



prudential hall
betty wold johnson stage

Wednesday, April 6, 2022
7PM

Best Bands & Choirs International presents

An Evening of Music

As a courtesy to the performers and fellow audience members, please be sure to silence all mobile devices. The use of recording equipment and the taking of photographs are strictly prohibited.



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

order of performances

Summit High School Chamber Orchestra and Chamber Choir

Oyster Bay High School Symphonic Band

Oyster Bay High School Wind Ensemble

Summit High School Wind Ensemble

program

Summit High School Chamber Orchestra and Chamber Choir

Dr. Elisabeth Sato and

Daniel King, *conductors* Selections from *Frostiana*
by Randall Thompson, arranged by Bruce Rockwell

1. The Road Not Taken
2. The Pasture
4. The Telephone
5. A Girl's Garden
7. Choose Something Like a Star

Oyster Bay High School Symphonic Band

Matthew Sisia, *Director* *Eristic Zeal* (2017) by Steven Bryant
Chant and Jubilo (1961) by W. Francis McBeth

Michael Giannetta, *conductor* *New Wade 'N Water* (2000) by Adolphus Hailstork

Matthew Sisia, *Director* *Awaken* (2016) by Cait Nishimura
A Mother of a Revolution (2019) by Omar Thomas

Oyster Bay High School Wind Ensemble

Matthew Sisia, *Director* "March" from *A Moorside Suite* (1928) by Gustav Holst
Sanctus (2009) by Ola Gjeilo and Eric Wilson
Southern Harmony (1998) by Donald Grantham

- I. The Midnight Cry
- II. Wondrous Love
- III. Exhilaration

"Beginnings" from *Rise* (2019) by Adam Schoenberg

Summit High School Wind Ensemble

Alex Bocchino, *Director*

Rebecca Mongioj, *Assistant Director* *Sound the Bells* by John Williams,
arranged by Paul Lavender

Through the Underdark by Jordyn Gallinek (world premiere)

Selections from *West Side Story*, lyrics by Stephen Sondheim,
music by Leonard Bernstein, arranged by W.J. Duthoit

Undertow by John Mckey

thank you

We would like to thank all of the people that have helped make tonight possible: our families, friends, colleagues and patrons. Without your unconditional support, we would not be able to accomplish all that we have and can together.

A special thank you to our incredibly talented and dedicated music directors, school administrators and the stars of this evening — the students. It is only with the directors' vision, musical creativity and passion, coupled with the students' commitment, perseverance and own passion, are we able to experience the amazing performances this evening. Through your music, you improve the quality of your own life while enriching the world with your talents — never stop playing and never stop creating. Your efforts have brought you to the famed stage of NJPAC's Prudential Hall today, and your future potential is infinite. It has been an absolute honor to have been present as each of your guests in this beautiful hall listen to you play on this memorable night.

a note

from the President, Veena Vohra

Four Winds was my dream. A vision to bring together my three passions: children, education and travel. With the unyielding support and invaluable counsel of my husband, Nick, and unconditional love and support of my children, I set out on a path, now almost 28 years ago, to make my vision a reality. Through the trials, tribulations and successes, they have been by my side, always believing, providing support when needed and even now, as we look to grow, further our offerings and expand the platform. Without them, none of this would be possible. Words alone cannot express my gratitude.

To my clients, who have over the years morphed into close friends, I cherish you and our friendship deeply. You have taught me so much — about music, about education and about life. It is through your continued support, trust and referrals that we are where we are today. Thank you for supporting us, believing in us and allowing us the opportunity to serve you year after year. We remain eternally grateful and are honored to be working with such talent.

Last but not least, to my other family, my work family — you make waking up each day and coming to work a pleasure. You make me better, you make us better and your contribution every day is what enables us to deliver what we do. You are the key to make this possible. I love creating with each of you as we work together to provide amazing experiences for our clients and students. A heartfelt thank you for your hard work, continued contribution, commitment to the business, belief in our collective vision and your friendship.

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Oyster Bay High School

The Oyster Bay-East Norwich Central School District is a small educational community serving a diverse population of students in grades K-12 in three schools: Theodore Roosevelt Elementary School (grades PreK-2), James H. Vernon School (grades 3-6) and Oyster Bay High School (grades 7-12). With a graduating class of approximately 115 students each year, Oyster Bay-East Norwich Schools are characterized by the close contact between a distinguished faculty and their students. The District's vision is to "empower all students to achieve excellence."

Music opportunities at Oyster Bay High School include a Middle Level Concert Band and Mixed Chorus, High School Chamber Singers and High School Symphonic Band and Wind Ensemble. There are jazz ensembles at the middle and high school levels and small group lessons that rotate on a weekly basis. Oyster Bay High School produces a middle level and high school musical each year.

The Oyster Bay High School Bands have performed for state dignitaries, rehearsed alongside members of the New York Philharmonic and collaborated with numerous visiting composers, conductors and performers. The students, faculty and staff would like to express their gratitude to the Board of Education, the Oyster Bay-East Norwich Central Administration and Oyster Bay High School Administration for their support of music education. They are honored to performing at the New Jersey Performing Arts Center tonight.

Matthew Sisia has served as the Director of Bands at Oyster Bay High

School since 2003 where he conducts the Wind Ensemble, Symphonic Band, Jazz Ensemble, Pep Band and advises the Tri-M Music Honor Society.

An advocate for new music, Mr. Sisia and the OBHS bands have collaborated with several of today's leading composers including Omar Thomas, Joel Puckett, Roger Zare, Samuel Adler, Thomas Duffy, Rossano Galante, Julie Giroux and Frank Ticheli. The OBHS bands have participated in consortiums to commission Shuying Li, Donald Grantham, Jess Langston Turner, Kathryn Salfelder, Jennifer Jolley, Rolf Rudin, and Pulitzer Prize-winning composers William Bolcom, Michael Colgrass and Paul Moravec.

In 2017, the OBHS Wind Ensemble was invited to perform at the New York State Band Directors Association Symposium presenting a performance clinic titled "Repertoire is the Curriculum." The OBHS Bands have performed at Carnegie Hall on three separate occasions and even jammed alongside members of the Blue Oyster Cult at the Long Island Music Hall of Fame. Perhaps their most memorable moment was receiving an enthusiastic standing applause from the "Piano Man" himself, Billy Joel.

Outside of his work in the public schools, Mr. Sisia is the founder and former director of the New York Chamber Ensemble and has been the Principal Conductor of the Long Island Wind Ensemble since 2016. He has served as Director of Bands at Adelphi University and Associate Conductor and adjunct professor of music education at Long Island University. Mr. Sisia holds degrees from SUNY Potsdam's Crane School of Music and Pennsylvania State University

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with advanced doctoral work at the Hartt School.

From 2005 to 2016, Mr. Sisia proudly dedicated his time as a member of the executive board of the New York State Band Directors Association and was awarded their Distinguished Service Award in 2015. A recipient of the 2013 Distinguished Music Educator

Award from Yale University, Mr. Sisia is also a member of the National Association for Music Education, the College Band Directors National Association and the Nassau Music Educators Association. Mr. Sisia lives on Long Island with his wife Nicolle and two sons, Jason and Nathaniel.

Oyster Bay High School Symphonic Band

Flutes

Giovanna Sherlock
Emma Curry
Grace Maldonado
Andrea Myers
Samantha Myers
Giovanna Torres
Amelia Scamell
Yesmin Velasquez Santos
Brianna Hyde
Mrs. Lauren Macy

Piccolo

Themie Voumvourakis

Oboes

Gabriela Torres
Gwenyth Davey

Clarinets

Michael Tramontana
Sarah Byrne
Victoria Vojvodich
Robert Troxler
Christopher Villegas
Max McConville
Jenna Angelidakis
Olivia Garcia
Estefanny Ulloa
Juan Perez Pelaez

Bass Clarinets

Nicholas Syrett
Alexander Osypenko
Franklin Mendez

Bassoon

Ella Reardon-Rizzo

Alto Saxophones

Yianni Leandrou
Bradley Lopes
Connor Walsh
Austin Aschettino
Jeffrey Sun
Mr. Christopher Fludd

Tenor Saxophones

Michael Panella
Jason Sun

Baritone Saxophone

Tyler Rosasco

French Horns

Meghan Cox
Nicole Krumholz
Samantha Charron
Ms. Alexandria Muller

Trumpets

Leonardo Cecere
Nathaniel Wick
Nicholas Ramirez
Oliver Keczmer
Bryan Kaber

Sierra Nesis

Nancy Abode
Tyler Kamback
Michael Lewis
Michael Olivero
Jackson Kelly
Omar Figueroa

Trombones

Chiara Rutigliano
Landon Baugh
Liam Trotman
Bryan Yanas
Joseph Laurita
Mr. Augustus Devassy

Euphoniums

Dylan Kieran
Callaway Treble
Andrew Feldman
Devin Feldman
Mr. Mark Brenner

Tuba

Steven Wulforst

Percussion

Daniel Rivera
Ryan Feldman
Rose Lindstrom
Nicole Walsh
Adrian Kim

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Wind Ensemble

Flutes

Bridget Zahradnik
Holly Schadler
Kaitlyn Aasheim
Marissa Lemmiti
Anna Pace

Oboe

Brynn Johnson

Bass Clarinet

Angelina Pavlovic

Contrabass Clarinet

Nathaniel Yee

Clarinets

Michaela Lester
Sara Bonifacio
Joseph LaRosa
Nathaniel Yee
Athena Stamatiou

Alto Saxophones

Luke McNamara
Christopher Dean

Tenor Saxophones

Michael Barbera
William Henry

Baritone Saxophones

Deanna Besart
William Iannetta

French Horns

Elisia Gallo
Taylor Hall
Cailee Salvato
Franchesca Alejo

Trumpets

Michael Panella
Craig Mannino
Bryan Brady
Brendan O'Brien

Trombones

Kevin Biggiani
Jayden Romano
Ciara Barefoot

Euphonium

Brian Duke

Tubas

Dylan Sattar
Jonathan Goldschmitt

Percussion

Shannon Walsh
Arianna Wulffen
Jaiya Chetram
Jack DiFiglia
John Purcell
Abygail Seslowsky
Ania Kelly

summit high school

The Summit Public Schools Music Department has a longstanding tradition of musical excellence with performances at many prestigious universities and concert halls including Carnegie Hall, McAfee Hall (Belmont University), Center for the Arts Concert Hall (George Mason University) and Dekelboom Hall (University of Maryland) as well as Walt Disney World, MetLife Stadium and Studio B in Nashville. Additionally, Summit's performing ensembles have received gold and superior rankings at numerous festivals and performance tours. On a consistent basis, students have been selected for regional, all-state and all-national ensembles while alumni have performed with the New York Philharmonic, Metropolitan Opera Orchestra, numerous Broadway and national tours and Lady Gaga.

The Summit High School Chamber Choir is the premier auditioned choral ensemble at Summit High School. Over the years, this ensemble has received rave reviews from audiences and adjudicators alike. The group primarily focuses on acapella music but has also performed multiple masterworks including Faure's *Requiem*, Beethoven's *Choral Fantasy*, Ola Gjeilo's *Sunrise Mass* and most recently Franz Schubert's *Mass in G*. In 2018, the SHS Chamber Choir was afforded the opportunity to record one of their performances at Nashville's fabled Studio B recording studio in Nashville, Tennessee.

The Summit High School Chamber Orchestra has received superior ratings at music festivals throughout the United States and Canada, and has won awards from the New Jersey Music Educators Competition, Montclair State

University Orchestra Festival, Rutgers' String Symposium, the NJ Orchestra Festival and ASTA NJ String Symposium. The Hilltop String Quartet (leaders of SHS Chamber Orchestra) has won both the NJ ASTA Quartet Competition and the Young Musicians Chamber Music Competition from the Chamber Music Society of Lincoln Center five times. The Chamber Orchestra is by audition and strives to perform the highest level of chamber orchestra repertoire.

The Summit High School Wind Ensemble is an audition-only ensemble open to students in grades 10-12. The ensemble has received gold and superior ratings at music festivals throughout the United States and has performed at many prestigious concert halls and universities. Performing a wide repertoire of music, tonight's program spans the music of the last 60 years from the immortal *West Side Story* to a world premiere performance of *Through the Underdark*.

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Alex Bocchino began teaching in the Summit Public Schools in 1998 and is currently Director of Bands at Summit High School. Mr. Bocchino directs the Concert Band, Wind Ensemble, Marching Band and the Big Band. Mr. Bocchino has conducted Summit ensembles at Carnegie Hall, McAfee Hall, Dekelboun Hall and recorded at Studio B in Nashville. Ensembles under his direction have also received gold and superior ranking at numerous festivals. Mr. Bocchino received his bachelor's and master's degrees from William Paterson University and continued graduate study at Teachers College, Columbia University. Additionally, Mr. Bocchino has conducted select CMEA Region Ensembles and since 2009 has been an adjunct faculty member at Caldwell University. Mr. Bocchino is especially honored to conduct the premiere of his former student Jordyn Gallinek's piece tonight, *Through the Underdark*. On a personal note, Mr. Bocchino is an avid college sports fan and enjoys spending time with his wife and three children.



Rebecca Mongioj is the Assistant Band Director at Summit High School and is in her seventh year teaching band in the Summit Public School District. In addition to her work with the SHS Marching Band, this year Ms. Mongioj is excited to be regularly working with the students at SHS. She also directs the LCJSMS Jazz Lab Band, as well as the LCJSMS Pit Orchestra for their spring musical. Ms. Mongioj received her bachelor's in music education from The College of New Jersey, specializing in clarinet, and received her master's in music education from Montclair State University. Outside of all things band, Mrs. Mongioj is an avid runner who has completed several marathons.

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Dr. Elisabeth R. Sato began studying the violin privately with Byrnina Socolofsky at the age of six. She earned her bachelor's and master's degrees in violin performance from the Esther Boyer College of Music and Dance at Temple University under the tutelage of William dePasquale and Mei-Chen Liao-Barnes. She also holds a master's in music and music education degree from Teachers College, Columbia University, and a doctorate in music and music education from Teachers College. Elisabeth has held adjunct teaching positions at Middlesex County College and Teachers College, Columbia University, and has presented her work at the American String Teachers Association (ASTA) National Conference and the New Jersey Music Educators Association (NJMEA) annual Conference.

Elisabeth has been teaching in New Jersey public schools for nine years. She is currently the Orchestra Director at Summit High School where she conducts the String Orchestra,

Symphony Orchestra, Chamber Orchestra and Hilltop String Quartet and also directs the 4/5 Orchestra at Brayton Elementary School, both located in Summit, New Jersey. When she is not teaching, Elisabeth enjoys traveling, cooking and spending time with her husband Arthur.



Dan King is the Director of Choral Activities, Advanced Placement Music Theory and Audio Engineering at Summit High School in Summit, New Jersey. Dan also serves as the Vocal Director for Summit High School's award-winning musical theater productions, including a Paper Mill Playhouse Rising Star Award for Outstanding Music Direction for 2019's *Pippin*. Dan, a native of New Jersey, received his bachelor's degree in music education from William Paterson University in 2011 and has taught as a member of the Summit Public School system ever since. Dan received his master's degree in music education from Rutgers University in 2019 and is also the Director of Music

meet the performers

Ministries at Preakness Reformed Church in Wayne, New Jersey where he directs the Chancel Choir, the Handbell Choir and leads the contemporary worship

team. Dan currently lives in Wharton, NJ with his wife Amanda, their three-year-old son Caleb and their dog Copeland.



Chamber Choir

Soprano

Emma Akian
Anna Creel
Sarah Duong
Lillian Espeland
Kayla Gassner-Snyder
Ella Grainger
Grace Hendra
Chloe Lee
Emily Levenberger
Sofia Medenica

Alto

Olivia Baldwin
Mia Battistella
Charlotte Butler
Miriam Chacon
Caroline Crisafulli-Vargas
Lissette Green
Anna Heil
Emily Huffman
Isabelle Jean
Rebecca Kampel
Abby Kane
Scarlet Mai Bale Dyer
Anna Sullivan
Angelina Tung

Tenor

Evan Gunter
Quinn McNamara
Marek Muzyka
Vaughan Oberhuber
Michael O'Neill
Ben Schachne
Zachary Siegel

Bass

Donald Grennon
Matthew Hecker
Emre Kusmin
Brendan Melendez
Jake Model
Jake Ruggiero
Amir Samuels
Derek Schroeder
Jack Wilson

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Chamber Orchestra

Violin 1

Eden Agabs
Ejoo Kang
Sonia Sorvik
Emma Vatoci

Violin 2

Scott Au-Yeung
Noah Hinger
Eylon Hotam
Kaya Jain
Chloe Kim
Shawn Macalalag
Wilson Wicelinski

Viola

Liv Ge
Sarah Kane
Zoe Regner
Henry Reising
Julia Speer

Cello

Andrew Cheung
Smruti Jadhav
Emma Vachal

Bass

Zachary Merkovsky

Flute

Keira Lowden

Clarinet

Ian Ritter

Bassoon

Jack Bollenbacher

Horn

Oliver Fishman

Piano

John Nguyen



Wind Ensemble

Flute/Piccolo

Keira Lowden

Flute

Giulia Guzzinati
Deeda Mohammadi
Victoria Nicely

Clarinet

Rhea Alangad
Lara Cota

Jessica Morley

Ian Ritter
Noah Silberstein

Bassoon

Jack Bollenbacher

Bass Clarinet

Alexander Gallegos

Alto Saxophone

Bennett Harvey
Henry Olson

Tenor Saxophone

Andrew Semsel

Baritone

Saxophone
Spencer Nicely

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Horn

Oliver Fishman
Lucas Gomez
Josh Moore

Trumpet

Brian Axtell
Luke Bollenbacher
Amanda Jenkins
Meredith Jenkins
Eden Levkov
James Ritter
Santiago Solis-Negron
Charlotte Whitcher

Trombone

John Cho
Nayan Nagaraja

Bass Trombone

Tadhg Jarzebowski

Euphonium

Allie Liss
Andres Vasquez

Tuba

Leo Brandt
Edward Wang

Percussion

Michelle Fernandez
Matthew Lameo
Melanie Lopez
John Nguyen
Jack Pulgar
Kara Regner
Josh Silverberg
Michael Speer

Piano

Jessica Li

Program Notes

From Summit High School

Jordyn Gallinek is an American composer, educator and performing musician based in New York. She began studying music at the age of eight, discovering a passion for composition soon after exploring every instrument she encountered. She received Bachelor of Music and Master of Arts degrees from New York University, and then proceeded to attend The Juilliard School for her masters in Music Composition. In the fall of 2020, she stayed at Juilliard to pursue the Doctor of Musical Arts program as a C.V. Starr Doctoral Fellow, studying music composition with Robert Beaser. In addition to working as a teaching fellow for the Music Theory and Ear Training departments at Juilliard, she is also a musician-in residence at the Bader International Study Center at Queen's University.

Jordyn's works have been performed in the United States and Asia, notably by the Juilliard Orchestra, the Sylvan Winds, the Oregon Wind Quintet and the Cassatt String Quartet. She was

the recipient of the 2021 New Juilliard Ensemble Commission and was the winner of the 2018-2019 Juilliard Orchestra's Composition Competition and the 2018 Texas A&M Chamber Music Symposium's Composition Competition. Jordyn has also been awarded composer fellowships at the Aspen Summer Music Festival in 2021, the Norfolk Chamber Music Festival in 2019 and the Seal Bay Festival in 2017. While pursuing her degrees, she also studied with Christopher Rouse, Justin Dello Joio and Joseph Church.

John Mackey has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center) and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle

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school and university bands across America and Japan; and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California with his spouse, a philosopher who works on the ethics of technology, and also titles all of his pieces; and their cats, Noodle and Bloop.

In a career that spans five decades, **John Williams** has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, GRAMMY® Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Leonard Bernstein was an American conductor, composer, pianist, music educator, author and humanitarian. Among the most important conductors of his time,

he was also the first American conductor to receive international acclaim. According to music critic Donald Henahan, he was «one of the most prodigiously talented and successful musicians in American history.” Bernstein was the recipient of many honors, including seven Emmy Awards, two Tony Awards, 16 GRAMMY® Awards, including the Lifetime Achievement and the Kennedy Center Honor.

As a composer he wrote in many genres, including symphonic and orchestral music, ballet, film and theater music, choral works, opera, chamber music and works for the piano. His best-known work is the Broadway musical *West Side Story*, which continues to be regularly performed worldwide, and has been adapted into two (1961 and 2021) feature films.

Bernstein was the first American-born conductor to lead a major American symphony orchestra. He was music director of the New York Philharmonic and conducted the world's major orchestras. He was the first conductor to share and explore music on television with a mass audience. Through dozens of national and international broadcasts, he made even the most rigorous elements of classical music an adventure in which everyone could join. Through his educational efforts, including several books and the creation of two major international music festivals, he influenced several generations of young musicians.

A lifelong humanitarian, Bernstein worked in support of civil rights, protested against the Vietnam War, advocated for nuclear disarmament,

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raised money for HIV/AIDS research and awareness and engaged in multiple international initiatives for human rights and world peace. Near the end of his life, he conducted a historic performance of Beethoven's *Symphony no. 9* in Berlin to celebrate the fall of the Berlin Wall. The concert was televised worldwide on Christmas Day in 1989.

Randall Thompson, eminent American composer, was educated at Harvard University. His teachers there included Walter R. Spalding, Edward B. Hill and Archibald T. Davisons. He also studied with Ernest Bloch in New York City in 1921. From 1922 to 1925, Thompson held a fellowship at the American Academy in Rome, and he held Guggenheim Fellowships in 1929 and 1930. From 1927–1929 and again in 1926–1937, he was assistant professor of music at Wellesley College. Other academic positions included professorships at the University of California, Berkeley (1937–1939) and Princeton University (1945–1948). From 1939 to 1941, Thompson was director of the Curtis Institute of Music in Philadelphia and then became head of the music division of the School of Fine Arts at the University of Virginia (1941–1945). In 1948 he was appointed professor of music at Harvard University, becoming the Walter Bigelow Rosen Professor in 1951, and the Professor Emeritus of at the close of the 1964–1965 academic year. Thompson received numerous awards from American colleges and honorary doctorates from the University of Rochester, University of Pennsylvania, Allegheny College and the New England Conservatory of Music. In 1959, the Italian Government named him *Cavaliere ufficiale al merito della Repubblica Italiana*. Thompson was a member of The National Institute of

Arts and Letters and of the American Academy of Arts and Sciences.

Frostiana

By the time Randall Thompson composed *Frostiana* in 1959, he had a distinguished catalogue of choral works that were being sung by amateur and professional ensembles around the world. While some require highly trained singers, others are more easily accessible to ensembles of modest means. In Thompson's own words, quoted in a 1950 interview, "We don't lose in quality by writing clearly and simply. We gain. Simplicity is for me a foremost principle in art." None of his works embodies this dictum more than *Frostiana*.

Frostiana was commissioned by the town of Amherst, Massachusetts to celebrate the bicentennial of its incorporation. Henry G. Mishkin wrote to Thompson inquiring of his interest in composing a choral work for mixed chorus set to a text by Mr. Robert Frost. Thompson and Frost had met years earlier in Amherst. Choosing texts — texts that inspired him and were appropriate for a given commission — were always of paramount importance to Thompson. "Good texts for choral compositions must be based on universality of appeal," he once remarked. Ultimately he decided on seven Frost poems. We do not know on what basis Thompson chose among Frost's poems of considerably different structures, dates and themes — but clear evidence exists that "utility" played an important part. It is tempting to speculate that the subject matter of "A Girl's Garden" might have attracted Thompson because as a working teenager in summer 1918 hauling manure was one of his chores

on his Middlebrook Farm in Dover,
New Hampshire.

Frostiana, rehearsals for which begun on 18 September 1959, was premiered precisely one month later and Thompson himself conducted. Frost, along with dignitaries and numerous townsfolk attended, and it is well known that the poet called out from the audience asking that the last number be repeated. In a post-premiere review, Frost remarked, "It was splendid, I didn't think he [Thompson] could do it. It was very difficult to bring poetry to music."

No one has summarized the essence of *Frostiana* better than Mishkin, the man so instrumental in its commissioning. After receiving pre-publication copies for the chorus from the Harvard Printing Office in August 1959, he wrote to Thompson on the 30th, "The music is just right, a magnificent fulfillment of our hopes! It is beautiful, nobly simple, varied, and as American as Frost."

—Edited from Carl B. Schmidt's Preface to the Edition, July 2014.

1. *The Road Not Taken* SATB Chorus

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far
as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and
wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on
to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood,
and I—
I took the one less traveled by,
And that has made all the difference.

2. *The Pasture* TBB Chorus

I'm going out to clean the
pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear,
I may):
I sha'n't be gone long. — You come too

I'm going out to fetch the little calf
That's standing by the mother.
It's so young
It totters when she licks it
with her tongue.
I sha'n't be gone long. — You come too

4. *The Telephone* SAA/TTBB Chorus

'When I was just as far as I could walk
From here today,
There was an hour
All still
When leaning with my head against
a flower
I heard you talk.
Don't say I didn't, for I heard you say—
You spoke from that flower on the
window sill—
Do you remember what it was
you said?'

'First tell me what it was you thought
you heard.'
'Having found the flower and driven a

bee away,
I leaned my head,
And holding by the stalk,
I listened and I thought I caught
the word—
What was it? Did you call me
by my name?
Or did you say
Someone said “Come”—I heard it
as I bowed.’

‘I may have thought as much,
but not aloud.’

‘Well, so I came.’

5. *A Girl's Garden* SAA Chorus

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm,
she did
A childlike thing.
One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, ‘Why not?’

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop
had stood,
And he said, ‘Just it.’

And he said, ‘That ought to make you
An ideal one-girl farm,
And give you a chance to put
some strength
On your slim-jim arm.’

It was not enough of a garden
Her father said, to plow;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in
the wheelbarrow

Along a stretch of road;
But she always ran away and left
Her not-nice load

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes
Radishes, lettuce, peas,
Tomatoes, beets, beans,
pumpkins, corn
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.
Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, ‘I know!’

It's as when I was a farmer—'
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

7. *Choose Something like a Star*

SATB Chorus
O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud—
It will not do to say of night,
Since dark is what brings
out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn

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By heart and when alone repeat.
Say something! And it says 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

Sound the Bells by John Williams, arranged by Paul Lavender

The premiere performance of *Sound the Bells* for concert band was conducted by John Williams as part of the 205th anniversary of the United States Marine Band on July 12, 2003 at the John F. Kennedy Center for the Arts in Washington D.C. Initially written for brass and percussion only, this piece was later orchestrated for full orchestra and then arranged for concert band. Mr. Williams was always fascinated by the huge Japanese temple bells and they were an inspiration for the prominent use of percussion in this piece.

***Through the Underdark* by Joryn Gallinek**

When travelers dare enter the Underdark, they gamble with their own lives. This underground terrain is an uncharted web of tunnels and caverns, deprived of light and infused with toxic fumes. If the environment alone were not enough to take your life, the creatures that inhabit the Underdark would easily do so. It is the

host of many insects, evil beasts and demonic beings that do not take kindly to the trespassing of outsiders.

This piece takes on the narrative of a traveler, lost in the Underdark, trying to find their way out. They look into the tunnels of unending darkness and proceed with both fear and caution. As they venture on, they come across a terrible beast that blocks the path. They engage in a glorious battle and the traveler, though wounded, is able to conquer the beast. They then see a light in the distance; finally, a way out. As they limp towards the end of the tunnel, they hear the stomping of the monster once more, rising again to finish what it started.

Through the Underdark was generously commissioned by the Summit Education Foundation and Summit Music Parents Association and written for the Summit High School Wind Ensemble.

Selections from *West Side Story* by Leonard Bernstein, arranged by W.J. Duthoit

West Side Story was Bernstein's greatest popular success. Characterized as an American *Romeo and Juliet*, the work is noted for its "extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction and excellent orchestration." With a romantic setting against a background of social, racial and ethnic strife, Bernstein's music reflects the countless emotions permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in

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intensity. Songs included are “*I Feel Pretty*,” “*Maria*,” “*Something’s Coming*,” “*Tonight*,” “*One Hand, One Heart*,” “*Cool*” and “*America*.”

***Undertow* by John Mackey**

Premiered in May 2008, *Undertow* is significantly different than much of Mackey’s output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated “out of step” pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.