Sunday Evening, February 15, 2009, at 8:30
Isaac Stern Auditorium/Ronald O. Perelman Stage

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

Presents

EXCELLENCE IN EDUCATION

NORTH BRUNSWICK TOWNSHIP HIGH SCHOOL ORCHESTRA
JEFFREY BRADBURY, Director

WILLIAM HOFELDT  Sonata for Strings
I. Allegro moderato
II. Andante cantabile
III. Allegretto ma non troppo, sempre staccato
IV. Allegro molto

G.F. HANDEL  Concerto Grosso, Op. 6, No. 1, HWV 319
I. A tempo giusto
II. Allegro

J.S. BACH  Concerto for Two Violins in D minor, BWV 1043
I. Vivace
LINDSEY COHICK, Violin
ALICE HUANG, Violin

JEAN SIBELIUS  Andante Festivo

Intermission

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
UNIVERSITY OF CALIFORNIA AT SANTA CRUZ WIND ENSEMBLE
DR. ROBERT KLEVAN, Director

REX MITCHELL  Introduction and Fantasia
WALTER S. HARTLEY  Hallelujah Fantasy
JEFF BEAL  Concerto for Clarinet and Soprano Saxophone
           II. Famines to Feasts
           PAUL CONTOS, Soprano saxophone
C.R. YOUNG  Tempered Steel

Pause

LESBIAN AND GAY BIG APPLE CORPS SYMPHONIC BAND
BRIAN WORSDALE, Director

LEONARD BERNSTEIN  Overture to Candide
FRANK TICHELI  Wild Nights
LEROY ANDERSON  The Typewriter
RICHARD WAGNER  Elsa’s Procession to The Cathedral
                 (transcribed by Lucien Cailliet)
STEVEN REINEKE  Pilatus: Mountain of Dragons
Notes on the Program

WILLIAM HOVELDT  Sonata for Strings
Born 1955, Chicago, Illinois

Sonata for Strings is a four-movement string orchestra work that follows the traditional sonata scheme of a fast first movement, a slower melodic second movement, a third scherzo movement, a quick-paced finale.

Opening with Allegro moderato, this movement follows an A-B-A scheme; section A, the sprightly introduction, develops into section B’s rhapsodic theme.

Andante cantabile provides smooth transitions of the song’s main concept, with each repetition stylistically similar, yet melodically distinct.

The third movement Allegretto ma non troppo is in the form of a chaconne, blending the main theme in a repetitive harmonic and rhythmic pattern. A pervasive staccato articulation reminisces the main harmonic motif as a minor version of the dominant chord. The movement dwindles into softer tones as it closes, sustaining its flow and ebb structure.

The final Allegro molto is a free-form toccata with climbing and descending scale patterns. The counterpoint varies between parallel and contrary motion and is often inverted between upper and lower parts. Horizontally focused, the sparse harmonic presence contrasts the return of the main theme, which serves as a unifying anchor with each reiteration. A sudden, subdued chorale section precedes the final measures that halt the movement in a rapid conclusion.

Award-winning composer William Hofeldt was born and raised in Chicago, Illinois. He received his undergraduate degree in music education from the University of Illinois, and subsequently attended graduate school in music composition at the University of Wisconsin-Milwaukee. His works appear on many state festival and contest lists.

GEORGE FRIDERIC HANDEL  Concerto Grosso, Op. 6, No. 1, HWV 319
Born, February 23, 1685, in Halle, Germany
Died, April 14, 1759, in London, England

George Frideric Handel, widely acclaimed for his Messiah oratorio, composed his Opus 6 concerti in 1739. Originally published as “Twelve Grand Concertos,” these pieces are scored for a concertino consisting of two violins and cello, string orchestra, and continuo. They were written in tribute to the Italian composer Arcangelo Corelli who also wrote and published his twelve concerti grossi in 1714.

Handel infuses his opening concerto with the grace and elegance of the Italian style, recalling a grand processional. Masterfully distinguishing the
bold solo Concertino from orchestral Ripiano, Handel illuminates the vibrancy of the solo with surrounding shaded tones. The second movement, Allegro, is entirely radiant, accentuating the vigor of the entire orchestra.

**JOHANN SEBASTIAN BACH**  
**Concerto for Two Violins in D minor, BWV 1043**  
*Born, March 21, 1685, in Eisenach, Germany*  
*Died, July 28, 1750, in Leipzig, Germany*

Composed between the years 1730 and 1731, certainly the eclectic and evocative rhythmic Concerto for two violins by Johan Sebastian Bach is a continuing favorite of violinists of all ages. Dubbed the “Bach Double,” it first enthralled listeners in Carnegie Hall on December 20, 1900.

**JEAN SIBELIUS**  
**Andante Festivo**  
*Born, December 8, 1865, in Hämeenlinna, Finland*  
*Died, September 20, 1957, in Järvenpää, Finland*

Capturing the majesty of hushed solemnity, Finnish composer Jean Sibelius’s *Andante Festivo* celebrates the peace one finds enjoying “andante”—a slow walking pace—within nature. Encouraged by Sibelius to be “played with more humanity,” this light and airy piece emphasizes the beauty of simplicity in music.

**REX MITCHELL**  
**Introduction and Fantasia**  
*Born 1929, Pittsburgh, Pennsylvania*

Dr. Rex Mitchell is Professor Emeritus at Clarion University. His well-known work for concert band, *Introduction and Fantasia* is a popular title in the wind band repertoire. The piece begins with a slow introduction with a marimba solo, leading into an upbeat and spirited section. After an extended Andante interlude, the marimba returns to lead us into a rousing conclusion.

**WALTER S. HARTLEY**  
**Hallelujah Fantasy**  
*Born, February 21, 1927, Washington, DC*

Walter S. Hartley is a prolific American composer whose best known works are for wind band. Based on a collection of songs by William Walker, Hartley’s composition *Hallelujah Fantasy* seeks to “give these rousing, vigorous American tunes a wider currency than they have previously had. William Walker was a true heir of the (William) Billings ‘tunesmith’ tradition, possessing...a rough-hewn natural esthetic authenticity not always to be found in popular music of religious orientation.”
Jeff Beal’s Concerto was written for Larry Combs and the DePaul Wind Ensemble on commission from THE Commission Project. Founded in 1994, THE Commission Project was established to commission new works for the educational benefit of student and community groups. Representative of Mr. Beal’s eclectic style of composition, Concerto for Clarinet and Soprano Saxophone takes the listener on a journey that is jazzy, humorous, and reflective.

Charles Rochester Young is currently the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point. His piece, Tempered Steel, is one of Southern Music Company’s most successful titles. To quote the composer, “Tempered Steel is a celebration of our triumph over …unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.” The piece was commissioned in 1997 by the Big 12 Band Directors Association.

More than just a composer who helped shape the musical landscape of the American 20th century, Leonard Bernstein was also a conductor, a pianist, and an educator. After successes on Broadway (On the Town, 1944; Wonderful Town, 1953) and his historic New York Philharmonic debut in 1946, Bernstein teamed up with Lillian Hellman and Richard Wilbur to create Candide, an operetta based on Voltaire’s classic novel. The overture is a potpourri of selections from the score. The overture was first performed in January 1957 by the New York Philharmonic under Bernstein’s baton and is ranked among the top five Broadway overtures of all time.

Frank Ticheli is Professor of Composition at the University of Southern California’s Thornton School of Music, and his works are standards in concert band literature. A recent composition, Wild Nights is based on Emily Dickinson’s poem of the same name. Written in five distinct sections, the piece is mercurial, impetuous, and optimistic. As it develops, a darker tone appears, leading to a grand statement and then to an ending that feels like wild horses being held back from the edge!
Like all of Leroy Anderson’s compositions, The Typewriter was written for the Boston Pops Orchestra. Completed on October 9, 1950, it received its first performance when Anderson conducted the piece for Decca Records on September 8, 1953. Floyd Werle arranged the band transcription that is being played tonight. Please enjoy our short presentation and typist, Leslie Regina Becker.

RICHARD WAGNER   Elsa’s Procession to the Cathedral
Born, May 22, 1813, Leipzig, Germany
Died, February 13, 1883, Venice, Italy

Along with his Italian and Russian contemporaries, Richard Wagner helped change how people experience opera. By using what he called Gesamtkunstwerk (“total artwork”), he transformed musical thought by melding the visual, musical, poetic, and dramatic aspects of a staged work. In Lohengrin (composed in 1848), Wagner continued his custom of writing about legends, folklore, religion, and ideology. This story is about the quest for the Holy Grail, and it includes a wedding that is interrupted by a corrupt knight who is slain by a mysterious groom whose name we do not know. It is only after the knight’s identity is revealed as that of Lohengrin, son of King Parsifal, that he is brought to the Holy Grail by angels. Witnessing this, Elsa is stricken dead with grief. This transcription of Elsa’s Procession to the Cathedral, by Lucien Cailliet, was premiered by the Allentown Band in 1938 with the arranger conducting.

STEVEN REINEKE   Pilatus: Mountain of Dragons
Born, September 14, 1970, Cincinnati, Ohio

One of America’s most dynamic emerging talents in the symphonic pops genre, Steven Reineke is Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra. Recognized as “the sound of the Cincinnati Pops,” his 100-plus arrangements for the orchestra have been performed around the world. In addition to his work for the Cincinnati Pops, Reineke has written and arranged for pops-style conductors including Doc Severinson, Jack Everly, and Michael Krajewski. Reineke’s arrangements can be heard on numerous Cincinnati Pops recordings on the Telarc label and have been broadcast nationally by PBS. Reineke will assume the music directorship of the New York Pops in the fall of 2009.

This work opens with all quiet on Mount Pilatus, which overlooks Lucerne, Switzerland. But at dawn, courageous mountaineers dare to climb the peak to find the mythical dragon asleep in its lair. A battle ensues between the climbers and the dragon, which is startled from its slumber, and all of the climbers but one are mortally wounded. In an act of mercy and compassion, the dragon produces a mythical stone called draconite to heal and save the intruders.
MEET THE Artists

NORTH BRUNSWICK TOWNSHIP HIGH SCHOOL ORCHESTRA

The North Brunswick Township High School Orchestra has grown from a very small orchestra to the current enrollment of 70 students. Support from Principal Brian Brotschul, and Superintendent Dr. Brian Zychowski, in addition to the Fine Arts Supervisor, Peggy Sica, has enabled this marvelous performance opportunity of a lifetime.

Past appearances have included Lincoln Center, as well as annual participation in Glen Burtnick’s Xmas Xtravaganza, the Adult Drama Group’s pit orchestra, the Alchemist Theater Company’s pit orchestra, community events, as well as two concerts held in the new, state-of-the-art auditorium.

Recognized by the United States Department of Education as a National Blue Ribbon School of Excellence, North Brunswick Township High School continues to direct its resources toward fulfillment of its mission, “Educating students to become independent thinkers and problem solvers empowered to achieve success in the emerging world community.”

JEFFREY BRADBURY, Director

Mr. Jeffrey Bradbury is the Music Director of the Independence Sinfonia, Director of Orchestras for North Brunswick High School and Music Director of Spotliters, Inc. Mr. Bradbury has conducted the Orchestra Society of Philadelphia, Philharmonic of Southern New Jersey, Independence Sinfonia, Chestnut Hill Orchestra, West Chester University Symphony Orchestra and String Ensemble, and the Olney Symphony.

Mr. Bradbury has served as guest conductor for the Central New Jersey Music Educators Intermediate Orchestra (2006), and participated in the Eastman Summer Conducting program in Rochester, New York (2005) and the Conductors Retreat at Medomak (2006–2008) where he studied with Kenneth Kiesler and Marianne Ploger.

Mr. Bradbury is a frequent guest soloist and has performed recitals at the Kimmel Center and Swope Hall, and served as principal violist for a performance of Beethoven’s Ninth Symphony with the Orchestra Society of Philadelphia (2006).

Mr. Bradbury and the North Brunswick Township High School Orchestra would like to dedicate tonight’s performance in memory of Mr. Bradbury’s grandfather, Burke Bradbury, Jr. Burke was a long time supporter of his grandson as well as a master craftsman. Before Burke’s passing in October 2008, Burke and Jeff spent countless hours crafting conducting batons and talking about Burke’s passion for music and his career as the organ tuner for the Philadelphia Orchestra under Eugene Ormandy. The baton that Mr. Bradbury will be using for tonight’s performance was the last that he and his grandfather produced. We perform this concert in his honor, and in his memory.
UNIVERSITY OF CALIFORNIA SANTA CRUZ WIND ENSEMBLE

Established as a course for credit in 1998 at the University of California, Santa Cruz, the mission of the UCSC Wind Ensemble is the study and performance of a wide range of advanced level literature written or arranged specifically for wind band. Since its inception, the UCSC Wind Ensemble has performed in public numerous times including a Carnegie Hall debut in May 2001.

DR. ROBERT KLEVAN, Director

A graduate summa cum laude from the Conservatory of Music at the University of the Pacific, Dr. Robert Klevan pursued his post-graduate studies at DePaul University in Chicago, and at UOP where he received a Masters of Music degree. In 1993 Dr. Klevan earned his Ph.D. at the University of Texas in Austin. Dr. Klevan is now serving in his sixth full year as Jazz Education Director for the Monterey Jazz Festival and 11th year as Director of the UC Santa Cruz Wind Ensemble. In 1992 Dr. Klevan was named CMEA Educator of the Year, and received the McNeely Award for Excellence in Teaching. The Monterey Jazz Festival honored Dr. Klevan as the Jazz Educator of the Year for 2003–04. CMEA named Dr. Klevan Jazz Educator of the Year for 2006–07.


THE LESBIAN & GAY BIG APPLE CORPS SYMPHONIC BAND

The tagline “Many Arts, One Heart” tells the story of the Lesbian & Gay Big Apple Corps. Since its formation in 1979, this band of brothers and sisters has been making music and art for audiences across the United States and Canada. The recipient of dozens of awards, the Big Apple Corps Marching Band has been seen by millions in such diverse appearances as a parade to commemorate the bicentennial of George Washington’s Inauguration, a performance in a church basement in Brooklyn, a concert at Lincoln Center’s Alice Tully Hall, and the New York City Veteran’s Day Parade.

The Lesbian & Gay Big Apple Corps Symphonic Band has shared the stage with such luminaries as Harvey Fierstein, Rita Moreno, Liz Smith, Arthur Laurents, and the New York City Gay Mens’ Chorus at Carnegie Hall. Not only has the band performed with the famous, it has performed for the famous: The Big Apple Corps music has been heard by two American presidents and by countless celebrities along many parade route miles. A proud founding member of the Lesbian and Gay Band Association (LGBA), the Big Apple Corps has performed from coast-to-coast with the LGBA massed band, featuring the combined membership of 24 bands from the United States, Canada, and Australia. With a membership of 100 musicians, dancers, color guard members, and Band-Aides,
the Lesbian & Gay Big Apple Corps will enter its 30th season next year. The pride of New York City, the band plans to continue to lift the hearts of audiences in concert halls and along parade routes for years to come.

**BRIAN WORSDALE, Director**

Seen as a driving force for band music in New York City, conductor Brian Worsdale has been The Lesbian and Gay Big Apple Corps Symphonic Band Artistic Director since 2005. Under the guidance and supervision of his conducting mentor and teacher Jonathan Strasser, Mr. Worsdale founded the first privately run youth symphonic band in New York City. He has led the ISO (InterSchool Orchestras of New York) Symphonic Band in performances at churches, schools, as well as Avery Fisher and Alice Tully Halls. The ISO Symphonic Band made their Carnegie Hall debut in 2004.

In 1994 Mr. Worsdale began what has become a 16-year association with The French Woods Festival of the Performing Arts (Delaware County, New York). Currently he is the Festival’s artistic director and conductor, leading the symphony and chamber orchestras, conducting countless shows, while supervising one of the largest non-competitive music programs in the United States.

Brian Worsdale has appeared as a guest conductor with the Royal Leamington Spa Brass Band (UK), The Kilkenny Youth Orchestra (IRE), The Bergen Youth Orchestra, Experience the Music Band Festival (Indianapolis), and the LGBA 25th Anniversary Conference in St. Louis, Missouri. Future engagements include guest conductor at the LGBA National Conference in New Orleans (’09) and artistic advisor and conductor of the 2010 LGBA National Conference in Indianapolis.

**PAUL CONTOS, Soprano saxophone**

Mr. Paul Contos is the saxophone instructor at the University of California at Santa Cruz and a member of the faculty at California State University, Monterey Bay. In addition, Mr. Contos has been the Monterey Jazz Festival’s saxophone clinician since the inception of the Education Program in 1984. As a concert performer and woodwind specialist Mr. Contos has performed with many world renowned jazz artists including Mundell Lowe, Clark Terry, Roy Hargrove, Jon Hendricks, Joe Williams, Dianne Reeves, Sheila Jordan, and others. He has recorded with Dave Leibman, Peter Erskine, John Patitucci, Richie Beirach, Alan Broadbent, Terence Blanchard, Charlie Haden, Don Cherry, John Abercrombie, and Alex Acuna. He also serves as Director of the Monterey Jazz Festival High School All Star Band and the Next Generation Jazz Orchestra, and is the Clinician Liaison for the MJF’s Traveling Clinician Program. Mr. Contos is active as a saxophone clinician, educator, and performer at various educational festivals, clinics, concerts, and workshops in the U.S., Japan, and Brazil.
Distinguished Concerts International New York (DCINY) was founded by Iris Derke, General Director, and Jonathan Griffith, Artistic Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at major venues such as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, Jazz at Lincoln Center, and Town Hall in New York City. A strong component of DCINY’s mission, as stated in the DCINY motto, “The Art of Performance—The Power of Education,” is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

DCINY ADMINISTRATIVE STAFF

Iris Derke, General Director
Jonathan Griffith, Artistic Director
Johanna Kodlick, Director of Artistic Operations
Sara Sarakanti, Director of Promotions and Audience Development
Phil Bravo, Production Manager and Education Liaison

Naghma Husain, Design and Promotions Associate
Danuta Gross, Director of Finance and Administration
Jonathan Stark, Administration
Gene Wisniewski, Artist Liaison
2009 DCINY Concert and Artist Series

Please join us for one of our other events:

Saturday, March 14, 2009 – Weill Recital Hall, Carnegie Hall
**Distinguished Concerts Artist Series: Todd Randall Miller, Tenor, and Marion Russell Dickson, Soprano**
With Jay Whatley, Piano, and Shannon Hesse, Piano

Sunday, March 15, 2009 – Avery Fisher Hall, Lincoln Center
**The Music of Eric Whitacre**
Including a world premiere courtesy of the DCINY Premiere Project
Eric Whitacre, Guest Conductor
**The Music of Williams, Whitacre, Beethoven, Boyens, Mackey, and Others**
Olathe East Symphonic Winds; Eric Griffin, Director

Monday, March 16, 2009 – Alice Tully Hall, Lincoln Center
**Distinguished Concerts Artist Series: Grammy Award-winning Kansas City Chorale and the Phoenix Chorale; Charles Bruffy, Director**

Sunday, March 29, 2009 – Avery Fisher Hall, Lincoln Center
**The Choral Music of Handel and Rutter**
Dwight Uphaus, *DCINY Debut Conductor*
Handel: Te Deum in D Major ("Dettingen"), HWV. 283
Daniel Hughes, *DCINY Emerging Conductor*
Rutter: Gloria, What Sweeter Music, For the Beauty of the Earth

Friday, April 3, 2009 – Weill Recital Hall, Carnegie Hall
**Distinguished Concerts Artist Series: Apostolos Paraskevas, Composer/Concert Guitarist**
With Guest Artists in a Theatrical Music Journey Featuring the Northeastern University Theater Department – Center for the Arts

Sunday, April 5, 2009 – Avery Fisher Hall, Lincoln Center
**The Music of Burge (U.S. Premiere) and Haydn**
Doreen Rao, *Conductor Laureate*
Burge: Mass for Prisoners of Conscience, Dedicated to Amnesty International (U.S. Premiere)
Eric Johnson, *Guest Conductor*
Haydn: Mass No. 12 in B flat ("Theresienmesse"), Hob. XXII

Tuesday, April 7, 2009 – Avery Fisher Hall, Lincoln Center
**Excellence in Education Series**
Las Vegas Academy Philharmonic; Karl Reinarz, *Director*
Las Vegas Academy Symphonic Band; Brian Downey, *Director*

Sunday, April 19, 2009 – Avery Fisher Hall, Lincoln Center
**Gospel and Spiritual Songs With Orchestra**
Mark Deakins, *Guest Conductor*
Park Avenue Chamber Symphony
David Bernard, *Director*
Friday, May 22, 2009 – Avery Fisher Hall, Lincoln Center
The Music of Schubert
James Melton, Guest Conductor
Schubert: Mass in G
International Honors Wind Symphony: Featuring 75 invited young musicians from around the world
Abel Ramirez, Guest Conductor
James Keene, Guest Conductor
John Mackey, Composer-in-Residence

Monday, May 25, 2009 – Avery Fisher Hall, Lincoln Center
The Music of Lauridsen and Haydn
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Lauridsen: Lux aeterna
Mozart: Concerto for Flute and Harp, KV299
Iris Derke, Flute
Kristen Agresta, Harp
Solveig Holmquist, Guest Conductor
Haydn; Mass in B-flat Major (Kleine Orgelmesse; Miss Brevis Sancti Johannis de Deo)

Sunday, May 31, 2009 – Stern Auditorium/Perelman Stage, Carnegie Hall
Excellence in Education Series
Metropolitan Atlanta Youth Wind Ensemble; Robert Ambrose, Director
Edison High School Wind Ensemble; Tim Benge, Director
West Windsor Plainsboro High School Bands; Scott Collins, Director, and Anthony Pappalardo, Director

Saturday, June 6, 2009 – Stern Auditorium/Perelman Stage, Carnegie Hall
Shawnee Press 70th Anniversary Gala
Timothy Seelig, Guest Conductor
Greg Gilpin, Mark Hayes, and Joseph Martin, Composers/Conductors-in-Residence

Sunday, June 14, 2009 – Avery Fisher Hall, Lincoln Center
The Music of Haydn and Mozart
Brad Bouley, Guest Conductor
Texas Master Chorale
Haydn: Mass No. 9 in C Major (“Paukenmesse”), Hob. XXII
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Mozart: Requiem in D minor, K. 626 (Levin Edition)

Sunday, June 28, 2009 – Avery Fisher Hall, Lincoln Center
The Choral music of Whitacre
Including a world premiere courtesy of the DCINY Premiere Project
Eric Whitacre, Guest Conductor

For more information and a full season listing please visit our website at www.DCINY.org or e-mail Concerts@DCINY.org.