

# PUSH

Rutgers Wind  
Ensemble

William  
Berz, Conductor



## Rutgers Wind Ensemble

The Rutgers Wind Ensemble presents concerts at the highest artistic level, performing both masterworks of the

wind repertoire and new works, including pieces composed expressly for the group. The Wind Ensemble has proudly performed with many guest conductors, including Harry Began, Kenneth G. Bloomquist, Peter Boonshaft, Eugene Migliaro Corporon, James Croft, James Curnow, Dennis Fisher, David Holsinger, Charles T. Menghini, John Pastin, Stephen Pratt, William H. Silvester, and John Whitwell. In 2005, the group performed at the CBDNA National Conference held at New York University and also presented a concert at Carnegie Hall later that spring.

As part of its commitment to new modes of performing, the ensemble has recorded 16 compact discs, which have collectively earned 27 Grammy Entry Listings. With the Rutgers Symphony Band, the group has recorded an additional 7 discs of educational music.

In the words of Classical New Jersey critic William Allin Storrer, the Rutgers Wind Ensemble is "the Rolls Royce of wind ensembles."

## William Berz

Dr. William Berz is Professor of Music at the Mason Gross School of the Arts of Rutgers, The State University of New Jersey. He teaches classes in music education and conducting, and has conducted a wide

variety of performance ensembles, including bands, orchestras, contemporary music groups, and opera. He has premiered many new works for winds, and he has won the praise of many distinguished composers, including Charles Wuorinen, Roger Nixon, Eric Whitacre, Martin Ellerby, Adam Gorb, David Holsinger, Jack Stamp, Jonathan Newman, Daniel Ott, David Gillingham, Eric Moe, Jan Van der Roost, Felicia Sandler, Michael Daugherty, Frank Ticheli, Norman Dello Joio, and H. Owen Reed.

Dr. Berz served as Music Director and Conductor of the New Brunswick Chamber Orchestra from 1988 until 1994. From 1984 until 1989, he was Assistant Conductor of The Jupiter Symphony and Naumburg Orchestra, both of New York City. He conducted the New Jersey State Youth Orchestra from 1984 until 1988.

In addition to his work as a conductor, he is active as a researcher and writer. He has articles published in a number of leading academic publications. He is currently the editor of the WASBE Journal.

In 1993, Dr. Berz was given an Outstanding Teacher Award by the Rutgers College Parents Association, and in 1994-1995 he was a Lilly Endowment Fellow. He served as Chair of the Music Department from 1994 until 2002 and Acting Dean of the Mason Gross School of the Arts in 1997.

## Rutgers Wind Ensemble

## Personnel

### Flute

Christine Frielink\*  
Laura Heinrichs  
Ryan Rice\*  
Pamela Riley\*  
Anna Urrey  
Kristen Wuest

### Oboe

Christian Carrillo  
Leslie Godfrey\*  
Eunhee Kim  
Andrea Nowalk

### Clarinet

Adam Berkowitz\*  
Justin Bulava  
Craig Buying  
Anthony Ciccone  
Kevin Dayton  
Gregory Grispart  
Jae Hyun Kim  
Holly Moses  
Lauren Bye Schwiars  
Luke Seguin

### Saxophone

Christopher Brellocks\*  
Andy Lopez  
Melissa Santamaria  
Jeff Santoro  
Meredith Sullivan

### Bassoon

Anthony Carrone  
Jeremy Friedland\*

### Horn

Julia Greenwald  
Christina Heath\*  
Christopher Hensel  
Nicholas O'Sullivan  
Bonnie Shappell  
Michael Sobota  
Erin Whelan

### Trumpet

Ricardo Cox\*  
Daniel Harper  
Anja-Christin Nielsen  
Manuel Ruiz\*  
David Sendef  
Sophie Treadway

### Trombone

Gregory Campbell\*  
Aaron Lao  
Mark Mucci  
Greshauna Sanders

### Bass Trombone

James Borowski

### Euphonium

David DeMair  
Jarrett Lipman  
Andrew Yozviak\*

### Tuba

Jon Fowler\*  
Dave Myslinski  
Mark Stickney

### Percussion

Sarah Adams  
Joshua Aldoriso  
John Daski\*  
Brett Deptula  
Robert Lamberson  
Elizabeth Minot  
Aaron Ragsdale\*  
Ui Joung Ryu  
Daniel Temkin

### Piano

Hoi Young Jang

### Bass

David Chapman

### Harp

Pattee Cohen

Players rotate assignments

\* = denotes principal or co-principal

Listing does not include personnel for Ye Banks and Braes o' Bonnie Doon.

All works were recorded in the Nicholas Music Center  
on the Douglass Campus of  
Rutgers, The State University of New Jersey.

Ye Banks and Braes o' Bonnie Doon - March 31, 2005  
Faeroe Island Dance - October 28, 2005  
Sinfonia No. 4 - October 29, 2005  
The Red Pony, In Wartime - March 31, 2006  
Push - April 1, 2006

Recording Engineers

Mark J. Morette  
David St. Onge

Recording Producer

Joe H. Brashier

Associate Producers

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Editing Engineer

David St. Onge

Editing

William Berz

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# PUSH

## Program Notes

### Rob Smith

Rob Smith is on the faculty at the University of Houston, where he teaches composition and directs the contemporary music ensemble. In his compositions, he works to combine modernism with American jazz and pop. *Push* was premiered at the CBDNA Southwestern Conference in 2002. The work uses a two-note motive that eventually evolves to become a lyrical melody along with a rising-figure to musically represent the word "push." These materials are employed to set many different moods: aggressive, funky, jazzy, lyrical, scattered and frenetic, and "techno." Regardless of the particular style, the music always displays a sense of the "push."

### Walter S. Hartley

Walter S. Hartley was born in 1927 and began composing just five years later. All his college degrees are from the Eastman School of Music, where he studied with Howard Hanson and Dante Fiorillo. In each of the four short movements of his *Sinfonia No. 4*, melodic lines undergo constant contrapuntal treatment and organic development. This developmental approach is a central element, as literal restatement of themes is seldom found in the piece. The students of the Ithaca High School Concert Band, directed by Frank Battisti, commissioned it. The work was composed during the spring of 1965 in Europe, where Hartley had been staying while on sabbatical leave. He has provided the following program note:

The *Sinfonia*, in four movements, is written in condensed classical forms of the rondo type, contrasting in tempo; each movement is designed in its own way to exploit the various facts of the modern wind-percussion ensemble in line and color. There is much antiphonal writing between the choirs, many solo passages for a wide variety of instruments, and a general reliance on pure colors with little doubling. The style is tonal (with free dissonance frequently producing bitonal effects) with a constant opposition of chordal and contrapuntal textures. The last two movements are lighter in mood than the first two, especially the "finale," which is almost but not quite a march.

## Percy A. Grainger

*Ye Banks and Braes o' Bonnie Doon* is a slow sustained Scottish folk song. Grainger's original setting was done in 1901 for chorus, whistlers, and harmonium. The version for band dates from around 1932. The setting's sustained quality mirrors the character of the river

Doon as it flows past its banks and hillsides (braes). The full tune is heard twice in this arrangement.

*Faeroe Island Dance* is based upon the Faeroe Island song "Let's Dance Gay in Green Meadows." The tune was first sketched out for chorus in 1905 but was set aside. Grainger eventually scored it for piano four hands in 1943. The band version was written in 1954 but not published until 1969 at which time the publisher, G. Schirmer, changed the title. Grainger describes the nature of the Faeroe Islands:

The Faroe [sic] Islands lie between the Shetland Islands and Iceland, and the Faeroe Islanders are descendants of those Norwegian sea-rovers who, in the 9th century, settled the lands "west over sea." The Islanders are famous for their good looks, their highly becoming national costumes, their daring as cliff-scaling egg-gathers, and their passion for dancing. Until recently no musical instruments were known on the Faroes. So the music accompanying the dance was narrative dance-folksongs danced tunes sung by voices instead of played on instruments.

Because of this, the songs can have a great many verses and can become somewhat repetitive. Grainger's setting retains some of the features of the original becoming much like a passacaglia featuring irregular barring of pairs of seven and six measures.

## Aaron Copland

Over the course of his career, Aaron Copland wrote music for eight motion pictures. The score to *The Red Pony*, a film based on John Steinbeck's collection of short stories of the same name, was composed in early 1948.

Released in 1949, the film starred Myrna Loy and Robert Mitchum but was not particularly successful financially despite some favorable critical response, including that toward the music. Copland's film score consisted of 32 sections (cues). Its style is strongly reminiscent of Copland's other works portraying the American West, such as his ballets *Billy the Kid* and *Rodeo*.

Copland arranged an orchestral suite from various sections of the film score on commission for the debut of Efreim Kurtz as conductor of the Houston Symphony Orchestra. To serve as the basis of each movement, Copland chose music cues that already were somewhat autonomous in nature. He then made changes, adding material from other cues, or rearranged material to allow each movement to better stand apart from the film. For instance, the movement "Happy Ending" is comprised mostly of music from the opening of the film. However the end comes from the closing credits. Also, Copland arranged the movements drawing on the atmosphere of Steinbeck's original short stories. *The Red Pony Suite* was premiered on November 1, 1948, before the film itself was released. Copland scored five of the movements for band in 1966. The United States Navy Band premiered this version at the Midwest Clinic in December of 1968.

## David Del Tredici

David Del Tredici's earliest compositions are rooted in expressionism with atonal orientations. He was one of the earliest composers to return to a Neo-Romantic style of writing, prompted in part by his fascination with Lewis Carroll's *Alice in Wonderland*. He set many of the poems in a series of orchestral works, including *Final Alice*, commissioned by the Chicago Symphony, and *In Memory of a Summer Day* (part one of *Child Alice*); the latter work earned Del Tredici the Pulitzer Prize.

*In Wartime* is his initial work for band and is a significant first endeavor: a symphony of nearly 20 minutes in duration. It was premiered by the University of Texas Wind Ensemble on April 30, 2003. Del Tredici has provided the following note:

*In Wartime* was begun on November 16, 2002, and completed on March 16 (my birthday); 2003 as momentous a four-month period in U.S. history as I have experienced. November's dramatic congressional mandate for war had become, by March, the shocking international reality of war. With my TV blaring, I composed throughout this period, feeling both irresistibly drawn to the developing news and more than a little guilty to be unable to turn the tube off. Composing music at such a time may have seemed an irrelevant pursuit, but it nevertheless served to keep me sane, stable, and sanguine despite the world's maelstrom.

The work is cast in two connected movements. The first, "Hymn," is considerably shorter than the second, and is in the style of a chorale prelude. It features fragments of the hymn "Abide with Me" embedded beneath a flurry of gestures that first appear in earlier sections. Del Tredici suggests that the movement represents in part "a coalescence of forces in prayer before battle." The much longer second movement, "Battlemarch," also combines musical materials in ever-increasingly complex ways. It is composed in three very large parts. The first features a "march-theme" heard first in the trumpet. The middle section combines "Salamati, Shah!" (the national song of Persia) with quotes from the opening of Richard Wagner's *Tristan and Isolde* particularly apt blending of East and West. The work concludes with a recapitulation of the "march-theme" section combined with other elements. It ends somewhat uncertainly with "a wail of pain" the scream of two sirens. The symphony also features melodic themes from two unpublished songs by Del Tredici, including a setting of a poem by Runy, a twelfth-century Persian mystic.

# PUSH

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1. Push (0:00)  
- Rob Smith

## Sinfonia No. 4

- Walter S. Hartley
- 2. I. Allegro deciso (0:00)
- 3. II. Adagio (0:00)
- 4. III. Vivace (0:00)
- 5. IV. Allegro molto (0:00)

6. Ye Banks and Braes  
'o Bonnie Doon (0:00)  
- Percy Aldridge Grainger

7. Faeroe Island  
Dance (0:00)  
- Percy Aldridge Grainger

## The Red Pony

- Aaron Copland
- 8. Ia. Dream March (0:00)
- 9. Ib. Circus Music (0:00)
- 10. II. Walk to the Bunkhouse (0:00)
- 11. III. Grandfather's Story (0:00)
- 12. IV. Happy Ending (0:00)

## In Wartime

- David Del Tredici
- 13. I. Hymn (0:00)
- 14. II. Battlemarch (0:00)



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