

Photo by Larry Levanti



Rutgers Wind Ensemble

Since its formation in 1953, the Rutgers Wind Ensemble has established itself as one of the leading wind bands in the United States.

The ensemble presents concerts at the highest artistic level, performing both masterworks of the wind repertoire and new works, including pieces composed expressly for the group. The ensemble has performed at many professional conferences and has recorded a number of compact discs. In the words of *Classical New Jersey* critic William Allin Storrer, the Rutgers Wind Ensemble "is the Rolls Royce of wind ensembles."

William Berz

Dr. William Berz is Chair of the Department of Music at Rutgers—The State University of New Jersey. He has conducted the Rutgers Wind Ensemble since 1992.

Dr. Berz also has considerable experience as an orchestral conductor. He was the Music Director and Conductor of the New Brunswick Chamber Orchestra from 1988 until 1994. From 1984 to 1989, he was

Assistant Conductor of The Jupiter Symphony and Naumburg Orchestra, both of New York City. He conducted the New Jersey State Youth Orchestra from 1984 until 1988.

In addition, he has published a number of articles and presented many sessions in the field of instructional technology in music education. He is co-author of the book *Applications of Research in Music Technology*, published by the Music Educators National Conference. He has articles published in psychology and instructional technology in *Psychology of Music*, *Music Perception*, *The Bulletin of the Council of Research in Music Education*, and *The New Review of Hypermedia and Multimedia*.

In 1993, Dr. Berz was given an Outstanding Teacher Award by the Rutgers College Parents Association. In 1994–1995, he was a Lilly Endowment Fellow.

Photo by Alan Goldsmith



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

Strata was recorded on March 26-27, 1999. *Yiddish Dances and Balkanya* were recorded on October 16, 1999. *Time, A Maniac Scattering Dust, October, Pastime, Colours, and Whirr, Whirr, Whirr!!!* were recorded on March 24-26, 2000.

Recording Engineers:

Mark J. Morette
(March, 1999; October, 1999 sessions)
David St. Onge
(March, 2000 sessions)

Recording Producers:

Joe H. Brashier
Mark J. Morette
William Kellerman
Timothy G. Smith

Recording Consultants:

Brian Kershner (*Strata*)
Eric Whitacre (*October*)

Editing Engineer: David St. Onge

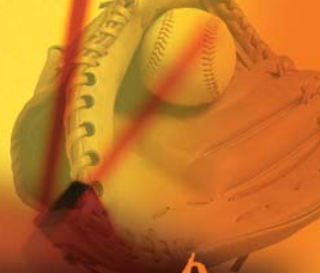
Editing: William Berz

Cover Design & Graphics:

Denise Johnson

TIME

A Maniac Scattering Dust



RUTGERS
wind ensemble
William Berz, Conductor

This CD was originally conceived to include mostly dance music, a very popular genre for the wind band. However, the theme expanded to include music that focuses on time in some fashion: musically, in its title, or both. The obvious inspiration is in the title track by Eric Moe, where the issue of musical tempo (time) is altered with great craft and imagination. Whether it's dreaming about baseball—America's *Pastime*, balancing the demands of everyday life (*Whirr, Whirr, Whirr!!!*), listening to music for the dance (*Yiddish Dances, Balkanya*), studying the calendar (*October*), or reflecting on the greatly contrasting styles of *Strata* and *Colours*, time is a central element to both music and life.

Time, A Maniac Scattering Dust Eric Moe
(b. 1954)

Eric Moe was educated at the University of California at Berkeley (M.A., Ph.D.) and at Princeton University (A.B.), and taught for a number of years at San Francisco State University. He is currently Professor of Composition and Theory at the University of Pittsburgh, where he directs the graduate program in composition and the department's electroacoustic music studio. He has written the following about this work.

Time, A Maniac Scattering Dust is the latest in a series of pieces of mine that celebrate the ability of music to do tricks with our perception of the flow of time (other pieces in the series include *No Time Like the Present*, for orchestra, and *Time Will Tell*,

for chamber ensemble). I recently read a science fiction novel in which a scientist accidentally creates another universe in the laboratory, one in which time flows at a vastly different rate than it does in our own. I liked the idea, as it struck me that composers have been doing the same thing, on purpose, for centuries. In the microcosm of this piece, time not only moves at a very different rate than it does in our normal lives, but it changes within the work itself: the frenetic, maniacal dust-scattering of the opening subsides, only to regroup in a calmer but more flowing tempo. The title comes from Tennyson's 'In Memoriam A.H.H.':

Time, a maniac scattering dust,
And Life, a Fury slinging flame.

RUTGERS wind ensemble

Personnel

Players selected from the following:

Piccolo Patricia Blackman Erica Joseph	David Dunn Milagros Cota Durán Kenneth Ellison* Sarah Finer Steve Hanna Dan Huntsinger Mia Kirk Andrew Lesser Joseph Pinto	Horn Laura Crossler Jill Monaghan Minsoo Moon Jennifer Oliva-Perry* Anna Marie Sykes Kevin Viscariello	Euphonium Natalie Mannix Arnold* Holley Oldland Gerard Wells* Ari Zwillman
Flute Kriszy Bezek Theresa Cilluffo* Christine Frielink Erica Joseph Lindsey Karp Mi Kyung Kim John McMurtery* Rachel Mendez	Bass Clarinet David Dunn Gabriel Olochwoszcz John Padden	Trumpet Bryan Appleby- Wineberg* Daniel Berz Brian Chin James Cotignola Salvio Fossa David Luquette Heather Rheam Alan Tedesco	Tuba Barry Formus Chris Olka* José Perez* Ron Pokryska David Rabinowitz
Oboe Heather Scheffold Lelivelt Swanson Erin Taylor* Brian Toth Bree Wickner*	Saxophone Marc DeNicuolo* Michael Fein Adam Garnys Christie Riso Jeff Santoro	Trombone Scott Dunn Stephen Dunn Christian Ganicenco* Bridget MacDonald* Sam Walker	Percussion David Geltch Dan Halpern Michelle Lewis Erik Lynch Peter Martin Scott Martin* Tony Oliver Ken Riehman Peter Saleh Ben Schwartz Dan Zugale
English Horn Bree Wickner	Bassoon Ivy Haga* Meredith Hoffmann- Thomson Amy Lyzcen	Bass Trombone Jaime Exley* Jose Maunez*	Double Bass Ben Tedoff
E♭ Clarinet Andrew Lesser Andrea Williams	Contrabassoon Brooks Kay		
Clarinet Joella DeLisi Christian Dickson			

*Principal or Co-Principal

Pastime
Composer Jack Stamp writes the following about *Pastime*.

Jack Stamp (b. 1954)

Shortly after receiving the commission for *Pastime* from the Santa Clara County (California) Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 baseball season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember (I was 8 years old). I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general.

The work is in two large parts. The first is a collection of veiled salutes to various events from the 1962 World Series or the 1998 baseball season. Examples include a motive containing the notes “B-A-B-E” in measure 60 and the tune “Meet Me in St. Louis” in measures 63-69 followed by a mighty fanfare in measure 70 for Mark McGwire’s home run record of the same number in 1998. The second half of *Pastime* is, as Stamp describes, a contrapuntal tour de force with two fugues based on motives from “Take Me Out to the Ball Game” along with several returns of musical material from the earlier section.

Colours
Roger Cichy holds a Bachelor of Music degree and a Master of Arts degree from The Ohio State University. He served as associate director of bands at the University of Rhode Island and Iowa State University, where he directed the marching band,

Roger Cichy (b. 1956)

concert band, and basketball pep band, and taught various music courses on the undergraduate level. In 1995, he resigned from his position at Iowa State to devote his full energy to composing and arranging. Cichy writes the following description of *Colours*.

Colours is an impressionistic work with each of the six movements of the piece representing a particular color. Composed in 1997, *Colours* was commissioned by the Kansas State University Bands and was premiered on May 10, 1997, with the composer conducting.

The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular symbolic meaning, which is then represented throughout the music (i.e., green: warm, organic, middling qualities, immortality, neutrality). The musical “pigments” are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of color symbolism as interpreted through music as opposed to “orchestra colors,” or timbres. Obviously, the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well.

The particular colors that each movement represents were chosen by the composer because of their contrast to one another. Why the English spelling of *Colours* instead of the American spelling? The source book used to research the symbolism of colors used this particular spelling.

Yiddish Dances
Adam Gorb began composing at age ten; five years later he wrote a set of piano pieces played on the BBC. He graduated from Cambridge University and received a Master of Music degree with highest honors in Advanced Composition from the Royal Academy of Music in London. Gorb presently teaches composition at the London College of Music and the Junior Academy of the Royal Academy of Music. He received the Mosco Carner and Josiah Parker Prizes for Composition in Great Britain and the Walter Beeler Prize in the United States for his work for winds, *Metropolis*.

Yiddish Dances was written for the 60th birthday of Timothy Reynish, conductor of the Wind Symphony at the Royal Northern College of Music in England. Gorb writes that the work is “very much a party piece, bringing together two of my abiding musical passions: the Symphonic Wind Orchestra and Klezmer. The five movements are all based on set Klezmer dances, the folk music of the Yiddish-speaking people: Khosidl (music moving freely between satire, sentimentality and pathos); Terkische (an up-tempo Jewish tango); Doina (a free recitative in which various instruments in the band get a chance to show off); Hora (a slow 3/8 time dance with a characteristic rocking rhythm); and Freylachs (very fast in which themes from the previous movements are recalled, ending in a ‘riotous booze-up’ for all concerned).”

As Gorb writes in the score, “Le Chaim!”

Adam Gorb (b. 1958)

October
Eric Whitacre received the Master of Music degree at The Juilliard School of Music, where he studied composition with John Corigliano and David Diamond, and conducting with Virko Baley and John Morris Russell. He received his undergraduate degree from the University of Nevada-Las Vegas. Whitacre has provided the following program note.

Eric Whitacre (b. 1970)

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

October received its premiere on May 14, 2000 in Fremont, Nebraska, and is dedicated to the gifted educator and proud Nebraskan, Mr. Brian Anderson.

Strata
Brian Kershner, bassoonist and composer, has enjoyed successful performances of his works throughout the United States. His *Sonata* for bassoon and piano and *Contours, Canons and Caricatures* for saxophone quartet are available on CD on the Vienna Modern Masters label. A faculty member of The Mason Gross School of the Arts, he has written the following about *Strata*:

Brian Kershner (b. 1954)

In late November of 1996, William Berz approached me about writing a brief fanfare for the group. I sketched the piece in a weekend and scored it in the ensuing two week period; shortly thereafter, it was performed. Sometime later, it occurred to me that the piece could be extended into a multi-movement suite. The basic ideas that permeated the completed first movement involved a kind of layering of material with as much registral distancing as possible to create a clean texture and to make the music more open to the ear. This was the origin for the title, *Strata*.

Movement I, "Fanfare," begins with the basic impulse for the movement, a sixteenth-note pick-up to a rising whole-step, which is expressed in accumulating layers, and later becomes the source for whole-tone scale fragments. A repeating chorale-like phrase in the lower brass and woodwinds, accompanied by extended whole-tone scales in winds and mallets, initiates the climax of the movement.

The rich fabric becomes subservient to interjections of the opening fanfare gesture and builds to a modified recapitulation.

Movement IV, "Festivus," was written next and carries much of the musical weight and substance of the work. There is great economy of material, most of which is generated by the initial grand gestures led by the brass. A central fugato also springs from this opening music. Interspersed throughout the movement are episodes of "Klangfarben," which are built from the interval content of

the seminal material already presented. The rather lengthy fugato is accompanied by a sixteenth-note ostinato in the upper winds and mallets, and is directly related to the brass opening. The fugato is interrupted at its height by a homophonic statement by the entire ensemble, first in a single line and then in a huge two-voice version. Reminiscences of the previous music lead to a rollicking coda with all forces participating.

Movement II, "Fables," followed and was intended to be reflective and almost retrospective in nature. The same layering of material is used, but there are moments of nineteenth-century, perhaps Mahlerian, sounds. The thematic core of the movement is a richly harmonized chorale, making its first appearance as the music begins, first with its intervallic essence alone in the baritone and tuba, and then fully completed with the remaining conical brass. It is immediately interrupted by a single-line idea in woodwinds, which makes use of continuous eighth-notes and later generates a substantive fugato. These two basic and interrelated ideas play off each other as the movement unfolds, and in the last presentation are even heard together, before the sublime chorale ends the movement with one last fleeting movement of the dissonance which is at once connected to and at odds with the chorale.

The last movement to be completed was the third, "Fripperies." As the subtitle suggests, it is to sound as if it is tossed off easily and lightly, in the manner of a scherzo. This

does not take into account the substantial technical difficulties and rhythmic intricacies. There are two basic thematic premises, an opening "piling-up" of major third combinations from the brass, which later generates a wide-ranging romp in the horns and elsewhere, and secondly a chromatically reptilian pattern presented by woodwinds in unison, and later, octave doublings.

Strata is the second work that Dr. Kershner has written for the Rutgers Wind Ensemble. His *Memories of RFK* for band, tape, and children's chorus was premiered by the Rutgers Wind Ensemble at the CBDNA Eastern Division Conference in 1996.

Whirr, Whirr, Whirr!!!

Ralph Hultgren
(b. 1953)

A native of Victoria, Australia, Ralph Hultgren currently teaches at the Queensland University of Technology. As a trumpeter, he has performed with the Melbourne Symphony and Australian Brass Choir, and was a member of the Central Band of the Royal Australian Air Force. His compositions have won numerous awards.

Whirr, Whirr, Whirr!!! was commissioned and premiered by the University of St. Thomas in St. Paul, Minnesota.

Ralph Hultgren writes:

Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family and each concern barks at you for attention and demands its need to be satisfied and you can sense the priority in them all, but you know and feel your lack of time and your diminishing grace and patience to deal with them all?

Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what you feel comfortable with but you want to go there and you know that going there will jeopardize your everyday situation but you still want to go there?

Can you feel that sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, no sense of ambiguity can prevail and no hope of satisfying all the competing emotional interests seems possible?

Your mind spins, ducks and dives, leaps and plunges, and seems to *Whirr, Whirr, Whirr!!!*

Balkanya Jan Van der Roost (b. 1956)

Jan Van der Roost was born in Duffel, Belgium in 1956. At a very young age, he was introduced to the prominent names in the wind, fanfare and brass band repertoire, and soon felt the urge to begin composing himself. At the Lemmens Institute he received a thorough music education, including a triple laureate diploma for trombone, music history and music education. In 1979 he continued his studies at the Royal Conservatories of Ghent and Antwerp, culminating in a diploma for composition. He presently teaches at the Lemmens Institute.

Balkanya was commissioned by the Music School of Gaillon-Aubevoye (France) for the celebration of the twentieth anniversary of its founding, and is dedicated to its director, Thierry Patel. The piece is a collection of three original contrasting Balkanese dances, somewhat similar in character to the *Slavonic Dances* of Dvorak.

TIME RUTGERS

wind ensemble
William Berz, Conductor

A Maniac Scattering Dust

1. Time, A Maniac Scattering Dust

Eric Moe [3:22]

2-6. Yiddish Dances *Adam Gorb*

Khosidl [3:06]

Terkische [2:26]

Doina [1:53]

Hora [4:08]

Freylachs [4:32]

7. October *Eric Whitacre* [6:39]

8-11. Strata *Brian Kershner*

Strata I—"Fanfare" [2:06]

Strata II—"Fables" [6:35]

Strata III—"Fripperies" [3:52]

Strata IV—"Festivus" [4:56]

12. Whirr, Whirr, Whirr!!!

Ralph Hultgren [3:18]

13-15. Balkanya *Jan Van der Roost*

Moderato ben tenuto, [3:05]

poco rubato [3:02]

Gentile, poco rubato [4:43]

Andante comodo [4:43]

16. Pastime *Jack Stamp* [4:40]

17-22. Colours *Roger Cichy*

Amber [1:51]

Dark Jade [2:22]

Blue Sapphire [1:23]

Mauve [1:06]

Dark Ivy [2:10]

Burgundy Red [2:23]



Mark Custom Recording Service, Inc.

10815 Bodine Road • Clarence, NY 14031-0103

ph: 716.759.2600 • fx: 716.759.2329

VISIT OUR WEBSITE www.markcustom.com