Northern New York, and the Hudson Valley Saxophone Orchestra. As a clarinetist, Alex has performed in many notable halls, including his Carnegie Hall debut in 2018, and has performed numerous concertos, making his concerto debut at the age of 17. Currently, Mr. Gray is focused on the next chapter of his life, student teaching at the Wappingers School District in the Hudson Valley.

A native from Cuba, **Ivette Herryman Rodríguez** holds a B.M in Music Composition from the Instituto Superior de Artes, in Havana, a M.M in Music Composition from Baylor University, and a M.M in Music Theory and D.M.A in Music Composition from Michigan State University.

Ivette's music has been described as "absolutely exquisite" and "breathtakingly beautiful" (Kevin Noe-Artistic Director of the Pittsburgh New Music Ensemble and Director of Orchestras and Professor of Conducting at the UMKC Conservatory of Music). She is the composer of a bestseller piece for women's choir, and the winner, among other awards, of a Cubadisco Special Award, a Chamber Music America grant, and a Brandon Fradd Fellowship in Music Composition.

Ivette's most recent commissions include new works for HAVEN Trio, All-State Florida Symphony Orchestra, and ConTempus Quartet. Recent prominent performances of her music include the performances of her *Danzón a mi manera* by the Youth Orchestra of LA (YOLA) and the LA Philharmonic at Walt Disney Concert Hall and the Hollywood Bowl respectively, under conductor Gustavo Dudamel.

Currently, she is Assistant Professor of Theory and Composition at the Crane School of Music at SUNY Potsdam.