Evening Concert Series  2022–2023 Season

Helen M. Hosmer Hall  Friday, October 21, 7:30 PM

The Crane Wind Ensemble  
Brian K. Doyle, conductor

Potsdam Single Reed Summit

Toccata Marziale (1924)  Ralph Vaughan Williams  
(1872-1958)

Grosso Blue (2018)  Katahj Copley  
(b. 1998)

Eric Abramovitz & Julianne Kirk Doyle, clarinets  
Christine Hoerning, bass clarinet

Concerto for Alto Saxophone and Band (1967)  Karel Husa  
(1921-2016)

Prologue  
Ostinato  
Epilogue

Casey Grev, alto saxophone

Intermission

Chariot of Helios (2015)  Stacy Garrop  
(b. 1969)

Desert Roads (2005)  David Maslanka  
(1947-2017)

Desert Roads  
Soliloquy – Not Knowing  
Coming Home  
Pray for Tender Voices in the Darkness

Julianne Kirk Doyle, clarinet
Crane Wind Ensemble Personnel

Piccolo
Jocelyn Kagoro

Flute
Chris Connors *
Julie Williams *
Simone McPartling
Mark Peragine
Anna Detweiler
Sabrina Clubine

Oboe
Cora Vare
Angela Markevich
Kayla Outman
Molly Ronan

English Horn
Molly Ronan

Bassoon
Carol Lowe §
Sophia Markevich

E-flat Clarinet
Gianna Montagno

Clarinet
Alex Gray *
Nicholas Alvarez
Jaelyn Twitchell
Libby Sheldon
Nicholas Derderian
Samuel Forrester
Elizabeth Fomenko
Keegan Thompson

Bass Clarinet
Marco Tomassi
Evan Mintz
Darrell Holovach

Alto Saxophone
Chris Pannullo *
Andy Zimlinghaus
Kerri Rauschelbach

Tenor Saxophone
Claire Ames

Baritone Saxophone
Nathaniel Cobb

Trumpet
Olivia Montagno *
Nick Vest *
Emma Uruburu
Dillon Niles
Tyler Zapata
Frankie Pietraniello
Declan Kirby
Sophie Mejia

Horn
Gianna Ingersoll
Gabby Perticone
Mary Schlanger
Sophia Randazzo
Heather Murphy
Hali Wack

Trombone
Danny Neri *
Aaron Baldwin

Bass Trombone
Vivian Redmond
Octavia Duvignaud

Euphonium
Jennifer Carden *
Aidan Sears

Tuba
Seth Williams *
Analiese Meidenbauer
Henry Stringer

Double Bass
Chris Gilbert

Percussion
Tim Cullen *
Geoff Snow *
Isaiah Van Buren *
Abbie Yaeger *
Joanna Green Delgado
Liam Fitzgerald
James Knapp
Jon Lasek
Joey Lashomb

Piano
Amelia Arguelles

Harp
Ricky Chui

Librarian
Samuel Forrester
Chris Pannullo

*Section Principal
§ Faculty Guest
Program Notes • 21 October

Toccata Marziale
Ralph Vaughan Williams

*Toccata Marziale* was written for and premiered by the Royal Military School of Music Band (Kneller Hall) in 1924 as part of the British Empire Exposition at Wembley Stadium in London. The word ‘toccata’ is taken from the Italian word ‘toccare’ meaning “to touch,” as it was performed on keyboard instruments. The toccata evolved throughout the baroque and classical periods, becoming more virtuosic technically, serving as a showpiece for keyboard performers and a display of contrapuntal mastery for composers.

Grosso Blue
Katahj Copley

Originally written for Chris Carr and Carrollton High School Wind Ensemble, *Grosso Blue* is filled with drama and high-octane fun. *Grosso Blue* takes elements of jazz and orchestral phrasing to create many wild moments throughout. From the opening marimba and vibraphone statements the band begins to rise and soon the clarinet trio (2 sopranos and 1 bass clarinet) emerge from the shadows and from there it's a wild ride.

Program Note by Katahj Copley

Soloist Biography

*Eric Abramovitz*

Eric Abramovitz joined the Toronto Symphony Orchestra in 2018 as Associate Principal and E-flat Clarinet and was appointed Principal Clarinet in 2021.

Eric was named the Vandoren Emerging Artist of the year in 2017, and a CBC Next! artist in 2013. A first-prize winner at the OSM Standard Life Competition in 2011, Eric has been featured as a soloist with numerous orchestras including the McGill and USC Symphonies, l’Orchestre symphonique de Québec, and the National Arts Centre Orchestra. Eric was a Sylva Gelber Career Grant recipient in 2016 and toured throughout Japan with the New York Symphonic Ensemble.

A Montreal native, Eric obtained his bachelor’s degree at McGill University’s Schulich School of Music and pursued graduate studies at the University of Southern California. Eric’s teachers include Zaven Zakarian, Alain Desgagné, Robert Crowley, Simon Aldrich, Jean-François Normand, Kimball Sykes, and Yehuda Gilad.

In his free time, Eric enjoys eating, spending time with his family and cats, shooting pool, playing hockey, and cheering for the Montreal Canadiens.
Julianne Kirk Doyle joined the faculty of the Crane School of Music in 2006 and serves as Professor of Clarinet and Director of the Crane Youth Music Camp. Dr. Doyle is active in the International Clarinet Association serving as Pedagogy Coordinator, New York State Chair, Co-Chair of the Pedagogy Committee and a member of the College and Pre-Professional Engagement Committee.

She is a member of the Aria Reed Trio and Principal Clarinet with the Orchestra of Northern New York and Northern Symphonic Winds. Dr. Doyle's Debut CD *Dante Dances* premiered in 2019 including works by Crane Composers Arthur Frackenpohl and Elliot DelBorgo. She joined Robert Young and David Heinick on Young's 2018 album *Hybrid*, performing Heinick's *four letter words* which was commissioned and premiered at the 2016 ICA Conference in Baton Rouge, LA.

Dr. Doyle has performed and presented at the Midwest Band and Orchestra Clinic, ICA ClarinetFest and Clareidoscope Conferences, International Double Reed Society, NYSSMA, NYSBDA, Amiticitia Duo Extravaganza, Mid-America Center for Contemporary Music and the Oklahoma Clarinet Symposium. She has given master classes for Juilliard Summer Winds, Southeast Asian Youth Orchestra and Wind Ensemble, Aria Summer Music Academy and Blue Lake Fine Arts Camp.

Dr. Doyle is passionate about music wellness, particularly seeking solutions to the Soft Palatal Air Leak in wind playing. She has presented her talk “Banish the Blowout - Alleviation and Prevention of the Soft Palate Air Leak” to both live and virtual audiences internationally. Her writing on this topic can be found in *The Clarinet Studio Companion* published by Conway Publications, DANSR/Vandoren online articles and the ICA journal *The Clarinet*.

Dr. Doyle holds the DMA and MM degrees in Performance and Literature and Arts Leadership Certificate from the Eastman School of Music and a BM from the University of Oklahoma where her primary teachers included Jon Manasse, David Etheridge and Bradford Behn. Dr. Doyle is honored to be an artist with Backun Musical Services and DANSR/Vandoren. Dr. Doyle can be seen in the Vandoren ad campaign "With You Every Step." For more information visit jkdoyle.org.
SOLOIST BIOGRAPHY

Christine Hoerning

A New York native now based in Montreal, Christine Hoerning is an accomplished clarinetist, director, teacher, and creator across a multitude of genres. She is currently serving as the visiting assistant professor of clarinet at the Crane School of Music at SUNY Potsdam.

An active freelancer with a classical background, Christine fills clarinet positions in orchestras throughout New York and Quebec. She has also filled auxiliary positions with the Kingston Symphony and the Orchestra of Northern New York.

As founder and artistic director of the interdisciplinary collective Verisimo, Christine has curated numerous performances throughout North America showcasing classical and contemporary chamber music performed in synchronicity with original films. In 2019, she launched a new concert series entitled Filmprov which screens original and repurposed silent films accompanied by a live improvisatory soundtrack. Filmprov was featured in the 2022 LokoFestival.

Her passion and enthusiasm for new music has led to collaboration with creative minds seeking out non-traditional performance spaces and opportunities. She performs frequently with creator Andre Pappathomas and the ensemble MrutaMertsi in numerous installations focusing on creation and improvisation. A particular highlight was her role in the premiere of Slideshow, an opera by composer Rachel Burman which allowed for the exploration of sound, music, and movement. She is a featured soloist on the albums “Voyages” and "Minstral", a collection of works by Swedish composer Jonathan Ostlund released in 2019 and 2021 under the Divine Record label.

CONCERTO FOR ALTO SAXOPHONE

Karel Husa

Karel Husa’s Concerto for Alto Saxophone and Concert Band was commissioned by and dedicated to the Cornell Wind Ensemble and its Director, Maurice Stith. The work was premiered at Cornell University on March 17, 1968, featuring soloist Sigurd Rascher. Its three movements – Prolog, Ostinato, and Epilog – explore new possibilities for the alto saxophone with a virtuosic solo part.

Regarded as one of the great wind concertos of the 20th century, the concerto is an atonal composition with an unusual and complex rhythmic language. Husa sought to create new means of expression by juxtaposing perceptions of rhythm in meter and pulse. This approach is certainly most prevalent in the second movement, “Ostinato.” There is a push and pull against an often underlying and obscured pulse and meter. Rhythmic ideas are not always grouped in a regularly recurring strong-weak beat pattern of traditional meter. Melodic and harmonic ideas evolve from the saxophone’s opening motive in “Prolog.” Changes in Husa’s harmonic and melodic pitch collections correspond with changes in rhythm, dynamic, and orchestration and often help to articulate the form.

Program Note adapted from Kevin Burns
Soloist Biography

Casey Grev

Casey Grev is Associate Professor of Saxophone at the Crane School of Music. A dedicated performer of contemporary music, Dr. Grev was an invited performer at the Hot Air Music Festival, San Francisco Center for New Music, Resonant Bodies Festival, Society of Composers Inc. National Conference, Northwestern University New Music Conference, The Ohio State University Contemporary Music Festival, and was selected to study at the 2016 Darmstadt Summer Courses for New 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, Fischoff, Music Teachers National Association, and North American Saxophone Alliance Chamber Music Competitions. Dr. Grev received both his MM and DMA 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.

Chariot of Helios

Stacy Garrop

In Greek mythology, Helios was the god of the sun. His head wreathed in light, he daily drove a chariot drawn by four horses (in some tales, the horses are winged; in others, they are made of fire) across the sky. At the end of each day's journey, he returned to earth and slept in a golden boat that carried him on the Okeanos River back to his sun palace on Mount Olympus, where he mounted his chariot and rode into the sky again.

The cyclic journey of Helios is depicted in this short work. The first half is fast-paced and very energetic, while the second half is slow and serene, representing day and night.

Chariot of Helios was originally commissioned by Gaudete Brass Quintet in 2011. I made the wind ensemble arrangement in 2015 for maestro Stephen Squires and the Chicago College of Performing Arts Wind Ensemble.

Program Note by Stacy Garrop

Desert Roads

David Maslanka

The concerto has become a particularly intimate vehicle of expression for me. The title “Desert Roads” suggests an interior journey, a time of searching, of not knowing, of creative incubation.

I have chosen to call these four movements “songs” for clarinet and wind ensemble. This connects them directly to the Romantic idea of “songs without words.” They are intimate rather than symphonic expressions. Songs by Schubert, Schumann, and Brahms are some of my favorite music.
Desert Roads: Christ’s 40 days in the desert – Moses and Israel: 40 years in the desert – a time of inner searching.

Soliloquy – Not Knowing: A brief movement, looking deeply and fervently for guidance.

Coming Home: A “life journey” movement, both delicate and forceful, thoughtful and exuberant – a quiet coming home to rest – dedicated to the memory of Frederick Fennell, father of the modern wind ensemble movement, whose mentoring and friendship set me firmly on my path of writing for winds.

Pray for Tender Voices in the Darkness: A sober contemplation of death – a benediction.

*Program Note by David Maslanka*