

74th Annual Winter Conference 2009 All-State Concerts

December 5-6, 2009



NEW YORK STATE SCHOOL MUSIC ASSOCIATION

2009 All-State Concert Program — December 5-6, 2009

We pay tribute to the student members of our 2009 All-State performing groups whose dedication and talent have been nurtured by their teachers, parents and school districts. Students are listed alphabetically within families of instruments or voices. Following the school's name is the name of the city or town where the school is located. (Rosters were accurate at the time of printing.)

NYSSMA offers its sincere thanks to the following individuals and local school districts for their assistance in providing the loan of equipment for the 74th Annual Winter Conference:

Brockport Central School District

Garry F. Stone, *Superintendent of Schools*
Darla Blair, *Chair*
Liz Bannere
Shawn Halnquist
Andrew Stoker

Nazareth College

James Douthit
Mary C. Carlson
Kristen Shiner McGuire
Alice Pratt
Frederic Weingarten

Spencerport Central School District

Bonnie Seaburn, *Superintendent of Schools*
Michael Crumb, *Assistant Superintendent of Schools*
Pamela Fitzmorris
Alan Jones
Michelle Kellaway
John Viavattine

The information contained in this concert program was as accurate as possible at the time of printing. Please accept our apology for any unintentional errors in spelling or accidental omissions from the program. Thank you.

TO OUR AUDIENCE

We *kindly* request that you turn off all cell phones and personal pagers / beepers prior to the start of the performance. The NYSSMA All-State performances are being professionally recorded through special arrangement with the music publishers and copyright holders. **Due to music copyright law, the video taping or audio taping of All-State performances by any other individual is strictly prohibited.** Please do not jeopardize our ability to offer this once-in-a-lifetime experience to future young musicians by ignoring this ruling.

We would also like to remind you that the taking of flash photographs is not permitted in the Eastman Theatre or Kilbourn Hall at any time.

Thank you for your cooperation.

2009 NYSSMA ALL-STATE CONCERTS - PART I

Saturday Afternoon - December 5, 2009 at 4:00 p.m.

Kilbourn Hall/Eastman School of Music

2009 CONFERENCE ALL-STATE VOCAL JAZZ ENSEMBLE

Peter Eldridge, New York Voices

Michelle A. Lindsley - State Chairperson

Anne E. Kollar, Assistant Chairperson

Robin Hall - Accompanist

Star Spangled Banner	Key/Meader (Carl Fischer)
Tenor Madness	S. Rollins, arr. Michelle Weir (UNC Jazz Press)Voice
I Could Write a Book	Rogers & Hart, arr. D. Meader (Alfred)
Voice Dance IV	Greg Jasperse (Shawnee Press)
For All We Know	Lewis and Coots (Alfred)
Full Moon	Sharon Broadley (UNC Jazz Press)

JAZZ SOPRANO VOICE

Carrie A. Buck - Skaneateles HS (Skaneateles)
Samantha Kate Durgah - Carmel HS (Carmel)
Kathryn A. Germano - Webster Schroeder HS (Webster)
Leandra McNair - L.I. HS for the Arts (Syosset)
Aubrey Warner - Clarence HS (Clarence)
Beth Anne Whitford - Newfield HS (Selden)

JAZZ ALTO VOICE

Tessa Mae Buono - Sayville HS (West Sayville)
ToniAnn Fanizzi - Islip HS (Islip)
Leacel Hillenbrand - Oneida HS (Oneida)
Maryanne Joshua - Herricks HS (New Hyde Park)
Allegra Kunev - Clarkstown South SHS (West Nyack)
Lindsay Zimmerman - Gates Chili HS (Rochester)

JAZZ TENOR VOICE

Justin C. Bartlett - Oneida HS (Oneida)
Douglas Fabian - Herricks HS (New Hyde Park)

JAZZ TENOR VOICE (continued)

Nicholas W. Godzak - Westhill HS (Syracuse)
Dylan Lovett - Carmel HS (Carmel)
Steven Russell - Wayne SHS (Ontario Center)
Zachary Zadek - Half Hollow Hills HS East (Dix Hills)

JAZZ BASS VOICE

Michael Downes - Oneida HS (Oneida)
Robert Godas - Farmingdale HS (Farmingdale)
Matthew Jurman - Half Hollow Hills HS East (Dix Hills)
Daniel Montgomery - Gates Chili HS (Rochester)
Robert Roth - Mamaroneck HS (Mamaroneck)
Christopher Sanfilippo - Newfield HS (Selden)
Daniel S. Walton - Brockport HS (Brockport)

JAZZ DRUM SET

Colin Sperrazza - Cheektowaga HS (Cheektowaga)

JAZZ BASS

Benjamin Tiberio - Fairport HS (Fairport)

Intermission

2009 CONFERENCE ALL-STATE INSTRUMENTAL JAZZ ENSEMBLE

Terrell Stafford, Boyer College of Music and Dance - Temple University

Thomas Cunane - State Chairperson

Peter Frutkoff, Assistant Chairperson

The Start Of Something Big	Steve Allen, arr. Larry McKenna (manuscript)
Too Late ...The Mambo	Bill Zaccagni(Kendor)
Basie - Straight Ahead	Sammy Nestico (Kendor Music)
Lament	J.J. Johnson, arr. Mike Tomaro (Hal Leonard)
Impressions	John Coltrane, arr. Bill Cunliffe (manuscript)

JAZZ ALTO SAXOPHONE I

Alyssa Hasbrouck - Half Hollow Hills HS East (Dix Hills)

JAZZ ALTO SAXOPHONE II

Kristi Licare - Rye Country Day School (Rye)

JAZZ TENOR SAXOPHONE I

Michael Troy - Clarence HS (Clarence)

JAZZ TENOR SAXOPHONE II

Joseph M. Anagnostopulos - Mayfield HS (Mayfield)

JAZZ BARITONE SAXOPHONE

John Davison - Tappan Zee HS (Orangeburg)

JAZZ TRUMPET I

Sarah Paul - Paul D. Schreiber HS (Port Washington)

JAZZ TRUMPET II

Kyla Moscovich - Sleepy Hollow Middle-HS (Sleepy Hollow)

JAZZ TRUMPET III

Tyler Giroux - Burnt Hills-Ballston Lake HS (Burnt Hills)

JAZZ TRUMPET IV

Jeff Butta - Monroe Woodbury HS (Central Valley)

JAZZ TRUMPET V

Joshua Kerr - Hamburg HS (Hamburg)

JAZZ TROMBONE I

Matthew Stuart Lowe - Dryden HS (Dryden)

JAZZ TROMBONE II

Cory Wynn Boris - Kingston HS (Kingston)

JAZZ TROMBONE III

Brendan Lanighan - Williamsville East HS (East Amherst)

JAZZ TROMBONE IV

Brett Lamel - Plainview-Old Bethpage/JFK HS (Plainview)

JAZZ PIANO

Jonathan Cohen - Syosset HS (Syosset)

JAZZ GUITAR

William Centenaro - Minisink Valley HS (Slate Hill)

JAZZ BASS

Gregory Antonelli - Islip HS (Islip)

JAZZ DRUM SET

James Scott - Miller Place HS (Miller Place)

JAZZ VIBRAPHONE

Joseph Allan Borrello - Beacon HS (Beacon)

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2009 NYSSMA ALL-STATE CONCERTS - PART II
Saturday Evening - December 5, 2009 at 7:30 p.m. - Eastman Theatre
2009 CONFERENCE ALL-STATE WIND ENSEMBLE

Dr. Andrew Boysen Jr., University of New Hampshire

Robin M. DeSantis - State Chairperson

Arthur Carichner - Assistant Chairperson

The Star Spangled Bannerarr. Jack Stamp (Kjos)
 FrenzyAndrew Boysen, Jr. (Kjos)
 Give Us This DayDavid Maslanka (Carl Fischer)

PICCOLO

Katelynn Boland - Massapequa HS (Massapequa)

FLUTE I

Jared Harrison - Cobleskill-Richmondville HS (Richmondville)
 Jilene VanOpdorp - Williamsville South HS (Williamsville)
 Lauren Wuerth - Oceanside HS (Oceanside)

FLUTE II

Nancy Son - W. Trespers Clarke HS (Westbury)
 Victor Wang - Webster Thomas HS (Webster)
 Xiadi Zhuang - Staten Island Tech HS (Staten Island)

OBOE I

Jessica Apicella - Massapequa HS (Massapequa)

OBOE II

Laura Carpenter - Liverpool HS (Liverpool)

BASSOON I

Ross Triner - Bethlehem Central HS (Delmar)

BASSOON II

Paul Horton - Williamsville South HS (Williamsville)

Bb CLARINET I

Rachel Hartman - Potsdam HS (Potsdam)
 Solomon Hoffman - Paul D. Schreiber HS (Port Washington)
 Shohini Sen - Williamsville East HS (East Amherst)

Bb CLARINET II

Taweh Beysolow Jr. - Walt Whitman HS (Huntington Station)
 Sabrina Caminero - Half Hollow Hills HS West (Dix Hills)
 Helen Verchota - Bishop Grimes Jr./Sr. HS (East Syracuse)

Bb CLARINET III

Eric Bodnar - Orchard Park HS (Orchard Park)
 Richard Choe - Great Neck South HS (Great Neck)
 Joanna McCoskey - Farmingdale HS (Farmingdale)

BASS CLARINET

Elliott Joo - Suffern HS (Suffern)
 Joseph Shy - Brentwood HS (Brentwood)

CONTRABASS CLARINET Eb

Rozafat Vucetaj - Minisink Valley HS (Slate Hill)

ALTO SAXOPHONE I

Christopher Murdock - Oyster Bay HS (Oyster Bay)

ALTO SAXOPHONE II

Clark Zhang - Williamsville South HS (Williamsville)

TENOR SAXOPHONE

Christopher Doser - Penfield HS (Penfield)

BARITONE SAXOPHONE

William McShane - West Babylon SHS (West Babylon)

FRENCH HORN I

Paul Celentano - Bellport HS (Brookhaven)
 Margaret Mims - Jamestown HS (Jamestown)

FRENCH HORN II

Kalynn Smith - W. Trespers Clarke HS (Westbury)

FRENCH HORN III

Corinne Policiti - Monroe Woodbury HS (Central Valley)

FRENCH HORN IV

Emily Emanuele - Tottenville HS (Staten Island)

TRUMPET I

Jacob Carmen - White Plains HS (White Plains)
 Aaron Scoccia - Williamsville North HS (Williamsville)
 Mason P. St.Pierre - Tupper Lake Jr./Sr. HS (Tupper Lake)

TRUMPET II

Spencer Amer - George W. Hewlett HS (Hewlett)
 Lee A. Fleisher - Arlington HS (LaGrangeville)
 Thomas Pang - Sachem HS-North (Lake Ronkonkoma)

TRUMPET III

Melanie Gold - Sleepy Hollow Middle- HS (Sleepy Hollow)
 Kelsey Labbe - Lake Shore HS (Angola)
 Jessica Stein - Brewster HS (Brewster)

TROMBONE I

Stephen Meyerhofer - Lancaster HS (Lancaster)
 Mason Rabalais - Oswego HS (Oswego)

TROMBONE II

Richard Liverano - Newfield HS (Selden)
 Robert Mariani - Eastchester HS (Eastchester)

TROMBONE III

Ethan Cypress - Oneonta HS (Oneonta)

BASS TROMBONE III

William Middleton - Honeoye Falls-Lima HS (Honeoye Falls)

EUPHONIUM

Alyssa Blumenthal - Long Beach HS (Long Beach)
 Christopher Troiano - Sachem HS-North (Lake Ronkonkoma)

TUBA

Brandon M. Anderson - Saranac HS (Saranac)
 Gregory Dimock - Williamsville South HS (Williamsville)

MALLET PERCUSSION

Emily Mervosh - W. Trespers Clarke HS (Westbury)

TIMPANI

Elise Gage - Midlakes HS (Clifton Springs)

PERCUSSION

Ethan Geller - Ward Melville HS (Setauket)
 Matthew Molfetta - Northport HS (Northport)
 Sean Vallancourt - Washingtonville HS (Washingtonville)

PIANO

Kevin Stolz - Keene Central School (Keene Valley) - Frenzy
 Joanna Wu - Jamesville-Dewitt HS (Dewitt) - Give Us This Day

DOUBLE BASS

Michael Chiarello - Ward Melville HS (Setauket)

Intermission

2009 CONFERENCE ALL-STATE STRING ORCHESTRA

Anthony Elliot (University of Michigan)

Thomas J. McAvaney - State Chairperson

Carlos Mendez, Jr. - Assistant Chairperson

Touch Her Soft Lips and Part from Two Pieces from Henry V Sir William Walton (Oxford University Press)
Alla Burletta from Generations Sinfonietta Coleridge Taylor Perkinson (MMB-Lauren Kaiser Music)
Meditations on Ecclesiastes Norman Dello Joio (Carl Fischer)
I. Largo (To everything there is a season, and a time to every purpose under the heaven)
II. Theme, Adagio con sentimento (...a time to be born...)
III. Solemne (...and a time to die...)
IV. Soave e leggiere (...a time to plant, and a time to pluck up that which is planted...)
V. Grave con ruvidezza (...a time to kill...)
VI. Larghetto con leggerezza (...and a time to heal...)
VII. Animato (...a time to break down, and a time to build up...)
VIII. Adagio con intensita' (...a time to weep and to mourn...)
IX. Spumante (...a time to dance and to laugh...)
X. Con brio (...a time of hate and of war...)
XI. Semplice (...a time to love, and a time of peace.)
Divertimento II, K 137 Wolfgang Amadeus Mozart (Lucks)
Movement II-Allegro di molto

VIOLIN I

Jonathan Ang - Clarence HS (Clarence)
Elizabeth Benz - Lancaster HS (Lancaster)
Ariel D. Carter - Southampton HS (Southampton)
Junghwa "Peter" Cha - Stuyvesant HS (New York)
Mikaila Gaffey - Connetquot HS (Bohemia)
Emily Greetham - Amherst Central HS (Amherst)
Chelsea Hadden - Arlington HS (LaGrangeville)
Lily Holgate - Saratoga Springs HS (Saratoga Springs)
Benjamin C. Hummel - Lansing HS (Lansing)
Sarah Kenner - New Rochelle HS (New Rochelle)
Benjamin Kutner - South Side HS (Rockville Centre)
Cecilia Lee - Fayetteville Manlius HS (Manlius)
Yvette Leung - Jericho HS (Jericho)
Nina Liu - Spackenkill HS (Poughkeepsie)
Chae Yeon Park - Paul D. Schreiber HS (Port Washington)
Rachel Parks - Manlius Pebble Hill School (Dewitt)
Max Pinna - Northport HS (Northport)
Andrew Ryba - Stuyvesant HS (New York)
Lisa Tan - Ward Melville HS (Setauket)
Brettany Tu - Valley Stream Central HS (Valley Stream)
Jason Wang - W. Trespers Clarke HS (Westbury)
Deanna Zhu - Syosset HS (Syosset)

VIOLIN II

Kyra Babakian - Rye Neck HS (Mamaroneck)
Nathaniel Barnett - Rush-Henrietta HS (Henrietta)
Kimberly Chen - Yorktown HS (Yorktown Heights)
Robert Gaglione - Chaminade HS (Mineola)
Aviva Hakanoglu - Stuyvesant HS (New York)
Joseph B. Koo - Williamsville North HS (Williamsville)
Charlotte Li - Spackenkill HS (Poughkeepsie)
Deanna Lin - Spackenkill HS (Poughkeepsie)
Jeffrey Lu - Vestal HS (Vestal)
Kathryn Mattner - North Shore HS (Glen Head)
Ariel Miller - White Plains HS (White Plains)
Gabrielle Monachino - Allendale-Columbia School (Rochester)
David Park - Herricks HS (New Hyde Park)
Victoria Perrier - Half Hollow Hills HS East (Dix Hills)
Maura Ruyechan - Williamsville East HS (East Amherst)
Gretchen Sandberg - Baldwin HS (Baldwin)
Daphne Shen - Half Hollow Hills HS East (Dix Hills)
Ian Smythe - Kenmore East HS (Tonawanda)
Moriah Son - Manhasset HS (Manhasset)
Danielle Umstead - Manlius Pebble Hill School (Dewitt)
John Watts - Mineola HS (Garden City Park)
Sarah Wolffe - Centereach HS (Centereach)

VIOLA

Samuel P. Ang - Clarence HS (Clarence)
Ashley Baisch - Yorktown HS (Yorktown Heights)
Madelyn Ball - Potsdam HS (Potsdam)
Daniel Brown - Fayetteville Manlius HS (Manlius)
Samantha E. Chestney - Rhinebeck HS (Rhinebeck)
Maxwell S. DeNies - Iroquois HS (Elma)
Zachary Evans - Niskayuna HS (Schenectady)
Mariah Gese - East Aurora HS (East Aurora)
Norah Liang - Patchogue-Medford HS (Medford)
Kevin Louie - Herricks HS (New Hyde Park)
Daniel Martinez - Newfield HS (Selden)
Margaret Milano - Valley Stream Central HS (Valley Stream)
Ryohei Ozaki - Paul D. Schreiber HS (Port Washington)
Sonya Prasad - The Wheatley School (Old Westbury)

VIOLONCELLO

Molly Beckhardt - Fiorello H. La Guardia HS (New York)
Sophia Choi - Tappan Zee HS (Orangeburg)
Brendan Dibbell - Oteora HS (Boiceville)
Victoria Frank - Monroe Woodbury HS (Central Valley)
Elbert Heng - Yorktown HS (Yorktown Heights)
Tina Jung - Jericho HS (Jericho)
Mohit Mansukhani - Great Neck North HS (Great Neck)
Lily Meade - Arlington HS (LaGrangeville)
Justine Park - Walt Whitman HS (Huntington Station)
Emma Ripp - Half Hollow Hills HS East (Dix Hills)
Mark Silberg - Pittsford Sutherland HS (Pittsford)
Lucas Spangher - Smithtown HS-East (St James)
Marza Merophi Wilks - Ithaca HS (Ithaca)
Jennifer Willemsen - Clinton HS (Clinton)

DOUBLE BASS

August Berger - Plainview-Old Bethpage/JFK HS (Plainview)
Lindsey Darling - Williamsville South HS (Williamsville)
Emma Garcia - Clinton HS (Clinton)
Ryan McLoughlin - Massapequa HS (Massapequa)
Jared Mulcahy - Skaneateles HS (Skaneateles)
Kade Pettie - Bethlehem Central HS (Delmar)
Alec Safy - Kenmore East HS (Tonawanda)
Kevin Schmidt - North Rockland HS (Thiells)
Jordan Tang - Great Neck South HS (Great Neck)
Kevin Yurecka - Union Endicott HS (Endicott)

Intermission

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2009 CONFERENCE ALL-STATE WOMEN'S CHORUS

Dr. Iris Levine (Cal Poly Pomona)
Eric P. Williams - State Chairperson
Douglas A. Avery - Assistant Chairperson
Dr. Susan Avery - Accompanist

Sing, sing, ye Muses .....	.Purcell (www.handlo.com)
Nigra Sum .....	.Pablo Casals (Tetra Music)
Prayer for the Gifts .....	.Kinley Lange (Alliance)
Mornings Innocent .....	.Gwyneth Walker (EC Schirmer)
Lay Earth's Burden Down .....	.Paul Caldwell/Sean Ivory (paulcaldwell@gmail.com)
O-Yo-Yo .....	.arr. Stephen Hatfield (Boosey & Hawkes)
Ain't I a Woman! .....	.Susan Borwick (Treble Cleff Music Press)

SOPRANO I

Christine Baxter - Binghamton HS (Binghamton)
Lyndsey M. Boyer - Greece-Athena HS (Rochester)
Alexa Campbell - Portville Jr./Sr. HS (Portville)
Seann Cantatore - White Plains HS (White Plains)
Carissa Clark - Thousand Islands HS (Clayton)
Erin Coatney - Allegany-Limestone Middle-SHS (Allegany)
Alexis Ebers - Fox Lane HS (Bedford)
Heather Ferlo - Ballston Spa HS (Ballston Spa)
Nicole Fragala - East Islip HS (Islip Terrace)
Jennifer Giustino - Byram Hills HS (Armonk)
Eunbi Go - Half Hollow Hills HS West (Dix Hills)
Lindsey Holland - Brockport HS (Brockport)
Tara Hook - Grand Island HS (Grand Island)
Soraya Karkari - Walt Whitman HS (Huntington Station)
Carleena Manzi - Liverpool HS (Liverpool)
Kimberly Merrill - Gowanda HS (Gowanda)
Hayley Moir - Port Jefferson HS (Port Jefferson)
Kathryn O'Brien - Union Endicott HS (Endicott)
Virginia Ofer - Cooperstown Central HS (Cooperstown)
Emma Ozman - Westhampton Beach HS (Westhampton Beach)
Alyssa Pyle - Niskayuna HS (Schenectady)
Krista Schneider - Manhasset HS (Manhasset)
Kathryn Sena - Arlington HS (LaGrangeville)
Rachel Shelton - Manhasset HS (Manhasset)
Irene Shik - Commack HS (Commack)
Avery Somers - West Islip HS (West Islip)
Laura Stoss - Patchogue-Medford HS (Medford)
Tais Szilagi - Great Neck North HS (Great Neck)
Midori Takasaki - Rye Neck HS (Mamaroneck)
Emily Tudisco - Garden City HS (Garden City)
Adrienne White - Bethlehem Central HS (Delmar)

SOPRANO II

Mary Abrams - Patchogue-Medford HS (Medford)
Katherine Ball - Cazenovia HS (Cazenovia)
Stephanie Benjamin - Fox Lane HS (Bedford)
Collette Campbell - Kellenberg Memorial HS (Uniondale)
Leah Crosby - Alfred Almond Jr./Sr. HS (Almond)
Meredith D'angelo - Westhill HS (Syracuse)
Brittany Ellis - Minisink Valley HS (Slate Hill)
Madyson Fedoris - Union Endicott HS (Endicott)
Kimberly Foxen - Garden City HS (Garden City)
Samantha Gottlieb - Syosset HS (Syosset)
Victoria Gras - Mount Markham HS (West Winfield)
Jeanie Gribben - George W. Hewlett HS (Hewlett)
Christine Haggerty - Horace Greeley HS (Chappaqua)
Paige Iovine - Odyssey School (Rochester)
Raeesah Kabir - Hauppauge HS (Hauppauge)
Amanda Kaplan - Syosset HS (Syosset)
Alyssa Kearly - West Seneca East HS (West Seneca)
Alexandra Langdon - Oneonta HS (Oneonta)
Kathryn Leinung - Ichabod Crane HS (Valatie)
Shannon Malecki - Farmingdale HS (Farmingdale)
Beth Mirahver - Queensbury HS (Queensbury)
Morgan Naum - Liverpool HS (Liverpool)
Elizabeth Oldak - Pierson HS (Sag Harbor)
Cherie Passno - Beekmantown HS (West Chazy)
Jennifer Pratt - Glens Falls HS (Glens Falls)
Kayla Regan - Patchogue-Medford HS (Medford)
Erin Reppenhagen - Tully Jr./Sr. HS (Tully)
Jennifer Seychell - Westhampton Beach HS (Westhampton Beach)
Laura Smith - Bethlehem Central HS (Delmar)
Stacy L. Spindler - Rome Free Academy (Rome)
Beatrix Weil - Lynbrook HS (Lynbrook)
Lindsay Wolgel - The Wheatley School (Old Westbury)

ALTO I

Leanne Averill - Rush-Henrietta HS (Henrietta)
April Badalucco - Farmingdale HS (Farmingdale)
Kara Beth Barosi - Queensbury HS (Queensbury)
Monica Benhuri - Great Neck North HS (Great Neck)
Christine Burki - Manhasset HS (Manhasset)
Morgan D'Argenio - Plainview-Old Bethpage/JFK HS (Plainview)
Natasha Ednie - North Rockland HS (Thiells)
Meghan Fallon - Hauppauge HS (Hauppauge)
Dayna Fisk - Deer Park HS (Deer Park)
Chantel Frey - Starpoint Jr./Sr. HS (Lockport)
Taylor Friedman - Great Neck South HS (Great Neck)
Naimah Hakim - Hendrick Hudson HS (Montrose)
Amy Hu - Nanuet HS (Nanuet)
Melanie John - Hicksville HS (Hicksville)
Brigid Celina Judge - Skaneateles HS (Skaneateles)
Jessica Karpov - Lynbrook HS (Lynbrook)
Julie Kurtz - Fayetteville Manlius HS (Manlius)
Caitlin Looney - Bethlehem Central HS (Delmar)
Samantha Masone - Massapequa HS (Massapequa)
Katherine McMullen - Allegany-Limestone Middle-SHS (Allegany)
Stephanie Meier - Shoreham-Wading River HS (Shoreham)
Laura Pellegrini - White Plains HS (White Plains)
Michelle Rubich - Briarcliff HS (Briarcliff Manor)
Emily Ruderman - Half Hollow Hills HS West (Dix Hills)
Stacy Scheffer - Schalmont HS (Schenectady)
Zianna Schmidt - Mexico HS (Mexico)
Andrea Snitzer - Kenmore East HS (Tonawanda)
Jessica Spitz - Ward Melville HS (Setauket)
Natalie Stormer - Hamburg HS (Hamburg)
Emma Volz - Garden City HS (Garden City)
Alanna Winchell - Saranac Lake HS (Saranac Lake)
Megan Yeager - Maine Endwell HS (Endwell)

ALTO II

Kaila Barker - Syosset HS (Syosset)
Kasey Boutwell - Olean HS (Olean)
Marjorie Breslawski - Brockport HS (Brockport)
Emily Brownell - Goshen Central HS (Goshen)
Ashley Cappelli - Whitesboro HS (Marcy)
Colleen DiVincenzo - Odyssey School (Rochester)
Katherine Doe - Franklin D. Roosevelt HS (Hyde Park)
Sarah Germain - Smithtown HS-East (Saint James)
Olivia Glass - Briarcliff HS (Briarcliff Manor)
Lesya Horyn - Plainview-Old Bethpage/JFK HS (Plainview)
Taleah Jernigan - West Genesee HS (Camillus)
Dalya Kefi - Williamsville South HS (Williamsville)
Francine Krieger - Oceanside HS (Oceanside)
Amanda Lauricella - Spencerport HS (Spencerport)
Hannah Matthews - Lewiston Porter HS (Youngstown)
Janelle McDermoth - Rye Country Day School (Rye)
Ariel Milan-Polisar - Irvington HS (Irvington)
Laura Mueller - Honeoye Falls-Lima HS (Honeoye Falls)
Crystal Myler - Potsdam HS (Potsdam)
Amanda Nauseef - Cortland Jr./Sr. HS (Cortland)
Julie O'Brien - Babylon Jr./Sr. HS (Babylon)
Idil Oguz - West Seneca East HS (West Seneca)
Starzia Otero - Celia Cruz Bronx HS Of Music (Bronx)
Karimah Rahman - Olean HS (Olean)
Ruby Roach - Plattsburgh HS (Plattsburgh)
Haley Jane Rose - Hendrick Hudson HS (Montrose)
Alexandra Sampugnaro - White Plains HS (White Plains)
Rachel Slutsky - Great Neck South HS (Great Neck)
Katherine Weber - Jamesville-Dewitt HS (Dewitt)
Jessica Wilner - Lindenhurst HS (Lindenhurst)
Andrea E. Wright - Freeport HS (Freeport)
Brittany Zaccaria - Kenmore East HS (Tonawanda)
Meredith Zimmer - Odyssey School (Rochester)

2009 NYSSMA ALL-STATE CONCERTS - PART III

Sunday Morning - December 6, 2009 at 10:00 a.m. - Eastman Theatre

2009 CONFERENCE ALL-STATE MIXED CHORUS

Dr. Daniel Bara (East Carolina University)

Eric P. Williams - State Chairperson

Karen Faust Baer - Accompanist

The Last Words of David	..... Randall Thompson (EC Schirmer)
Awake the Harp from The Creation	..... F.J. Haydn (G. Schirmer)
Der Abend	..... Johannes Brahms (G. Schirmer)
Noche de Lluvia	..... Sid Robinovitch (earthsongs)
The Sweetheart of the Sun	..... Eric William Barnum (Walton)
My Soul's Been Anchored in the Lord	..... Moses Hogan (Hal Leonard)

SOPRANO I

Danielle Beckvermit - Kingston HS (Kingston)
Alyssa Bossio - Syosset HS (Syosset)
Margaret Brennan - South Side HS (Rockville Centre)
Taylor Cammer - Jefferson Central School (Jefferson)
Cosette Carlomusto - North Shore HS (Glen Head)
Christine Cody - Jamesville-Dewitt HS (Dewitt)
Olivia Cornell - Beaver River Middle/HS (Beaver Falls)
Candace Courtney - Hauppauge HS (Hauppauge)
Sharon D'Silva - Friends Academy (Locust Valley)
Annelise Driscoll - Whitesboro HS (Marcy)
Katherine Edinger - Greece-Athena HS (Rochester)
Brittney Gerber - Chatham HS (Chatham)
Danielle Harris - Convent - Sacred Heart School (New York)
Meghan Hassett - Farmingdale HS (Farmingdale)
Brittany Infranco - Rocky Point HS (Rocky Point)
Gabrielle Labare - Carthage HS (Carthage)
Marina Lombardi - Monticello HS (Monticello)
Meghan Lydon - East Hampton HS (East Hampton)
Kelly M. Lynch - Hendrick Hudson HS (Montrose)
Irina Majumdar - Brighton HS (Rochester)
Kelsey McGuire - Walt Whitman HS (Huntington Station)
Alexis Minogue - Sayville HS (West Sayville)
Natasha Mitchko - Smithtown HS-West (Smithtown)
Lauren Nathan - The Wheatley School (Old Westbury)
Diana Parau - George W. Hewlett HS (Hewlett)
Jessica Pivnik - Farmingdale HS (Farmingdale)
Tina Quoi - Shaker HS (Latham)
Deborah Sachare - Horace Greeley HS (Chappaqua)
Ariella Serur - Sanford H. Calhoun HS (Merrick)
Molloy B. Sheehan - Sacred Heart Academy (Hempstead)
Joanna Simone - Monroe Woodbury HS (Central Valley)
Laura Alison Snider - Cornwall Central HS (New Windsor)
Renee Tetreault - Plattsburgh HS (Plattsburgh)
Emily Watson - Hugh C. Williams HS (Canton)
Terisa Woych - Kingston HS (Kingston)

SOPRANO II

Kirsten Abbey - Webster Thomas HS (Webster)
Allison Abbott - Harborfields HS (Greenlawn)
Hayli Altman - Arlington HS (LaGrangeville)
Anne Barr - Hamburg HS (Hamburg)
Erin Barth-Dwyer - Harborfields HS (Greenlawn)
Caitlyn Brady - South Side HS (Rockville Centre)
Chantal Brundage - Vernon-Verona-Sherrill HS (Verona)
Britta Burrows - Millbrook HS (Millbrook)
Kara Cregin - Shenendehowa HS-East (Clifton Park)
Kiersten Dahlstrom - Walkkill HS (Walkkill)
Allison Deady - Fairport HS (Fairport)
Elena Faverio - Smithtown HS-West (Smithtown)
Hilary Goldstein - Herricks HS (New Hyde Park)
Edith Grossman - Iroquois HS (Elma)
Cayla A. Haycock - Thousand Islands HS (Clayton)
Dianna Hu - Half Hollow Hills HS West (Dix Hills)
Jamie John - Hauppauge HS (Hauppauge)
Kole Katsigiannis - Portville Jr./Sr. HS (Portville)
Taylor Kelly - Greece-Athena HS (Rochester)
Jennifer Kimura - Sachem HS-North (Lake Ronkonkoma)
Taylor Kozlowski - Grand Island HS (Grand Island)
Stephanie Krasner - Commack HS (Commack)
Lindsey Lane Loreface - Roy C. Ketcham SHS (Wappingers Falls)
Emma Lowery - Patchogue-Medford HS (Medford)
Anna Lund - Portville Jr./Sr. HS (Portville)
Mary-Liz O'Neill - Huntington HS (Huntington)
Brianna Quaranto - Pembroke Jr./Sr. HS (Corfu)

SOPRANO II (continued)

Shannon Richards - Norwich HS (Norwich)
Sofia Riffaud - Cold Spring Harbor HS (Cold Spring Harbor)
Karen Sellinger - Mineola HS (Garden City Park)
Haewon Seo - Manlius Pebble Hill School (Dewitt)
Kaylee Steck - Shaker HS (Latham)
Ilyssa Weingarden - Fox Lane HS (Bedford)
Naomi Weise - Tri Valley Secondary School (Grahamsville)
Crystalyn Wynter - South Side HS (Rockville Centre)

ALTO I

Sarah Ackerman - Ward Melville HS (Setauket)
Christine Beard - Newfield HS (Selden)
Jenna Briedis - Massapequa HS (Massapequa)
Chelsea Carver - Lynbrook HS (Lynbrook)
Elisabeth Ciaccio - Manhasset HS (Manhasset)
Cristina Cortes - Massapequa HS (Massapequa)
Chelsea Creta - Shoreham-Wading River HS (Shoreham)
Natalie Diacovo - Mamaroneck HS (Mamaroneck)
Stephanie Doche - Fairport HS (Fairport)
Whitney Fairchild - Averill Park HS (Averill Park)
Rachel Feit - George W. Hewlett HS (Hewlett)
Emily Forman - Southside HS (Elmira)
Rachel Gordon - Berlin Central Jr./Sr. HS (Berlin)
Lindsay Gueli - Sachem HS-East (Farmingville)
Marian Holmes - Kings Park HS (Kings Park)
Jenna Kate Karn - Arlington HS (LaGrangeville)
Audrey Lobdell - Walkkill HS (Walkkill)
Paula Logozzo - Westhampton Beach HS (Westhampton Beach)
Kaitlyn Lohsen - Ward Melville HS (Setauket)
Corrina Manzi - Liverpool HS (Liverpool)
Erin McMahon - Norwich HS (Norwich)
Ashley Mulcahy - Sanford H. Calhoun HS (Merrick)
Katie Pierce - Clinton HS (Clinton)
Leslie Ratner - W. Tresper Clarke HS (Westbury)
Ariel Regnier - Charles O. Dickerson HS (Trumansburg)
Kathleen Reveille - Monroe Woodbury HS (Central Valley)
Chelsea Rourke - Norwood Norfolk HS (Norwood)
Virginia Sayles - Cleveland Hill HS (Cheektowaga)
Katherine Schwartz - Briarcliff HS (Briarcliff Manor)
Casey Sheren - Westhampton Beach HS (Westhampton Beach)
Catherine Siniscalco - Penfield HS (Penfield)
Cecilia Snow - Guilderland HS (Guilderland Center)
Sarah Soltysik - Rocky Point HS (Rocky Point)
Alison Tai - Fox Lane HS (Bedford)
Emily Vassallo - Walt Whitman HS (Huntington Station)

ALTO II

Samantha Amblard - Ward Melville HS (Setauket)
Sarah Banker - Schalmont HS (Schenectady)
Mackenzie L. Cohn - Shenendehowa HS-East (Clifton Park)
Bryn Coughlan - Ward Melville HS (Setauket)
Chloe Efron - Briarcliff HS (Briarcliff Manor)
Kathryn Fitzmorris - Shenendehowa HS-East (Clifton Park)
Danna Hall - Charles O. Dickerson HS (Trumansburg)
Anna Harris - Huntington HS (Huntington)
Emma Hoffman - Rondout Valley HS (Accord)
Rachel Karlin - Suffern HS (Suffern)
Alexa P. Keegan - Westhampton Beach HS (Westhampton Beach)
Megan Lane - Bellport HS (Brookhaven)
Arielle Lant - Ichabod Crane HS (Valatie)
Megan Lesperance - Schalmont HS (Schenectady)
Isabella McGrath - Corning-Painted Post East HS (Corning)
Katy Michael - Watertown HS (Watertown)
Carah A. Naseem - Massapequa HS (Massapequa)

ALTO II (continued)

Gracie W. Nash - Scarsdale HS (Scarsdale)
 Rebecca O'Connor - West Islip HS (West Islip)
 Alexandra Ossowski - Pleasantville HS (Pleasantville)
 Kristina Packer - Wilson HS (Wilson)
 Laura Pagani - Webster Thomas HS (Webster)
 Deborah Peake - Candor Jr./Sr. HS (Candor)
 Kristen Pierce - Salem HS (Salem)
 Alyssa Reimer - Plainview-Old Bethpage/JFK HS (Plainview)
 Kara Schmidt - Greece-Athena HS (Rochester)
 Jillian Strauss - Owego Free Academy (Owego)
 Alissa Sumerano - Kingston HS (Kingston)
 Heather Wadler - Sachem HS-East (Farmingville)
 Emily Wagner - West Genesee HS (Camillus)
 Erin Wagner - Gates Chili HS (Rochester)
 Ann Wang - Brighton HS (Rochester)
 Chelsea Warburton - Tottenville HS (Staten Island)
 Michelle A. Young - Penfield HS (Penfield)
 Alexia Zarras - Fox Lane HS (Bedford)

TENOR I

Christopher Barberesi - Pawling HS (Pawling)
 Jared Barton - Cobleskill-Richmondville HS (Richmondville)
 C. Michael Bjorling - Canandaigua Academy (Canandaigua)
 William J. Boulter II - Watertown HS (Watertown)
 Alan Briones - Lakeland HS (Shrub Oak)
 John Fealy - Connetquot HS (Bohemia)
 Maxwell Fish - Gates Chili HS (Rochester)
 Owen Gilroy - Pleasantville HS (Pleasantville)
 Zachary Goldman - Great Neck North HS (Great Neck)
 Joshua Greenblatt - Smithtown HS-East (Saint James)
 Kyle Hohensee - Cooperstown Central HS (Cooperstown)
 Elliot Horlick - Cold Spring Harbor HS (Cold Spring Harbor)
 Gerard Johnston - Kings Park HS (Kings Park)
 Justin Kim - Irvington HS (Irvington)
 Jonathan Li - Floral Park Memorial HS (Floral Park)
 Stephen Mitchell - Fayetteville Manlius HS (Manlius)
 Gabriel Mollica - Garden City HS (Garden City)
 Benjamin Muratore - South Side HS (Rockville Centre)
 Luis Murillo - Pierson HS (Sag Harbor)
 Christopher Nolan - West Babylon SHS (West Babylon)
 Robert Orbach - Newfield HS (Selden)
 Glenn Papp Jr. - Sweet Home HS (Amherst)
 Joseph Pellitteri - Webster Thomas HS (Webster)
 Jonathan Quarant - North Babylon HS (North Babylon)
 Shane Reed - Oneida HS (Oneida)
 Nathaniel Rifkin - Gates Chili HS (Rochester)
 Alexander Sheerin - Portledge School (Locust Valley)
 William Simon - Suffern HS (Suffern)
 Faustino Solis III - Nichols School (Buffalo)
 Benjamin Sponable - Schalmont HS (Schenectady)
 Griffin Taylor - White Plains HS (White Plains)
 Rahul Thandla - Allegany-Limestone Middle-SHS (Allegany)
 Ariel Wertheim - Huntington HS (Huntington)
 Steven Wessel - Oyster Bay HS (Oyster Bay)
 Max Jacob Zander - Great Neck South HS (Great Neck)

TENOR II

Tyler A. Boyle - Sachem HS-East (Farmingville)
 Bryan Bunnell - Johnson City HS (Johnson City)
 Roberto Cantos - Farmingdale HS (Farmingdale)
 Jeffrey Chilton - Schoharie HS (Schoharie)
 Thomas Dawson - Bronxville HS (Bronxville)
 Christopher DeSanto - Iroquois HS (Elma)
 Brandon DeVille - Half Hollow Hills HS West (Dix Hills)
 Jared Decker - Rondout Valley HS (Accord)
 James J. Donaldson III - Farmingdale HS (Farmingdale)
 Yi Dong - Houghton Academy (Houghton)
 Adam Emery - Plattsburgh HS (Plattsburgh)
 Louis Fernandez - Niagara Falls HS (Niagara Falls)
 Daniel Frank - Jamesville-Dewitt HS (Dewitt)
 Drew Gruneisen - Potsdam HS (Potsdam)
 Trevor Higgins - Smithtown HS-East (Saint James)
 William Kesler - Queensbury HS (Queensbury)
 Benjamin Kramer - Northport HS (Northport)
 Timothy MacDuff - Hudson Falls HS (Hudson Falls)
 Anthony Madonna - Herricks HS (New Hyde Park)
 Cortlandt Matthews - West Islip HS (West Islip)
 Dimitri Moise - Chaminade HS (Mineola)
 Joseph Nassirian - Manhasset HS (Manhasset)
 Daniel Nitsch - Penfield HS (Penfield)
 Steven Olick IV - Albion HS (Albion)
 Joseph Paggi - Our Lady Of Lourdes HS (Poughkeepsie)
 Christopher Papa - Frankfort Schuyler Central HS (Frankfort)
 Brendan Quinn - Chaminade HS (Mineola)

TENOR II (continued)

Jamieson Riling - Bolivar-Richburg Jr./Sr. HS (Bolivar)
 Leonard Sadowsky - Massapequa HS (Massapequa)
 Brien Schweizer - Cornwall Central HS (New Windsor)
 Joel A. Shapiro - Niskayuna HS (Schenectady)
 Benjamin Slaw - Sleepy Hollow Middle-HS (Sleepy Hollow)
 Aaron J. Smith - Watertown HS (Watertown)
 Joshua P. Smith - Liverpool HS (Liverpool)
 Kyle Van Delden - Charles O. Dickerson HS (Trumansburg)

BASS I

James Alexander - Saratoga Springs HS (Saratoga Springs)
 Ryan Beodeker - Riverhead HS (Riverhead)
 Joshua Corcoran - West Genesee HS (Camillus)
 Nicholas Corda - North Shore HS (Glen Head)
 Christopher D'Amico - Southold Jr./Sr. HS (Southold)
 Pierce Davis - Washingtonville HS (Washingtonville)
 Daniel Dreyfus - Island Trees HS (Levittown)
 Joshua Eichhorn - Rome Free Academy (Rome)
 Cody Engstrom - Holland Patent Central HS (Holland Patent)
 Zeb Fortune - Ogdensburg Free Academy HS (Ogdensburg)
 Patrick J. Gerlach - Penfield HS (Penfield)
 Brian Giunta - Deer Park HS (Deer Park)
 Trevor Goldstein - Monticello HS (Monticello)
 Scott Groffman - Millbrook HS (Millbrook)
 Mark Heath - Holley SHS (Holley)
 Robert Holliday - East Islip HS (Islip Terrace)
 Hyun Young Hong - Horace Greeley HS (Chappaqua)
 David M. Klodowski - Union Endicott HS (Endicott)
 Christopher Lee - Syosset HS (Syosset)
 Andrew Lusher - Oneida HS (Oneida)
 Gavin McClelland - Mynderse Academy (Seneca Falls)
 Christopher Miller - Massapequa HS (Massapequa)
 Jonathan Pinkhasov - Herricks HS (New Hyde Park)
 Nicholas Pitman - Garden City HS (Garden City)
 Steven Rosenberg - Tottenville HS (Staten Island)
 Jordan Schreiner - Owego Free Academy (Owego)
 David Schwartz - Mount Sinai HS (Mount Sinai)
 Brian Scott - Charles W. Baker HS (Baldwinsville)
 Gregory Shilling - Washingtonville HS (Washingtonville)
 Jonathan Smith - Baldwin HS (Baldwin)
 Jacob Spadaro - Commack HS (Commack)
 Aaron Young - Olympia HS (Rochester)
 Timothy Yuan - George W. Hewlett HS (Hewlett)
 Christopher Zatorski - Commack HS (Commack)
 William Zino - Fayetteville Manlius HS (Manlius)

BASS II

Joshua Arbo - Warwick Valley HS (Warwick)
 Isaac Assor - New Rochelle HS (New Rochelle)
 Rondel Bartley - Celia Cruz Bronx HS Of Music (Bronx)
 Adam D. Beckwith - Lansing HS (Lansing)
 Alfredo Beltran - Onondaga HS (Nedrow)
 Stephen Brancato - Irvington HS (Irvington)
 Adrian Bubie - Odyssey School (Rochester)
 Christopher Burcheri - Garden City HS (Garden City)
 Luke Burkhardt - Grand Island HS (Grand Island)
 Zachary Crowle - Horseheads HS (Horseheads)
 John W. Deming - Vestal HS (Vestal)
 Andrew Duffer - Beaver River Middle/HS (Beaver Falls)
 Matthew Engle - Deer Park HS (Deer Park)
 Casey Falconer - New Hyde Park Memorial Jr./Sr. HS (New Hyde Park)
 Robert Flitsch - Cornwall Central HS (New Windsor)
 Zachary Gates - George W. Hewlett HS (Hewlett)
 Justin Giallorenzo - Rye HS (Rye)
 Paul Greene-Dennis - Brentwood HS (Brentwood)
 James W. Greer - Queensbury HS (Queensbury)
 Dean Jauregui - Connetquot HS (Bohemia)
 Nathaniel Kitchen - Westfield HS (Westfield)
 William Letzler - Manhasset HS (Manhasset)
 Benjamin Lillard - Newfield HS (Newfield)
 Kenneth G. Mark - Wayland-Cohocton HS (Wayland)
 Andrew Maung - Hauppauge HS (Hauppauge)
 Michael McCormack - Jericho HS (Jericho)
 Erik Murray - Holland HS (Holland)
 Austin Pelletier - Greece-Athena HS (Rochester)
 Kerryn Prieto - Irvington HS (Irvington)
 Nicholas Schneider - Gen. Douglas MacArthur HS (Levittown)
 Benjamin A. Stone - Potsdam HS (Potsdam)
 Eric Thompson - North Rose-Wolcott HS (Wolcott)
 James Walsh - Walt Whitman HS (Huntington Station)
 Gabriel Wernick - Suffern HS (Suffern)
 Joseph Wood - Bronxville HS (Bronxville)

2009 CONFERENCE ALL-STATE SYMPHONIC BAND

Dr. Deborah Sheldon (Boyer College of Music and Dance, Temple University)

Robin M. DeSantis - State Chairperson

Toccata Marziale	Vaughn Williams (Boosey & Hawkes)
Symphony No. 2	Frank Ticheli (Manhattan Beach)
Mvt. 3. Apollo Unleashed	
When Jesus Wept	William Schuman (Theodore Presser)
Cartoon	Paul Hart (R Smith)

PICCOLO I

Angelina Modica - Westhampton Beach HS (Westhampton Beach)

PICCOLO II

Melissa Gedney - West Islip HS (West Islip)

FLUTE I

Monica Bendernagel - Arlington HS (LaGrangeville)
Marisa Caliguri - East Islip HS (Islip Terrace)
Alexandra Camesas - West Islip HS (West Islip)
Angelica Franzino - William Floyd HS (Mastic Beach)
Yuna Gu - Edgemont Jr./Sr. HS (Scarsdale)
Sandra O'Hare - Walkkill HS (Walkkill)
Rachel Susser - Poughkeepsie HS (Poughkeepsie)
Joanna Wu - Jamesville-Dewitt HS (Dewitt)

FLUTE II

Bridgette Funaro - Smithtown HS-East (St James)
Jessica Gwozdz - Averill Park HS (Averill Park)
Emily Kaplan - Lansing HS (Lansing)
Philip Lauto - St Anthony's HS (South Huntington)
Leigh Skye Rynecki - Long Beach HS (Long Beach)
Daphne Sasson - Fox Lane HS (Bedford)
Kevin Stolz - Keene Central School (Keene Valley)
Do Yeong Tak - Jericho HS (Jericho)

OBOE I

Cathryn Jones - Colonie Central HS (Albany)
Rachel Perfecto - Roy C. Ketcham SHS (Wappingers Falls)
Amy M. Selkirk - Ravena SHS (Ravena)

OBOE II

Regina Brady - White Plains HS (White Plains)
Richard Ha - Great Neck South HS (Great Neck)
Melissa Knapp - Fayetteville Manlius HS (Manlius)

BASSOON I

Virginia Demske - Frontier HS (Hamburg)
Nina Horowitz - Byram Hills HS (Armonk)
Daniel J. Snedeker - Ithaca HS (Ithaca)

BASSOON II

Thomas A. Conners IV - Penfield HS (Penfield)
Leah Cripps - Paul V. Moore HS (Central Square)
Daniel Park - Northport HS (Northport)

E♭ CLARINET

Justine H. Call - Grand Island HS (Grand Island)

B♭ CLARINET I

Donald P. Casler - Garden City HS (Garden City)
Peixuan Guo - Bethlehem Central HS (Delmar)
Rohin Jethani - Syosset HS (Syosset)
George S. Liu - Pittsford Sutherland HS (Pittsford)
Gabrielle Pawlowski - Cheektowaga HS (Cheektowaga)
Paige Williams - Newark HS (Newark)
Yucheng Zhou - Eastport-South Manor JSHS (Manorville)

B♭ CLARINET II

Cassandra Buckhout - Valley Stream Central HS (Valley Stream)
Belinda Chang - Pittsford Mendon HS (Pittsford)
Marina Dietrich - Clarkstown South SHS (West Nyack)
Jillian Gardner - Rome Free Academy (Rome)
Frances Iannucci - Roy C. Ketcham SHS (Wappingers Falls)
Justin Meshulam - Monroe Woodbury HS (Central Valley)
Isaac Messina - Pittsford Sutherland HS (Pittsford)
Rebecca Miller - Fabius Middle/ HS (Fabius)
Ryan Sparkes - Charles W. Baker HS (Baldwinsville)
Caitlin Yovino - Sachem HS-East (Farmingville)

B♭ CLARINET III

Mai Abe - Pittsford Mendon HS (Pittsford)

B♭ CLARINET III (continued)

Jessica Englander - Harborfields HS (Greenlawn)
Joshua T. Franz - Saranac HS (Saranac)
Daniel Kim - Syosset HS (Syosset)
Samuel A. Kim - Jericho HS (Jericho)
Samuel WooJin Kim - Paul D. Schreiber HS (Port Washington)
Michael Metzger - East Meadow HS (East Meadow)
Alyssa Pitasi - Minisink Valley HS (Slate Hill)
Nicholas Santella - Fayetteville Manlius HS (Manlius)
Taylor Wolfson - Massapequa HS (Massapequa)
Amanda Zambito - William Floyd HS (Mastic Beach)
Matthew Zydel - Iroquois HS (Elma)

BASS CLARINET

Kohei Ando - Shoreham-Wading River HS (Shoreham)
Nikki Gould - Thomas A. Edison HS (Elmira Heights)
David M. Harary - New Rochelle HS (New Rochelle)
Evan Korn - Orchard Park HS (Orchard Park)
Dana A. Mazza - Fabius Middle/ HS (Fabius)
Stephanie Metal - Commack HS (Commack)

CONTRABASS CLARINET E♭

Carl Denlinger - Suffern HS (Suffern)

CONTRABASS CLARINET B♭

John Jadlo - Potsdam HS (Potsdam)

ALTO SAXOPHONE I

Reid Cohen - White Plains HS (White Plains)
Nicholas Mervosh - W. Tresper Clarke HS (Westbury)
Christopher Nappo - William Floyd HS (Mastic Beach)
Christopher Sacco - Celia Cruz Bronx HS Of Music (Bronx)

ALTO SAXOPHONE II

Timothy Bachman - L. A. Webber HS (Lyndonville)
Mitchell Guido - Westlake HS (Thornwood)
Benjamin Seiderman - Corning-Painted Post West HS (Painted Post)
Tony Sun - Shaker HS (Latham)

TENOR SAXOPHONE

Kevin Hammill - Clarence HS (Clarence)
Keslie Nolen - Hamilton Middle-SHS (Hamilton)
Benjamin Sandman - Delaware Academy HS (Delhi)
Alexander Schuman - Kenmore West HS (Buffalo)

BARITONE SAXOPHONE

Jared Allen - Campbell-Savona HS (Campbell)
Bethany Syracuse - Williamsville South HS (Williamsville)

FRENCH HORN I

Bevin Flemming - West Islip HS (West Islip)
Marjorie Nisenholtz - Byram Hills HS (Armonk)
Kelby Schuetz - Pittsford Sutherland HS (Pittsford)
Rachel Vaughn - Silver Creek HS (Silver Creek)

FRENCH HORN II

Andy Clevenger - Arlington HS (LaGrangeville)
Daniel Fischetti - Northport HS (Northport)
Kelly Harrington - Manlius Pebble Hill School (Dewitt)
Shannon Zaykoski - South Jefferson HS (Adams)

FRENCH HORN III

Allison Chartrand - Fabius Middle/ HS (Fabius)
Bryan Jacobowitz - Harrison HS (Harrison)
Margaret Kelly - Town Of Webb School (Old Forge)
Kevin Weinstein - Fairport HS (Fairport)

FRENCH HORN IV

Cody Halquist - Brockport HS (Brockport)
Katherine M. Horgan - Saratoga Springs HS (Saratoga Springs)
Neal Marshall - Jericho HS (Jericho)
Joseph Shanahan - Long Island Lutheran HS (Brookville)

2009 CONFERENCE ALL-STATE SYMPHONIC BAND (Continued)

TRUMPET I

Anthony Fazio - Tottenville HS (Staten Island)
Thomas Giosa - Plainview-Old Bethpage/JFK HS (Plainview)
Samuel Pollenz - East Meadow HS (East Meadow)
Kevin Quill - Nanuet HS (Nanuet)
Molly Silbernagel - Warwick Valley HS (Warwick)
Paul Travers - Guilderland HS (Guilderland Center)

TRUMPET II

Emily Bobrick - Greenville HS (Greenville)
Brynne Deppas - Jamestown HS (Jamestown)
Kaitlin Fanning - Hugh C. Williams HS (Canton)
Glendon Gifford - Wantagh HS (Wantagh)
John D. Storer - Cornwall Central HS (New Windsor)
Mark Tardugno - Rome Free Academy (Rome)

TRUMPET III

Brandon E. Carroll - Red Hook HS (Red Hook)
Emily Korth - Middletown HS (Middletown)
Julie MacDonell - Sayville HS (West Sayville)
Bridget Ouderkirk - Saratoga Springs HS (Saratoga Springs)
Freddy Rondon - Celia Cruz Bronx HS Of Music (Bronx)
Benjamin Trombley - Chateaugay HS (Chateaugay)

TROMBONE I

Alexander Fry - Grand Island HS (Grand Island)
Alexander Jenks - John H. Glenn HS (Elwood)
William Marrin - South Side HS (Rockville Centre)
Christina Palis - Brighton HS (Rochester)

TROMBONE II

Melisa Baena - Valley Stream Central HS (Valley Stream)
Jennifer Smacher - West Genesee HS (Camillus)
Mitchell Vanier - Franklin Academy HS (Malone)
Ryan Yates - Bethlehem Central HS (Delmar)

TROMBONE III

Samuel Aden Brooks - Schenectady HS (Schenectady)

TROMBONE III (continued)

Joel Decker - Williamsville South HS (Williamsville)
Victoria L. Garcia - Baldwin HS (Baldwin)

BASS TROMBONE III

Andrea Long - Webster Thomas HS (Webster)

EUPHONIUM

Peter Best-Hall - Wallkill HS (Wallkill)
Christopher Carlson - Jamestown HS (Jamestown)
Thomas Green - Seaford HS (Seaford)
Katherine Pillman - Greece-Athena HS (Rochester)
David M. Teharne, Jr. - East Syracuse-Minoa Central HS (East Syracuse)
Yoni Zuckerman - Brighton HS (Rochester)

TUBA

Nicholas Albanese - Arlington HS (LaGrangeville)
Scott DeFranco-Norton - Washingtonville HS (Washingtonville)
Mark Harrienger - Watertown HS (Watertown)
Raymond Jones - Union Endicott HS (Endicott)
Brian Kulak - Grand Island HS (Grand Island)
Evan McCann - Huntington HS (Huntington)
Gaylen Sinclair - Maine Endwell HS (Endwell)
Matthew Stern - John F. Kennedy HS (Bellmore)

TIMPANI

Kayleigh Moyer - John C. Birdlebough HS (Phoenix)

PERCUSSION

Brandon Blau - Friends Academy (Locust Valley)
Ryan Dugan - Vernon-Verona-Sherrill HS (Verona)
Justin Pestuglicci - Colonie Central HS (Albany)
Christopher Spadolini II - Cortland Jr./Sr. HS (Cortland)

DOUBLE BASS

Jared Chamoff - Herricks HS (New Hyde Park)

Intermission

2009 CONFERENCE ALL-STATE SYMPHONY ORCHESTRA

Dr. Carlton Woods (Blue Water Chamber Orchestra

- Formerly Central Michigan University)

Thomas J. McAvaney - State Chairperson

Fanfare for the Uncommon WomanJoan Tower (G. Schirmer)
The Pines of RomeOttorino Respighi (Boosey & Hawkes)

PICCOLO I

Pauline Jung - South Side HS (Rockville Centre)

FLUTE I

Elizabeth Root - Akron HS (Akron)
Sha Sha - Great Neck South HS (Great Neck)

FLUTE II

Nadine Dyskant-Miller - Hinsdale Central School (Hinsdale)
Kieran McCarthy Fell - Huntington HS (Huntington)

OBOE I

Nicole Caligiuri - Shoreham-Wading River HS (Shoreham)
Christopher Kavanah - Washingtonville HS (Washingtonville)

OBOE II

Yon Jin Koh - Horace Mann School (Bronx)
Elizabeth Schmitt - Fairport HS (Fairport)

ENGLISH HORN

Lauren Oliveri - Harborfields HS (Greenlawn)

BASSOON I

Tiffany Huang - Great Neck South HS (Great Neck)
Jennie Pechman - Scarsdale HS (Scarsdale)

BASSOON II

Stefan Lang - Clarkstown South SHS (West Nyack)
Sarah Weir - Maine Endwell HS (Endwell)

Bb CLARINET I

James Conte - Wallkill HS (Wallkill)
Daniel Parrette - Cornwall Central HS (New Windsor)

Bb CLARINET II

Jaclyn Adler - East Meadow HS (East Meadow)
Evan Kuras - Yorktown HS (Yorktown Heights)

BASS CLARINET

Margaret Seifert - Frontier HS (Hamburg)

FRENCH HORN I

Kaitlyn Lipka - Clarence HS (Clarence)
Erica Moore - Warwick Valley HS (Warwick)

FRENCH HORN II

Emma Brown-Shaklee - Canaseraga School (Canaseraga)
M. Caroline D'Ambro - Hoosic Valley HS (Schaghticoke)

FRENCH HORN III

Sara Newton - Orchard Park HS (Orchard Park)
Caitlin Smith - Maple Hill HS (Castleton)

FRENCH HORN IV

Brianna McEvoy - Binghamton HS (Binghamton)
Elizabeth M. Schmidt - Red Hook HS (Red Hook)

2009 CONFERENCE ALL-STATE SYMPHONY ORCHESTRA *(Continued)***TRUMPET I**

Joel Carini - Irondequoit HS (Rochester)
Anthony Limoncelli - New Hyde Park Memorial Jr./Sr. HS (New Hyde Park)

TRUMPET II

Joseph Antonucci - Harborfields HS (Greenlawn)
Rachel Winsberg - Brighton HS (Rochester)

TROMBONE I

Matthew Carlin - West Islip HS (West Islip)
Michael Polvino - Fairport HS (Fairport)

TROMBONE II

Christopher Bill - Union Endicott HS (Endicott)
Jordan Coccagna - Jamestown HS (Jamestown)

BASS TROMBONE III

Steven Moses - Gouverneur HS (Gouverneur)
Matthew Nedimyer - Orchard Park HS (Orchard Park)

TUBA

Adam Howard - Fairport HS (Fairport)
David Mucha - Christian Brothers Academy (Albany)

MALLET PERCUSSION

Patrick Whitrock - Kings Park HS (Kings Park)

TIMPANI

Jason A. Ross - Hamburg HS (Hamburg)

PERCUSSION

Aaron Leibowitz - Ardsley HS (Ardsley)
Ethan Markowski - Webster Thomas HS (Webster)
Ryan McCloskey - William Floyd HS (Mastic Beach)

VIOLIN I

Emily Allen - Peru HS (Peru)
Harry Chiang - Great Neck North HS (Great Neck)
Danielle Chuang - Half Hollow Hills HS West (Dix Hills)
Rosina Curren - Penfield HS (Penfield)
Kevin Dai - Niskayuna HS (Schenectady)
Shelby Dems - Cicero-North Syracuse HS (Cicero)
Alicia Friedrichs - Fayetteville Manlius HS (Manlius)
Erica Gailing - The Mary Louis Academy (Jamaica Estates)
Natalie Gong - Williamsville North HS (Williamsville)
Bronntte Hwang - Half Hollow Hills HS West (Dix Hills)
Erica Jacobs-Perkins - Pittsford Mendon HS (Pittsford)
Connie L. Jiang - Brighton HS (Rochester)
Emmanuel J. Kim - Ward Melville HS (Setauket)
Davis Patrick King - Southampton HS (Southampton)
Kacie Kurz - Monroe Woodbury HS (Central Valley)
Ellen Lee - Tappan Zee HS (Orangeburg)
Moses Lee - Kingston HS (Kingston)
Ashley Ly - Walton HS (Walton)
William Markowitz - Horace Greeley HS (Chappaqua)
Ellen L. Mutter - Tappan Zee HS (Orangeburg)
Samuel Rebo - New Hartford HS (New Hartford)
Karen Schaub - Commack HS (Commack)
Ellen Shrock - Ward Melville HS (Setauket)
Samantha Spena - Chenango Valley Middle-HS (Binghamton)
Teresa Spinelli - Niskayuna HS (Schenectady)
Ashley Thakur - Herricks HS (New Hyde Park)
David Tsai - Yorktown HS (Yorktown Heights)
Timothy Valint - Kenmore East HS (Tonawanda)
Sophie Wallach - Poughkeepsie Day School (Poughkeepsie)

VIOLIN II

Kelly Anderson - Chittenango HS (Chittenango)
Melanie Bonich - William Floyd HS (Mastic Beach)
Kevin Chao - Wellington C. Mephram HS (Bellmore)
Stephen Chow - Herricks HS (New Hyde Park)
Roslyn Chu - Lakeland HS (Shrub Oak)
Hannah Coburn - Charles W. Baker HS (Baldwinsville)
Rachel Conklin - Chapel Field School (Pine Bush)
Jeffrey Girton - John Jay SHS (Hopewell Junction)

VIOLIN II (continued)

Nataliya Gorbachuk - Port Jefferson HS (Port Jefferson)
Sapphire Greene - Valley Stream Central HS (Valley Stream)
Franklin Jeng - Hunter College HS (New York)
Ellen Kim - Syosset HS (Syosset)
Carl Lam - Hamburg HS (Hamburg)
Lindsey Lam - Jericho HS (Jericho)
Shirley Li - The Wheatley School (Old Westbury)
Clarice Lin - Pittsford Sutherland HS (Pittsford)
Dorothy Mackey - Southampton HS (Southampton)
Maya Nath - Niskayuna HS (Schenectady)
Lindsey O'Laughlin - Cicero-North Syracuse HS (Cicero)
Patrick Oh - Arlington HS (LaGrangeville)
Camille Serrano - Herricks HS (New Hyde Park)
Josh Shih - Goshen Central HS (Goshen)
Julia Stone - Fayetteville Manlius HS (Manlius)
Eva Strobl - Bayport-Blue Point HS (Bayport)
Shyam Venkatesewaran - Herricks HS (New Hyde Park)
Alison Verderber - Kellenberg Memorial HS (Uniondale)
Christina Yee - Pittsford Mendon HS (Pittsford)

VIOLA

Jonathan D. Allentoff - Pittsford Mendon HS (Pittsford)
Deirdre DeStefano - John S. Burke Catholic HS (Goshen)
Jessica Dolnick - Orchard Park HS (Orchard Park)
Keegan Donlon - Shenendehowa HS-East (Clifton Park)
Celine Kim - Manhasset HS (Manhasset)
Alex Lamparelli - Williamsville East HS (East Amherst)
Grace Lee - Ward Melville HS (Setauket)
Vivian Lee - Tappan Zee HS (Orangeburg)
Megan Myron - Scarsdale HS (Scarsdale)
Ashley Pelton - Bronx HS Of Science (Bronx)
David Phillips - Colonie Central HS (Albany)
Maximilian Shroyer - Williamsville North HS (Williamsville)
April Soto - Brentwood HS (Brentwood)
Nikitas Tampakis - Tappan Zee HS (Orangeburg)
Vilas Vasudevan - The Wheatley School (Old Westbury)
Iris Yu - Shoreham-Wading River HS (Shoreham)

VIOLONCELLO

Sarah Bish - Spackenkill HS (Poughkeepsie)
Jordan Boucicaut - Uniondale HS (Uniondale)
David Burns - Saratoga Springs HS (Saratoga Springs)
Alexander Edwards - Skaneateles HS (Skaneateles)
Samuel Hyun - Valley Stream South HS (Valley Stream)
Joseph Isom - Williamsville East HS (East Amherst)
Dayea Kang - Francis Lewis HS (Fresh Meadows)
Marissa Lee - Penfield HS (Penfield)
Kathryn Luecken - W. Tresper Clarke HS (Westbury)
Samantha Merrill - Brighton HS (Rochester)
Hewon Park - Herricks HS (New Hyde Park)
Rachele Prawdzik - Colonie Central HS (Albany)
Jun Sasamura - Abbott School (Scarsdale)
Donal Sheets - Orchard Park HS (Orchard Park)
Karl D. Wagner - Royalton Hartland Jr./Sr. HS (Middleport)
Kelsey Wood - Niskayuna HS (Schenectady)

DOUBLE BASS

Emily Brodtman - West Islip HS (West Islip)
Joshua DePoint - Sweet Home HS (Amherst)
Christopher Drogoff - Manhasset HS (Manhasset)
Lena Freed - Huntington HS (Huntington)
Katherine Leavy - Manhasset HS (Manhasset)
Cristina Martin - Warwick Valley HS (Warwick)
Jessica Osvath - Grand Island HS (Grand Island)
Eve Quinn - Nanuet HS (Nanuet)
Alexander Spangher - Smithtown HS-East (St James)
Dylan Stevens - Northport HS (Northport)
Dakota Wayne - Shaker HS (Latham)
Abigail Zimmerman-Niefeld - Niskayuna HS (Schenectady)

HARP

Rachel Abrams - John H. Glenn HS (Elwood)

Our 2009 NYSSMA Conference

All-State Guest Conductors



2009 NYSSMA All-State Vocal Jazz Ensemble

Peter Eldridge, New York Voices

NYSSMA welcomes Peter Eldridge as our 2009 guest conductor of the NYSSMA Conference All-State Vocal Jazz Ensemble. Eldridge has been called “perennially classy” (JazzTimes) and ranked “in the celebrated tradition of melodic poets, most famously represented by such disparate voices as Stevie Wonder, Paul Simon, Joni Mitchell, Van Morrison and Steely Dan - singer/songwriters who create catchy, beautiful tunes with insightful lyrics that are both personal and universal” (allmusicguide.com).

Eldridge continues to draw on his many-faceted talent as he pursues an eclectic mix of activities, including composing, performing, arranging, recording, as well as teaching (Manhattan School of Music, jazz voice faculty since 1993). He has released three solo recordings: *Stranger in Town*, characterized by its bittersweet swing and called the Best Jazz CD of 2001 by Boston radio station WICN; *Fool No More*, full of his original compositions in a sophisticated pop style, released in the same year (both on the independent label Rosebud Records); and *Decorum*, a 2005 release of originals. Downbeat said of his latest CD, “If musical intelligence and artistry were prompters to marketplace success, *Decorum* would grant him stardom. . . . strong, far-ranging voice...hauntingly wistful.”

Eldridge is also a member of the double-Grammy winning New York Voices, a vocal group he co-founded with Darmon Meader. The ensemble has recorded six studio albums, has made numerous guest appearances, and has toured internationally for more than a decade, with appearances at Carnegie Hall, Avery Fisher Hall, and the Kennedy Center, among many others.

Compositions by Eldridge have been included on albums by other artists: *Minds of Their Own*, written with Brazilian composer-performer Ivan Lins, was included on Nancy Wilson's *R.S.V.P. (Rare Songs, Very Personal)* on the MCG Jazz Label, which won the 2004 Grammy award for Best Jazz Vocal Album; *Difficult* was recorded by Cuban saxophonist-clarinetist Paquito D’Rivera for his *The Jazz Chamber Trio*, a 2005 release on Chesky Records; and Jane Monheit, who was at one time one of Eldridge's many talented students, features the Eldridge duet *Around U*, based on a James Thurber quote, on her 2003 *Encoded Music DVD, Live from the Rainbow Room*. One of his many choral pieces, simply entitled *Prayer*, was recently recorded by New York City's own Marble Collegiate Sanctuary Choir on its recording *With Many Voices*.

In spring 2006, Eldridge was invited to join Kurt Elling, Jon Hendricks and Mark Murphy for a “concept concert,” the *Four Brothers*. He is also a member of the vocal group *Moss*, which combines the talents of Luciana Souza, Kate McGarry, Theo Bleckmann, and Lauren Kinhan.

Eldridge continues to perform with his own band in venues all over New York and beyond, including Joe's Pub, Birdland and the Jazz Standard. He has also worked with Bobby McFerrin, Michael Brecker, Meredith Monk, George Benson, David Byrne, Jim Hall, Fred Hersch, the Roches, Jonatha Brooke, Bill Charlap, Betty Buckley, Joshua Redman, and many others. He is regularly asked to lead master classes and workshops around the world and, when time allows, teaches privately at his home in New York City.



2009 NYSSMA All-State Instrumental Jazz Ensemble

Terrell Stafford, Esther Boyer College of Music and Dance,

Temple University

NYSSMA welcomes Terrell Stafford as our 2009 guest conductor of the NYSSMA Conference All-State Instrumental Jazz Ensemble. Stafford has been hailed as “one of the great players of our time, a fabulous trumpet player” by piano legend McCoy Tyner. Known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge. This uniquely expressive, well-defined musical talent allows Stafford the ability to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Since the mid-1990s Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, the Kenny Barron Sextet, the Frank Wess Quintet, the Jimmy Heath Big Band, and the Jon Faddis Orchestra. Currently, he is a member of the Grammy-nominated Vanguard Jazz Orchestra, as well as drummer Matt Wilson's group, Arts and Crafts, and drummer Alvin Queen's group, Alvin Queen and the Organics. Stafford has recorded five albums as a leader, including the critically acclaimed *Taking Chances (MaxJazz 2007)*, and is heard on more than 40 albums as a sideman.

An educator as well as a performer, Stafford currently holds the positions of Professor of Music and Director of Jazz Studies at Temple University, Philadelphia, and is a clinician for the prestigious Vail Foundation in Colorado and Jazz at Lincoln Center's Essentially Ellington Program. He has also served as a member of the faculty for the Juilliard Institute for Jazz Studies in New York.

Stafford was born in Miami and raised in Chicago and Silver Spring, MD. He received a Bachelor of Science in Music Education from the University of Maryland in 1988 and a Masters of Music from Rutgers University in 1993.



2009 NYSSMA All-State Wind Ensemble

Andrew Boysen, Jr.,

University of New Hampshire

NYSSMA welcomes Andrew Boysen, Jr., as our 2009 guest conductor of the NYSSMA Conference All-State Wind Ensemble. Boysen is presently an assistant professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Previously, Boysen served as an assistant professor and Acting Associate Director of Bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the Director of Bands at Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in

wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from the Herbert Hoover Presidential Library, the Cedar Rapids Metropolitan Orchestra Festival, the Iowa All-State Band, the Rhode Island All-State Band, the Nebraska State Bandmasters Association, and many university and high school concert bands across the United States.

Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 for I Am and in 1994 for Ovations. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music and Ludwig Music, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.



**2009 NYSSMA All-State
String Orchestra
Anthony Elliott,
University of Michigan**

NYSSMA welcomes Anthony Elliott as our 2009 guest conductor of the NYSSMA Conference All-State String Orchestra. Anthony Elliott, Conductor of the Michigan Youth Orchestra at the University

of Michigan, is in continuous demand as a conductor and a concert cellist. Equally at home with the bow or the baton, he has earned numerous awards, enthusiastic public acclaim, and excellent critical notices for his performances throughout the United States, Canada, Europe and Asia. The New York Times hailed his recent Carnegie Hall concert conducting the Sphinx Chamber Orchestra as "first rate in every way."

Maestro Elliott was first encouraged to pursue conducting by the late Karel Ancerl, who as Music Director, led the Czech Philharmonic to international prominence. Conducting studies were under the direction of Vilem Sokol and Derrick Inoyue. He has participated in conducting master classes sponsored by the American Symphony Orchestra League under the direction of Pierre Boulez and Andre Previn, and is a member of the Conductor's Guild. Elliott was also invited to give workshops for conductors at the Midwestern Conference of Music Education at the University of Michigan, and for the Texas Orchestra Directors Association.

Recently, he conducted the opening concert of the Guelph Spring Festival, one of Canada's oldest classical music festivals, featuring the Kitchener-Waterloo Symphony. That performance included the World Premiere of *And the Children Shall Lead* by composer Jeffrey Ryan. The work was a special commission from the Millennium Arts Fund of the Canada Arts Council.

Other recent engagements include the Sphinx Symphony; Plymouth (MI) Symphony; the Prince George's Philharmonic; the University Symphony Orchestra at the University of Michigan; the All-State Orchestras of Washington, Texas, Alabama, Florida, North Carolina, Maryland, Alaska, and North Dakota; the All-Northwest Orchestra, and a fully staged production of Gian Carlo Menotti's *Amahl and the Night Visitors*. Other fully staged operas include *Così fan Tutte*, and *The Consul*.

His activities as a conductor are far ranging, including choral works, ballet, and collaborating with internationally known soloists such as Pinchas Zukerman, Nathaniel Rosen, Phillippe Bianconi, Margarita Noye, Jeffrey Biegel, Valerie Gillard, Paul Rosenthal, and Alice Neary.

Elliott has conducted the Kent/Blossom Chamber Orchestra at the Blossom Music Festival in Ohio, an honor he has shared with National Symphony Orchestra Music Director Leonard Slatkin, and Cleveland Orchestra Resident Conductor Jahja Ling. He has also shared podium duties at the Texas Music Festival with such noted maestros as Christoph Eschenbach and Maxim Shostakovich.

For seven seasons he served as Assistant Music Director of the Marrowstone Music Festival in Seattle, conducting both the Festival and Concert Orchestras. As Music Director of the Houston Youth Symphony and Ballet, he led successful collaborations of music with dance, a joint concert with the New Philharmonic Junior Orchestra of Osaka-Kobe, a joint concert with the San Antonio Youth Orchestra, and a heralded two-week European concert tour to Holland, Germany, and Austria.

He has also led the CAMMAC Orchestra, The Vancouver Chamber Players, the Scott Joplin Chamber Orchestra, the University of Houston Symphony Orchestra, the Michigan Youth Arts Festival Orchestra, the All-Michigan Honors Orchestra, and the Western Michigan University Symphony Orchestra. In 1988 he received a Citation of Excellence for his artistic accomplishments from Houston Mayor Kathryn Whitmire and the Houston City Council.

Elliott was the Grand Prize winner of the Feuermann International Solo Cello Competition in 1987, and has appeared as a soloist with the New York Philharmonic, the Detroit Symphony Orchestra, the Minnesota Orchestra, the Vancouver Symphony Orchestra, the Cleveland Institute Symphony Orchestra and the CBC Toronto Symphony Orchestra. He has recorded for Vox, Koch, Collins Classics, and Equilibrium Records.



**2009 NYSSMA All-State
Women's Chorus
Iris Levine, Cal Poly – Pomona**

NYSSMA welcomes Dr. Iris Levine as our 2009 guest conductor of the NYSSMA Conference All-State Women's Chorus. Nationally recognized for her excellence in choral conducting, Levine is founder and artistic director of Vox Femina Los Angeles, L.A.'s premiere women's chorus.

Through her extensive experience with women's choral literature and innovative concert programming, Levine has charted Vox Femina on an impressive 12-year journey, building its prominence in the choral community by way of numerous appearances at ACDA (American Choral Directors Association) conventions and more than 100 appearances throughout the United States, Mexico and Canada.

Levine earned her Doctorate in Choral Music from the University of Southern California under the tutelage of Rod Eichenberger and James Vail, and she holds a Master's degree in Choral Conducting from Temple University in Philadelphia, where she studied with Alan Harler.

Levine is Department Chair and Professor of Music at California State Polytechnic University in Pomona. Now in her 19th year at Cal Poly, Levine conducts the Kellogg Chamber Singers, the University Concert Choir, teaches beginning conducting, choral conducting, choral arranging, and music education curriculum.

She is the Artistic Director for the Master Chorus at Stephen S. Wise Temple, where her choral arrangements are often performed. She is also Western Division Chair of the ACDA Repertoire and Standards Committee for Women's Choirs and is highly sought after as guest clinician and adjudicator for choral festivals throughout the country.



**2009 NYSSMA All-State
Mixed Chorus
Daniel Bara,
East Carolina University**

NYSSMA welcomes Dr. Daniel Bara as our 2009 guest conductor of the NYSSMA Conference All-State Mixed Chorus. Bara is Assistant Professor of Choral Music at East Carolina University where he directs the Concert Choir and teaches choral conducting and choral literature. He also supervises student choral conducting recitals and serves as Director of Choral Activities.

The New York State Summer School of the Arts announced

Bara's appointment as the new Artistic Director of the School of Choral Studies in 2007. Prior to the appointment, Bara had served on the SCS artist faculty in 2002. More recently, he had been conductor of the World Youth Honor Choir at Interlochen Arts Camp, Michigan, in the summers of 2003-2006.

Bara holds conducting and organ degrees from the University of Michigan and the Eastman School of Music, and has served on the choral faculty at Hobart and William Smith Colleges in Geneva, NY. Choirs under his direction have performed by invitation at state, regional, and national conventions of MENC and ACDA. Bara enjoys an active guest conducting and adjudicating schedule, including recent or upcoming All-State and regional honor choirs and choral festivals in North Carolina, Virginia, Tennessee, Florida, Pennsylvania and New York.

Bara is the current past president and membership chair of the North Carolina chapter of the American Choral Directors Association. He is a past winner of the ACDA National Student Conducting Competition and the Walter Hagen Conducting Prize at Eastman School of Music. He is eager to share his joy in music making and enthusiasm for true choral and vocal artistry with young students.



**2009 NYSSMA All-State
Symphonic Band
Deborah Sheldon, Boyer College of Music and
Dance, Temple University**

NYSSMA welcomes Dr. Deborah Sheldon as our 2009 guest conductor of the NYSSMA Conference All-State Symphonic Band. Sheldon, who holds a B.S. in Music Education from Mansfield (PA) University, an M.Ed. in Music from Pennsylvania State University, and a Ph.D. in Music Education from Florida State University, is Professor and Chair of Music Education and Therapy in the Boyer College of Music and Dance at Temple University in Philadelphia. Her specialties include instrumental conducting, wind band literature, rehearsal techniques and teaching methods, assessment, research, music psychology, cognitive-behavioral techniques, and systematic observation.

Prior to university teaching, Sheldon taught elementary and secondary instrumental music in Pennsylvania and New York. She advises undergraduate and graduate students in music education and directs research. A prolific author, Sheldon's numerous articles in music education, pedagogy, and research are published in journals such as the *Journal for Research in Music Education*, *Bulletin of the Council for Research in Music Education* (CRME), *Update: Applications of Research in Music Education*, *Journal for Music Teacher Education*, *Journal of Music Therapy*, *Music Educators Journal*, *Journal of Band Research*, *The Instrumentalist*, and *Contributions to Music Education*, as well as in several state music education journals.

She has co-authored the texts *The Complete Woodwind Instructor: A Guidebook for the Music Educator* and *Lessons in Performance* (FJH), and is editor of *Superior Bands in Sixteen Weeks*, and *Chorales and Rhythmic Etudes for Superior Bands*. She is an instrumental editor, arranger, author, and consultant for the FJH Music Company. Sheldon is lead author on the FJH publication *Measures of Success*, a new band method for beginners to be premiered at the Midwest Clinic in 2009.

Sheldon is currently in her 11th year as a member of the editorial board for the *Journal of Research in Music Education*. A past editor of the *Bulletin of the Council for Research in Music Education*, she continues to serve the *Bulletin* as an editorial board member. She is an editorial board member for the *Turkish Journal of Music Education*. Sheldon guest conducts regularly across the United States, and maintains a regional, national, and international profile through ensemble adjudication, conducting, workshops and research dissemination forums. Mansfield University has recognized her as a distinguished alumnus.



**2009 NYSSMA All-State
Symphony Orchestra
Carlton Woods, Central Michigan University**

NYSSMA welcomes Dr. Carlton Woods as our 2009 guest conductor of the NYSSMA Conference All-State Symphony Orchestra. Woods is Music Director/Conductor of the newly formed Blue Water Chamber Orchestra, a professional ensemble serving the northeast Ohio region. Conductor Emeritus of the Midland, MI, Symphony Orchestra, Maestro Woods' tenure as Artistic Director (1997-2007) was marked by increased performance levels, expanded seasons to include annual chamber orchestra concerts, an outdoor Fourth of July concert, run-out concerts throughout the state, Halloween concerts and other special events, and live broadcasts on public radio.

The overwhelming success of the Midland Symphony's first fully staged opera (*Tosca*) led to new productions, *Boheme* and *Madama Butterfly*, and an expansion of its traditional audience. Woods complemented his work on the podium with media appearances, public speaking to service clubs, and pre-concert talks. He oversaw the Midland Symphony's outreach and education programs, which expanded under his direction and received statewide recognition.

Woods served concurrently as Director of Orchestral Studies at Central Michigan University, where he reinvigorated the program, increased recruitment efforts and elevated the level of performance while increasing the number of concerts to include a yearly opera, a major choral work, a concerto-aria competition program, and a children's program for 4th grade students in the Mt. Pleasant, MI, area.

Maestro Woods' past appointments have included posts with orchestras in Pennsylvania, Kansas and Arkansas. As Music Director of the North Arkansas Symphony Orchestra and the Music Festival of Arkansas, he developed ensembles that received national attention in the press and on National Public Radio and Television. Active as a guest conductor, he has been on podiums of orchestras in the United States, Poland, Belgium, England, Russia, Canada, and South America. His recent return appearance with the Bardi Orchestra in Leicester, England, resulted in reviews praising his musicianship and exciting interpretations.

An experienced ballet conductor, Woods has led performances by Ballet Arkansas, the Oakland Ballet, the Charleston Ballet Theatre, Tulsa Ballet, Richmond Ballet, North Carolina Dance Theatre and the Minnesota Dance Theatre.

A champion of new music, Maestro Woods has collaborated with John Corigliano, Stephen Paulus, Randall Thompson, George Crumb, Libby Larsen, Michael Daugherty and Donald Erb. His recording of William Grant Still's *Symphony No. 3* received rave reviews from critics nationwide. He has also worked with world-renowned soloists including Itzhak Perlman, Edgar Meyer, Sarah Chang, Mark O'Connor, Philip Myers, Gary Hoffman, Richard Stoltzman, Ani Kavafian, Pascal Roge, Anne Akiko Meyers, Ewa Podles, Sharon Isbin, John O'Connor, Dave Brubeck, James McCracken, Eugenia Zuckerman and the Juilliard String Quartet.

Woods holds a Bachelor of Music degree from Heidelberg College, Ohio, and a DMA in Orchestral Conducting from Cincinnati College-Conservatory of Music.

2009 All-State Program Notes

ALL-STATE VOCAL JAZZ ENSEMBLE PROGRAM NOTES

Voice Dance IV **Greg Jasperse**

This is one of my favorite selections from my talented and dear friend Greg Jasperse's satisfying (and popular) Voice Dance series. These compositions had their start as wedding music for another talented vocal jazz arranger and educator, Jennifer Shelton Barnes, and have become a staple of many modern vocal jazz groups. Jasperse's vocal arrangements are fairly challenging, but fun to sing, and I think their joy is contagious.

Tenor Madness **S. Rollins, arr. Michelle Weir**

Tenor Madness is a Sonny Rollins jazz classic based on the 12-bar blues chord progression. The rhythmic melody of this song is distinctively instrumental in concept and characteristic of the jazz style, bebop. Notice the wordless vocals in Michele Weir's arrangement. This piece was arranged in 1993 for the Los Angeles vocal group, Beachfront Property, and recorded on their CD, Straight Up (Cexton Records).

For All We Know **Lewis and Coots**

This is a classic ballad written in the 1930s. I re-harmonized the song a few years ago in an arrangement for Jane Monheit. Then, when New York Voices was looking for new material, I got together with Darmon Meader and he and I voiced out my original arrangement for the four voices and piano. It's been a staple of our "live" repertoire, and it's also on our last studio recording, *A Day Like This* (MCG). This piece certainly evokes a certain mood, and although not necessarily that difficult from a note-reading perspective, the trick to this piece is for a vocal group to convey the poignant lyric and phrasing successfully and emotionally as a collective.

I Could Write a Book **Rogers & Hart, arr. D. Meader**

As recorded by New York Voices & the SWR Big Band, this medium-swing arrangement by Darmon Meader is written in the Basie tradition. From both a vocal and instrumental perspective, this arrangement is reasonably demanding, but still relaxed and swingin'. The opening unison in the men sets the mood, and then the tune continues to build from there. The arrangement is designed to feature both the singers and band equally, with some back-and-forth conversational writing. In this one, it's all about the dynamics and being comfortable with keeping all the short vocal phrases feeling connected. And, of course, laying it back rhythmically is imperative on a tune like this.

Full Moon **Sharon Broadley**

I think this is a great arrangement/composition by Sharon Broadley, who was one of the original members of the jazz vocal group, The Ritz, based in and around Boston in the 1980s and early 1990s. It's a satisfying samba, with rich sustained major-minor harmonies in the verses and a quickly-articulated unison line in the choruses, all over a lively rhythmic background.

ALL-STATE INSTRUMENTAL JAZZ ENSEMBLE PROGRAM NOTES

The Start of Something Big **Steve Allen, arr. Larry McKenna**

The Start of Something Big is from the 1954 TV musical production, *The Bachelor*. The song and lyrics were written by comedian/writer Steve Allen. As the host of the *Tonight Show*, Allen used the tune as his theme song for many years.

Steve Allen wrote more than 2,000 songs; *The Start of Something Big* is his most popular chart. Allen always said that he got the ideas for this tune in his sleep. "I dreamed the first main theme, up to the bridge, and dreamed the first seven of eight lines of the lyric," he said. "Thank goodness I remembered them when I woke up and wrote them down."

This arrangement of the song is by Larry McKenna, who notes that it was originally recorded in the late 1980s. He was asked to write the arrangement by Philadelphia band leader Al Raymond, who wanted the chart at an extremely fast tempo to showcase the band. As it turned out, the tempo of the chart ended up being considerably slower than the one originally conceived. This arrangement has been very popular throughout the years. In 2003, full strings were added to the arrangement and it was performed with Peter Nero and the Philly Pops Orchestra as a tribute to big bands.

Impressions **John Coltrane, arr. Bill Cunliffe**

Impressions was written by John Coltrane (1926-1967). This modal tune, a personal variant of *So What*, a piece that Coltrane had long explored as a member of the Miles Davis quintet, was composed in 1961 and was first released on Coltrane's album of the same name.

In 1961 the famed John Coltrane Quartet with McCoy Tyner on piano,

Jimmy Garrison on bass, and Elvin Jones on drums, took the jazz world by storm. This quartet created some of the most innovative and expressive music in jazz history. Coltrane felt that everyone must make a conscious effort to effect positive change in the world, and that his music was an instrument to create positive thought patterns in the minds of people.

Bill Cunliffe is the arranger of this version of *Impressions*. The following are his words: "*Impressions* was first written as a flute choir arrangement for the National Flute Association flute big band led by Ali Ryerson. It was a logical candidate for that group, as they are strong musically, but not expert improvisers. When I started teaching at Temple University in 2004, there were (and are) two very strong big bands there, led by one of my favorite musicians, the great trumpeter Terrell Stafford. I thought it would be great to elaborate on the basic idea of the chart and create a big band arrangement of it.

"I have always enjoyed harmonic reinventions of songs, but in this chart, I enjoyed the extended unison shout choruses-some two-part harmony enters later, in a Bill-Holman-meets-Hindemith kind of way. This gave the flutes a chance to play and swing as a unit, and with a little editing, worked great for the horn sections. I then wrote a more 'basically swinging' shout chorus to balance the tough unison stuff and to also give some variety.

"I'm really happy with it although I have done a few revisions since the Temple chart. I'm really grateful to NYSSMA for all they do for secondary school music. I wish there were more organizations as strong as they are nationwide."

Too Late ... The Mambo **Bill Zaccagni**

This Bill Zaccagni chart, was commissioned by La Salle High School in Philadelphia. The title resulted from Zaccagni being late in getting the tune finished for the school. Zaccagni (1959-2007) attended Temple University from 1967-71, where he also served as the conductor of the school's big band, then a student-led ensemble.

From 1969-2007, he was an active performer in the Philadelphia and Atlantic City areas, frequently playing in the pit orchestra at Philadelphia's famous Walnut Theater. Larry McKenna, a fellow pit musician, recalls that Zaccagni never made mistakes: "He played his parts down the first time and every time. He was an amazing musician."

Beginning in 1979, Zaccagni served on the jazz faculty at the University of the Arts in Philadelphia, teaching jazz theory, jazz arranging (undergraduate and graduate levels), jazz history and saxophone. He was also the director of the school's top jazz ensemble. Reflecting about Zaccagni, trumpeter Jeff Jarvis says, "Bill was truly an inspiration to many musicians and writers, myself included. I was in the band he conducted at Temple University. Much of my big band rehearsal and conducting skills are the result of watching him work over the years."

Larry McKenna remembers, "Bill was a funny person, quick witted and a great storyteller. Before a gig, back stage, you could always find Bill. He was the one that everyone else was gathered around ... On March 30th, 2009, there was a memorial concert for Bill. So many musicians participated in the show that the sections of the big band had to rotate. There must have been at least three complete big bands that performed that evening. There was even a full orchestra that participated."

Lament **J.J. Johnson, arr. Mike Tomaro**

Composed by trombonist J. J. Johnson (1924-2001), this is his best-known tune. This complex, heartfelt ballad was written in 1954 during the bebop era. Bebop music is a style of jazz in great contrast to the dance music of the big bands. This type of music is characterized by burning tempos, complex melodies, and chromatic chord progressions, combined with irregular phrase lengths. These stylistic traits contributed to the music's unpredictability. Bebop music was interesting to listen to but was not the big band music people danced to. Oddly enough, Johnson's Lament possessed harmonic complexities found in bebop music at a tempo suitable for dancing.

Johnson was one of only a few trombonists to get his start in bebop. At that time the trombone was considered an awkward instrument not suited for the burning tempos of bebop. Somehow, he was able to transfer the innovations of Dizzy Gillespie and Charlie Parker to his trombone playing with such speed and deceptive ease that many thought he was playing a valve trombone instead of a slide trombone. In the early 1970s, while living in California, he composed background music for TV and film. His music can be heard in the television programs *Starsky and Hutch* and the *Six Million Dollar Man*.

Basie - Straight Ahead **Sammy Nestico**

This is the title track of the Count Basie album of the same name. When this album was recorded, Basie had just finished about seven years of collaborations with singers, vocal groups, and rock stars, all with varying degrees of success. His orchestra even recorded two albums of Beatle tunes. However, this album put Basie right smack dab in the middle of where he belonged – the world of straight-ahead swing (as the title so aptly describes).

All soloists are high level and very much in the style and tradition. The

drumming of Harold Jones is impeccable, and sparkling. This album has become a classic for all of the before mentioned reasons. It is strongly recommended for all Basie fans and especially jazz ensemble directors around the world.

We should all be indebted to Grover Mitchell, the lead trombone player in the band, for introducing Basie to Sammy Nestico, the composer and arranger for the date and for many others to follow. Their collaborations become the most important and significant since Basie worked with Neal Hefti from the mid-1950s to early 1960s.

Nestico's compositions are very substantive and his arrangements have never been better. When asked about the chart, Nestico responded, "Some of the tunes have interesting stories, but I don't have much to say about this one. In 1967 I auditioned for Count Basie, and in 1968 I left for Hollywood and my first recording. This tune became the LP title and the signature tune. It was the beginning of a friendship and 10 albums."

ALL-STATE WIND ENSEMBLE PROGRAM NOTES

Frenzy **Andrew Boysen, Jr.**

Frenzy was commissioned by Dr. Myron Welch and the University of Iowa Symphony Band in honor of the 100th anniversary of the University of Iowa School of Music. The title refers both to the active and intense nature of the piece, as well as to my own "frenzied" state of mind during its composition.

I was both honored and intimidated when Dr. Welch telephoned and offered me the commission. It meant a great deal to me to write a piece for the University. My sister and I are third generation "Hawkeyes," as both of our parents and three of our grandparents attended the institution. I grew up watching Iowa football and basketball and always wanted to march in the Hawkeye Marching Band like my father. I only applied to one university as a high school senior (that would be unheard of today!). In other words, I am a Hawkeye through and through.

As I considered the commission, I reflected on my experiences in the symphony band and my growth as a student while at the university. I also thought about what originally led me to the university, and realized that I have two distinct high school memories of the band program at Iowa. Each of them helped solidify my determination to be a student at the school.

The first was a high school marching band competition at which the Hawkeye Marching Band performed. The arrangements they played that day featured the mellophones prominently and, as a horn player, I was excited to be a part of that experience. Therefore, *Frenzy* opens and closes with a big horn glissando in reference to the many horn "rips" that were featured in the Hawkeye Marching Band show.

The second memory is of a performance by the symphony band that, I believe, was repeated at a CBDNA convention in Boulder, CO in 1986. I loved the entire program, but the work that inspired me at the time was the final movement of David Maslanka's *Symphony No. 2*, a fifteen-minute tour de force that begins with the trumpet section playing a rather lengthy articulated passage, using a repeated rhythm of one eighth note followed by two sixteenth notes.

This opening from Maslanka became my inspiration for *Frenzy*, using the same rhythmic pattern as the opening of Maslanka's work, but maintaining this pattern in one voice or another throughout the entire piece. Certainly there is a bit of a homage to David Maslanka in this piece, but it is really intended as a tribute to the musicians of the symphony band and their wonderful conductor, Dr. Myron Welch.

Give Us This Day **David Maslanka**

The words, "Give us this day," are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to Be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music are two of those points of deep mindfulness.

Music makes the connection reality, and by reality I mean a true awareness and awareness. *Give Us This Day* gives us this very moment of awareness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no. 110 from the 371 Four-Part Chorales by Johann Sebastian Bach.

ALL-STATE STRING ORCHESTRA PROGRAM NOTES

Touch Her Soft Lips and Part from Two Pieces from Henry V **Sir William Walton**

Film music is a 20th century art. When Saint-Saëns helped to pioneer the form in 1907, the only "tradition" he could follow was that of theatrical incidental music. Early on, producers typically used pre-existing music, not realizing the advantages of "bespoke" music, even while recognizing the potency of symphonic music.

In Britain, Bliss pioneered the involvement of "serious" composers, and was soon joined by such as Alwyn, Arnold, Bax, Ireland, Rawsthorne, Vaughan Williams and Walton. It was Arnold who took the medium most professionally, quickly acquiring an intimate understanding of the technicalities, and able to meet the film makers on their own ground, as is obvious to anyone who "listens" to one of his films.

However, that does not deny the achievements of the others. Walton in particular had a talent for producing concisely expressive music that reflected the period, atmosphere and action of the celluloid drama, while, like Arnold, preserving his own strong musical identity. Vaughan Williams perceptively and prophetically observed, "[Film] has potentialities of which Wagner himself never even dreamed."

As I contemplate what these pioneers would make of today's mind-boggling special effects, I can't help but notice that when Lucas, Spielberg, et al, want musical effects of comparably devastating impact, they don't turn to those "any-sound-you-like" computerized synthesizers, but to the good, old-fashioned symphony orchestra!

Olivier's film of *Henry V* is remarkable, not just because it was made in Britain in 1944, but more because it broke new ground in several artistic aspects. Not least of these was Walton's score, which brilliantly achieved a convincing "period" feel using utterly anachronistic forces, which were essential for the more spectacular scenes. The movements of the concert suite are arranged in a neat, symmetrical "arch." (Any music that is well written for the film will always need arranging for concert use!)

1. Overture-The Globe Playhouse: Springing from expectant stillness, fanfares, drumming and vigorous, lusciously scored dancing with bags of "period" harmonies conjure the cheerful crowds rowdily assembling for the performance.
2. Passacaglia - The Death of Falstaff: This mini-threnody is scored for strings alone, its almost Handelian steps compounding tender simplicity with soft nobility.
3. Charge and Battle: In the film, this music didn't enhance the battle-sounds; it supplanted them until the first salvo of English arrows took flight (Prepare to duck!). There's admittedly a fair amount of "stock footage," but after the furor subsides, an oboe lends an exquisite touch, musing on the tune of *Bailero* (also famously arranged by Canteloube).
4. Touch Her Soft Lips and Part: This is also for strings alone, a lilting lullaby for a different kind of parting.
5. Agincourt Song: The suite ends as it began, in festivity, but now less earthy as brass chant in modal pomp amid excitable crowds of strings and woodwind.
(Oxford University Press)

Alla Burletta from Generations Sinfonietta **Coleridge Taylor Perkinson**

Coleridge-Taylor Perkinson (1932-2004) studied with Earl Kim at Princeton and with expatriate African-American conductor Dean Dixon in the Netherlands. He co-founded New York's Symphony of the New World and composed a tribute to Charlie Parker for the Alvin Ailey dance company. Perkinson's *Generations: Sinfonietta No. 2 for Strings* (1996) draws on a wide range of influences, displaying the composer's musical wit and uncommon ability to transform familiar melodies.

Meditations on Ecclesiastes **Norman Dello Joio**

Norman Dello Joio (Nicodemo DeGioio, January 24, 1913, New York, NY - July 24, 2008) was born to Italian immigrant parents; the spelling "Gioio" was later anglicized to "Joio." His father, an organist, pianist, and vocal coach, coached many opera stars from the Metropolitan Opera, and taught Dello Joio piano starting at age four. In his teens, the younger Dello Joio began studying organ with his godfather, Pietro Yon, the organist at Saint Patrick's Cathedral. The young composer began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York at age 14. In 1939, he received a scholarship to the Juilliard School of Music, where he studied composition with Bernard Wagenaar. While a student, Dello Joio worked as organist at St. Anne's Church. In 1941, he began studying with Paul Hindemith, who encouraged him to follow his own lyrical bent. Dello Joio taught at Sarah Lawrence College from 1944 to 1950, at the Mannes College of Music, and served as professor and dean at Boston University. His early works already reveal certain characteristics of his style, including the use of traditional chants as a cantus firmus in richly contrapuntal settings, in such works as *Magnificat* for orchestra (1944). Dello Joio received numerous awards and much recognition, and was a prolific composer in a variety of genres, perhaps best known

for his choral works such as *A Jubilant Song* (1946). In his music, it is not at all unusual to find Gregorian melodies up against animated, syncopated rhythms, making his music imminently appropriate for dance (e.g., *Diversion of Angels* (1949) for Martha Graham).

Dello Joio's *Variations*, *Chaconne*, and *Finale* won the New York Critics Circle Award in 1948. His opera *The Ruby* (1955) has more dramatic drive and impact than the other more subtle and refined works. Dello Joio utilizes received forms in personal ways, with clear outlines, and seemed especially suited to technique. He won the 1957 Pulitzer Prize for Music for his *Meditations on Ecclesiastes*, first performed at the Juilliard School on April 20, 1956. Two notable compositions for concert band are *Scenes from the Louvre* (1966), and *Fantasies on a Theme by Haydn* (1968), the latter composed for the Michigan State University Wind Ensemble. He also wrote several pieces for high school and professional string orchestra, including *Choreography: Three Dances for String Orchestra* (1972). In 1978, he retired and moved to Long Island, donating his personal archive of manuscripts and papers to the Music Division of The New York Public Library for the Performing Arts. Despite infirmities, Dello Joio remained active as a composer until his final years, continuing to produce chamber, choral, and orchestral music. He died in his sleep on July 24, 2008, at his home in East Hampton, NY.

Divertimento in B-flat major for Strings, K.137 (125b) W.A. Mozart

Joannes Chrisostom Wolfgang Gottlieb ("Amadè," "Amadé," "Amadeo," or on rare occasions "Amadeus") Mozart was born on January 27, 1756, in Salzburg, Austria, and died on December 5, 1791, in Vienna. He composed his *Divertimento in B-flat major, K.137(125b)* in 1772 in Salzburg, but we lack specific information on their early performance history.

These are the first San Francisco Symphony performances. The scoring raises a musicological question. The piece is certainly for a string ensemble of two violins and viola plus a bass line, but whether or not a performance should include multiple players on each line and whether the bass part should be played by a cello, a double bass, or both together (or even more instruments than that), are matters that must be decided by the interpreters.

Just what is this piece supposed to be? It's one of three roughly similar works that, in the composer's manuscript, are headed with the words "di Wolfgang Amadeo Mozart Salisburgo 1772." That leaves no doubt that Mozart wrote (or at least completed) all three in his home town of Salzburg, and historical evidence suggests that they may date from the early months of 1772, roughly speaking, when he was 15, going on 16, and was exactly a decade along in his composing career.

Each of the three pieces is also headed—in a hand other than Mozart's—with the inscription "Divertimento," a term that had no specific meaning in the Classical period apart from describing works of a diverting nature. The edition from which the San Francisco Symphony is performing in this concert (the New Mozart Edition published by Bärenreiter in 1964) labels these pieces *Drei Quartet-Divertimenti* ("Three Quartet-Divertimentos"). In a competing edition they're identified as "Three Salzburg Symphonies without Winds."

Each of these works seems similar to contemporary pieces Mozart did call symphonies. Today, they are most often played by string chamber orchestras, which can be relied on to visit the first and third of the group (K.136 and K.138) regularly, if the middle one a bit less often. Certainly this divertimento sounds like a proper string quartet when played by a proper string quartet, and like a proper chamber orchestra piece when played by a chamber orchestra.

All three divertimentos in this set are cast in three movements. The first and last divertimentos follow the expected order of fast-slow-fast, but this middle one begins with a slow movement (Andante) and then continues with two fast ones in succession (Allegro di molto and Allegro assai)—a curious scheme that seems to have been a momentary experiment that led nowhere for Mozart.

The Andante opens with a few bars of hyper-expressive gestures (shades of C.P.E. Bach) and only settles into the tonic key of B-flat in the eighth measure. Even then, the harmonic foundation remains somewhat untamed as this movement works its way in ornamental style through a simple sonata form. Each of the three movements is cast in a straightforward sonata form, in no case with great surprise or searching in the development section (where, in his maturity, Mozart would rarely fail to astonish).

The Allegro di molto bustles with good humor, propelled along by lots of repeated-note figuration in the lower strings. The finale, Allegro assai, is cast in triple time. Following the exposition of the main material comes a folk-like strain over a simplistic bass. In the context of a symphony perhaps this afterthought would launch the trio section in a minuet movement. The development section of this finale pretends to take on contrapuntal airs (the briefest feint, it turns out), and at the end of the recapitulation the "trio tune" brings everything to a sturdy, smiling conclusion.

James M. Keller

ALL-STATE WOMEN'S CHORUS PROGRAM NOTES

For nearly 20 years, I have had the pleasure of working with women's choirs. These choruses offer the opportunity for singers to engage in significant musical activities that promote unity of sound through the performance of fine literature specifically for women's voices. Choice of repertoire has often allowed me to support the work of emerging women composers, as well as foster positive self-images for women and girls through the messages in the music's text.

The repertoire I chose for this particular chorus brings musical concepts and styles, as well as message and emotion, to the singers. I chose some works that are considered standard in women's choral repertoire, and I chose new works that support emerging composers. I hope you will join me on a journey that begins with inspiration from muses and continues through the experiences of many different kinds of women before concluding with a hope for the future.

The young women on stage know that the stories told through this music are the stories of women of both yesterday and today. This ensemble has embraced the music as its own and presents it to you with passion and sincerity.

It is with great pride that I present this program to you; it has been a delight working with these young women, and I sincerely hope that you enjoy the concert as much as we enjoy presenting it to you.

Iris S. Levine

Sing, Sing, Ye Muses Henry Purcell

Sing, Sing, Ye Muses, by the Baroque composer Henry Purcell, speaks to the muses giving artistic inspiration. In mythology, muses were creative, artistic, feminine characters. Here, they inspire us to explore our own artistic possibilities.

Nigra Sum Pablo Casals

Nigra Sum, by the Spanish composer Pablo Casals, has long been recognized as one of the most beautiful standards in women's choral literature. This setting is from the Song of Solomon text and tells a love story of a dark-skinned woman invited to the King's chambers.

Prayer for the Gifts Kinley Lange

Prayer for the Gifts is a contemporary piece that explores spirituality and offers prayers to the Creator. Composer Kinley Lange may have believed that women have not always been embraced in traditional religious settings and thus he chose text—a conversation with the Creator—that was without gender.

Mornings Innocent Gwyneth Walker

Set to May Swenson's love poetry, *Mornings Innocent* represents one of Gwyneth Walker's most remarkable compositions for women's voices. Presented in a simple, yet extraordinary, manner, this piece portrays the passion of Swenson's beautiful words.

O-Yo-Yo Stephen Hatfield

The French Canadian folk song, *O-Yo-Yo*, tells the story of "you always want what you can't have." In the piece, three women go into a church and the folk tale tells of an ensuing "flirtation" between the women and the monks. The piece is by the Canadian composer Stephen Hatfield. It is written for two groups of singers—a "soli" or smaller ensemble that tells the story and a full chorus who responds.

Ain't I a Woman Susan Borwick

Ain't I a Woman is based upon the words of Sojourner Truth, a woman born into slavery in New York State as Isabella Baumfree in 1797. She was an active and important public figure in the abolitionist and women's rights movements of the mid-19th century. The text from her speech at the Woman's Rights Convention in 1851 is the basis of this powerful blues-style piece by composer Susan Borwick.

Lay Earth's Burden Down Paul Caldwell and Sean Ivory

Lay Earth's Burden Down is loosely inspired by a traditional spiritual. Most of the material is originally composed by Paul Caldwell and Sean Ivory. The piece was commissioned by the Portland Symphonic Girlchoir and premiered in 2008. The piece addresses the greening of our earth, a significant and necessary factor for the next generation's safety and well-being.

ALL-STATE MIXED CHORUS PROGRAM NOTES

The Last Words of David Randall Thompson

Randall Thompson's influence on American music, and particularly choral music, cannot be overestimated. Having attended and taught at some of the most prestigious American schools, including Harvard, Juilliard, and Princeton, Thompson's choral music, much of which remains in the repertoire of high school, collegiate, church, and community choruses, is characterized by memorable melodies and a neo-romantic harmonic language that are eminently satisfying for the singer and audience alike.

The Last Words of David is selected for this program because of its powerful opening measures of choral sonority, virtuosic scalar writing in the piano, and poignant text that serves as admonition to those in positions of leadership. The piece also undergoes a dramatic mood shift from extroverted to

reflective that places considerable dramatic and vocal demands on the chorus. It's just a great piece with which to start a program!

Awake the Harp **Franz Josef Haydn**

When given the opportunity work with young singers in settings such as this, I enjoy programming works from the great classical composers of the 18th and 19th centuries. And, more often than not, this serves as an introduction for these singers, whose breadth of choral repertoire is more heavily steeped in the music of fine, living composers like Whitacre, Stroope, Clausen, Dickau, and Lauridsen, among others, often to the exclusion of works from previous musical eras. The pieces on the program by Haydn and Brahms are brief masterpieces by two of history's most prolific and profound composers. *Awake the Harp* is a chorus from Haydn's oratorio *The Creation*, written in 1797-98 for audiences in England and Austria. Its rhythmic drive, contrapuntal texture, and fast melismas create a mood of frenetic celebration and bristling energy.

Der Abend **Johannes Brahms**

Der Abend or *Evening* by Brahms, is an example of 19th century vocal quartet repertoire written to be sung as chamber music with one singer on each part, though also performed by choirs. Requiring rich, soloistic vocal sonority and a close attention to the poetry and the expressive potential of the sounds of the German language, this is a magnificent and gorgeous love song between the God of the Sun (Apollo, son of Zeus, also called Phoebus) and the aquatic sea-goddess, Thetys. Thetys beckons Apollo to join her, and so he rushes in his horse-drawn chariot across the sky pulling the sun with him to the horizon, thereby bringing evening. Once they are together, the two lovers recline and enjoy the peaceful evening in one another's arms while the horses drink the cool waters.

Noche de Lluvia (Rainy Night) **Sid Robinovitch**

From one depiction of evening to another - Sid Robinovitch's *Noche de Lluvia* is written as a sensual tango with ubiquitous jazz harmonies and a marvelously intricate piano accompaniment. The Spanish poetry describes an intimate night-time coupling in a rain-drenched woodland setting in which the rhythm and sound of the rain and wind hypnotically lull the couple towards sleep.

Sweetheart of the Sun **Eric William Barnum**

The *Sweetheart of the Sun*, by the young conductor/composer Eric William Barnum, is a love song set to a poem based on the biblical story of Ruth. The piece calls for the choir to divide into eight parts, and incorporates lush, dissonant harmonies, portamento, wide dynamic extremes, and a large vocal range. This is a touching choral setting that is sweetly poignant and simply beautiful.

My Soul's Been Anchored in the Lord **Moses Hogan**

The program ends with the heroic and robust Moses Hogan spiritual *My Soul's Been Anchored in the Lord*. Like many of Hogan's spiritual settings, this arrangement places great demands on the choir by way of divided parts, incessant vocal layering, extreme ranges, full dynamics, rhythmic complexity, and surprising chromaticism. Only the finest choirs fully surmount its technical demands, and I know that these fine young singers will rise to the challenge of mastering this tour de force.

ALL-STATE SYMPHONIC BAND PROGRAM NOTES

Toccata Marziale **Ralph Vaughn Williams**

Ralph Vaughan Williams (1872-1958) was a prolific British composer whose compositional style had great influence in the development of 20th century British music through a brilliant mixture of folk material and compositional nuance. He composed for a number of media, including theater, orchestra, and chamber ensembles but it is his wind band music that remains the most outstanding. Indeed, it represents some of the finest in all of modern wind band literature. The works of Vaughn Williams have become staples for wind bands worldwide. His penchant for colorful voicings and capitalization of sounds that are specific to the wind band medium are without parallel.

Toccata Marziale was composed for the Commemoration of the British Empire Exhibition of 1924. For the performer and listener alike, it is a rhythmic challenge as its 3/4 meter is often obscured with implications of 2/4, 4/4, and 7/8 time. Even though the metric perception shifts, it remains incessant and forwarding moving throughout the work. Supporting the shifts is the harmonic movement that is sensed through woven contrapuntalism. Its jaunty opening statement exemplifies the toccata-like nature of the piece and is contrasted with flowing melodic material. It is a brilliant work that displays performer's independent musicianship, as well as ensemble strength.

Symphony No.2 Mvt 3: Apollo Unleashed **Frank Ticheli**

Frank Ticheli (b. 1958) received his doctoral and masters degrees in composition from The University of Michigan. In 1991, he joined the faculty of the University of Southern California's Thornton School of Music where he is Professor of Composition. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. He is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*.

The following programs notes for Symphony No. 2 Movement 3 Apollo Unleashed are written by the composer.

"The symphony's three movements refer to celestial light – Shooting Stars, the Moon, and the Sun. The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale.

"On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's *Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut)*. This chorale – a favorite of the dedicatee and one he himself arranged for chorus and band – serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events.

"The chorale is in ternary form (ABA). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster-paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th notes.

"My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has done for them."

When Jesus Wept **William Howard Schuman**

William Howard Schuman (1910 – 1992) was a native New Yorker. A prolific writer of popular music in his youth, Schuman earned degrees in Music Education and Master of Arts from Columbia University. He was a faculty member at Sarah Lawrence College for a decade and was subsequently appointed as president of the Julliard School of Music.

His compositions have a clearly American flavor. Aaron Copland characterized Schuman's music like this, "In Schuman's pieces you have the feeling that only an American could have written them ... You hear it in his orchestration, which is full of snap and brilliance. You hear it in the kind of American optimism, which is at the basis of his music."

The works of Schuman, who received the first Pulitzer Prize awarded for musical composition, span a variety of media, including compositions for orchestra, choir and band. His strong interest in the jazz and popular music from his youth is evident in his use of complex rhythmic structures and solid metric underpinnings.

When Jesus Wept is the second movement of a larger work by Schuman entitled *New England Triptych*, based on three pieces by William Billings, an American composer of the late 1700s. It was originally written for orchestra and later orchestrated for symphonic band. *When Jesus Wept* is a solemn hymn in a round setting. The lone field drum that opens the work, followed by a somber solo euphonium and trumpet sharing duties of stating the melodic material, set the atmosphere for the highly emotional ride on which Schuman takes the listener. Caught between lyrical beauty and organic dissonance, the forward momentum of the piece and the hushed tones of the final measures take the breath away.

When Jesus wept, the falling tear in mercy flowed beyond all bound; when Jesus mourned, a trembling fear seized all the guilty world around.

Cartoon **Paul Hart**

Paul Hart (b. 1945) has the distinction of being one of Britain's most productive jingle, film and TV show theme composers. He is equally talented as a composer of contemporary classical music, having written works for wind bands, jazz ensembles and orchestras. His work is fresh and accessible. Audiences of all walks enjoy Hart's music.

Cartoon, published in 1991, is an amalgamation of nearly every familiar device used in cartoon sound tracks throughout the years. While the music is original, the devices are reminiscent of classic cartoon characters like Tom and Jerry, Bugs Bunny, the Roadrunner and Wile E. Coyote, Elmer Fudd, Popeye, Daffy Duck, Tweety Bird, and the Flintstones, to name a few.

The main theme that permeates the work has a Gershwin flavor. It opens with great fanfare, moves into a clearly identifiable cat-and-mouse chase, offers a smoky jazz interlude, and concludes with a huge Hollywood-esque finale. It features the skills of every musician in the band. Nearly every measure in this piece has something to make you chuckle. Don't be afraid to laugh out loud!

ALL-STATE SYMPHONY ORCHESTRA PROGRAM NOTES

Fanfare for the Uncommon Woman

Joan Tower

Joan Tower's *For the Uncommon Woman* was originally called *Fourth Fanfare for the Uncommon Woman*. The fanfares (five in total) are all dedicated to women who are adventurous and take risks. They have been performed by more than 500 different ensembles.

The first *Fanfare for the Uncommon Woman* was inspired by Aaron Copland's *Fanfare for the Uncommon Man* and is scored for the same instrumentation of three trumpets, four horns, three trombones, tuba and percussion. This fanfare was premiered in 1987 by the Houston Symphony, with Hans Vonk conducting, as part of its Fanfare Project.

The second fanfare, which is the same instrumentation as the first with one added percussion, was commissioned by Absolut Vodka and premiered by the Orchestra of Saint Luke's at Lincoln Center in 1989.

The third was commissioned by Carnegie Hall in commemoration of its 100th anniversary on May 5, 1991. Scored for double brass quintet, the ensemble comprised the Empire Brass and members of the New York Philharmonic brass section, with Zubin Mehta conducting.

The fourth fanfare, now titled *For the Uncommon Woman*, is scored for full orchestra and was commissioned by The Kansas City Symphony with funding from AT&T.

Reviewing the first performance of the work in 1992, Scott Cantrell wrote in the *Kansas City Star*, "The [Kansas City Symphony's] season-opening concert began with a *Fanfare for the Uncommon Woman*, a brand-new piece by Joan Tower proving that a composer needn't be dead, European and male to be heard in a symphony hall...No 'mere' fanfare, it might better be called an overture. In any case, it's a brilliant orchestra showpiece compacted within a 4-minute span. Great slabs of dissonant brass chords crunch up against each other, and then chattering figurations run their way through the whole orchestra until a sonorous apotheosis is reached."

For the Uncommon Woman was recorded by the Colorado Symphony Orchestra, conducted by Marin Alsop, on a Koch International Classics CD.

The Pines of Rome

Ottorino Respighi

Laboring under the shadows of such greats as Puccini, Rossini, and Verdi, many lesser Italian composers at the turn of the 20th century found that, to their countrymen, music meant only opera. Ottorino Respighi is credited with being the first Italian composer in that period to achieve both fame and popularity for purely orchestral works. His three most famous works, the tone poems *Fontane di Roma* (Fountains of Rome, 1917), *Pini di Roma* (Pines of Rome, 1924), and *Feste Romana* (Roman Festivals, 1929), exemplify the eclectic, pictorial style that won him such popularity.

Respighi began his music education at the Liceo in his native Bologna in 1899. In 1900, he accepted a position as principal violist with the Imperial Opera in St. Petersburg, Russia. There he studied orchestration with Rimsky-Korsakov, to whom Respighi always acknowledged a great debt.

After additional study with Max Bruch in Berlin and many years working as a violinist or violist for various musical groups in Italy, he was appointed professor at the St. Cecilia Conservatory in Rome in 1913. This position gave him enough time to compose, and he achieved his first success in 1917 with *Fountains of Rome*.

Respighi was also interested in preserving Renaissance and medieval musical traditions, and, at the same time *Fountains* was published, he completed the first of what would eventually be three suites based on airs for lute, which he orchestrated for piano and strings (*Antiche Arie de Danze per Liuto, Ancient Airs and Dances for Lute*).

After several years of contemplating scenes for a sequel to *Fountains*, Respighi began work on *Pines of Rome* in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes, in this case children's songs that his wife, Elsa, an accomplished singer and composer, had taught him.

Although thematically straightforward, the work requires virtuoso playing from each section of the orchestra and features unusual rhythmic patterns. The score also calls for some unusual instruments: six buccinae, medieval precursors to trumpets and trombones, in the fourth movement, as well as a recording of a nightingale at the end of the third. Respighi noted that modern brass could be used to replace the buccinae, but there was no substitute for the recording because, as he explained later, "I simply realized that no combination of wind instruments could quite counterfeit the real bird's song."

Respighi did not expect Italian audiences, fond as they were of their operas, to welcome the work; during rehearsals for the first performance he is quoted as having said, "Let them boo ... what do I care?" The premiere was held on December 14, 1924, at the Teatro Augusteo in Rome, and just as expected, the audience did boo – at the atonal trumpet blasts at the end of the first movement, and at the nightingale. But the finale's triumphal brass won the audience over and earned the piece a standing ovation.

It has enjoyed popularity ever since, with Respighi's friend Arturo Toscanini championing the work in the United States and leading its premiere in New York in 1926.

The work's extremely specific musical imagery and brilliant scoring to achieve this effect has been cited by many early Hollywood composers as an inspiration. Indeed, Respighi was so specific in what he intended that he published descriptions of the settings he envisioned for each movement at the beginning of the score. For the first, *Pines of the Villa Borghese*, he wrote:

"Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms."

The section opens brilliantly and moves in flurries of sound, with snatches of military fanfares and children's songs, including the Italian version of *Ring around the Rosy*, shouted out by brass or woodwinds and accented by colorful percussion (ratchet, triangle). The movement builds to a bustling crescendo while a trumpet blares a discordant note. This has been likened to children "blowing a raspberry;" but to this mother's ear it sounds just like a parent shouting "Enough!" And, as Respighi writes:

"Suddenly the scene changes – we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

Pines Near a Catacomb begins with solemn chords in the low strings, over which the trombones sound a quiet theme reminiscent of Gregorian chant. This develops until an offstage trumpet introduces a second motif. As the trumpet ends, the strings begin a rhythmic pulsing, changing meter from 6/4 to 5/4. But though the pulsing gradually crescendos, the two original themes are never lost: the brass continues to play the chant, then a portion of the trumpet's tune, underneath the strings.

The movement dies away as a quiet piano cadenza opens the next movement, *The Pines of the Janiculum*.

"There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing."

A clarinet plays a long, rubato solo over soft, sustained string chords. Flutes and strings develop this first motif, then the oboe introduces a rising and falling theme that is quickly taken up by the strings. Though the movement always keeps a fluid, forward momentum, the overall effect is calm and reflective, never agitated. It rises to an ethereal sound with the addition of flowing arpeggios in celeste, harp, and piano, then the clarinet sounds a long sustained note and the recorded nightingale makes its appearance over softly trilling strings. The movement ends in quiet contemplation. But this mood is quickly broken by piano, low brass and low strings sounding insistent, repeated eighth notes over marching fifths in quarter notes, depicting:

"Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol!"

The army of the finale, *Pines of the Appian Way*, approaches somewhat ominously, with bass clarinet and low brass sounding fragmentary phrases of military fanfares while the upper strings begin to pulse in descending half steps. An extended English horn solo marks the dawn and the brass begins to call out, both offstage and on. The movement builds to an inexorable climax and, whether it be the army Respighi envisioned or the flying whales of a recent Disney movie, the listener cannot escape the image of some great body in glorious, triumphant motion.



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