Rutgers University Glee Club
Men of the Kirkpatrick Choir
Rutgers Symphony Orchestra

Patrick Gardner, Conductor

with

Elliott Forrest
Vale Rideout
Jennifer Rivera
Andrew Stuckey
Curtis Streetman
Mark A. Boyle
Robert Osborne

Benjamin Paysen, Percussion

Friday, March 7, 2014 | 6 p.m.
Sunday, March 9, 2014 | 2 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
Program

Concerto for Percussion and Orchestra

Joseph Schwantner
(b. 1943)

I. Con forza
II. In Memoriam: Misterioso
III. Ritmico con brio

Benjamin Paysen, Soloist

Intermission

Oedipus Rex

An opera-oratorio in two acts after Sophocles

Libretto: Jean Cocteau

Igor Stravinsky
(1882–1971)
(trans. J. Daniélou)

Prologue
The Speaker

Act I
Episode I
Oedipus, Chorus
Episode II
Oedipus, Creon, Chorus
Episode III
Oedipus, Tiresias, Chorus

Act II
Episode IV
Oedipus, Jocasta, Chorus
Episode V
Oedipus, Shepherd, Messenger, Chorus
Episode VI
Messenger, Chorus

Epilogue

Elliott Forrest
Vale Rideout
Jennifer Rivera
Andrew Stuckey

Tiresias
The Shepherd
The Messenger

Curtis Streetman
Mark A. Boyle
Robert Osborne
Program Notes

Cast in a three-movement, archlike design, *Concerto for Percussion and Orchestra* opens with the soloist stationed near the other percussionists. A collaborative relationship develops between the soloist and his or her colleagues in an expanded ensemble that also includes the piano and the harp. The marimba and the drums are featured prominently in the first movement.

The second movement, In Memoriam, is a slow, dark-hued elegy. Throughout it, the soloist is placed at center stage while the other percussionists remain silent. Two principal ideas appear: a pair of recurrent ringing sonorities played on the vibraphone and an insistent “heartbeat” motif articulated on the bass drum.

In Memoriam leads directly into the fast, rhythmic third movement, which begins with an improvisatory section for the soloist. While continuing to improvise, the soloist walks back to the initial performance position of the first movement. As in that movement, the amplified marimba is again featured prominently. The final section, drawn from the drum motives of the first movement, proceeds to a high-energy cadenza and conclusion.

The score, which bears the dedication “To the memory of Stephen Albert,” was commissioned by the Philharmonic-Symphony Society of New York. The premiere was given in 1995 by the New York Philharmonic, Leonard Slatkin conducting. Christopher Lamb was the soloist. The wind transcription was prepared by Andrew Boysen.

—Joseph Schwantner
In 1925, when returning from Venice to his home in Nice, the cosmopolitan Igor Stravinsky stopped for a few days in Genoa, where he came across a biography of St. Francis of Assisi. A particular passage resonated with him:

French was, for St. Francis, the language of poetry, the language of religion, the language of his best memories and most solemn hours, the language to which he had recourse when his heart was too full to express itself in his native Italian … French was essentially the language of his soul.

Stravinsky, who had already been ruminating for some years on the idea of composing a large-scale dramatic work on “some universally familiar subject,” resolved that such a subject demanded expression not in the vernacular but in a special language, and not “in the current converse.” Latin proved to be his language of choice, as it was sufficiently antiquated and monumentalized to protect against “all risk of vulgarization.”

He then turned to his friend, writer and dramatist extraordinaire Jean Cocteau, to craft the libretto. Seeking a familiar myth from ancient Greece, the two artists easily agreed on the well-known tragedy Oedipus Rex. This story would likely have been thoroughly familiar to both men and indeed to the conspicuously cultured concertgoers of 1920s Paris.

Stravinsky, who in 1913 had enjoyed both scandal and success with his primitivist Le Sacre du printemps, turned resolutely toward an idiom that would dominate his so-called neoclassical period, beginning with Pulcinella around 1920 and culminating with The Rake’s Progress in 1951. In contrast with his early nationalistic and densely chromatic (and at times bitonal) ballets, this compositional trend is characterized by a sharper focus on balance, clarity, and restraint.

Oedipus Rex represents a maturation point in Stravinsky’s neoclassical discoveries of the time, with a strong emphasis on form and symmetry. For example, Jocasta’s entry at the work’s midpoint is heralded by a
majestic C-major chorus, contrasting with the darker flatted keys at the beginning and end of the piece. Moreover, Stravinsky conceived of *Oedipus Rex* as using minimal staging and movement, even specifying that the principal soloists should be “revealed” in stage lighting rather than their making formal entrances.

Because Stravinsky and Cocteau assumed their audience would be well versed in Greek mythology, certain essential details are left unexplained in the libretto. Oedipus’s parents, having been warned by the oracles that their son would grow up to murder his father, abandon him on a mountaintop (bound to a wooden stake and left to die), where he is rescued by a shepherd and eventually raised by King Polybus. After saving the city of Thebes by solving the riddle of the Sphinx (“What walks first on four legs, then on two legs, then on three legs?”), Oedipus is rewarded by being crowned king and marrying the queen, Jocasta. Stravinsky’s opera-oratorio begins as Thebes is again in peril, this time due to an inexplicable plague. Oedipus endeavors impetuously to save the city once again, and his naïveté and bravado amplify the human element of this tragedy as his world unravels.

—Colin Britt

**Synopsis**

**Act I**
The people of Thebes call on Oedipus, their king, to save the dying city from the plague, and Oedipus promises to do that. He tells them to await the arrival of Creon, who has gone to consult the Oracle at Delphi. Creon, the brother of Oedipus’s wife, Jocasta, returns with the Oracle’s pronouncement: the murderer of King Laius is still alive and hidden in Thebes. Until the murder is avenged, the plague will not be lifted. Oedipus, boasting about the clarity of his vision, pledges to find the murderer and save the city as he once saved it from the Sphinx. The people call to the gods for help and hail the arrival of the blind seer Tiresias, the “fountain of truth.” Tiresias at first refuses to speak, but
when Oedipus charges him with the murder of Laius, he is compelled to answer: “The murderer is among you. The murderer of the king is a king.” Oedipus turns on Tiresias and accuses him of conspiring with Creon to take over the throne. The people hail the entrance of Queen Jocasta.

**Act II**
Jocasta shames Oedipus and Creon for quarreling while the city is stricken with the plague. Oracles lie, she says, and to prove her point she reminds them of the time the Oracle predicted that King Laius, her first husband, would be killed by his own son, when in truth he was slain by thieves at the crossroads. Hearing this, Oedipus is gripped with fear. He once killed an old man at the crossroads when he was coming from Corinth. He calls for the Shepherd who was a witness to the crime. A Messenger announces that King Polybus, who reared Oedipus, is dead. The Messenger found Oedipus abandoned as a baby on the mountain and, along with the Shepherd, took him to Polybus, who adopted him. Oedipus demands to know his true birth as Jocasta flees in shame. Both Messenger and Shepherd reveal that Oedipus is the son of Laius and Jocasta, and is thus guilty of both patricide and incest.

The Messenger returns to tell the people that the queen has hanged herself and Oedipus has gouged out his eyes with a brooch he took from Jocasta’s dress. Oedipus appears, and the people bid him farewell.

—Courtesy of *Opera News*
Rutgers University Glee Club and
Men of the Kirkpatrick Choir
Patrick Gardner, Director
Kelly Lin and Renée Louprette, Accompanists

Tenor
Simon Apilando                          Peter Gillett                          Luke Ostrow
Gabriel Berrios                        Joseph Heldmann                         Ryan Palmer
Colin Britt                             Zachary Jaffe                           Dominic Palombi
Samuel Brusco                          Gregory Jung                             Nicholas Petroski
Nicholas Carratura                      Stephen Kane                             Nicholas Raynor
Joseph Ciampi                          Justin Luckenbaugh                      Joshua Rochotte
Paul Conrad                            Matthew Miller                           Marc Romano
Ryan Elie                              Colin Millet                             Charles Sachs
Ifeanyi Ezeanya                        Alexander Minter                        Thomas Silkowski
Nicholas Falgiano                       Peter Monroy                             Austin Tamatus
Chris Georgetti                        Daniel Myers                             David Trestini
Timothy Gilbert                        Edward Norgard                           Jawray Yu

Bass
Tyler Anderson                         Kason Jackson                            Mark Niederberger
David Awad                             Nathan Johns                             Paul Norton
Daniel Ayoub                           Jonathan Ko                              David Pilmenstien
Luke Basile                            Joel Krakower                            Peter Restine
Samson Bien                            William Krakower                         Alexander Reyes
MacKenzie Brooks                       Kevin Lucas                              Samuel Rowe
Thomas Canty                           Kay Madison                              Stephen Saharic
Henry Chen                              Lee Mamolen                              Nicolaus Schrum
John Couch                              Andrew Martinez                          Adam Shaber
Marquis Davis                          Vincent Martini                          Scott Sincoff
Devin Flynn-Connolly                   Jacob Massa Benjamin                     Harrison Singer
Christopher Glass                     Mather                                   Jeron Stephens
Stephen Herschkorn                     Alexander                                Aaron Thompson
Matthew Holak                           Monastersky                              Evan Wallach
Justin Horgan                          Andrew Moore                             Cory Ward
Derek Hu                                Ryan Mulcahy                             Thomas Young
Rutgers Symphony Orchestra
Kynan Johns, Director

Flute
Christine Jungeun Chun†
Natasha Loomis*
Hilary Jones
Kyung Mi

Oboe
Erin Banholzer†
Katherine Stites*
Wei Wang
Wyatt Beekman

Clarinet
Soojin Huh†
Dena Orkin*
Mi Sun Song
Anthony Ciccone

Bassoon
Wen Hsieh†
Loren Stata*
Jonathan LiVolsi

Horn
Mimi Zhang†
Emalina Thompson*
Sarah Ford
James Perry
Bowen Dungan

Trumpet
Arthur Zanin†
Don Batchelder*
Angel Narvaez
Alexander Rensink

Trombone
Matt Walley*†
Chih-Ching Li
Jessica Cates

Bass Trombone
Jeffrey Smith

Tuba
Caleb Adams

Piano
Azusa Komiyama

Harp
Andre Tarantiles

Timpani
Paul Nalesnik

Percussion
Christine Ching-Yu Chen
Ari Hajek
Sean Rode
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*Principal for Schwantner  
†Principal for Stravinsky
About the Artists

Patrick Gardner’s performances have been acclaimed by New York audiences, critics, and an international roster of composers whose orchestral and choral works he has conducted. Active in premiering new music, he has won the praise of notable composers such as William Bolcom, John Harbison, Lou Harrison, Jennifer Higdon, and Lukas Foss. Now in his 24th season as director of Riverside Choral Society (RCS), Gardner has prepared that ensemble for performances with the London Symphony, at the Mostly Mozart Festival, and with the Orchestra of the Age of Enlightenment. He has conducted Bach’s B Minor Mass and Christmas Oratorio at Carnegie Hall and Carmina Burana at Lincoln Center with RCS and the Kirkpatrick Choir. In addition, Gardner has prepared RCS for a performance of Handel’s L’Allegro for the Mark Morris Dance Group. He recently lectured and presented master classes in the Netherlands, Italy, and Taiwan. Gardner served on the 2011 grants panel of the National Endowment for the Arts.

Benjamin Paysen, percussionist and a doctor of musical arts candidate at the Mason Gross School of the Arts, has played with performers ranging from the San Francisco Symphony and SO Percussion to Petula Clark. The festivals at which he has performed include Spoleto, Aspen, SF Performances, Switchboard, and Pacific Rim; in addition, Paysen has played at the Wellesley Composers Conference. He has premiered numerous works, including pieces by Frederic Rzewski, Steven Stucky, and Jorge Liderman. Paysen can be heard on Albany Records.

Elliott Forrest is a Peabody Award-winning broadcaster and producer. He can be heard on New York’s classical music radio station, WQXR (105.9 FM and wxqr.org), and on WNYC (93.9 FM, AM 820, and wnyc.org), when he fills in for Leonard Lopate. Forrest hosts events in New York’s Jerome L. Greene Performance Space. His interviewees have included Stephen Sondheim, Mike Nichols, Wynton Marsalis, Sting, and Sir Patrick Stewart. Forrest produces and directs the annual radio dramatization of A Christmas Carol for WQXR and WNYC, which has featured Brian Cox, F. Murray Abraham, David Hyde Pierce, and Tony Roberts playing the role of Scrooge. He has hosted more than 60 concerts at Carnegie Hall, and he regularly produces and designs large-scale symphonic concerts for the Los Angeles
Philharmonic, the Philadelphia Orchestra, the Atlanta Symphony, the Pasadena Pops, and the Little Orchestra Society, among others, at venues that include the Hollywood Bowl, the Mann Center for the Performing Arts, and Lincoln Center. Forrest is host and producer of national radio concerts for the Chamber Music Society of Lincoln Center. He serves as volunteer artistic director of ArtsRock (Rockland County), presenting concerts, conversations, and family programming. Forrest has been the “voice” of programs and specials on CNN, and his voice-over work includes Live From Lincoln Center and other PBS programs. For 12 years he appeared on the television network A&E as host of the programs Breakfast with the Arts and Biography. He is featured on the Grammy Award-winning comedy album WTWP Classical Talkity-Talk Radio with Peter Schickele. Forrest received a bachelor of arts degree in theater from the University of Texas at Austin. His website is elliottforrest.com.

**Vale Rideout** has been hailed throughout the United States and Europe for his musical artistry and superb stagecraft. He has performed on a live recording of Río de sangre (Albany Records, nominated for a Grammy Award); as tenor soloist in Carmina Burana with the New Jersey Symphony Orchestra; as Frank Shallard in Elmer Gantry (Naxos label, produced by Florentine Opera Company, received two Grammys, voted an Opera News Best of the Year); and as Robert McNama in Steven Stucky’s August 4th, 1964 with Jaap van Zweden and the Dallas Symphony Orchestra (DSO Live label, nominated for a Grammy in 2013). Rideout’s 2013–14 engagements include Britten’s Serenade for Tenor, Horn and Strings at Trinity Church Wall Street and War Requiem with the Washington Chorus; Berlioz’s The Damnation of Faust with the Richmond Symphony; Verdi’s Requiem with the Toledo Symphony Orchestra; Alfredo in La Traviata with Eugene Opera (Oregon); and Roméo in Gounod’s Roméo et Juliette with Kentucky Opera. His many performances under the direction of Maestro Lorin Maazel include Britten’s War Requiem in New York and Los Angeles, Beethoven’s Symphony No. 9 in Rome and Brussels, and Britten’s The Turn of the Screw and The Rape of Lucretia.

**Jennifer Rivera**’s European debut as Sesto in La clemenza di Tito with Teatro Regio di Torino was followed by her debut with the Berlin Staatsoper as Rosina in Il barbiere di Siviglia and as Nerone in a new production of Agrippina conducted by René Jacobs. She was then invited to
sing Licida in _L’Olimpiade_ by Pergolesi at the Innsbruck Early Music Festival and returned to the Berlin Staatsoper as Ismene in a new production of _Antigone_ conducted by Maestro Jacobs. Upcoming roles for the mezzo-soprano include Penelope in Monteverdi’s _Il ritorno d’Ulisse in patria_ with Boston Baroque, and Sister Helen Prejean in a new production of _Dead Man Walking_ at Central City Opera. Rivera’s recent engagements include the title role in _La Stellidaura Vendicante_ in Innsbruck, a return to the Berlin Staatsoper, an appearance at the Salle Pleyel in Paris in _Agrippina_, and a debut with Central City Opera as Rosina. Her discography includes Nerone in _Agrippina_ for Harmonia Mundi (nominated for a Grammy in 2013), Licida in _L’Olimpiade_, and Stellidaura in _La Stellidaura vendicante_ for Sony Music.

While still a student at Juilliard, Rivera was invited to join the roster of the New York City Opera. After winning its prestigious Debut Artist of Year award, she went on to sing with the company in more than 70 performances, in roles that include Cherubino, Rosina, Lazuli in _L’Étoile_, Hansel in _Hansel and Gretel_, and Nerone in _Agrippina_.

**Andrew Stuckey** is a baritone whose opera and concert performances are widely acclaimed for their visceral power and rich beauty. He recently had the honor of working with Maestro Lorin Maazel as Michele in _Il Tabarro_ and Iago in _Otello_. Other roles on which Stuckey has put his stamp include Tonio in _I Pagliacci_, Sharpless in _Madama Butterfly_, Don Pizarro in _Fidelio_, _Gianni Schicchi_, and the High Priest in _Samson et Dalila_.

**Curtis Streetman**, bass, has performed in operas at the Salzburg Festival, the Concertgebouw (Amsterdam), and in houses in Vienna, Bilbao, Geneva, and Paris. He has appeared with the National Symphony, the Cleveland Orchestra, the San Diego Symphony, and the Saint Paul Chamber Orchestra, among others. Streetman’s recordings include the music of Monteverdi (Musical Heritage Society label) and Charpentier (Naxos), and Handel’s _Riccardo Primo_ (Deutsche Harmonia Mundi).

**Mark A. Boyle**, director of choral activities and assistant professor of music at Seton Hall University, is a proud alumnus of the Mason Gross School of the Arts and a loyal son of Rutgers University Glee Club. A tenor, he is sought after as an oratorio soloist throughout the country. Boyle’s recent appearances include the Bach _Magnificat_ with the Westmoreland Symphony;
Mendelssohn’s *Elijah* with the Bach Choir of Bethlehem, Pennsylvania; and Handel’s *Messiah* at Coral Ridge Presbyterian Church, Fort Lauderdale.

Bass-baritone **Robert Osborne** is delighted to be singing in Stravinsky’s *Oedipus Rex* under the direction of Maestro Gardner. In opera, he has appeared in more than 50 roles in works whose composers range from Bernstein to Mozart and Rameau to Weill, and with companies in Paris, Berlin, New York, Houston, Santa Fe, Anchorage, and Los Angeles. In musical theater, Osborne has performed in four City Center Encore! productions and in BAM Salutes Sondheim. His past orchestral engagements include Bernstein’s *Songfest* and Mendelssohn’s *Elijah* (Boston Symphony), Mozart’s *Coronation Mass* (Moscow Virtuosi), Stravinsky’s *Les noces* (Mendelssohn Club of Philadelphia), Shostakovich’s Fourteenth Symphony (Boston’s SinfoNova), Shostakovich’s *Six Romances on British Verse* (RWCC Orchestra), Shostakovich’s *Eight British and American Folksongs* (Racine Symphony), Dvorak’s *Requiem* (Chamber Orchestra of New England), and Schoenberg’s *Ode to Napoleon* (New World Symphony). Osborne’s festival appearances include Tanglewood, Aspen, Schleswig-Holstein, Redwoods, Cape May, Marlboro, Linari Classic Music, Nakamichi Baroque, Lincoln Center, and Berlin’s USArts. His opera recordings include Ullmann’s *The Emperor of Atlantis*, Partch’s *The Wayward*, Hindemith’s *Hin und zurück*, Meredith Monk’s *Atlas*, Richard Wilson’s *Aethelred the Unready*, and Stewart Wallace’s *Kaballah*. Osborne’s solo recordings include *Songs of Leo Sowerby, Orchestral Songs of Shostakovich, Songs of John Alden Carpenter*, and *Songs of Henry Cowell* (lauded by Michael Tilson Thomas in the *New York Times*). His television appearances include the BBC Omnibus series, Soviet Arts Television, and PBS’s Great Performances. Osborne’s website is robertosborne.net.

**Rutgers University Glee Club** (RUGC) is one of the oldest and most distinguished men’s choruses in the United States. Under the direction of Patrick Gardner since 1993, the glee club has moved to the forefront of men’s choral music, performing on a national and an international stage and commissioning new works from major composers. In 2000 the glee club hosted the National Seminar of Intercollegiate Men’s Choruses (IMC), highlighting the conference with the premiere of *The Miracle*, commissioned from Pulitzer Prize-winning composer William Bolcom. RUGC has since appeared as a featured ensemble at the 2004 and 2010 conferences and is
hosting the IMC conference this year. The glee club was chosen to perform at the American Choral Directors Association National Convention in San Antonio in 2001, at the Eastern Division Convention in New York City in 2006, and in Philadelphia in 2010. It has just returned from performing at the Eastern Division Convention in Baltimore in February.

RUGC has been invited to perform with fine orchestras at prominent venues. In 2000 the glee club performed Schoenberg’s *Gurrelieder* under the baton of Sir Simon Rattle at the Academy of Music in Philadelphia. The following year the club appeared at Lincoln Center to present the New York premiere of *The Miracle*. In 2003 RUGC joined the Philadelphia Singers to present Berlioz’s *Requiem* at Philadelphia’s Kimmel Center for the Performing Arts. In spring 2006 it joined the men of the RCS and Rutgers University Kirkpatrick Choir to sing Shostakovich’s Symphonies Nos. 2, 3, and 13 with conductor Valery Gergiev and the Rotterdam Philharmonic and with the Kirov Orchestra at Avery Fisher Hall.

**Rutgers University Kirkpatrick Choir**, composed of approximately 60 students, is the most advanced-level choir at the Mason Gross School of the Arts. In fulfilling the Music department’s mission to educate professional musicians through performance, the choir performs a large repertory of major choral orchestral masterworks, Baroque music accompanied by period instruments, and important works of the 20th and 21st centuries. Noted for its high level of performance of challenging contemporary works, the choir was approached by the Milken Archive of American Jewish Music to record Miriam Gideon’s *Sacred Service*, which has been released as part of the archive’s comprehensive multiyear recording project. Kirkpatrick Choir’s Naxos release of Samuel Adler’s *Five Sephardic Songs* is now available online.

Recognized as an elite orchestra in New Jersey, **Rutgers Symphony Orchestra** (RSO) comprises 90 musicians enrolled in the undergraduate and graduate music programs at Mason Gross. The orchestra performs an ambitious concert series, tackling the entire major symphonic repertoire, and aims to prepare students for professional careers as orchestral musicians.

The concert season includes three fall and two spring concerts at the university. In addition, there is a major opera production each February and occasionally a pops concert, student composition readings/recording sessions,
and student conductor recitals. RSO hosts an annual Concerto Competition, which provides top students solo opportunities with the orchestra the following season.

RSO has performed at Carnegie Hall, Avery Fisher Hall, and the New Jersey Performing Arts Center (NJPAC). As the flagship ensemble of the Mason Gross instrumental program, the orchestra has played with some of world’s leading conductors, including Maestros James Judd, Andrea Quinn, Rossen Milanov, and Andrew Grams; soloists Lara St. John, Philippe Quint, Barbara Dever, Thomas Studebaker, Nancy Gustafson, Todd Phillips, Jonathan Spitz, Min Kwon, Daniel Epstein, Susan Starr, Ruth Laredo, and Alexander Ivashkin; Paquito D’Rivera; and pop artists Ray Charles and Jay-Z.

About the Music Department

The Music department at the Mason Gross School of the Arts has a faculty of 33 full-time and approximately 96 part-time members. There are approximately 470 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. The mission of all the music degree programs is to develop well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. The program provides students traditional, well-grounded conservatory training while preparing them for the changing world of the arts in the 21st century.
About Nicholas Music Center

- Fire regulations strictly prohibit smoking in Nicholas Music Center. Smoking is permitted outside the building only.
- FIRE NOTICE: The 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 before entering the performance area.
- Latecomers may have to wait to be seated until an appropriate pause in the program.
- The taking of photographs and the possession or use of audio or video recorders during performances are prohibited.
- The Lost and Found is located at the Mason Gross School of the Arts ticket office, next to the Philip J. Levin Theater, across Bettenbender Plaza.
- Water fountains are located on both sides of the lobby.

Ticket Office Hours
Weekdays: Mondays to Fridays, 10 a.m. to 5:30 p.m.
Weekends: Saturdays, noon to 5:30 p.m.
Performances: one hour before curtain

*Hours will vary during university holidays*

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**Mortensen Hall**
8 a.m. to 10 p.m. weekdays
Open for drinks and snacks during weekday intermissions
RU Express accepted

**fuel up at CAFÉ ’52**