

Society of Musical Arts

Stephen Culbertson, Conductor

Concert Program



Sunday, January 27, 2013

4:00 P.M.

**St. George's Episcopal Church
550 Ridgewood Road
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“In everyone’s life, our inner fire goes out. It is then burst into flame by an encounter with another human being. We should all be thankful for those people who rekindle the inner spirit.”

Albert Schweitzer – Nobel Peace Prize winner, 1952.
German musician and philosopher

EDWARD APPEL was a man who was able to share his passion and was then able to motivate those around him to work towards the same goal. His leadership and dedication for the Society of Musical Arts was constant and will always be a part of what SOMA is today. We are here to keep his dream alive in our mission to perform classical music for friends and neighbors in our community. Words to describe Ed are many. He was loyal, compassionate, dedicated, intelligent and most of all a dear friend. He will surely be missed, but always remembered for his ability to “rekindle the inner spirit”.



Laura Papparatto – President, Society of Musical Arts

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Stephen Culbertson, Conductor

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Brian Vandengerge

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Society of Musical Arts

Stephen Culbertson, Conductor

Sunday, January 27, 2013

4:00 pm

All by Aaron Copland

Concerto for Clarinet and Strings, with Harp and Piano

Christopher Bush, clarinet

Old American Songs

The Boatman's Dance	Brian Vandenberg, tenor
The Dodger	David Murray, baritone
Long Time Ago	Rebecca Fetrow, soprano
Simple Gifts	John-Andrew Fernandez, baritone
I Bought Me A Cat	Brian Vandenberg, tenor & ensemble
The Little Horses	Rebecca Fetrow, soprano
Zion's Walls	Julia Fernandez, soprano
The Golden Willow Tree	John-Andrew Fernandez, baritone
At the River	Julia Fernandez, soprano
Ching-A-Ring Chaw	David Murray, baritone

Two choruses from *The Tender Land*

Stomp Your Foot

The Promise of Living

Soloists, The Excelsior Singers of Columbia High School
Combined Community Chorus

~~ Intermission ~~

Appalachian Spring, *Suite for Orchestra*

Program Notes

Concerto for Clarinet and String Orchestra, with Harp and Piano (1948)

Aaron Copland's Clarinet Concerto is a partially a product of leading jazz clarinetist Benny Goodman's interest in classical works and composers. Goodman was so interested in performing classical works that he commissioned a number of composers, including Bela Bartók, Malcom Arnold, and Morton Gould, for pieces he could play as a soloist with orchestra. The response to Goodman's request for a concerto is particularly effective due in part to the clever blending of Copland's compositional voice with the rhythms, accents, and humor of Benny Goodman's jazz. Classical clarinetists revel in the unusual chance to swing with the Concerto's slapped double bass pizzicatos, ecstatic rideout, and impolite smear that finishes the piece.

—Christopher Bush

Old American Songs, Sets 1 (1950) and 2 (1952)

Baritone William Warfield sang the premiere performance of Copland's folk song arrangements at Town Hall in 1951. He said, "The songs were a tremendous success. Aaron was an excellent pianist and, of course, knowing the flavor of them so well, it was a tremendous experience working with him."

Set 1: *The Boatmen's Dance*, a minstrel show tune by Daniel Decatur Emmett, composer of *Dixie*, is a lively tune with imitation banjo playing in the accompaniment. *The Dodger* is a satirical political song found by Copland in a collection by John and Alan Lomax. It dates from the political campaign of 1884 when Grover Cleveland defeated James G. Blaine. *Long Time Ago* is a setting of a lyrical nostalgic ballad discovered by the composer in the Harris Collection at Brown University. *Simple Gifts* is the Shaker song used in *Appalachian Spring* arranged in a straightforward style closer to the original folk version. *I Bought Me a Cat*, a children's nonsense song, repeats a refrain adding a farm animal as it proceeds. The harmony and accompaniment simulate barnyard sounds.

Set 2: Copland wrote, "Everyone seemed to enjoy singing and hearing the first set of folk song settings so much that I decided to arrange a second group of five." The second five songs were also drawn from diverse sources: *The Little Horses* is a lullaby from the South based on a version from a Lomax collection. *Zion's Walls*, a revivalist song with words and music credited to John G. McCurry, was used again in *The Tender Land*. *The Golden Willow Tree* is a variant of a well-known Anglo-American ballad which Copland first heard for banjo and voice on a recording at the Library of Congress. *At the River* is an arrangement of the beloved 1865 hymn tune by Robert Lowry. It has been sung on many occasions, including the memorial concerts for Copland and for Leonard Bernstein. *Ching-a-Ring Chaw* was originally a minstrel song with a text in dialect that Copland rewrote for modern audiences (and sensibilities).

—Vivian Perlis, 1998

Two Choruses from *The Tender Land* (1952-56)

Stomp Your Foot, The Promise of Living

Although Copland's only full-length opera had a less-than-enthusiastic reception at its premiere, these two choral excerpts have entered the repertoire of ensembles all over the country. And with good reason: *Stomp Your Foot* is the lively square dance scene that takes place at Laurie's (the main character) graduation party. *The Promise of Living* has some of the most inspiring and touching words ever (thanks to librettist Horace Everett), climaxed by one of the great moments in the history of music.

Appalachian Spring (Ballet for Martha), Suite (1944)

Appalachian Spring was composed as a ballet (for 13 instruments) with Martha Graham dancing the title role. In fact, Graham suggested the title (A phrase from a Hart Crane poem; Copland had simply referred to it by the parenthetical subtitle). It was awarded the Pulitzer Prize for Music in 1945, the year in which the composer also rearranged the ballet into a suite for full orchestra. Despite having nothing to do with the inspiration of Appalachia – not to mention “Spring” of the title refers to a source of water (not the season) – this work has become one of the most iconic and beloved pieces of American Music. Without going through the whole story of the ballet, the image I like to come away with is what Copland wrote about the prayerful ending (after the Simple Gifts climax, “the Bride takes her place among her neighbors. At the end the couple are left ‘quiet and strong in their new house.’”

– Stephen Culbertson

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).

Christopher Bush

Clarinet

Christopher Bush holds the position of Principal Clarinet with the Glens Falls Symphony Orchestra and was a founding member of contemporary ensemble the Callithumpian Consort. Previously Principal Clarinetist with the Boston Civic Symphony, Christopher has also performed with the Boston Philharmonic, Albany Symphony, New York String Orchestra, Indian Hill Symphony, Cape Cod Symphony, Nashua Symphony, Granite State Opera, Granite State Symphony, New England Philharmonic, DiCapo Opera, Seoul Philharmonic, Norwalk Symphony, Westchester Chamber Symphony, Metro Chamber Orchestra, and the North Country Chamber Players. Christopher has performed as soloist with the Glens Falls Symphony, the New England Conservatory Symphony, and the New York University Symphony. He is also the Co-Founder of the Summerland Music Society, a summer chamber music concert series in upstate New York.

Mr. Bush has performed in concert series throughout the world, including Les Flaneries Musicales d'Ete in Reims, France, the Open Air Klassik Hoppegarten in Berlin, London New Winds Festival (UK), the New School Concert Series, Harvard Group For New Music, Boston's New Gallery Concert Series, NEC's Keller Jazz Series, the Boston New Arts Initiative, the Isabella Stewart Gardner Museum's Young Artists Showcase, and New London's Summer Music Series in New Hampshire. In Boston's Jordan Hall, he has taken part in the Composer's Series, Enchanted Circle Series, Tuesday New Music Series, and annual Festival Weeks. Additionally, Christopher has performed in New York's Galapagos Art Space, The Tank, Alice Tully Hall, and Carnegie Hall.

Mr. Bush has worked with composers Gunther Schuller, Steve Reich, Frederic Rzewski, Lee Hyla, Alvin Lucier, Michael Finnissy, Joan Tower, Pozzi Escot, Lowell Liebermann, Paul Elwood, Walter Zimmermann, John Heiss, Tamar Die-sendruck, and Malcolm Peyton on performances of their own music. With the Glens Falls Symphony, Christopher commissioned and premiered Michael Gandolfi's Anthem for solo clarinet and string orchestra. With frequent recital partner and pianist Carol Minor, Christopher has commissioned works from composers Yumi Hara Cawkwell, Curtis Hughes, Izzi Ramkissoo, Pozzi Escot, and Lawrence Dillon. Israeli composer Guy Barash's Talkback for Clarinet and Electronics was also written for Mr. Bush.

Christopher's performances have been broadcast on WGBH (Boston) and KBS (Korea) radio stations. On television, Christopher has performed on the PBS special, "A Taste of Chanukah" and Korea's MBC, SBS, KBS, and Arirang networks. A featured soloist on the soundtrack to the Huntington Theatre's production of "Dead End," Christopher has also recorded for Albany Records and Mode Records.

Mr. Bush completed his M.M. and B.M. at the New England Conservatory and is a candidate for the PhD at New York University. His principal teachers include Thomas Martin, Robert Listokin, and Dr. Esther Lamneck.

REBECCA FETROW is a light lyric soprano who enjoys singing both operatic and choral repertoire. She has performed in numerous venues in the New York and Philadelphia areas. Her avid interest in the voice has led her to begin studies in speech language pathology and she one day hopes to offer therapy for all professional voice users. Rebecca lives in Union, NJ.

Soprano **JULIA FERNANDEZ** received her formal voice training at Westminster Choir College, in Princeton, New Jersey. She was a finalist in the National Association of Teachers of Singing Competition for New Jersey and a winner of the Austrian-American Society Mozarteum Scholarship Competition. Notable performances include a recital of Sacred song in Puebla, Mexico, a Haiti benefit concert, a soloist with a Julliard ensemble and a soloist with the Society of Musical Arts Orchestra in Maplewood, NJ. In the past year, Ms. Fernandez has had operatic engagements with the Metro Chamber Orchestra, the Curtis Institute and the Opera Company of Philadelphia. European performances include work with Festival of the Aegean, Greece, concerts and masterclasses in Granada and Madrid, Spain and concerts throughout Eastern Europe in Turkey, Bulgaria, Romania, and Hungary. Future engagements include a recital of Spanish language art song in Mexico City, Mexico and Los Angeles, CA.

BRIAN VANDENBERGE, tenor, has performed around the country as well as internationally. He created the role of Ferdinando in the world premier of Troy Herion's *La Tempesta* at Teatro Avvaloranti, Citta Della Pieve, Italy, and performed recitals in Citta Della Pieve and Sienna. Recently, Mr. Vandenberg performed the role of Don Ottavio at the Barre Opera house in Vermont, and Camillo in *Il Racconto D'inverno* by Troy Herion in Philadelphia. He is a graduate of Westminster Choir College of Rider University.

Baritone **JOHN-ANDREW FERNANDEZ** is a versatile young singer whose colorful voice, athletic stage presence and artistic performances are garnering acclaim from critics and audiences alike. Recent engagements include Schaunard in *La Bohème* and Harlekin in *Ariadne auf Naxos* for Winter Opera St. Louis, an aria excerpt from *Die tote Stadt* performed with the Philadelphia Orchestra and Silvio in *I Pagliacci* for Knoxville Opera. He has also recently performed the title role in Gianni Schicchi for the Martina Arroyo Foundation, Figaro (cover) and Fiorello in *Il Barbiere di Siviglia* and Mitrane in *Semiramide* for Bel Canto at Caramoor, Douchol and Germont (cover) in *La Traviata* for Pineda Lyric Opera, Belcore in *The Elixir of Love* with Swarthmore Opera, the song cycle *Siete canciones populares españolas* for the Delaware Chamber Music Festival, aria concerts with the Opera Delaware studio series, the baritone solos in *Carmina Burana* for the Greater South Jersey Chorus and *Händel's Messiah* for the New Brunswick Chamber Orchestra. Mr. Fernandez has enjoyed six world premieres, including *Mercuzio*, *Prospero* and *Leonte* in *Romeo e Giulietta*, *La Tempesta* and *Il racconto d'inverno* for Teatro Avvaloranti, Italy. John-Andrew was the winner of the Philadelphia Orchestra's Greenfield Competition in 2009, the First Place Winner of the NJ National Association of Teachers of Singing Competition in 2006

DAVID MURRAY's rich baritone voice, dramatic presence, and versatility as a performer has brought him acclaim from critics and audiences throughout the world. Recent performances include: Don Alfonso in Mozart's "Cosi fan tutte" and Michele in Puccini's *Il Tabarro* (Baltimore Concert Opera), Soloist in Bach's B-minor Mass (Annapolis Chorale), Figaro in Rossini's "The Barber of Seville" (Northwest Florida Symphony), Baritone soloist in Britten's "A War Requiem" (Hartford, CT). Equally at home on the concert stage, David has performed with the Boston Pops, Keith Lockhart and John Williams conducting, The Handel & Haydn Society, The Tokyo Philharmonic, The Telemann Orchestra of Japan, The New Japan Philharmonic, The Boston Academy of Music, Theatre Lyrique d'Europe, Boston Lyric Opera, Back Bay Chorale, as well as leading roles with Lake George Opera Festival, Central City Opera, Eugene Opera, and Connecticut Concert Opera. A graduate of New England Conservatory of Music in Boston. For more information please visit www.davidbmurray.com

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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 orchestral masterworks in a chamber orchestra and to present free public concerts with multi-generational appeal to the residents of Essex County.

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Laura Papparatto, President



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