

# **Society of Musical Arts**

**Stephen Culbertson, Music Director**

## ***Concert Program***



**Sunday, March 19, 2017**

**4:00 P.M.**

**Maplewood Middle School  
7 Burnet Street  
Maplewood, New Jersey**





This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts and administered by the Essex County Division of Cultural and Historic Affairs.



SOMA gratefully acknowledges our grant from Essex County DCHA in the amount of \$1,000 for the year 2017.

# Orchestra March 2017

## Stephen Culbertson, Music Director

### FIRST VIOLIN

Garry Ianco\*\*  
Stacy Beltran  
Dan Daniels  
Faye Darack  
Heather Longden  
Jennifer Seligman  
Naomi Shapiro  
Len Tobias  
Diane Wade

### SECOND VIOLIN

Lillian Kessler\*  
Barbara Bivin  
Barbara Brandyberry  
Kelly Estrada  
Shirley Li  
Luba Schnable  
Michael Schneider  
Emilie Schwartz  
Ilona Wanner

### VIOLA

Roland Hutchinson\*  
Harry Berkshire  
Philip Chuang  
Peggy LaVake  
Janet Poland  
Peggy Reynolds  
Luba Schnable \*\*\*  
Len Tobias \*\*\*  
Danielle Wilson

### CELLO

Charles Sachs\*  
Innes Borstel  
Arnie Feldman  
Megan Doherty  
Matthew Henegan  
Helen Kong  
Beth Platte

### BASS

David Shapiro\*  
Gary Hersh  
Kenneth Bannerman  
Matthew Hintz  
Robert Whiteley

### FLUTE

Laura Paparatto\*  
Gail Berkshire

### PICCOLO

Emily Jones\*

### OBOE

Richard Franke\*  
Alice Marcus

### ENGLISH HORN

John Cannizzarro\*

### CLARINET

Donna Dixon\*  
Theresa Hartman

### BASS CLARINET

Joel Kolk\*

### BASSOON

Karen Kelland\*  
Andrew Pecota

### FRENCH HORN

Paul Erickson\*  
Brian Hill  
Linda Lovstad  
Libby Schwartz

### TRUMPET

Ivan Miller\*  
Darrell Frydlewicz

### TROMBONE

Jay Shanman\*  
John Vitkovsky  
Phil Cohen

### TUBA

David Olson\*

### HARP

Patricia Turse\*

### CELESTA

Evan Schwartzman\*

### PERCUSSION

Joe Whitfield\*  
Matthew Culbertson  
Evan Schwartzman  
Rebecca Waitkus

\* Principal

\*\* Concert Master  
(Susan Heerema on leave)

\*\*\* Viola in Brahms only

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# Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, March 19, 2017

4:00 pm

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## *“Serenades and Rhapsodies”*

Rondo and Apotheosis *from Symphony No. 1* Evan Schwartzman  
(world premiere)

Rhapsodie pour Orchestra et Saxophone Alto Claude Debussy

Paul Cohen, alto saxophone

Serenade in A, Op. 16 Johannes Brahms  
*Allegro moderato (first movement)*  
*Rondo (fifth movement)*

### Intermission

Serenade for Tenor, Solo Horn and Strings, Op. 31 Benjamin Britten

*Prologue*  
*Pastoral*  
*Nocturne*  
*Elegy*  
*Dirge*  
*Hymn*  
*Sonnet*  
*Epilogue*

Shawn Bartels, tenor  
Alex Gertner, horn

Hungarian Rhapsody No. 2 Franz Liszt

Next concert: June 4, 2017

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# Program Notes

by Paul Cohen, Stephen Culbertson and Evan Schwartzman

## **Evan Schwartzman (1955-): Rondo and Apotheosis**

Rondo and Apotheosis is the subtitle for the third and final movement of my first symphony. As the subtitle suggests, the movement is divided into two parts. The first part is a rondo, alternating presentations of a B minor theme with contrasting episodes that explore aspects of the theme. The last episode functions as a miniature scherzo-trio movement embedded in the finale, leading to a final statement of the theme. After a quick rush upwards through the orchestra, time is suspended for a moment, and we move on to the second part of the movement. A simple, consoling tune that was first heard in the opening movement of the symphony, is here presented in a C major chorale-like setting. After another suspension of time, we move down a semitone, to a triumphant B major conclusion, in which the rondo theme and chorale theme are presented together.

My goals in the symphony were to create a significant new work that would be within the grasp of a good community orchestra to perform; something that would be enjoyable to play, and appealing to hear. The musical language reflects my very simple aesthetic: music arises from the human impulse to sing and dance, and is most satisfying when there are recognizable tunes, rhythms that establish an identifiable pulse, and an underlying harmonic structure based on the physical reality of resonating bodies rather than abstract notions.

—ES

## **Claude Debussy (1862-1918): Rapsodie pour Orchestre et Saxophone Alto**

Rhapsody: Originally, a section of a Greek epic (e.g., the *Illiad*) or a free medley of such sections sung in succession. Musicians have used the term with different meanings, chiefly for free fantasies of an epic heroic, or national character. (Harvard Dictionary of Music)

The *Rapsodie for Orchestra and Saxophone*, one of the least known orchestral works of Debussy, remained unpublished and unperformed during Debussy's lifetime. From the time of its composition (1903) to its publication (1918), to its first performance (1919), the *Rapsodie* endured an undocumented history of intrigue and uncertainty questioning every aspect of Debussy's involvement.

The *Rapsodie* was commissioned in 1901 by Elise Hall, an amateur American saxophonist from Boston who was seeking new music for the Boston Orchestral Club, an orchestra comprised of enthusiastic amateur players. She commissioned many prominent composers of the day, including Loeffler, Caplet, d'Indy, Schmidt and Grovlez to write orchestral works using the saxophone.

Debussy eagerly accepted the prepaid commission in 1901, but at this time was suffering from a “writer’s block”. He had not written a note of music since the exhaustive preparation of his opera *Pelléas et Mélisande* of that year and was in the middle of re-evaluating his compositional technique and vocabulary.

By 1903 Debussy was revitalized and able to write again, and began work on the *Rapsodie*. With a new compositional direction and aesthetic, Debussy completed the score in August 1903, and then immediately began work on his epic symphony, *La Mer*. There are many musical similarities between the two works, including melodic, structural and harmonic ideas. The *Rapsodie* may fairly be considered a direct precursor to *La Mer*.

The *Rapsodie* was completed as a detailed short score with directions specifying the task of creating the full orchestra score. It was held secret by Debussy and his publisher until Debussy’s death in 1918, though no one is sure why he chose not to release the work. After his death, his trusted colleague Roger Ducasse completed the task of creating the orchestral score (a task Debussy assigned to colleagues over the years for other works), and in 1919 it was premiered in France. Sadly, by this time, Elise Hall had retired from playing.

The *Rapsodie for Orchestra and Saxophone* is not a concerto, but as the title suggests, it is an elegant tone poem featuring the saxophone at key points, not unlike Debussy’s use of the flute in *Prelude to the Afternoon of a Faun*. The saxophone is treated both as a solo instrument and as a member of the orchestra; an unusual role in an orchestral work. The result is the splendor of hearing Debussy’s lesser-known music written during his compositional prime – a sonic treat for the listener.

—PC

### **Johannes Brahms (1833-1897): Serenade No. 2 in A, Op. 16**

Serenade: Evening music, vocal or instrumental. The former (song of a lover beneath his lady’s window) is common in opera and in the song repertory. The opposite is aubade, i.e., morning music. (Harvard Dictionary of Music)

Brahms’ two Serenades, both written in the 1850s, were his earliest efforts to write orchestral music. His ultimate goal was to write symphonies on the level of his idol Beethoven, whose music he knew very well from performing it as a pianist and touring accompanist. The (almost) unique feature of this work is that it is scored for an orchestra without violins, and even the violas play little in their top register. The result is a warm and mellow sound which brings the inner voices to the fore.

## **Benjamin Britten (1913-1976): Serenade for Tenor Solo, Horn & Strings**

Framed by a horn solo played on natural harmonics to evoke primeval innocence, the Serenade is an extraordinary example of Britten's ability to set an anthology of texts bound together by a similar theme, in this case, the world of night, sleep and dreams. The twilight atmosphere that characterizes this evocative work is offset by two settings that form its centerpiece, the 'worm in the rose' of Blake's 'Elegy' and a nightmarish setting of the anonymous 15th-century 'Lyke Wake Dirge'.

### **1. Prologue** (solo horn)

#### **2. Pastoral** Charles Cotton (1630–1687)

The day's grown old; the fainting sun  
Has but a little way to run,  
And yet his steeds, with all his skill,  
Scarce lug the chariot down the hill.  
The shadows now so long do grow,  
That brambles like tall cedars show;  
Mole hills seem mountains, and the ant  
Appears a monstrous elephant.  
A very little, little flock  
Shades thrice the ground that it would stock;  
Whilst the small stripling following them  
Appears a mighty Polypheme.  
And now on benches all are sat,  
In the cool air to sit and chat,  
Till Phoebus, dipping in the west,  
Shall lead the world the way to rest.

#### **3. Nocturne** Alfred, Lord Tennyson (1809–1892)

The splendour falls on castle walls  
And snowy summits old in story:  
The long light shakes across the lakes,  
And the wild cataract leaps in glory:  
Blow, bugle, blow, set the wild echoes flying,  
Bugle blow; answer, echoes, dying, dying, dying.  
O hark, O hear! how thin and clear,  
And thinner, clearer, farther going!  
O sweet and far from cliff and scar  
The horns of Elfland faintly blowing!  
Blow, let us hear the purple glens replying:  
Blow, bugle; answer, echoes, answer, dying, dying, dying.  
O love, they die in yon rich sky,  
They faint on hill or field or river:  
Our echoes roll from soul to soul,  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying, dying.

**4. Elegy** William Blake (1757–1827)

O Rose, thou art sick!  
The invisible worm,  
That flies in the night  
In the howling storm,  
Has found out thy bed  
Of crimson joy:  
And his dark secret love  
Does thy life destroy.

**5. Dirge** Lyke Wake Dirge, Anonymous (15<sup>th</sup> Century)

This ae nighte, this ae nighte,  
Every nighte and alle,  
Fire and fleet and candle-lighte,  
And Christe receive thy saule.  
When thou from hence away art past,  
Every nighte and alle,  
To Whinny-muir thou com'st at last;  
And Christe receive thy saule.  
If ever thou gavest hosen and shoon,  
Every nighte and alle,  
Sit thee down and put them on;  
And Christe receive thy saule.  
If hosen and shoon thou ne'er gav'st nane  
Every nighte and alle,  
The whinnes sall prick thee to the bare bane;  
And Christe receive thy saule.  
From Whinny-muir when thou may'st pass,  
Every nighte and alle,  
To Brig o' Dread thou com'st at last;  
And Christe receive thy saule.  
From Brig o' Dread when thou may'st pass,  
Every nighte and alle,  
To Purgatory fire thou com'st at last;  
And Christe receive thy saule.  
If ever thou gavest meat or drink,  
Every nighte and alle,  
The fire sall never make thee shrink;  
And Christe receive thy saule.  
If meat or drink thou ne'er gav'st nane,  
Every nighte and alle,  
The fire will burn thee to the bare bane;  
And Christe receive thy saule.  
This ae nighte, this ae nighte,  
Every nighte and alle,  
Fire and fleet and candle-lighte,  
And Christe receive thy saule.

**6. Hymn** Ben Jonson (1572–1637)

Queen and huntress, chaste and fair,  
Now the sun is laid to sleep,  
Seated in thy silver chair,  
State in wonted manner keep:  
Hesperus entreats thy light,  
Goddess excellently bright.  
Earth, let not thy envious shade  
Dare itself to interpose;  
Cynthia's shining orb was made  
Heav'n to clear when day did close:  
Bless us then with wishèd sight,  
Goddess excellently bright.  
Lay thy bow of pearl apart,  
And thy crystal shining quiver;  
Give unto the flying hart  
Space to breathe, how short so-ever:  
Thou that mak'st a day of night,  
Goddess excellently bright.

**7. Sonnet** John Keats (1795–1821)

O soft embalmer of the still midnight,  
Shutting, with careful fingers and benign,  
Our gloom-pleas'd eyes, embower'd from the light,  
Enshaded in forgetfulness divine:  
O soothest Sleep! if so it please thee, close,  
In midst of this thine hymn my willing eyes.  
Or wait the "Amen" ere thy poppy throws  
Around my bed its lulling charities.  
Then save me, or the passèd day will shine  
Upon my pillow, breeding many woes,  
Save me from curious conscience, that still lords  
Its strength for darkness, burrowing like a mole;  
Turn the key deftly in the oilèd wards,  
And seal the hushèd casket of my Soul.

**8. Epilogue** (solo horn – off stage)

## **Franz Liszt (1811-1886): Hungarian Rhapsody No. 2**

Liszt was the greatest piano virtuoso of his time. Indeed, he practically created the term “virtuoso” by extending the technique of piano writing to include the flashiness and style we associate with the term today. He was also a composer of great originality; he invented the symphonic poem for orchestra and developed a chromatic harmony that had a great influence on many composers, including Debussy and – eventually – the atonal composers of the 20<sup>th</sup> Century. Liszt had a rather interesting social life. He was torn between joining the priesthood and living with various princesses and countesses.

Liszt (born Ferenc) grew up in Hungary and was strongly influenced by Gypsy music with its unique scale, dance rhythms (such as czardas) and seductive melodies. Liszt originally composed 19 Hungarian Rhapsodies for piano. No. 2 is by far the most famous. It has been played by almost every famous pianist since Liszt’s time, from Bugs Bunny to Chico Marx!

—SC

## Paul Cohen - Alto Saxophone

Paul Cohen has appeared as soloist with the San Francisco Symphony, Richmond Symphony, New Jersey Symphony, Charleston Symphony and Philharmonia Virtuosi. His many solo orchestra performances include works by Debussy, Creston, Ibert, Glazunov, Martin, Loeffler, Husa, Dahl, Still, Villa-Lobos, Tomasi, and Cowell. He has also performed with a broad range of orchestras, including the New York Philharmonic, Metropolitan Opera (NYC), Cleveland Orchestra, Santa Fe Opera, New Jersey Symphony, Oregon Symphony, Long Island Philharmonic, Group for Contemporary Music, Greenwich Symphony, Charleston Symphony, New York Solisti, and the Manhattan Chamber Orchestra.

He has recorded three albums with the Cleveland Symphonic Winds under the direction of Frederick Fennell and a compact disk of the music of Villa-Lobos with the Quintet of the Americas as well as recordings with the Saxophone Sinfonia, Philharmonia Virtuosi, New York Solisti, Paul Winter Consort, North-South Consonance, and the New Sousa Band. His most recent recordings include *Quiet City*, a chamber music CD including premiere recordings of works by Ornstein, Lunde and Harlley, as well as *Breathing Lessons*, a CD of new works for saxophone quartet. This summer His latest solo CD, *American Landscapes*, was released in 2016 featuring three centuries of American music for saxophone including the newly discovered saxophone concerto of the 19th-century American composer Caryl Florio. Earlier recordings include an environmental-jazz CD of solo improvisations and his solo CD, *Vintage Saxophones Revisited*, featuring the premiere recording of Cowell's *Hymn and Fuguing Tune #18*.

A specialist on the soprano saxophone, he is the founder and leader of the New Hudson Quartet, which has performed concertos by Calvin Hampton and Nicolas Flagello. The NHQ recently released two CDs of American music, *Quartet at the Crossroads*, and *Breathing Lessons* on the Parma and Naxos labels. Dr. Cohen is featured on a 2016 CD release of the saxophone music of Henry Cowell and Percy Grainger, as soloist and chamber player on alto and soprano saxophones.

Cohen holds a master of music degree and doctor of musical arts degree from Manhattan School of Music. His teachers have included Galan Kral, Joe Allard, and Sigurd Rascher. He has published more than one hundred articles on the history and literature of the saxophone in music journals such as the *Saxophone Journal*, *Instrumentalist*, *CBDNA Notes*, *Clarinet and Saxophone Society Magazine of Great Britain*, *The Grainger Society Journal*, and the *Saxophone Symposium*. Since 1985 he has written a feature column, "Vintage Saxophones Revisited," for the *Saxophone Journal*.

## **Shawn Bartels - Tenor**

Shawn Bartels, Tenor, is a native of Gillette, Wyoming. Roles include Count Almaviva (*Il Barbiere di Siviglia*), Lindoro (*L'Italiana in Algeri*), Il Podestà (*La Finta Giardiniera*), Nanki-Poo (*The Mikado*), The Vain Man/The Snake (*The Little Prince*), Alfred (*Die Fledermaus*), the Roasting Swan (*Carmina Burana*) and St. Nicolas in Britten's *Saint Nicolas*. He appeared as the Ballad Singer (*Of Mice and Men*) with Glimmerglass Opera. Mr. Bartels sang Uriel (*The Creation*) with Robert Shaw, appeared at Carnegie Hall in Mozart's *Vesperae de Dominica* and *Coronation Mass* and appeared in Jonathan Miller's stagings of Bach's *St. Matthew Passion* and Monteverdi's *L'Incoronazione di Poppea* at The Brooklyn Academy of Music. He performed *The Prologue/Quint (The Turn of the Screw)* with Broomhill Opera (London) and *Skylight Opera*, and sang Don Ottavio (*Don Giovanni*) with Ensemble D'Opera European (Marseille, France). He has been a soloist with *Musica Viva* of New York since 1995. He received his Bachelor of Music in Vocal Performance from the University of Northern Colorado and his Master in Music in Vocal Performance from Florida State University. Shawn is also a member of the New York guitar-pop band *Portraiture*, scheduled to release their new EP in the Spring of 2017.

## **Alex Gertner - Horn**

Alex Gertner is a freelance horn player in the New York and New Jersey area. He received his Bachelor of Music from Virginia Commonwealth University, his Master of Music from the University of Connecticut, and is currently pursuing a Master of Arts in Music from Montclair State University. He is a graduate assistant at Montclair State and was one while at UConn. Born and raised in Teaneck, New Jersey Alex has been playing the horn since the age of 9. He has played in many different groups including bands, orchestras, jazz groups, pit orchestras, and chamber ensembles both in school and professionally.

Gertner has played in prestigious venues such as Carnegie Hall, Lincoln Center, Symphony Space, Sandler Center, Jorgensen Center, and the International Horn Symposium. He has participated in masterclasses with Randy Gardner, Michelle Baker, Annamia Larsson, Eric Reed, Rachel Childers, and Martin Hackleman and has had the opportunity to perform with artists including Solomiya Ivakhiv, Dionne Jackson, Bucky Pizzarelli, Donny McCaslin, and The Machine.

Gertner finds great joy in performing and in teaching new students of the instrument. He would like to thank all of his family and friends for all of the support that he has received. His teachers include Kyle Hoyt, Robert Hoyle, Patrick Smith, and Kate Sheeran. For more information, visit his website at [alexgertnerhorn.com](http://alexgertnerhorn.com)



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# Stephen Culbertson

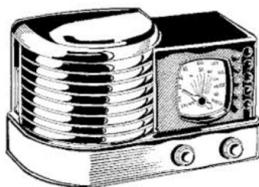
## *Conductor*

Stephen Culbertson, Music Director for the Society of Musical Arts, has conducted over 35 orchestras, opera productions, and ballet companies, ranging from major to community level, in Europe and the United States. Major engagements include a Spoleto USA debut on the 20th-Century Perspective Series and a new production of Prokofiev's Cinderella for the San Joaquin Ballet in California. In recent seasons, Culbertson has appeared with the Montclair Chamber Orchestra and Orchestra Society of Philadelphia. He has served as Music Director of the Sussex County (New Jersey) Community Orchestra and Associate Conductor of the Bergen (New Jersey) Philharmonic Orchestra. With the latter two orchestras, he conceived and conducted a series of family concerts for the community to great acclaim. He served on the board of Unity Concerts of NJ and was its Artistic Director for the 2002-3 season. Culbertson's most recent activities include leading the New Jersey Reading Orchestra and serving as interim Music Director at the Presbyterian Church of Upper Montclair.

After graduating from University of the Pacific in his native California, Culbertson was awarded a scholarship to study at the Sibelius Academy in Helsinki (Finland) with famed conducting teacher Jorma Panula. During his five-year stay, he studied the works of Sibelius with the composer's son-in-law, Jussi Jalas, and conducted most of Finland's major ensembles: The Finnish National Opera, the Helsinki Philharmonic, The Finnish Radio Orchestra, The Vaasa and Tampere Operas, and the Oulu Philharmonic. In addition to conducting, he gained valuable experience (not to mention much-needed income) by singing in a number of professional choruses, including the Finnish Radio Choir, Savonlinna Opera Chorus and the Helsinki Festival production of Britten's Church Parables.

Culbertson introduced Finnish audiences to works by Copland, S.R. Beckler, John Forsman and many others. He introduced local listeners to American music by writing a six-hour series of radio programs entitled A History of American Music for the Finnish Broadcast Corporation. As a guest conductor, Culbertson has worked for the Netherlands Opera and appeared in Czechoslovakia (with the Košice State Philharmonic), Italy, Hungary, and England. Culbertson has been a strong advocate of American music as both a conductor and a publisher. In 1993, he co-founded Subito Music Publishing and became its President in 1997. From 1987 to 1992, he was director of the rental and publications departments for G. Schirmer, Inc., where he supervised the music preparation of, among others, John Corigliano's opera *The Ghosts of Versailles* (for the Metropolitan Opera) and *Symphony No. 1* (for the Chicago Symphony).

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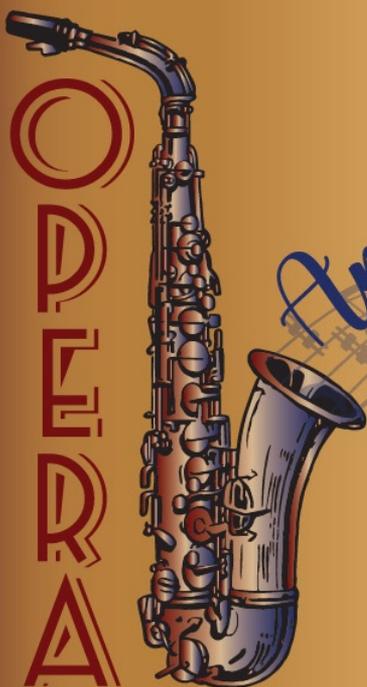
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## **Society of Musical Arts who we are**

The Society of Musical Arts (SOMA) was founded in 1981 by Dr. Samuel Applebaum, New Jersey's world famous master teacher of the violin. We are continuing Dr. Applebaum's objectives to provide an opportunity for both amateur and professional string musicians to play baroque and classical music in a chamber orchestra and to present free public concerts with multi-generational appeal to the residents of Essex and surrounding counties.

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**Your support is very important to us.** With your donation we will be able to continue offering our fine concerts free to the public. Young families will be able to share in listening to live classical music without the stress of costly concert tickets. We urge everyone to join us or continue their membership in the **Society of Musical Arts** by making a tax-deductible contribution at the giving levels suggested below. As a donor, your name will be listed in our program.

Thanks for helping us keep alive Dr. Applebaum's dream of live classical music by and for New Jersey residents!

*Laura Papparatto*, President



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