

RUTGERS

Mason Gross School
of the Arts

RUTGERS UNIVERSITY SYMPHONY BAND

Conductor's Collegium Concert

Darryl J. Bott, conductor

with

Graduate Students of Dr. William Berz

John Herlihy

Peter Stanley Martin

Catherine Stanek

Marian Stewart

Brian Toth

John Zazzali

Thursday, October 23, 2008

8:00 pm

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

Flourish for Wind Band

Ralph Vaughan Williams
(1872-1958)

Mr. Brian Toth,* guest conductor

Three Ayres from Gloucester

Hugh Stuart
(1917-2006)

- I. The Jolly Earl of Cholmondeley
- II. Ayre for Eventide
- III. The Fiefs of Wembley

Ms. Catherine Stanek,* guest conductor

Polly Oliver

Thomas Root
(b. 1947)

Ms. Marian Stewart,* guest conductor

Commando March

Samuel Barber
(1910-1981)

Mr. Peter Stanley Martin,* guest conductor

INTERMISSION

To the Heroes of the Patriotic War

Aram Khachaturian
(1903-1978)
arr. Willam Berz

A Tribute to Grainger

Percy Aldridge Grainger
(1882-1961)

- I. Country Gardens
- II. Mo Nighean Dubh
- III. The Gypsy's Wedding Day

Mr. John Zazzali,* guest conductor

Windsong

John P. Zdechlik
(b. 1937)

Mr. John S. Herlihy,* guest conductor

Armenian Dances

Alfred Reed
(1921-2005)

Please refrain from applauding between movements.

*Tonight's performance is in partial fulfillment of the degree requirements for the MA and DMA in Wind Conducting.

RUTGERS UNIVERSITY SYMPHONY BAND

PICCOLO

Nicole Tuma

FLUTE

Taylor Martin, *principal*

Cheryl Housten

Catherine Stanek

Ariana Hackenburg

Tingwei Kang

Gianna Moscatello

OBOE

Andrea Nowalk, *principal*

Kaitlyn Walker

Meghan Clifford

Pamela Yuen

BASSOON

Russell Jackson, *principal*

Paul Campbell

Shona Roebuck

Michael C. Ratner

CLARINET

Karen Cox, *principal*

Andrew A. Arcilla, *co-principal*

Ryan Jameson

Jessica D'Elia

Stephanie Tsai

Ryan Wiemken

Chris Ciarlariello

Marie Cambe

Joray Robinson

Kristie Kuo

Leah Rawlinson

Nicola Caputo

Natalie Cracchiolo

Danielle Kahn

BASS CLARINET

Peter Stanley Martin, *principal*

John Zazzali

Sandy Ko

CONTRABASS CLARINET

Nicola Caputo

ALTO SAXOPHONE

Giuseppe Fusco, *principal*

Brian Racioppi

Joseph Giordano

Tyler Adel

TENOR SAXOPHONE

James Aslanian

Michael Bond

BARITONE SAXOPHONE

David Wheeler

TRUMPET

Gregory MacArthur, *principal*

Joanne Cheng, *co-principal*

Christopher Bleeke

John Davison

Joseph Christianson

T.J. Brungard

John Dondero

Michael Brennan

Mario Correa

John Herlihy

HORN

Evan James Young, *principal*

Joseph Kirk

Lauren Delago

Emily Barankovich

John Wheeldon

Geetha Makam

TROMBONE

Jeffrey Smith, *principal*

Steven Balalis

Bokyoung Park

Eric P. Drylewicz

Alexander Holland

Edgar Girtain

Anum Ganju

BASS TROMBONE

Bhavin Shah, *principal*

Patrick Murphy

EUPHONIUM

Ray Henricksen, *principal*

Melanie Griffen

Joshua Stavola

Cesar Rainho

Jeanell LeBlanc

TUBA

Billy Hughes, *principal*

Jason Stevens

Alison Andrews

Jeremy King Jun Lau

PERCUSSION

Mika Godbole, *principal*

Ross Chu

Jessica Mills

Rebecca Reid

Andrew Rubano

Uijoung Ryu

Carlos Vasquez

NOTES ON THE PROGRAM

Ralph Vaughan Williams: *Flourish for Wind Band* (1939) – *Flourish for Wind Band* was first performed on April 1st, 1939 at Royal Albert Hall in London as an Overture to the *Pageant Music and the People*. Written in an A-B-A form the work begins with a fanfare statement in the brasses that quickly moves to the more lyrical middle section. The piece ends with an almost exact recapitulation of the opening fanfare.

Hugh Stuart: *Three Ayres from Gloucester* (1969) – Each of the *Three Ayres from Gloucester* is in an early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle. This piece is a result of Stuart's fascination with this old 10th century couplet: "There's no one quite so comely, as the Jolly Earl of Cholmondeley." Stuart was born in Harrisburg, Pennsylvania and spent much of his life in New Jersey. Some of his graduate studies were at Rutgers University and New Jersey Teachers College at Newark. He was also a band director in the East Orange Public Schools.

Thomas Root: *Polly Oliver* (1977) – Thomas Root is currently Director of Bands and Chairman of the Music Theory Department at Weber State University. *Polly Oliver*, published in 1977, continues to be Root's most popular work and enjoys wide critical acclaim. It was recently selected as one of the ten most important works for young band by the contributors to the American Band College.

Samuel Barber: *Commando March* (1943) – *Commando March* was written during Samuel Barber's military participation in World War II. He was deeply distressed to have his composing curtailed, but contributed to the war effort by responding to requests to compose "war music" that would unify the nation in the spirit of victory. Though rather dainty for a military march, it is constructed with considerable sophistication, revealing harmonic subtleties that are the essence of Barber's compositional style. *Commando March* is one of only two works that Barber originally wrote for wind band. It is a common misconception that the composer, at that time Private First Class Samuel Barber, conducted the premiere. In fact, *Commando March* was premiered on 23 May 1943 by the Army Air Force Technical Training Command Band in Atlantic City, NJ, with Robert L. Landers conducting.

Aram Khachaturian: *To the Heroes of the Patriotic War* (1942) – Aram Khachaturian is certainly one of the central figures in 20th –century Armenian culture. He was a leading composer of the Soviet school of composition that might

also include Prokofiev and Shostakovich. *To the Heroes of the Patriotic War* is a march in Ab Major originally written for wind band in 1942 and first performed in a USSR Radio broadcast in that year. The composer recalled that "It was often broadcast after Yuri Levitan had read the Supreme Command Order of the day." The Patriotic War refers to World War II. The Soviet publisher Muzgiz first published the score in 1946. This arrangement, by Dr. William Berz of Rutgers University, was developed from that publication as a modern performance edition intended for wind bands as are normally configured in the United States. Dr. Berz's edition was recently published by G. Schirmer, Inc. in 2008.

Percy Aldridge Grainger: *A Tribute to Grainger* (1996) – An examination of the music of Percy Grainger will reveal the extent to which his compositions for band tend to be transcriptions of music which had originally been intended for other ensembles; for example, *Irish Tune From County Derry*, and *Ye Banks and Braes O' Bonnie Doon* were transcribed from Grainger's own choral settings, and *Shepherd's Hey*, *The Gum-suckers March* and *Molly On The Shore* existed in orchestral settings before Grainger set them for band. The list of Grainger's band pieces whose beginnings are in other media does not end there. This set of Grainger classics came about as a result of the arranger's feelings that there was a need for more of Grainger's music to be set at a level appropriate to the average high school band, something that cannot be said about much of Grainger's music.

John Zdechlik: *Windsong* (2003) – *Windsong* was written to celebrate the 25th anniversary of the Minnesota Symphonic Winds, a community band based in Minneapolis, Minnesota. The work is reflective in nature. The opening motive is a play on the band's name Min-ne-so-ta Winds. This motive is developed throughout the first section of the piece. The middle section, a chorale, was written to signify the importance of the Lutheran chorale in the life and spirit of St. Olaf College. Near the end of the piece, a solo horn intones the first phrase of the hymn "*Fram! Fram! St. Olaf!*" – a tune that all St. Olaf students know very well. The final cadence is reminiscent of the ending of the same chorale melody.

Alfred Reed: *Armenian Dances* (1972) – Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated, purified, researched and later arranged for solo voice with piano accompaniment by Gomidas Vartaved (1869-1935), the founder of Armenian classical music. In order of their appearance in the score, they are: *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerk* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz and Gna, Gan* (Go,Go). Commissioned by Dr. Harry Begian, conductor emeritus of the University of Illinois, this work stands as one of the great works for wind band by the composer.

ABOUT THE ARTISTS

Professor **Darryl J. Bott** teaches classes in instrumental music education and undergraduate conducting as well as serving as the coordinator of the student teaching program for the music education program. He has decades of teaching experience in the public schools of New Jersey, and served as Director of Bands and District Lead Teacher for Performing Arts at Roxbury High School from 1988-2005. Ensembles under his direction have received consistent superior ratings at local and out of state competitions and have performed at Carnegie Hall and Avery Fisher Hall, Lincoln Center. They also commissioned and premiered two symphonies for wind band as well as performing with several outstanding artists including Fred Mills of Canadian Brass, Eddie Daniels and Boston Brass. He served as guest conductor and clinician for several honors ensembles in the tri-state area as well as Arts Academy Band of Interlochen, Michigan. Mr. Bott holds a Bachelors Degree in Music Education and received his Masters in Wind Conducting from Rutgers University.

John S. Herlihy holds a BS and MS in Music Education, and a Supervisory Certification in Music. He is currently pursuing his DMA in Music Ed. at Rutgers University. His conducting experiences include NY Mid Island Honors Band, Southern Chester County Middle School Honors Band, SCMEA Division III Symphonic Band and MONTCO (PA) Honors Band. Mr. Herlihy serves as Supervisor of Music and Director of Bands in the Upper Dublin School District, in Ft. Washington, PA. He also serves as District 11 President for PMEA and is an active member of the National Council of Supervisors of Music Education.

Peter Stanley Martin is currently pursuing a MM degree in conducting at Rutgers University. He received his bachelor's degree from Hofstra University in music education and was inducted into the Pi Kappa Lambda music honor society. He is currently Production Associate and Assistant Editor at G. Schirmer, Inc. and recently attended the Conductors Training Workshop at Cabrillo Festival of Contemporary Music, studying with Marin Alsop and Gustav Meier. For the past four years he has been part of the Board of Directors for the international conducting organization, Conductors Guild, as well as editor of their quarterly newsletter, *Podium Notes*, and *The Journal of the Conductors Guild*.

Catherine Stanek graduated from Montclair State University with a BA in music education. While there, she studied at University of Graz in Austria as the recipient of the Overseas Neighbors Scholarship. She also compiled a recorder

method, which she taught to Brazilian school children. Currently, she teaches instrumental music in Mount Olive Township.

Marian Stewart is a DMA conducting student at Mason Gross School of the Arts. She also holds a BM from Trenton State College (The College of New Jersey), as well as an MM from the Mason Gross School. Ms. Stewart served as the band director at Ridge High School, in Basking Ridge, New Jersey for eight years (1998-2006).

Brian Toth is a first-year student in the Masters in Wind Band Conducting program. A 2000 graduate of Mason Gross, Brian spent the last eight years on the staff at South Brunswick High School working with the percussion section and conducting the Freshman Concert Band. He performs with Eastern Wind Symphony and serves on the CJMEA Executive Board and the NJMEA All State Band Procedures Committee helping to coordinate High School Band activities in the region and state.

John M. Zazzali is currently the assistant director of bands at John P. Stevens High School in N. Edison, NJ. He began his teaching career in South Plainfield, N.J. where he taught general & vocal music for two years. He returned to work with his former high school band director, Andrew DeNicola, in 2003, where he remains today. His responsibilities include director of woodwinds, assistant director of marching band, & conductor of the symphonic band, lab jazz band, and pit orchestra. Mr. Zazzali is a 2001 graduate of The College of New Jersey (B.A.), and currently is working on his M.A. in conducting at Rutgers University

The Rutgers University Wind Band Department would like to acknowledge the Woodwind, Brass and Percussion Faculties, for their outstanding dedication to the students.

Bart Feller – Flute
Kaoru Hinata – Flute
Matthew Sullivan – Oboe
Cynde Iverson – Bassoon
Maureen Hurd – Clarinet –
Woodwind Chairperson
Alan R. Kay – Clarinet
Jessica Phillips - Clarinet
Paul Cohen – Saxophone
Scott Whitener – Trumpet –
Brass Chairperson

Kevin Cobb – Trumpet
William Fielder – Trumpet
Douglas Lundeen – French Horn
Michael Powell – Trombone
John Rojak – Trombone
Stephen Arthur Allen -
Euphonium
Alan Baer – Tuba
Alan Abel – Percussion
Markus Rhoten – Percussion
Joseph Tompkins – Percussion

*Thanks to Graduate Assistants
Kevin Dayton, Elizabeth Aldridge, and Luke Strother*

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.

About Nicholas Music Center

- 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, across the Bettenbender Plaza.
- 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