Evening Concert Series  
2022–2023 Season

Helen M. Hosmer Hall  
Monday, November 21, 7:30 PM

The Crane Wind Ensemble  
Brian K. Doyle, conductor

Fanfare pour précéder *La Peri* (1912)  
Paul Dukas  
(1865-1935)

Delusional Dances (2019)  
Gregory Wanamaker  
(b. 1968)
  Scherzo Psycho
  Ever Constant
  Mosh
  Asymmetrical Waltz
  Tarantasia

*World Premiere*

and the swallow (2017/2021)  
Caroline Shaw  
(b. 1982)
  trans. Danielle Fisher

Somersault (1964)  
Hale Smith  
(1925-2009)

*Intermission*

Concertino for Woodwind and Brass Quintets (1956)  
Robert Washburn  
(1928-2013)
  Adagio; allegro vivo
  Theme and Variants
Lincolnshire Posy (1937)  
Lisbon (Sailor’s Song)  
Horkstow Grange (The miser and his man: a local tragedy)  
Rufford Park Poachers  
The Brisk Young Sailor (who returned to wed his true love)  
Lord Melbourne (War Song)  
The Lost Lady Found (Dance Song)

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**
Jordon Gyarmathy
Sophia Markevich
Kerri Rauschelbach
Carol Lowe †

**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 Holovich

**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
Heather Murphy
Hali Wack

**Trombone**
Danny Neri *
Aaron Baldwin

**Bass Trombone**
Vivian Redmond
Octavia Duvigneaud

**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

**Librarian**
Samuel Forrester
Chris Pannullo

*Section Principal  
†Faculty Guest
**Fanfare pour préceder La Péri**

*Paul Dukas*

In 1911, Dukas received a commission from the Ballets Russes for a *Poème dansé en un Tableau* ("dance poem in one scene"). Unfortunately, the Ballets Russes never premiered what was to be Dukas’ last work: *La Péri*. It did receive a later premiere on 22 April 1912, as the original *prima ballerina* commissioned Ivan Clustine to choreograph the work.

While less known than his symphonic poem *The Sorcerer’s Apprentice*, *La Péri* displays all the compositional skill of a master at the height of his powers. A brief synopsis of the plot follows:

Longing to rekindle his departed youth, Magi *Iskender* (a Persian mystic) travels throughout Iran in search of the Flower of Immortality. After three years of wandering, he finds a temple to Ormuzd (the Zoroastrian deity symbolizing good), and on its steps is a *Péri* (in Persian mythology, relatives of fallen Angels who must live between heaven and hell and do penance before being granted paradise). The *Péri* carries the Flower of Immortality – a lotus decorated with emeralds.

While the *Péri* sleeps, Iskender steals the Flower. When the Peri wakes up, she strikes her hands against each other and lets out a great cry, as the Flower is her key to entering into the presence of the light of Ormuzd.

While in his hand, however, the Flower is transformed by Ormuzd to Iskender’s earthly and material desires. The *Péri* performs a dance, gradually coming closer and closer until she is able wrest the Flower from him. As the *Péri* slowly disappears in the light and returns to Paradise, Iskender realizes with calmness that he has been stranded and left to die.

**Delusional Dances**

*Gregory Wanamaker*

A suite of five unrelated dances, *Delusional Dances*, is actually a “bandstration” of short works for small ensembles. In all cases, these “dances” are my delusional take on specific traditional or vernacular dance-types, all laced with some semblance of humor. The parts of this suite were created during the spring and summer of 2019 as fun little individual projects between commissions. I realized during this process that the sum of these parts might work well as either a suite, or a series of standalone pieces that could be spread out over the course of a single concert.

The five dances are as follows:

*Scherzo Psycho*: Originally composed for saxophone quartet in 2005,
this expanded version is precisely what the title suggests. Aside from the opening and its reprise at the conclusion, the highly-charged chromatic music within is relentless, driving, and loud.

**Ever Constant:** This quasi-minimal-foxtrot is a stark contrast to the dances that surround it. It is a rescoring of the fourth movement of *The Space Between Us*, commissioned in 2016 by Akropolis Reed Quintet.

**Mosh:** In the mid 1980s, I once snuck away in my teens to see Black Flag play in New York City. It was loud and there was a “pit” of “dancers” slamming into each other on the floor. It was awesome. I originally composed *Mosh* for a couple of friends in 2011 as a gift. They laughed and told me, in not so many words, that they would never play it. In 2019, I made this version for wind ensemble. Oy!

**Asymmetrical Waltz:** Perhaps the simplest of the movements, this waltz in 3+3+2, is structurally the most traditional of these five dances and makes a nice palate cleanser after *Mosh*. In its original form, *Asymmetrical Waltz* was composed as part of a suite of *Joyful Noises* in 2010 for the Adirondack Youth Orchestra.

**Tarantasia** is a fantasy-variations on original tarantella-style themes. Originally composed for alto saxophone and piano, this closing movement is a virtuoso work for band with sudden shifts in tempo, texture, and instrumentation.

**Delusional Dances** is neither a commission nor a request. Its total duration is approximately 18 minutes.

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**AND THE SWALLOW**

*Caroline Shaw (Fisher)*

The chamber wind version of Shaw’s choral work was transcribed by Danielle Fisher for Tyler Austin and the Maryland Chamber Winds for the 2021 Maryland Wind Festival. The original choral work was commissioned by the Netherlands Chamber Choir as part of Lincoln Center’s White Lights Festival "150 Psalms," with its text drawn from Psalm 84. In reflecting on the Syrian refugee crisis in 2017, Shaw was struck by the phrase, “how lovely is your dwelling place.” The White Light Festival, initiated in 2010, is a multidisciplinary fall festival focusing on music's capacity to illuminate the many dimensions of our interior lives, exploring music's spiritual power as revealed in different cultural traditions. This work is something of a study in emotional contrasts. Both rhythmic and harmonic elements serve to create moments of repose and a searching uncertainty.
SOMERSAULT

Hale Smith

Born in Cleveland, Hale Smith began the study of piano at age 7 – regularly attending the children’s concerts of the Cleveland Orchestra. His initial performance experience included both jazz and classical music, and he began amassing a library of orchestral scores. He played both mellophone and piano in high school ensembles, and was befriended by Duke Ellington, who offered comments on one of his early compositions. After serving from 1943-45 in the military as both arranger and instrumentalist (double bass & piano), he enrolled at the Cleveland Institute of Music. By 1952, his compositions were winning competitions, particularly his Five Songs, and The Valley Wind, which was praised by Wallingford Riegger. Smith’s first recital dedicated exclusively to his own music took place in 1955. After working as a music editor for E.B. Marks, C.F. Peters, and Sam Fox, he taught composition at C.W. Post College until 1970.

A list of students, colleagues and friends influenced by Hale Smith includes: Ron Ancrum, Regina Baiocchi, Dizzy Gillespie, Chico Hamilton, Marilyn Harris, Isaac Hayes, Ahmad Jamal, Quincy Jones, Abbey Lincoln, Melba Liston, Oliver Nelson, Jessye Norman, Horace Silver and Eric Dolphy.

Somersault is a twelve-tone composition written purposefully to demonstrate the techniques within an accessible, melodic context. As Smith states, “sharp contrasts occur between the richly harmonized passages dominated by the opening melody, and lean-textured, angular lines which seem to be suspended between blocks of heavily accented chords.” Somersault was written for and dedicated to publisher Arnold Briodo.

CONCERTINO FOR WOODWIND AND BRASS QUINTETS

Robert Washburn

Robert Washburn served as Dean, Professor Emeritus, and Senior Fellow in Music at the Crane School of Music. After completing his undergraduate studies at Potsdam, he was awarded a Danforth Foundation Fellowship to complete a Ph.D. in composition at the Eastman School of Music where he worked with Howard Hanson, Bernard Rogers and Alan Hovhaness. Later studies included a summer at the Aspen Music School where he studied with Darius Milhaud, and a season in Paris with Nadia Boulanger. He also participated in seminars at the Sorbonne in Paris and at the University of Oxford in England.

Washburn received grants from the Ford Foundation, Rockefeller Foundation, the ALCOA Foundation, the National Endowment for the Arts, the Juilliard Repertory Project, and Meet the Composer. He also was a fellow of the MacDowell Colony and held a scholarship at the Bennington Composers Conference. Subsequently he was awarded a SUNY Foundation Summer
Fellowship to compose Symphony for Band. Other honors have included the SUNY Chancellor's Award for Excellence in Teaching, the Potsdam College Alumni Association's Minerva Award, and a SUNY Faculty Exchange Scholar appointment.

The Julia E. Crane Alumni Association commissioned the *Concertino*. The Crane Faculty Woodwind Quintet and Brass Quintet premiered it at the NYSSMA conference in January 1966.

Written in two movements, the first movement of *Concertino* begins with a slow introduction, reflective in mood, before accelerating into a jaunty allegro vivo whose initial melody moves in and out of 7/8 meter (groupings of 2+2+3). Later, horns and trumpets each are featured in a bravura fanfare that floats over an ostinato split up between the trombone and tuba. Further solos by piccolo and trumpet round out the body of this movement before the initial 7/8 melody returns to bring the movement to a close.

The second movement, “Theme and Variants,” also begins in a reflective fashion, introducing the theme, played first by oboe and then bassoon. In the first variation the theme is fragmented between several voices. A brief variation, it serves as a slow introduction to the second variation, an up-tempo interplay between woodwinds and brass wherein the melodic fragmentation continues. The third and fourth variations also follow this slow introduction-fast exposition model, however the fast music this time is imitative and contrapuntal, and the theme’s rhythm is altered to sound more decisive. As the movement enters its climactic moments, the tuba and trombone, along with the bassoon, play the decisive theme, but at ½ tempo. The trumpets then play the theme in its original rhythmic form, imitated by the horns in heroic manner. The low brass and bassoons have the final say as the piece comes to a dramatic close.

**Lincolnshire Posy**

*Percy Aldridge Grainger*

During his time in England, Grainger became acquainted with many of the members of the English Folk Song Society: Lucy Broadwood, Ralph Vaughan Williams and Cecil Sharpe. Grainger himself began collecting folk songs in the summer of 1905. He walked from town to town writing down the songs of the folksingers from all around, and in 1906, he began to record the songs with a wax cylinder phonograph.

In December 1936 Grainger arrived at his home in White Plains after a nine-month tour; he found a letter from the American Bandmasters Association, inviting him to write two works for the eighth annual convention in Milwaukee, Wisconsin, in March 1937. He decided to make a new arrangement of *The Lads Of Wamphray March*, as well as a suite for wind band, based upon folk songs he collected in Lincolnshire, thirty years before. Three of the six movements were finished within four days. He feverishly composed directly to the individual parts, without first writing a score. He rehearsed the piece with success at the Ernest Williams School of Music in Brooklyn, and rushed off to Milwaukee.
Grainger himself conducted the premiere on 7 March 1937, on which occasion only three of the six movements were played. The premiere resulted in a great fiasco. The band was composed of local professional musicians who had a great deal of difficulty playing the irregular rhythms and “free time” bars. In the preface of the subsequent published score, Grainger explained to bandleaders that the only players likely to balk at those rhythms were seasoned bandsmen, who “think more of their beer than of their music.” Three months later, the Goldman Band performed the full work, with great success. Percy Grainger, who had lost faith in the piece until that time, was delighted.

In this work, Grainger was able to exploit his ideas on rhythm, harmony and orchestration in six folk songs, collected during his hunt for folk melodies in Lincolnshire in 1905 and 1906. The movements are Lisbon (Dublin Bay), Horkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne and The Lost Lady Found. Lucy E. Broadwood, secretary of the Folk Song Society collected the last tune, however. Although the music is based on existing melodies, Grainger adapted the songs in such a personal way that Lincolnshire Posy can't be called a mere selection of arrangements. In the program notes Grainger explains his intentions:

Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody… a musical portrait of the singer's personality no less than of his habits of song… his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Grainger dedicated this "bunch of musical Wildflowers" to “the old folksingers that sang so sweetly to me.”