

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

Mason Gross
School of the Arts

DEPARTMENT OF MUSIC

John P. Stevens High School
Wind Ensemble

Andrew S. DeNicola, conductor

Rutgers University
Symphony Band

Darryl J. Bott, conductor

with

Frederick Urrey, narrator
Liana Gadeliya, violin
Rachel Nelson, mezzo-soprano

Friday, February 16, 2007

8:00 p.m.

Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

John P. Stevens High School Wind Ensemble
Andrew S. DeNicola, Director

Canterbury Chorale

Jan Van der Roost
(b. 1956)

Masquerade

Vincent Persichetti
(1915-1987)

INTERMISSION

Rutgers University Symphony Band

General Grant March

Karl Lawrence King
(1891-1971)

Andrew S. DeNicola, guest conductor

A Lincoln Portrait

Aaron Copland
(1900-1990)
Transcribed by Walter Beeler

Frederick Urrey, narrator

Fanfare for the Inauguration of John F. Kennedy

Leonard Bernstein
(1918-1990)

Symphony No. 3 "JFK"

Andrew Boysen Jr.
(b. 1968)

P.T. 109

Ask not what your country...

November 22, 1963

John-John

Liana Gadeliya, violin
Rachel Nelson, soprano

Kirkpatrick Fanfare

Andrew Boysen Jr.

RUTGERS UNIVERSITY SYMPHONY BAND

PICCOLO Melinda Grant	CLARINET Jennifer Brush, principal Christina Sorgi	BARITONE SAXOPHONE Giuseppe Fusco	BASS TROMBONE Bhavin Shah Patrick Murphy
FLUTE Lydia Foresti, principal Elissa Beddia Carolyn Carenza Kirk Schwenkler Claire Almog Tiffany Chung	Andrew Arcilla Katie Boyko Karen Cox Michael Zharnest Jessica D'Elia Deborah Toplansky Christopher Ciarlariello Tiffany Morey	TRUMPET Daniel Harper, principal Cody Holody Gregory MacArthur Chris Bleeke Alisa Niehoff Joseph Neglia Joanne Cheng Michael Faugno Michael Nurthen	EUPHONIUM Jarrett Lipman, principal Roosevelt Offoha Joseph McKenna
OBOE Thomas Hannett, principal Matthew Brady Andrea Nowalk	BASS CLARINET Luke Seguin, principal Marian Stewart Filomena Mastrolia	HORN Heather Nearpass, principal Michael Mikulka Jaclyn Algera Lauren DeLago Geetha Makam Diane Contreras	TUBA Steven Lakawicz, principal David Myslinski Jacob Miller-Hoesly
BASSOON Mark Davies, principal Mary Katherine Chadwick	ALTO SAXOPHONE Marc DeNicuolo, principal Cory Disbrow David Regner Joseph Giordano	TROMBONE Mark A. Mucci, principal Jeffery Smith Eric Drylewicz Andrew Bregman	PERCUSSION Kevin Rank, principal Marty Eck Matt Frohnhofer Brian Jordan Dan Zugale
	TENOR SAXOPHONE James Brady		PIANO Tiffany Chung

JOHN P. STEVENS HIGH SCHOOL WIND ENSEMBLE

FLUTE/PICCOLO Jessica Ching April Kim Julie Kim NaRae Kwon Ivy Shen	BASS CLARINET Max Tang Nadine Sabater	HORN Anne Kim Aaron Eng Rebecca Tarby Jackie Ryu Jennifer Kim	EUPHONIUM Ashley Juba Terrance Peng
OBOE Edward Yang Jaiwon Su	E-FLAT CONTRA-ALTO CLARINET Michael Zhang	TUBA David Nguyen Daniel Ma	
BASSOON Julie Xie Nancy Song	B-FLAT CONTRA-BASS CLARINET Nicholas Ravago	TRUMPET Tiffany Peng Jaiwon Su Lance Lyons Kenny Lim Jonathan Rosen	STRING BASS Dillon Lee
CLARINET Jen Choi Kristie Kuo David Zhao Stephanie Tsai Lucia Chen David Cheng Yeilee Woo Andrew Kim David Gu	ALTO SAXOPHONE Julian Sy Albert Chao David Eng	TROMBONE Xin Cao David Telson Sweta Shah Adwait Chinchankar Ryan Liu	PERCUSSION Heather Montemarano Shane Naidoo Jack Marcus Tommy Nichols Yash Patel Sergio Lopez

NOTES ON THE PROGRAM

Jan Van der Roost: *Canterbury Chorale* (1993) – *Canterbury Chorale* is written in a neo-Baroque style which takes elements of Baroque music and infuses them with new harmonic paths, as well as modern textures and instruments. This work achieves exactly that same richness through instrumentation and scoring. The work is filled with slow moving passages and is often written in a polyphonic style. The inspiration behind the composition of the work was a visit to the cathedral in the English city of Canterbury. The composer originally wrote it for brass band as a commission. Jan Van der Roost rescored this commission for full symphonic wind band, exploring the richness of colors available to him. There are solo phrases, small ensemble sections, and massive tutti passages making the wind orchestra reminiscent of a majestic organ.

Vincent Persichetti: *Masquerade* (1965) – *Masquerade* is a realization of a set of exercises presented in Persichetti's textbook *Twentieth-Century Harmony* (1961). The composer called the work "a masquerade of the harmony book", hence the title. It was written for and premiered by the Baldwin-Wallace Conservatory in Berea, Ohio. The formal structure is that of a theme and variations, but not in the usual sense. Most variations can be traced to materials found in the textbook, although there is still organic unity rooted in the theme. Other materials are what Persichetti terms "variations upon variations." The composition became an immediate success and today remains an established staple of the wind band repertoire.

Karl L. King: *General Grant March* (1943) – Karl King began playing the cornet, but switched to the baritone when he began his career as a circus musician in 1910. He was baritone player in the following circus bands: Robinson's Famous Circus, Yankee Robinson Circus, Sells Floto Circus and the Barnum and Bailey Circus. In 1914 he became bandmaster of the Sells Floto/Buffalo Combined shows. In 1917 he joined the Barnum and Bailey circus band as bandmaster. He ended his circus career in 1918 and in 1919 he was appointed as bandmaster of the Grand Army Band of Canton, Ohio. Karl King composed at least 291 works, of which 185 are marches. In his later career he settled down in Fort Dodge, Iowa, where he conducted the city's municipal band until his death in 1971.

Aaron Copland: *A Lincoln Portrait* (1942) – In 1942 Copland was asked by the conductor Andre Kostelanetz to write a musical portrait of an "eminent American", as part of a World War II patriotic war effort. Originally, Copland wanted to portray Walt Whitman, but it was decided that a political figure was needed and in Copland's words "from this moment on Lincoln seemed inevitable". Copland used material from speeches and letters of Lincoln and quoted original folk songs of the period, including "Camptown Races" and "Springfield Mountain". He finished the piece in April 1942 and its first performance was by the Cincinnati Symphony Orchestra on May 14, 1942, with William Adams as the narrator. The piece has been transcribed for several ensembles, including this rendition for wind band by Walter Beeler.

Leonard Bernstein: *Fanfare for the Inaugural of John F. Kennedy* (1961) – Leonard Bernstein composed this fanfare to be included as part of one of the inaugural galas held for President John F. Kennedy. Bernstein himself conducted the premier on January 19, 1961. According to author Elise K. Kirk, he was delayed in arriving at the event due to a snowstorm and had to conduct in a shirt several sizes too large. This very brief composition is scored for a somewhat unusual combination of instruments: piccolo, flute, 2 oboes, 2 clarinets, 4 horns, 4 trumpets, 4 trombones and percussion.

Andrew Boysen Jr.: *Symphony No. 3 “JFK”* (2000) This symphony was commissioned by the Roxbury (NJ) High School Wind Symphony, Darryl J. Bott, director, and was premiered by that ensemble on May 25, 2000. It is composed in four connected movements. A highly programmatic work, the symphony places the listener at John F. Kennedy’s funeral procession. Each movement serves as a flashback to some part of Kennedy’s life, always followed by a return to the reality of the procession with its omnipresent parade drum. The pitch material for the work is based on two sources that are closely related by intervals. The first is twelve-tone row that is initially introduced by a solo violin, acting as a sort of “narrator” which returns at several key points during the work. The second source of pitch material is the Navy Hymn, “Eternal Father, Strong to Save.” The first movement, “P.T. 109”, depicts events during World War II in which Kennedy proved himself a war hero. His boat was sunk in the Pacific Ocean, and he and his crew spent three days trapped on an island before their eventual rescue. The second movement, “Ask Not What Your Country”, reflects the youthful optimism of Kennedy’s famous inaugural speech. The third movement, “November 22, 1963”, depicts the day of his assassination. After an initial crescendo, the music stops, entering an almost “frame-by-frame” mode until reaching the three fateful shots, marked by three percussion entrances which are also musically related to the opening parade drum motive. The final movement, “John-John”, depicts what is certainly one of the most striking and moving images ever recorded, the picture of Kennedy’s son saluting the funeral procession as it slowly passed. The inclusion of the soprano and the words from the Navy Hymn reflects in many ways on how Kennedy’s life and death affected the United States. There is both a sense of great emptiness to this moment and a sense of hope for a better world ahead.

Andrew Boysen Jr.: *“Kirkpatrick Fanfare”* (1999) With its driving rhythms, *Kirkpatrick Fanfare* has an Irish flavor enhanced by melodic motifs and an appearance of the classic folk song “Danny Boy” at the conclusion of the work that is a fitting complement to the Irish Catholic President, John F. Kennedy. In addition, this work, although commissioned by Central Missouri State University, has become a symbol for Rutgers University representing one of the most recognized buildings on campus, Kirkpatrick Chapel.

ABOUT THE ARTISTS

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. Mr. Bott has decades of teaching experience in the public schools of New Jersey, recently as the District Lead Teacher for Performing Arts and Director of Bands at Roxbury High School. Ensembles under his direction have received consistent superior ratings at local and out of state competitions and have also performed at Carnegie Hall and Avery Fisher Hall, Lincoln Center. Mr. Bott has also served as the guest conductor for several honors ensembles in the State of New Jersey and the Interlochen Arts Academy Band. Mr. Bott holds a Bachelors Degree in Music Education and received his M.M. in Wind Conducting from Rutgers University.

Andrew S. DeNicola has been the Director of Bands at John P. Stevens High School in North Edison for the past 30 years of a 34 year teaching career. Mr. DeNicola is a 1969 graduate of Edison High School, a 1973 graduate of Montclair State University (B.A.), and a 1978 graduate of The College of New Jersey (M.A. degree in Conducting). He has been designated a Distinguished Teacher by the White House Commission of Presidential Scholars (1991) and traveled to Washington, D.C. to be recognized as such. He has also been honored as the John P. Stevens PTSA Outstanding Educator of the Year (1984), the N.J. M.E.A. Master Music Teacher of the year (2000), and the N.J.I.A.J.E. Outstanding Educator of the Year (2000). Professionally, Mr. DeNicola has been a long time Executive Board member of Local 204-373, The American Federation of Musicians, and has worked with such artists as The Temptations, Frankie Valli and The Four Seasons, Frank Sinatra Jr., Bob Newhart, The Manhattan Transfer, and Bobby Vinton. As an orchestral trumpet player, he continues to play with the pit orchestra of the Middlesex County's "Plays in the Park," The New Brunswick Symphony Orchestra, the Garden State Symphonic Band, and the Edison Arts Society Symphonic Orchestra.

The John P. Stevens High School Wind Ensemble consists of approximately 50 students of the 225-member J. P. Stevens Band Program. As an audition-based group, this ensemble maintains a high level of excellence in a variety of ways. The 2006-2007 Wind Ensemble is proud to include 32 Central Jersey Region Band Members, 16 New Jersey All-State Band Members, and 6 All-Eastern Band Members. As a highly motivated group of students who continually strive to achieve, the J. P. Stevens Wind Ensemble has been selected numerous times to perform at the New Jersey State Gala as one of the top four bands in Central Jersey.

A native of Sukhumi, Georgia (former USSR), **Liana Gadeliya** began her violin studies at the age of six in Ukraine, and came to the United States with her family in 1990. A graduate of DePaul University, she spent last year serving as concertmaster of the Classical Symphony Orchestra of Chicago and playing with various chamber and orchestral ensembles in Chicago. She actively participates in summer music festivals, and has performed at the Fontainebleau American Conservatoire in France, Oberlin in Italy Festival, Henry Mancini

Institute, and at the Oberlin Baroque Performance Institute. She is currently pursuing her Master's degree at Rutgers, studying with Arnold Steinhardt.

Mezzo-soprano **Rachel Nelson** is a senior music education major. She has studied with Frederick Urrey for the past four years. Recently, Rachel has appeared as Indiana Elliot and Anna Hope in Virgil Thomson's *The Mother of Us All*, as Mrs. Jones in Kurt Weill's *Street Scene*, and as a professional chorus member in Schumann's *Genoveva*, which made its American stage debut in 2006 at the Bard Summerscape Festival. Rachel has also sung in numerous opera workshops, and is a four-year-member of the Rutgers Kirkpatrick Choir, where she has been directed by conductors such as Valery Gergiev and Gerard Schwartz.

Tenor **Frederick Urrey** is an artist praised for his artistry, musicianship, and compelling performance of opera, oratorio, and recital throughout the United States, Europe, and in Canada and Asia. Although perhaps best known as an outstanding interpreter of the vocal works of J.S. Bach, Mr. Urrey has performed and recorded works ranging from English lute songs, Handel and Haydn oratorios, German Lieder, Beethoven's Ninth Symphony, operas of Handel and Mozart, and Rossini arias to songs of Stephen Foster and works by prominent contemporary composers. His credits include numerous performances with major symphony orchestras and choruses in Carnegie Hall, Lincoln Center, the Kennedy Center, Boston's Symphony Hall, and San Francisco's Davies Hall with such distinguished conductors as Christopher Hogwood, Sir Roger Norrington, Sir David Willcocks, Robert Shaw, Helmut Rilling, Greg Funfgeld, Richard Auldon Clark, Bernard Labadie, and J. Reilly Lewis. His discography currently lists thirty-four titles on the Dorian, BMG/RCA, Newport Classic, Harmonia Mundi, Vox Classic and other labels. Mr. Urrey holds the DMA from the Peabody Conservatory, a Diploma with Distinction in Lied and Oratorio from the Hochschule für Musik in Vienna where he was a pupil of Kmsg. Prof. Hans Hotter, and BM and MM degrees from Louisiana State 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

Daniel Shelley – Bassoon

Maureen Hurd – Clarinet

Paul Cohen – Saxophone

Ralph Bowen – Jazz Saxophone

Scott Whitener – Brass

Kevin Cobb – Trumpet

William Fielder – Trumpet

Douglas Lundeen – French Horn

Michael Powell – Trombone

John Rojak – Trombone

Conrad Herwig – Jazz Trombone

Scott Mendoker – Tuba and Euphonium

Alan Abel – Percussion

Chris Deviney – Percussion

She-e Wu – Percussion

Victor Lewis – Jazz Drums

Thanks to Graduate Assistants Andrea Venet, I-Yun Tu and Pamela Riley.

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