

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

Mason Gross
School of the Arts

DEPARTMENT OF MUSIC

CONVERSATIONS

FACULTY CHAMBER SERIES

Thursday, November 17, 2005

8:00 pm

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass College Campus

PROGRAM

Octagone (2005)

Matthew Riedel
(b. 1955)

Matthew Riedel, electronics

Pentacycle for Bassoon and Tape

William Allgood

Robert Wagner, bassoon

Charanga (1993)

Michael Colquhoun
(b. 1953)

Bart Feller, flute

Ginastera (2000)

Vincent Calianno
(b. 1979)

Paul Cohen, alto saxophone

Assobio a Jato (The Jet Whistle) (1950)

Heitor Villa-Lobos
(1881-1959)

Allegro non troppo

Adagio

Vivo

Bart Feller, flute
Jonathan Spitz, cello

INTERMISSION

Sonic Bloom (2001)

Matthew Sullivan
(b. 1949)

Matthew Sullivan, oboe and electronics

Five Pieces for Saxophone Quartet with
Electronic Sound (2005)

Ron Mazurek
(b. 1943)

Dialogues I
Dialogues II
In Memoriam
Departures
Lament and Return

Sax Quartet (2000)

Elias Tanenbaum
(b. 1926)

NEW HUDSON SAXOPHONE QUARTET

Paul Cohen, soprano saxophone

Avi Goldrosen, alto saxophone

David Demsey, tenor saxophone

Tim Ruedeman, baritone saxophone

ABOUT THE ARTISTS

PAUL COHEN strives to bring the saxophone into the mainstream of classical music performance. He is active as a performer, teacher, historian, musicologist and author. He has appeared and recorded with many of the nation's top symphonies and professional ensembles, and has published numerous articles on saxophone literature and history. Since 1985 he has authored the informative "Vintage Saxophone Revisited" column in the Saxophone Journal. Recently he has recorded for Hyperion, Arizona Press, and the "Nine Stellar Pieces" CD. His recent concerts include performances with NJ Pops, Garden State Arts Wind Ensemble, Goldman Band, Massachusetts Symphony, Edison Arts Orchestra, Manhattan Chamber Orchestra, New York Virtuosi, Wayne Chamber Orchestra, New Hudson Saxophone Quartet, Long Island Philharmonic, Plainfield Symphony, International WASBE conference, Charleston Symphony Orchestra, Orpheus Chamber Orchestra, and Composer's Concordance.

BART FELLER is Principal Flute of the New York City Opera and the New Jersey Symphony Orchestra. He has also appeared with the New York Philharmonic, Orpheus Chamber Orchestra, Bargemusic and the Chamber Music Society of Lincoln Center. Mr. Feller has appeared as concerto soloist with the Philadelphia Orchestra, St. Paul Chamber Orchestra, and the Jupiter Symphony. He is a graduate of the Curtis Institute of Music, where his teachers included Julius Baker and John Krell; he has also worked extensively with Keith Underwood. Among the summer festivals he has participated in are the Marlboro Music Festival, OK Mozart International Festival, Colorado College Chamber Music Festival, Napa Valley Chamber Music Festival, and Grand Teton Music Festival. He teaches at Rutgers University/Mason Gross School of the Arts, and the Pre-College Division of The Juilliard School.

MATTHEW RIEDEL is an instructor in music technology, theory and composition at the Mason Gross School of the Arts, where he received a Ph.D. in Music Composition/Theory in 2001. He has been involved with electronic music since 1969, and has had his music featured on film, radio and television. Matt has studied composition with Richard Saylor, Ernst Krenek, John Crawford, and Charles Wuorinen, and he continues to study and explore the relationships between sound, space, and listener.

JONATHAN SPITZ is an active chamber musician, and performs regularly with the New Jersey Symphony Chamber Players, Bard Festival Chamber Players, and as a guest artist in chamber music festivals throughout the world. He performed for three summers at the Marlboro Festival, and has played concerts with Rudolf Serkin, Oscar Shumsky, Benita Valente, Bargemusic, the Boston Symphony Chamber Players, and Speculum Musicae.

Mr. Spitz has been Principal Cellist of the New Jersey Symphony Orchestra since 1990, and performs on the 1696 “ex. Prince Gursky” Stradivarius from the Symphony’s Golden Age Collection. He is a member of the Orpheus Chamber Orchestra and performs with them on their international tours, Carnegie Hall series and numerous recordings. He is also principal cellist of the American Ballet Theater Orchestra and the Bard Festival Orchestra.

In recent years, Mr. Spitz has become increasingly sought after as a teacher and coach. He serves on the faculties of the Mason Gross School of the Arts at Rutgers University and the School for Strings Summer Chamber Music Workshop and is an instructor for the Orchestral Repertoire class for cellists at the Manhattan School of Music.

A graduate of the Curtis Institute, Mr. Spitz has studied with David Soyer, Felix Galimir, Karen Tuttle, Mischa Schneider, Gerald Beal, and Robert Gardner. He has recorded for Deutsche Grammophon., Telarc, Sony, Nonesuch, Delos, CRI, XLNT, and New World.

MATTHEW SULLIVAN has an active and multi-faceted career that finds him frequently featured in solo, chamber, and orchestral performances throughout the world. He performed regularly with the St. Louis Symphony Orchestra and the St. Louis Symphony Woodwind Quintet. Increasingly active as a chamber musician and a champion of contemporary literature, he joined the Quintet of the Americas (1982-92), and founded Helios and First Avenue. He currently performs with the Queens Symphony Orchestra, and he is Principal Oboist of the Westchester Chamber Orchestra and the New Jersey Pops Symphony Orchestra. He performs regularly with the New Jersey Symphony Orchestra, the Colonial Symphony, and the pit orchestras of *Les Misérables* and *Miss Saigon*. His solo and chamber music performance has been featured on National Public Radio's New Sounds and on Voice of America broadcasts worldwide. He has recorded extensively. He co-produced the first Oboe Blowout in 1994.

ROBERT WAGNER is Principal Bassoonist of the New Jersey Symphony Orchestra, a member of the American Wind Quintet and the Boehm Quintette, and a frequent performer with the Orpheus Chamber Orchestra and the Orchestra of St. Luke's. He began his studies with Simon Kovar and Norman Herzberg in Los Angeles and graduated from The Juilliard School, where he was a student of Stephen Maxym. He has been a featured performer at the Salzburg Mozarteum and soloist in Richard Wilson's Concerto for Bassoon and Chamber Orchestra on the CRI label. With the Boehm Quintette, Mr. Wagner can be heard on the New World and Premiere labels, with Orpheus on Deutsche Grammophon, and with the New Jersey Symphony on Delos and New World. He currently serves of the Board of Directors of the American Symphony Orchestra League and ArtPride New Jersey. He joined the faculty of the Mason Gross School of the Arts in 2003.

Formed in 1987, the **NEW HUDSON SAXOPHONE QUARTET** is a chamber ensemble dedicated to presenting the saxophone and its music as a serious concert medium.. The unique ensemble blend and musical rapport are hallmarks of the NHQ, especially where tonal purity and refined playing are prized. In addition to a concerto by Nicolas Flagello, the quartet has recorded the Saxophone Concerto by Calvin Hampton (Keuka Classic, 2006) and has appeared with the Charleston Symphony, Long Island Philharmonic and the Greenwich Connecticut orchestras. The NHQ can be heard on recordings for the Sonari label: "The Music of Caryl Florio", the Arizona University Recordings label: "America's Millennium Tribute to Adolphe Sax Volumes V & VII", and the Eclectic label: "The American Muse: A Century of American Works for Saxophone Quartet." The American Muse II, featuring works written for the NHQ, is scheduled for release in 2006.

ABOUT THE DEPARTMENT OF MUSIC

The Department of Music at the Mason Gross School has a faculty of 35 full-time and 38 part-time members. There are approximately 500 students enrolled in its seven degree programs: Bachelor of Music, Bachelor of Arts, Master of Music, Master of Arts, Artist Diploma, Doctor of Philosophy, and Doctor of Musical Arts. All of the music degree programs have as their common aim the development of well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. The diversity of faculty specializations within the school provides a breadth of expertise rarely encountered in other programs.

- Fire regulations strictly prohibit smoking in Nicholas Music Center. Smoking is only permitted outside the building.
- FIRE NOTICE: Nearest exits are located by the red signs; exits are located to the right and left of the stage and lobby.
- Please turn off all phones and pagers prior to entering the performance area.
- Latecomers may have to wait to be seated until an appropriate pause in the program.
- The taking of photographs and possession and/or use of audio or video recorders during performances are strictly prohibited.
- The Lost and Found is located at the Mason Gross Performing Arts Center Ticket Office, next to the Philip J. Levin Theater.
- A public telephone and water fountain are located at the western end of the lobby.
- **Ticket Office Hours:** Weekdays: Performance Days, 10am to Curtain
Non-performance Days, 10am to 6pm
Weekends: Performance Days, Noon to Curtain
Non-performance Days, noon to 6pm