THE RUTGERS UNIVERSITY BAND PROGRAM 1915 TO 2010: CONTEXT, DISCUSSION and HISTORY

By

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The generosity of Special Collections and University Archives, Rutgers University Libraries for use of documents from 1915 throughout the 1970’s.

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To Sayreville High School faculty, staff, administration and most importantly, students: it is my fervent wish that (at least in some small measure) my time at the university has somehow made a positive impact on the musical life of our community.

Dr. George M. Jones: that this paper adds to your legacy. You were a devoted teacher, colleague, scholar, and friend. Your loss is deeply felt.

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Dr. William Berz has helped elevate the status of the instrumental music profession since arriving at Rutgers three decades ago. He has been a consistent source of courage and inspiration for so many serious-minded music educators throughout the state of New Jersey. His forays into music education, conducting, recording, and lecturing have left the region in a far richer state than when he arrived. Working with him on the dissertation has been a journey that has left me even more impressed by his thorough knowledge of bands and band history. Berz’s abilities as a writer, historian, scholar, and mentor have profoundly influenced my life. He has given tremendously to the Rutgers band, Rutgers Music Department, and to band programs throughout the state.

Paul T. Caruso
April 2013
Abstract

This dissertation chronicles the history of the Rutgers University Bands. As the program nears its centennial, several important historical issues are examined. These topics include:

- The formation and development of the Rutgers University Marching and Pep Bands from inception to the present. These two units comprise the athletic band component which was the impetus for the development of the entire program.
- The formation and development of the various concert band groups including Wind Ensemble, Symphony Band, and Concert Band.
- The role of the band in the training of certified music educators and performers.

Interview transcripts of Martin Sherman, George Jones, Floyd Sumner, Scott Whitener, William Berz, Joseph Brashier, Timothy Gunter and others are crucial primary sources. In addition, several alumni from the program’s various eras described their experiences in the Rutgers Band. Articles, photographs, programs, official university correspondence, and artifacts from the band’s history have been collected and used to help describe the development of the band.
Chapter 1

Introduction

Particularly in the United States, bands have had enormous impact on many cultural institutions. Especially during the late 19th and early 20th centuries, professional bands such as those led by Gilmore, Sousa, and Goldman became very popular and often dominated entertainment. With the decline of the professional concert band in the 1930s and 1940s, bands assumed greater importance in primary and secondary schools and especially in higher education in the United States.

Like many collegiate groups, the Rutgers band was first an auxiliary Cadet Corps to the Reserve Officer Training Corps (ROTC). It evolved to assume many other roles and configurations. Currently, the Mason Gross School of the Arts provides the primary administrative oversight for the bands. The athletic bands receive operational and additional administrative funding from the Division of Intercollegiate Athletics.

Rationale

Shoop stated that there is a need for studies on various aspects of the band movement in the United States and that such studies would include comprehensive histories of the public school and college/university bands.¹

His contention was that stronger efforts in the history of music education will possibly lead towards an increased awareness of its heritage and impact on the current state of affairs.

Griffin noted the following consideration for rationale of band histories:

I highly recommend that historical research on individual band and music programs be conducted in order to contribute to an accurate and complete history of bands and music education in the United States...that original materials are disintegrating each year and are irreplaceable.  

No previous research study provides a comprehensive history of the Rutgers University Band program. The Rutgers Band first provided its community a tradition of entertainment and school spirit at athletic events as well as fulfilling various military obligations. The general structure of the band program is still very much in evidence and is in the spotlight in nationally televised football and basketball events, although the military aspect disappeared after World War I.

The Concert Band, Wind Ensemble, and Symphony Band at Rutgers provide its students and its community with a series of ensembles that perform masterpieces of the wind band literature. In the earliest years of the band, the same group of students who played at athletic events performed in the indoor band. With the passage of time, more students entered the band program both as music majors and non-majors. Some members performed in the athletic band component, some in the concert program, and some in both.

This paper attempts to provide the reader with an understanding of the history and complexity of a growing band program within the context of a major state university. The following paradigm illustrates a dichotomy that has blurred over the years but that nonetheless exists within the philosophical underpinnings of the music department at Mason Gross as well as nearly every other school of music within the Association of American Universities (AAU).

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Former Rutgers band director Martin Sherman expressed the following statements about the place of band in a college curriculum in a 1963 paper entitled *Music in the Liberal Arts Curriculum*:

How could one possibly find order in a profession that is concerned with among other things: courses in music appreciation; courses in music history and theory (not to mention theory for the composer and theory for the musicologist); courses in music education; instrumental and vocal music instruction; courses in piano tuning and instrumental repair; then there are the non-curricular offerings for which music departments frequently assume responsibility—some of them important, others of purely ephemeral value or even of the anti-music variety: glee club, choir, collegiums musicum, marching band, concert band, dance band, etc. But, what is especially striking is not so much the diversity of the offerings and responsibilities, trivial and important, but the fact that there are institutions where too many of the aforementioned courses and activities contribute with near equal weight toward a degree in music.3

In the same paper, Sherman added:

Bands are fine at athletic events, political rallies or parades; it is doubtful whether band instruction and maintenance is the proper responsibility of humanists and music scholars, or that band participation should be rewarded with college credit.4

Sherman’s distaste for the shallow repertoire selections of a utilitarian and entertainment-based nature that dominated the efforts of many college and university band programs of the time period were registered squarely with the College Band Directors National Association (CBDNA) in a 1960 address to their Eastern division.5

A review of the available literature concerning college and university band histories reveals a different understanding of the role and value of the band nationally as well as at Rutgers. How has the perception of band changed within the school of music as well as within the greater sphere of the university? This issue becomes increasingly

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4 Ibid., 82.
5 Martin A. Sherman, “Address to the CBDNA (Eastern Division)” (1960), 1-7.
complex and vexing as one considers the diversification of a band program within concert, marching, and jazz traditions. The research that follows is intended to answer this inquiry as it has existed at Rutgers, the State University of New Jersey and its department of music, the Mason Gross School of the Arts.

**Research Questions and Statement of Purpose**

This research chronicles the history of the bands at Rutgers, the State University of New Jersey. Within this broad direction, a central core of the research was devised to uncover specific directions and descriptions of the Rutgers Band in the areas of: a) music education and teacher training, b) the role of the band at Rutgers, a college and university band in the Northeast region as compared to bands from other areas of the United States, and c) an understanding of the different ways that the Rutgers band program has been utilized within the university setting.

**Music Education**

As the twentieth century progressed, the Rutgers Band was slow to assert itself in the area of the training of instrumental music teachers for the state of New Jersey. Scant evidence prior to the late 1960s exists to refute this assertion. While this reality existed for many reasons, certainly the band’s place within the larger Rutgers University mission was central. Providing leadership for the New Jersey secondary schools in the area of band instruction was a new path forged by the band in the late 1960s. The following letter\(^6\) (see Figure 1) illustrates this new role that resulted in Dr. Scott Whitener’s appointment as Director of Bands in 1966. The Rutgers Band’s leadership position has continued in this direction, although with some change, to the present date. A significant

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shift in emphasis was the directed training of music majors to become instrumental music teachers. This study will examine how the band program became more involved with the training of prospective music teachers as well as providing in-service experiences for practicing teachers and their students.
September 10, 1968

Dr. Gross, President
Rutgers University
New Brunswick, New Jersey

My dear Dr. Gross:

I would like to express my gratitude to you for the excellent marching band clinic administered by Mr. Scott Whitener at your Heights Campus in August. It is the first evidence of interest on the part of our State University in what we are doing in music education in the public schools in my twelve years in New Jersey. Many of us hope that this is the beginning of a shared interest in the musical development of our young people that will show badly needed results in the future.

Many of us have been aware of the excellent work being done by Mr. Whitener with the Rutgers Bands and Wind Ensemble but are even more pleased by his interest in music in our public schools. We do hope this marching band clinic will be an annual project (with different clinicians each year) and that it will lead to other projects on your campus in the more aesthetic areas of music education as well.

Sincerely,

Glen W. Riggin
Coordinator of Instrumental Music
Fair Lawn

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Figure 1: Letter from Glen Riggin to Mason Gross. Courtesy Special Collections and University Archives, Rutgers University Libraries.
College and University Bands in the Northeast

Many of the leading colleges in the Northeast, such as Harvard, Yale, Princeton, and Rutgers have their roots in colonial America with different orientations from the large state universities from the middle of the country. Until very recently, administrative structures at Rutgers were very different from those at many, if not most, public state universities. Until 1981, there were four separate music departments on the New Brunswick campus: Rutgers College, Douglass College, Livingston College, and University College. Each had its own distinct faculty, student body, and curriculum. The athletic bands and concert band ensembles were originally housed at Rutgers College. However, Rutgers, Douglass, and Livingston colleges would eventually all offer majors in music education; the orchestra was at Douglass. As a result, the music program and specifically the bands would take different directions from those found at other universities.

The Northeast region with its many symphony orchestras such as the New York Philharmonic, Boston Symphony, and Philadelphia Orchestras in addition to an equal proximity to such important conservatories such as the Juilliard School, the Manhattan School of Music, New England Conservatory, and the Curtis Institute have fostered a different tradition of wind playing than that found in collegiate music programs in the rest of the country. The cultural climate of the Northeast hence contains influences that differ from other regions of the country.

College bands have long been associated with performances at athletic contests. While many of the earliest bands played most regularly for baseball games, the linking of the bands to football has become exceedingly strong. While college football was born in

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7 William L. Berz, interview with author, August 6, 2011.
the East, at Rutgers specifically, other areas of the country assumed preeminence during the twentieth century.

Undoubtedly, the preponderance of band growth in United States colleges, universities, and secondary schools has been most notable in the Midwest and more recently in Texas and other parts of the South. Programs such as the University of Illinois, the University of Michigan, the University of Wisconsin-Madison, and The Ohio State University have been some of the oldest, largest, and most respected programs in the country. The marching bands of the Midwest perform weekly for nationally ranked football teams with crowds exceeding 100,000 (such as the case at the University of Michigan). Rutgers is currently a member of the Big East for its final season (a move to the Big 10 Conference will occur in 2014) and the present stadium holds 53,000 fans. As recently as the 1980s, the Rutgers football team played Ivy League teams such as Princeton, Columbia University, and Dartmouth. It is perhaps not a large stretch to mention that the emphasis on the production of first-rate football teams have also increased attention to the marching band.

Especially in the Midwest, the rise of marching bands spawned a growing interest in the indoor band. Many of these groups utilized the same personnel and were called concert bands when they played indoors. As these concert ensembles evolved, their function and orientation changed. The structure of the modern college band has its roots at the University of Illinois beginning with its leadership by Albert Austin Harding in the very early part of the twentieth century. The tradition was furthered by many of his students and those with close associations, including Glenn Cliffe Bainum at

Northwestern University, Ray Dvorak at the University of Wisconsin, William D. Revelli at the University of Michigan, and Mark Hindsley, Harding’s successor at Illinois.

While the bands of the Midwest established models for band programs throughout the country, institutions in the Northeast certainly have contributed to the movement in their own ways. Especially when directed by Keith Wilson, also a student of Harding, the Yale Bands have had a national voice. Perhaps more important however was the development of the wind ensemble movement that was centered in the East. The two most important such groups were the wind ensembles at the Eastman School of Music and the New England Conservatory of Music. Although to a much less of an extent, the Rutgers Wind Ensemble has made its own unique contribution.

The Place of the Rutgers Band within the Sphere of the University

Full acceptance of the Rutgers Band program into the broader curriculum of the university as well as the Music Department at Rutgers has been a gradual transformation. The program in its early phase (1915-1954) was primarily seen as a recreational vehicle that provided a diversion for students who were enrolled in classical academic and agricultural majors. As the program entered the 1950s, Rutgers Band advisor Martin Sherman and others sought to embrace the type of original band music that was emphasized by Frederick Fennell at the Eastman School of Music. Gradually through the 1960s, increased demands made on the marching band along with a growing number of musicians interested in the study of wind and percussion instruments resulted in the appointment of Scott Whitener, Rutgers’s first full time music faculty member as Director of Bands. Gradually, students received credit for participation in the band program; this did not occur until approximately 1970. Reasons for the delay in credit
come from a number of possible areas. For example, the identity of Rutgers for many
years was modeled loosely on an Ivy League tradition. Typically, these institutions did
not value courses in applied music such as performance and lessons on instruments.
Instead, coursework in musicology, music theory, and composition were viewed as more
academically viable.

The consolidation of the various music departments at Rutgers under the Mason
Gross School of the Arts in 1981 created a new vista for the Rutgers Band program. In
addition to its continuing responsibilities to provide performances at sporting events, the
band program had to alter its direction somewhat to account for the growing number of
music majors in the professional degree programs. A primary mission of the Mason
Gross School of the Arts is to provide professional training rather than the more
generalized liberal arts orientation of the older college structure. The bands had to adapt
within this new structure, one that was perhaps more closely related to operations of the
large state institutions in other parts of the country.

**Research Framework**

The most significant aspect of this paper is the unique testimony of primary
sources. By asking former Rutgers band directors and various alumni to state in their own
words their unique challenges, accomplishments, and perspectives is by far the most
illuminating. While many documents have been preserved for posterity, there is an
obvious time limit to the availability afforded by oral history. As each director
contributed to the band’s development in different stages, questions were altered to fit
their particular stage. This paper attempts to provide the following information to the
reader:
• What was the musical background of each director prior to coming to Rutgers?
• What were the main challenges faced by each director?
• When did the band begin to take on a level of importance equal to that of the other music offerings in the university?
• What compositions were premiered by the Rutgers Wind Ensemble and other concert groups?
• What major pieces of the band literature has the Rutgers group performed?
• How would you describe the following: marching style, uniforms, rehearsal schedules, and the like?
• What were the job descriptions of the various directors? What were their other responsibilities when they were hired?
• How did each director develop repertoire and concert programming?
• What band performances, events, or accomplishments stand out as particularly important?
• What was the impact of various members of the wind faculty on the band program?
• How typical was the development of the Rutgers University Band program with similar universities throughout the country?

Throughout the interview process, respondents were allowed to elaborate on the questions in order to fully describe their experience as directors. This manner of inquiry allowed the passage of information not found in the questions and improved the richness of inquiry. The directors’ transcribed interviews are the centerpiece of this paper. Their testimony provides the reader an insight that cannot be imagined from reading programs, attending performances, or through student participation.
Chapter 2
Review of Literature

Accounts of college band histories appear in various guises. Existing dissertations chronicle various college band histories, prominent band directors, as well as topical accounts that explain such varied areas such as Stewart’s *A Study of First-year Students within The Ohio State University and Factors Influencing Nonparticipation in Band Programs at the College Level* or Charles Wilson’s *The Status of the Small College Band: A National Survey of the Factors that Interfere with the Administration of Small College Band Programs*. Articles and books (some based on dissertations) have provided accounts of college and university band programs, prominent band directors, approaches to band conducting, repertoire, the role of the marching band, the development of the wind ensemble concept at major universities, as well as numerous other related topics. Some of these are intended for a wide audience that might include band alumni groups.

Dissertations and Theses

One of the most important early studies on the history of the college band is McCarrell’s *A Historical Review of the College Band Movement from 1875 to 1969*. His chronology is: Early Beginnings of the College Band, Foundations of the Modern College Band, the Impact of Athletics Upon the College Band Between World War I and World War II, The Maturation of the College Band as a Social and Economic

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9 Michael J. Stewart, “A Study of First-year Students within The Ohio State University and the Factors Influencing Nonparticipation in Band Programs at the Collegiate Level” (PhD Diss., Ohio State University, 2007).

Areas of concern in the study were the organization and administration of college bands, the music played by college bands, the membership of college bands (numbers and instrumentations), and the activities of college bands. The topics related to the CBDNA were its organization, collective interests, and special projects.12

Haynie’s *The Changing Role of the Band in American Colleges and Universities 1900-1968* investigated the development of the band in five categories 1) the instrumentation of the band, 2) the repertoire of the band, 3) the leadership of the band, 4) the place of the band in the curriculum, and 5) the performance units of the band.13 Haynie stated that traditionally, bands have worked in three separate roles: entertainment, education, and performance.14

Haynie’s analysis describes the progress of the college band movement as moving away from entertainment and towards musical performance and educational goals. Throughout the paper, much attention was given towards a discussion of the performance of orchestral transcriptions versus original repertoire. Haynie provided the instrumentation of 80 renowned professional college, university, and military bands from

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12 Ibid., 3.
14 Ibid., 1-2.
various decades in his discussion on band instrumentation. The research for this paper was entirely accomplished through analysis of literature.

*The Present Status of Bands and Band Department Ensembles in Higher Education* by Tross utilized a survey to elicit responses from band directors from the Southwestern Division of the CBDNA. Questionnaires were mailed to 129 conductors and were designed to determine the general administrative and organizational plans of the college band and band departments in the areas of: conductor, personnel, rehearsal, finances, tours, and repertoire.

*The Development of the Wind Ensemble in the United States (1952-1981)* by Millburn begins with a historical review of American brass bands during the Civil War. He then describes the professional concert bands directed by Gilmore and Sousa, as well as summarizing the early efforts of high school and college bands. Milburn devotes an entire chapter to Frederick Fennell and the Eastman Wind Ensemble model. He quotes Fennell describing the formation of the wind ensemble.

Yes, I am going to start a whole new group, and I want it to be like nothing we have at the school.... I want membership in it to be entirely on ability, having nothing to do with seniority. I want it entirely by my behest and by audition.... I don’t know what we’re calling it yet, but it’s going to be pared down so it can play all the great wind chamber music, all the great military band pieces. I don’t want it to be a band.17

Milburn also explained how the Fennell model spread to other regions of the country. He compared the wind ensemble concept as implemented at the University of Michigan as well as the New England Conservatory of Music. This idea is important for

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17 Ibid., 82.
the way it affected national trends in college bands. The following chapters chart the
growth of the wind ensemble concept throughout the United States.

Millburn’s paper utilized a survey instrument to describe the growth and problems
of the wind ensemble concept. He stated that the “wind ensemble has been adapted to the
conservatory environment such as The Eastman School of Music, New England
Conservatory, and to private and state universities such as Illinois, Northwestern, North
Texas State, and Cornell, where it serves as an adjunct to the concert band program.”
He added that while the application of the wind ensemble concept is diverse, the unifying
factor is that the conductors base their instrumentation on the limitations prescribed by
the composer. An entire chapter entitled “A Comparison of the Application of the Wind
Ensemble Concept at the University of Michigan and the New England Conservatory of
Music” describes approaches of the incorporation of the wind ensemble philosophy by
William D. Revelli, H. Robert Reynolds, and Frank L. Battisti at their respective
institutions.

Millburn cites the contribution of wind repertory literature as the most important
and lasting benefit of the wind ensemble movement. Additional advantages of the wind
ensemble cited by him include personnel responsibility, flexibility, and incentive.
Millburn’s findings indicate that the disadvantages to the wind ensemble concept found
in his survey were extramusical—scheduling problems, split loyalty among band
members, and emphasis on the individual rather than the group.

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18 Ibid., 224.  
19 Ibid., 225.  
20 Ibid.  
21 Ibid.
Yarberry’s *An Analysis of Five Exemplary College Band Programs* is a review of some of the leading American programs at the time of its publication. The bands were selected through a survey of a random sample of the membership of the CBDNA. According to Yarberry, 123 members of the CBDNA were polled to determine, in their opinion, the five most influential college band conductors whose exemplary band programs led the emergence of the college band movement following World War II until 1970.

The University of Illinois, Albert Austin Harding and Mark H. Hindsley conductors, The University of California at Los Angeles Bands, Clarence Sawhill conductor, The University of Michigan Bands, William D. Revelli conductor, The Northwestern University Bands, Glenn C. Bainum and John Paynter conductors, and The Eastman Wind Ensemble of the Eastman School of Music, Frederick Fennell conductor were reviewed and analyzed according to the following characteristics:

1. outstanding band conductor;
2. strong band department staff;
3. effective band instruction;
4. satisfactory physical resources available to the band.

Yarberry weighed the above elements and created a more detailed set of questions in order to gather more data. After devoting a chapter to each institution, he concluded the following:

This study, a description and analysis of five exemplary college band programs from 1945 until 1970, has revealed the necessity for effectively combining four important elements in order for the bands to achieve such lofty status: the outstanding conductor, the strong band department staff,

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23 Ibid., 22.
24 Ibid., 18.
the instruction and performance program, and the physical resources of the band.25

In addition to general histories of the college band movement, there are an even greater number of dissertations on individual collegiate band programs. Beier’s *Bands at the University of Colorado: An Historical Review*,26 is divided into five chapters that proceed chronologically. A sixth chapter summarizes the overall progress of the band. Each chapter of the dissertation is divided into two main areas; National Trends and University of Colorado. Several of the chapters include subheadings on instrumentation and repertoire.

The Colorado band program can be historically and developmentally divided into three major periods. The first of these occurred from 1908 to 1929 when the band functioned as a football pep band. The second period, from 1929-1937, contained the band’s development as a concert music entity. From 1937 to 1978 a comprehensive program evolved and was sustained under the leadership of Hugh E. McMillen.27

Appendices include band instrumentation and repertoire throughout the various periods of the band program. Plates include historic photographs as well as repertoire samples of significant 20th century repertoire performed by Colorado Bands. Beier’s primary sources included interviews with Colorado band directors Horace A. Jones, and Hugh E. McMillen.

Fansler traced the history of the Western Illinois University Band from 1904-1942. This program developed through a university system of the teacher college known as the Normal School Movement. This movement had its roots in Massachusetts in the early 19th century.

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25 Ibid., 287.
27 Ibid., iv.
The normal school movement originated in Massachusetts in the 1830s, where established common schools were functioning to [improve the general social order and foster economic prosperity]. The common schools were taught by anyone with a high school diploma and those who could read or write. As the common schools’ enrollment multiplied the ratio of qualified teachers to students decreased. As a result, the quality of the common school began to diminish.... The normal schools were therefore established to provide more qualified teachers for the common schools and became a means to improve the education of those who could not afford private school instruction.28

According to Fansler, the band program at Western Illinois started in 1904 by a physics professor named Walter Eller who led the program for 22 years and aligned it within the normal school.29 Accounts of the program’s development were found primarily in local papers, school publications, and documents such as The Courier, The Clionian, The Normal School Quarterly, The President’s Report to the Trustees, Student Activities, The Sequel, The Secretaries Book, as well as band minutes and constitution.

Rinnert’s A History of the Bands at the Teacher’s School in Mansfield, Pennsylvania: 1871-197130 is a description of a band history housed within a teacher’s college. Not only is the college program described in a chronological format (programs, curriculum, interview transcriptions, directors, noted guest conductors and programs) but some attention is given towards the impact upon the music education program at the adjacent Mansfield High School. Several complete published articles from Mansfield music faculty appear in the appendix:

- John F. Myers (1929) “Instrumental Work in the Junior High School.”
- Donald E. Baldwin (1929) “The Advantage of a Second Orchestra and Second Band as a Laboratory.”

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29 Ibid., 249.
John F. Myers (1930) “Some Facts about Instrumental Work Directed by the Music Department.”
John F. Myers (1933) “The Highroad of Instrumental Music Through Junior and Senior High School.”
Bertram Francis (1943) “The Role of Music in Wartime.”

Brozak’s A History of the Bands at Ohio University is an examination and documentation of the musical, social, and educational development of the Ohio University Band (Athens) from 1890 to 2002 as it relates to the collegiate wind band movement in the United States.31

For his research, Brozak collected biographical data and oral histories. National and local events are examined as they relate to a) the influence of national trends in instrumentation and repertoire on the symphonic and concert bands of Ohio University b) the influence of the Ohio University Bands and its directors on future music education training; and c) the unique development and style of the Ohio University Marching Band in relation to national trends.32

Brozak includes thorough repertoire lists that include individual song lists from marching band shows and full concert programs. A listing of drum majors, graduate assistants, full concert programs, graduate assistants as well as interview transcripts are included.

McDonald’s The Aristocrat of Bands: A Historical Investigation of the Tennessee State University Instrumental Music Program and its Directors33 is a valuable addition to the body of research on the role of bands in historically black colleges and universities

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31 George A. Brozak, “A History of the Bands at Ohio University, Athens” (Doctoral diss., University of Illinois at Urbana-Champaign, 2004).
32 Ibid., abstract.
(HBCU). McDonald cites Lamar Smith’s *A Study of the Historical Development of Selected Black Colleges and Universities as a Curricular Entity*\(^\text{34}\) as well as Watkins’s *The Works of Three Selected Band Directors in Predominantly Black American Colleges and Universities*\(^\text{35}\) as the only two previous dissertations that have dealt specifically with HBCU bands. McDonald interviewed directors and addressed the following topics: (a) a rationale for historical research of the TSU Band Program; (b) an explanation of the mission of HBCU; (c) the early years of instrumental music activity; (d) biographies of the Directors of Bands (1946-present); and (e) a conclusion and suggestions for further research. Appendixes included interview transcripts with directors Jordan Chavis, Frank T. Greer, Clifford E. Watkins, and Edward L. Graves. Other topics included in the appendix are: programs, letters, photographs, speeches, various memoirs as well as significant artifacts.

Knedler’s *A History of the University of Oklahoma Band to 1971*\(^\text{36}\) is organized along the lines of McCarrell’s chronological stages in the development of the modern college band:

1. Early beginnings of the College Band (before 1905).
2. Foundations of the Modern College Band (1905-World War I).
3. The Impact of World War II upon the College Band.
4. Post World War Development 1945-1963
5. Diversification in the College Band Program.\(^\text{37}\)

Knedler utilized topics identified by Haynie as important considerations for further historic analysis of a college band:

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\(^{34}\) Lamar Smith, “A Study of the Historical Development of Selected Black College and University Bands as a Curricular and Aesthetic Entity, 1967-1975” (PhD diss., Kansas State University, 1976).


\(^{37}\) Ibid., 6.
Atkins’ s *A Brief History of the Band program at Stephen F. Austin State University since its Inception to the Present (1926-98)* provides an introductory chapter entitled “The Need of a Band.” Following this, there is a chapter for each director of the SFA Band’s history. Articles from the student newspaper *Pine Log* appear with photographs from the *Stone Fort Yearbook*.

*A History of the Illinois Industrial/University of Illinois Band 1867-1908* by Griffin is a description of the Illinois band program before A. A. Harding became its director. Research was conducted using available historical documents from the time period. Data collected by Griffin include personnel of the band, instrumentation, repertoire selections, as well as articles and lists of bandleaders. The primary sources included various university documents as well as school and local newspaper articles.

Another important line of research in this field is dissertations about important figures in the college band movement. This is certainly a valuable source of information about collegiate band programs.

Albert Austin Harding (1880-1958) was a particularly important figure in helping to establish the modern model of a comprehensive band department within a large university. This was for many reasons which included, as was noted above, the large number of his students who themselves became leading figures in the movement. He was

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38 Ibid.
40 Griffin, “History of the Illinois Industrial University.”
also an important figure in providing instruction for public school band directors thereby linking K-12 bands with the university. He experimented with instrumentation forming a model for what was almost universally used during much of the 20th century. He also transcribed a considerable number of major orchestral works for his modern concert band, this too establishing the norm for what was played by many bands during much of the century.41

Weber’s *The Contribution of Albert Austin Harding and his Influence on School and College Bands*42 begins with a chapter on the status of bands near the beginning of the twentieth century. It includes information about the development of town bands, military bands, industrial bands, and school bands. In addition, it provides background that is important in understanding Harding’s impact on bands of the time.

The following chapter is devoted to Harding’s early musical development, his enrollment at the University of Illinois as a student, and finally his elevation to the post of Band Director at the University of Illinois. A third chapter discusses the Illinois University Band before and after Harding’s arrival.

Weber treats the topics of Harding’s approaches to instrumentation and transcription with great detail; this is important since it was Harding who is largely responsible for the development of instrumentation for the symphonic band. The appendix of his paper compares instrumentation of the bands of Gilmore and Sousa with

Harding’s University of Illinois Symphonic Band from 1906-1943. Weber also notes that Harding transcribed nearly 150 works for the band.\footnote{Ibid., 132.}

Another area covered by Weber is the role that Harding played in the development of the American Bandmasters Association (ABA) as well as the CBDNA. Weber also notes that Harding was also incredibly influential in the development of the school band movement in the following areas:

a. his origination and development of clinics for school band directors;
b. his appearances as adjudicator for state, regional, and national school band contests as well as his many assignments as guest conductor and clinician at school band festivals and summer music camps;
c. his presentation of concerts especially for high school students with the University of Illinois bands on tour and on the Urbana campus;
d. his teaching of courses, designed for the preparation of school band directors, at the University of Illinois and at the National Music Camp, Interlochen, Michigan.\footnote{Ibid., 14.}

Weber’s dissertation was developed through analysis of existing literature as well as interviews. Various sources include dissertations, newspaper articles, books, musical scores of Harding arrangements, reports from the Board of Trustees of the University of Illinois, various letters, as well as documents from the ABA, CBDNA, and other music education sources. Interviews for this paper were conducted with Glenn Cliffe Bainum, Olin Browder, Raymond F. Dvorak, Mark H. Hindsley, and Neil A. Kjos.

Probably only second to Harding in the development of the structure of the modern college band program is William D. Revelli who served as Director of Bands at the University of Michigan for 36 years. His teaching career began at Hobart (IN) High School. \textit{William D. Revelli: The Hobart Years} by George Alfred Cavanagh is a detailed
This paper draws on Revelli’s writing, personal interviews with Revelli, as well as interviews of many who were close to Revelli during this time period. Detailed information exists about Revelli’s quest to study band instruments from expert performers. In an interview with the author, H.E. Nutt relayed a rehearsal scenario that occurred after Revelli studied percussion with Haskell Harr in the summer of 1931:

His first chair drummer asked me what Revelli had studied at VanderCook the past summer. The boy said that until then, whenever the drum section didn’t play well and Revelli came roaring back to them, they would hand him the sticks and ask him to show them. He would retreat. Although he knew the fundamentals, he couldn’t play the complicated figures the band had to play. That fall the drummers evidently tried their trick again and Revelli played their part. The first drummer told me that the drum section never tried to fake anymore.  

Cavanagh elicited data from twelve interview subjects including William D. Revelli, Revelli’s wife Mary, Harold Bachman (taped response to a questionnaire), Otto Mattei, and H.E. Nutt.

Talford’s *William D. Revelli: An Introspective Study* is a paper that weaves together various segments related to the Revelli’s biography. Talford’s research spans Revelli’s family ancestry, his philosophy, reflections, and a section entitled “Reaction to Revelli.” Talford’s narrative is interrupted only by Revelli’s own transcribed reaction and clarifications of the topic at hand. An enormous compilation of programs appears in the paper’s appendix.

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46 Ibid., 14-17.
Gregory’s *Mark H. Hindsley: The Illinois Years* covers many facets of the celebrated band director’s accomplishments during his tenure.\(^{48}\) Gregory’s broad procedure for organizing this study was: (1) preparation of a bibliography and collection of data, (2) organization and classification of and, (3) organization of the thesis.\(^{49}\)

Diverse areas covered by this paper include Hindsley’s influence in the construction and financing of the University of Illinois Band Building, his ability to modify band instrument construction, and especially his unique skill to produce quality band transcriptions of orchestral music. A survey was used to determine whether 15 of 21 respondents sight read, programmed, recorded, or programmed a Hindsley band transcription more than once. This small sample size was used to make generalizations about the performance of transcriptions as well as the favorability of Hindsley’s efforts in this area. A large number of Hindsley’s transcriptions were included on the questionnaire which included works by: J. S. Bach, Beethoven, Borodin, Brahms, Bruch, Chabrier, Copland, Corelli, D’Albert, Debussy, Dukas, Dvorak, Glinka, Handel, Haydn, Liszt, Mendelssohn, Mussorgsky, Ravel, Rimsky-Korsakoff, Saint-Saëns, Schubert, Sousa (concert editions), Richard Strauss, Tchaikovsky, Wagner, and Weber. Gregory made comparisons between Hindsley’s transcriptions and the original orchestral parts. In several instances, he discussed the way band instruments covered the string parts or whether or not the identical wind parts were played in the transcription as they were in the original orchestral pieces. Some rhythmic (meter) as well as key changes were noted in several of his band transcriptions of orchestral works. Another characteristic of Hindsley’s transcriptions are that his parts are written in bass or treble clef due to the fact

\(^{48}\) Earle S. Gregory, “Mark H. Hindsley, the Illinois Years” (Doctoral diss., University of Illinois, 1982).
\(^{49}\) Ibid., 3-4.
that he felt that non-majors were not familiar with moveable clefs. Gregory remarked that other accomplishments by Hindsley include: his research on instrumental intonation inconsistencies, his serving as principal author of the CBDNA’s Declaration of Principles as well as his tenure as president of that organization.

Welch’s *The Life and Work of Leonard Falcone with Emphasis on his years as Director of Bands at Michigan State University, 1927 to 1967* describes Falcone’s role as conductor and euphonium artist from his early life and musical training. Welch’s fourth chapter (philosophical considerations) delves into Falcone’s approach towards programming, band instrumentation, teaching assistance, as well as the conductor’s self-assessment of his own abilities as a conductor and director. The following list of transcriptions by Falcone includes orchestral as well as operatic music that would have inspired him as a youth:

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borghi</td>
<td>Concerto for Harpsichord and Orchestra</td>
<td>1932</td>
</tr>
<tr>
<td>Ravel</td>
<td>Bolero</td>
<td>1932</td>
</tr>
<tr>
<td>Creatore</td>
<td>March Electric</td>
<td>1961</td>
</tr>
<tr>
<td>Verdi</td>
<td>Prelude to Act I of “La Traviata”</td>
<td>1961</td>
</tr>
<tr>
<td>Mascagni</td>
<td>Intermezzo from “Cavalleria Rusticana”</td>
<td>1967</td>
</tr>
<tr>
<td>Mascagni</td>
<td>Intermezzo form “L’Amico Fritz” Act III</td>
<td>1968</td>
</tr>
<tr>
<td>Verdi</td>
<td>Two Verdi Preludes</td>
<td>1970</td>
</tr>
<tr>
<td>Fasoli</td>
<td>Alba Sentimentale, March</td>
<td>1970</td>
</tr>
<tr>
<td>Bellini</td>
<td>Overture to “Norma”</td>
<td>1970</td>
</tr>
<tr>
<td>Rossini</td>
<td>Tancredi Overture</td>
<td>1975</td>
</tr>
</tbody>
</table>

Welch obtained his information through interview, observations while playing under Falcone for three years as a student, reviewing years of memorabilia, and tracing the MSU Band during Falcone’s tenure. 

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50 Ibid., 191.
51 Myron D. Welch, “The Life and Work of Leonard Falcone with Emphasis on His Years as Director of Bands at Michigan State University, 1927 to 1967” (Doctoral diss., University of Illinois at Urbana-Champaign, 1973).
52 Ibid., 197-98.
Hile’s *Harry Begian: On Bands and Band conducting* (1991) is the first of two such papers covering Dr. Begian’s career.\(^{54}\) In this dissertation, Hile sought to document Begian’s pedagogical and philosophical beliefs, knowledge, and skills. In addition, the author analyzed a series of symphonic band rehearsals taken from the Illinois Summer Youth Music Camp. These rehearsals with high school musicians were held at the Harding Band Building at the University of Illinois. The repertoire conducted included: *British Eight March*, Elliott; *Toccata*, Frescobaldi; and *Armenian Dances—Ill (part II)*, Reed. Hile analyzed and transcribed the rehearsal tapes. He added commentary to explain what was being covered in the rehearsal. In May 1989, Hile interviewed Begian using a large set of questions and statements that were drawn from a review of music education literature. An example of the insight found through this type of inquiry includes a statement, followed by response:

The conductor:
1. must be a perfect sight reader and sound musician.
2. must study the art of singing.
3. must have a good physique.
4. must have a good temper.
5. must have a strong sense of discipline.\(^{55}\)

For the most part, Begian agreed with the statements although he did elaborate. Regarding discipline, he specifically described the way that the word applies to the conductor:

I think discipline has to start with the conductor and his demands on himself. I haven’t seen a question related to this and this is what I want to talk about. You must approach your work as a conductor in a disciplined manner, in a prepared manner, and you must be demanding musically, first of all yourself, to learn that score to a competent level so that you can go

\(^{53}\) Ibid., 35.
\(^{55}\) Ibid., 189.
into rehearsal and conduct it and teach it. Again, I think a conductor is a teacher. I think that’s what the Italian word *maestro* means, it means teacher. They call conductors maestro on the continent. Anyway, if you go into a rehearsal prepared, having made these demands of yourself to learn the score, and you know the essence of that score, and if you give of your best musically and emotionally and personally in rehearsal, then you have every right to expect the same in return of your players. The biggest lie I told my groups that was it’s a 50-50 proposition. It is not a 50-50 proposition; it’s more like a 75-25 proposition with the conductor being the 75 percent.56

*The Life and Work of Harry Begian (1994)* by Carroll Lewis Wallace traced Begian’s career from early childhood, his undergraduate years at Wayne State University, his leadership of the Cass Technical High School Band in Detroit, his years of service in military band, his graduate work at the University of Michigan, then as Director of Bands at Wayne State University, Michigan State University, and the University of Illinois.57

Another dissertation about a band exemplar is Gonzalez’s *David Elbert Whitwell: His life and Career in the Band World Through 1977*.58 For this paper, Gonzalez first examined aspects of Whitwell’s career as scholar, composer, and professional conductor in order to facilitate a fuller understanding of his work as university band director. Subsequent chapters include information on Whitwell’s CBDNA presidency, involvement in the wind ensemble movement, publications, personal life, and awards.

*Titus’s The Professional Life and Pedagogy of Donald E. McGinnis, PhD* summarizes the career of another leading band conductor.59 Titus interviewed 35 of McGinnis’s students; colleagues contributed interviews and questionnaires. McGinnis is

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56 Ibid.
certainly notable for his tenure as band conductor of the Ohio State Concert Band, composer, as well as a virtuoso clarinet and flute performer. McGinnis’s work with The Ohio State University Concert Band included recording projects of the required literature for Ohio high schools. Under his direction, the Ohio State Concert Band performed programs at Carnegie Hall, and Lincoln Center, and other prestigious venues.


61 Stephen Lorre Stroud, “An Examination of Five Active University Band Directors Selected as Exemplary Conductors” (EdD diss., University of Illinois at Urban-Champaign, 1991).
64 Watkins, “The Works of Three Selected Band Directors”.
One of the leading band conductors and authors of the last half of the 20th century is Frank L. Battisti. He achieved early recognition in the field as a high school band director in Ithaca, New York. Shortly after, he founded the New England Conservatory Wind Ensemble which he conducted for 30 years. He served as President of CBDNA and founded the World Association for Symphonic Bands and Ensembles (WASBE) as well as the National Wind Ensemble Conference. Brian Norcoss’s dissertation, “The Ithaca (New York) High School Band from 1955-1967 Directed by Frank Battisti”\textsuperscript{68} details Battisti’s work at Ithaca High School. While this paper is a history of a high school band and its director, it is an important entity because of the significance of Frank L. Battisti to the band world at large. It is also useful as a research model for the way that the program is described and the way that data was collected. This dissertation was later adapted into a book entitled \textit{One Band That Took a Chance: The Ithaca High School Band From 1955-1967 Directed By Frank Battisti}.\textsuperscript{69}

Yet a different research direction is found in Shoop’s \textit{The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership}.\textsuperscript{70} This study traces the lifeline, leadership, and development of The Texas Bandmasters Association (TBA) and credits the organization with creating the phenomenon and legacy of the Texas band movement. Through a review of social sciences literature on leadership, Shoop identified nine functions or roles of primary leaders. These include: leader as executive, leader as planner, leader as policy maker, leader as expert, leader as external group representative, leader as controller of internal relationships, leader as purveyor of

\begin{itemize}
  \item \textsuperscript{68} Brian H. Norcross, “The Ithaca (New York) High School Band from 1955 to 1967 directed by Frank Battisti” (Doctoral diss., Catholic University of America, 1991).
  \item \textsuperscript{69} Brian H. Norcross, \textit{One Band That Took a Chance} (Ft. Lauderdale, FL: Meredith Music Publications, 1994).
  \item \textsuperscript{70} Shoop, “The Texas Bandmasters Association.”
\end{itemize}
rewards and punishments, leader as arbitrator and mediator, and leader as exemplar.
Shoop concluded that the growth and development of the TBA has been directed and
affected by the various primary leaders of the various chronological periods of the
organization. Criterion for these leaders was identified in an earlier chapter.

**Academic Texts and Books**

There is not a particularly large number of academic books or book chapters
devoted to the history of college bands. Many books that do exist tend often focus on
philosophy and cite various elements of the band’s history to validate differing views.

Richard Franko Goldman’s *The Wind Band* is one of the earliest accounts of the
history and literature of the American wind band. Goldman was a leading bandleader,
arts administer, and music critic. His father Edwin Franco Goldman was an important
figure in the professional concert band movement, founding the Goldman Band in 1911.
He was also the primary figure in the formation of the American Bandmasters
Association. Unfortunately, the historical outline of the collegiate band is brief.

*Fennell’s Time and the Winds: A Short History of the Use of Wind Instruments in
the Orchestra, Band and Wind Ensemble* is an examination of wind band ancestry
developed from the orchestra, the professional concert bands of Gilmore and Sousa,
instrumental music’s background in the public schools, colleges, universities and schools
of music. Written only a short time after his founding of the Eastman Wind Ensemble,
this booklet seems to attempt to state his rationale for beginning such a group. The wind
ensemble’s worth to the college music department as expressed by Fennell:

> In the instance of our colleges and universities, particularly those which
> have music departments of ever growing importance to the art of music

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and its teaching, there is the additional training and experience which such a group affords. The wind ensemble can supplement, not replace—the important mass instruction and experience of college and university concert bands. The wind ensemble offers our students additional training and experience, and the important feeling of individual responsibility which is, perhaps, the greatest advantage of a small and intimate ensemble.73

The Wind Ensemble pamphlet written by Fennell also establishes a rational for the beginning of the wind ensemble. It is a group informal letters by Fennell and composer Francis McBeth about the formative years at Eastman.74

Hansen’s *The American Wind Band: A Cultural History* is one of the most complete histories of bands in America and includes considerable discussion on collegiate ensembles. The book focuses on the context of all forms of bands within the broader culture. For example, the coexistence of wind-band medium and contemporary classical music was vividly illustrated in describing Kurt Mazur’s commissioning of Turrin’s *Hemispheres* for his retirement concert. Hansen writes that critical affirmative reaction to this concert will provide glimpses into future prospects.75 A time-line stretching from 1500-2003 connects the following areas: History—Events and Ideas, Societal Growth and Daily Life, The Related Arts in America and Western Civilization, Music in the United States, and American Wind Band Music.76 Hansen’s appendix includes two addresses from Frederick Fennell (“Millennium Considerations and Band Music Composition”), William Kearns’s “The Band: Vernacular or Arts Aesthetic,” Richard Crawford’s “The American Wind Band: Its Past, Present, and Future,” as well as

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73 Ibid., 53.
76 Ibid., 192-307.
a transcribed, interview with composer Libby Larsen entitled “Future Potentials for the American Wind Band and American Music.”

Battisti’s *The Winds of Change: the Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* is a thorough discussion of the history of the wind band seen through the development of its repertoire. He relates the growth of literature with the nature of collegiate and professional bands in the United States; he also recognizes some international contributions. He stated that the most important undertaking by those in the profession would be to have this generation’s greatest composers write original music for the band:

Few major composers received commissions from wind/bands/ensembles to compose pieces between 1995 and 2000. Twenty years ago, composer and wind band/ensemble advocate Gunther Schuller warned, “There are too many fine and/or famous composers who have eluded your grasp.... You need more of that kind of international world caliber amongst [the] composers in your repertory before the world will begin to take you seriously, before a critic from the *New York Times* or *The New Yorker* or the *Detroit Free Press*...will look in on what you are doing.... You must more aggressively pursue that establishment world, with its critics and tastemakers, its foundations and other benefactors, its managers, its entrepreneurs and its musical leaders. You must reach out beyond your own seemingly large but actually small world. For they will not come to you; you must come to them. Mostly, they don’t know you exist.” Schuller concludes, “only by commissioning and performing music by the best composers in the world can you eliminate the...notion that wind band music is music of a lesser stripe, composed by lesser composers, and thus performed by lesser musicians.”

An earlier and related book by Battisti is *The Twentieth Century American Wind Band-Ensemble—History, Development, and Literature*. He has also written a sequel to *Winds of Change, Winds of Change II*, which is also a literature-based history of the band

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in the first decade of the 21st century. He is planning to write a *Winds of Change III* which will be similar to the earlier volumes and will be published in 2020.

*The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* is a collection of eleven essays edited by Frank J. Cipolla and Donald Hunsberger as part of a conference held for the Fortieth Anniversary of the Eastman Wind Ensemble. Essays in the book concern a wide variety of topics. The most relevant to this line of research is Donald Hunsberger’s chapter entitled “The Wind Ensemble Concept” details the history of the wind ensemble concept. He was a member of the first Eastman Wind Ensemble and later became its conductor, and in this role carried Fennell’s original implementation in new directions. The essay begins with an outline of Fennell’s efforts to launch this new type of ensemble. He notes that Fennell’s manifesto put forth two main principles for the wind ensemble concept (1) the development of an original repertoire, as opposed to a borrowed, arranged, or transcribed one, and (2) the idea of flexible instrumentation and personnel assignments for each work established, whenever possible, by the composer. Hunsberger noted that early on, Fennell encountered a large degree of resistance from older generations of band conductors who were entrenched with the symphonic band tradition. His remaining essay includes a decade-to-decade synopsis of the Eastman Wind Ensemble along with repertoire, conferences, and recordings. An appendix includes a listing of the repertoire.

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81 William L. Berz, Interview with author, August 6, 2011.
83 Ibid., 6-56.
84 Ibid., 9.
and discography of music performed by the Eastman Wind Ensemble and Symphony Band.

**Academic Journal Articles**

There is not a substantial body of literature concerning the history of college bands in print journals. Some of the studies that do exist echo the themes found in dissertations, theses, and texts. Dianna Eiland’s article, “A Bibliography of Histories of College and University Bands” is one important research resource.85 “A Review of Dissertations about Concert Band Repertoire with Applications for School and Collegiate Bands” by Patrick M. Jones also follows this direction.86

As was noted above, Lamar K. McCarrell’s dissertation on the history of the college band is probably the most important research on the subject. His article “The Impact of World War II upon the College Band” is another important contribution to the overall history of collegiate ensembles.87

Not surprisingly, a number of journal articles are drawn from dissertations, many of which have been cited above. Articles by Glen A. Yarberry,88 Joseph Manfredo,89 and Weber90 are examples.

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Several articles reinforce the important role that Harding played in the development of bands in higher education. George A. Brozak outlines the influence of A. A. Harding on the philosophies and actions of two of the leading figures in the collegiate band movement, William D. Revelli and Frederick Fennell. John Grashel’s article “Harding and Grainger: Masters Meet on the Prairie” describes the interactions between Harding and Percy Grainger. Phyllis Danner’s article on Sousa’s strong connection to Harding and the University of Illinois is yet another example.

Noted historian of music education, Michael Marks wrote one of the most complete yet concise biographies of William D. Revelli. He based his research both on interviews with Revelli and others as well as on many secondary sources. Mark’s article makes a most valuable addition to establishing Revelli’s legacy.


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Aside from the adapted dissertations cited above, there are remarkable few journal articles on the history of individual band programs. Interestingly, two focus on the Texas Tech program: Paul F. Cutter, “Dewey O. Wiley and the Texas Tech Band: The Depression Years;”102 and Albert B. Tucker, “A Brief History of the Hardin-Simmons University Cowboy Band.”103

Some organizations have encouraged historical accounts of their organization in their sponsored journals. For example, most of the 2011 edition of the WASBE Journal was devoted to detailing the early history of the World Association for Symphonic Bands and Ensembles (WASBE). The issue features articles written by WASBE’s founding members and early officers. Extended numbers of historical documents are also included.

Paul Yoder wrote in early account of the American Bandmasters Association in the very first three issues of the Journal of Band Research,104 which is published by that organization. Yoder was chair of the organization’s research committee at the time.

While not a direct effort of CBDNA, Richard Lasko’s “A History of the College Band Directors National Association,” provides an early history of the organization.105

While not directly a band history, Fickett’s *A History of Music Education at Michigan State University* utilizes many of the same research methods found in previous band histories; those being oral history through interviews, various texts written about Michigan State University, previous unpublished theses written about the institution, course bulletin analysis, as well as music department annual reports. Fickett’s research highlights the areas that the Michigan State music education department has emphasized: education, research, and community outreach. The importance of this type of research for band history is of crucial importance due to the fact that it provides additional and deeper context of the milieu in which band exists within a college and university school of music. Similar research includes the article by Ann L. Silverberg, “The Founding of the School of Music at the University of Illinois.”

Somewhat similar in approach to Battisti’s *Winds of Change* series where literature is used as a framework for establishing the history and philosophy of the collegiate band, Olson’s *A Core Repertoire for the Wind Ensemble* utilized a survey of 19 prominent conductors of university wind ensemble programs in order to determine which pieces should be included in the wind ensemble’s core list.

Does this work qualify for inclusion in a highly selective, core repertoire for the wind ensemble? Four judgmental responses were possible: (1) unknown, (2) yes (3) no and (4) undecided. Space was also provided for additional nominations.

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107 Ibid., 135.
110 Ibid., 12.
Olson listed pieces receiving ten or more votes as deemed worthy of the Core Repertoire List. Interestingly, the composers selected for this list were also typical of the major composers whose works are performed regularly in concert halls: Beethoven, Berg, Copland, Dahl, Dvorak, Gounod, Grainger, Handel, Haydn, Hindemith, Holst, Hovhaness, Jacob, Krenek, Messiaen, Milhaud, Mozart, Penderecki, Poulenc, Shoenberg, Richard Strauss, Stravinsky, Varese, and Weill were the “major” composers whose works were selected by Olson’s survey for inclusion in *A Core Repertoire for the Wind Ensemble*. Research by Fiese is another example of this line of research.

“Locating” the Nation: Football Game Day and American Dreams in Central Ohio is a paper that describes the importance of ritual and culture as exemplified by college football and marching bands. Author Danille Christensen Lindquist provides the reader with an understanding the passion and drama associated with sports generally and college football in particular.

Spectator sports lend themselves to these varied interpretations because they are polysemic phenomena-cultural performances that involve aspects of play, ritual, and festival (see Stoeltje 1992:261). As a result, they also resist being read solely as mechanisms for either subordination or protest. Sports are commonly understood as “play,” as nonserious activities distinct from the concerns of “real life” and unconnected to material interests.... But football is also a particularly organized sport, one developed by social elites and characterized by an invariant structure and deference to authority often associated with ritual. (see Rappoport 1992). Then, too, scenes surrounding the gridirons – with their food, costume, and license – impart a festive quality to football contests. In participatory game-day activities, people both embrace and recontextualize official symbols, injecting their own performances and investing their egos in the day’s events. And in central Ohio, The Ohio State University Marching

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111 Ibid., 16-23.
Band flickers between the generic poles of ritual and festival as it bridges the gridiron and the stands. Together, actions on the field, among the spectators, and by the band constitute a larger community contest, a drama that works through layers of relations and emphasizes particular narratives. I conclude by exploring game day at Ohio State, detailing how national symbols and American success ethics are embraced and reinterpreted as badges of local identity by Buckeyes, particularly in the form of participation guided by the band.114

Lindquist’s paper provides the reader an arena for the strong emotional character of the college marching band. The sense of community, expectation, and belonging on the part of the football fans and their rituals places a strong identity and demand on a college band program.

**Popular Press**

Given the popularity of bands within the context of college and university culture, there are a number of books that are written with the general population in mind, many of which are directed toward alumni groups. While they may not adhere to the same academic rigor as dissertations and other scholarly sources, in some cases they are the only historical narratives of collegiate band programs. They are important sources of information about specific band programs and their leaders.

Perhaps the most famous example is Burford’s *We’re Loyal to You Illinois*115—a comprehensive if deferential volume on the University of Illinois Band program under the direction of Albert Austin Harding. While many have questioned the academic rigor of the book, it continues to be a very widely cited source.

Burford details Harding’s rise as a 22-year old freshman engineering major to his 43-year tenure as the school’s bandmaster. Almost entirely drawn from oral history,

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114 Ibid, 449.
Burford provides the reader with a view of the band and Harding. For example, attorney and Illinois band alumnus Olin Browder recalled an early rehearsal where Harding’s abundant musical gifts were about to create a strong impact on the college band world:

Browder recalls that Harding was a quiet, but diligent member of the Band, playing in the cornet section. He attracted no special attention until the Band, in practice, attempted to play Sousa’s “The Stars and Stripes Forever”, when Harding, laying his cornet aside, flashed a piccolo from his pocket and dashed through the stirring “Piccolo Obligato” “like $700.” With this brilliant introduction, Harding had “arrived.” He was greeted with a round of applause and was proclaimed a great man by his fellow bandsmen.116

Apocryphal or not, the story has become widely accepted.

This voluminous text details many of the facets of the University of Illinois Band program. Burford recalls programs, conversations, and relationships of Harding with the likes of John Philip Sousa, Mark Hindsley, Glenn Cliffe Bainum, Raymond F. Dvorak, and Neil A. Kjos.

Burford remarked that while records cannot prove that Illinois was the first band to use letters on the football field, Harding wanted the Illinois Band to be the first in music and pageantry:

“When we first began to form letter and words, we had never heard of a college band which had formed a complete word,” recalls Harding. “We had never seen nor heard of a college band which formed words while playing and marching. It has always been the policy of the Illinois Band to avoiding copying any feature from any other band. We always originated—never followed.”117

Much of Burford’s book is very similar to the two accounts cited above. While fact and fiction are sometimes blurred, it does paint an interestingly unique picture of the collegiate band of the era.

116 Ibid., 85.
117 Ibid., 373.
Harold B. Bachman was an influential early collegiate band director. He achieved considerable fame as a military bandmaster during World War I. He built upon the notoriety of his military band to form his “Million Dollar Band” which became one of the last successful professional touring bands.\(^ {118}\) He then became the band director first at the University of Chicago and later at the University of Florida. He wrote books detailing his early and later careers. Bachman, Harold B. *The Million Dollar Band* outlines his early life.\(^ {119}\) Chicago: The Educational Music Bureau, Inc., 1962. His book, *The Biggest Boom in Dixie* provides an informal history of the band at the University of Florida.\(^ {120}\) The books were intended for a wide ranging readership in part rooted in his fame as a professional band leader.

Comstock has written a biography of Leonard Falcone, former band director at Michigan State University.\(^ {121}\) The book is directed to a general audience. It is based on many secondary sources as well as informal interviews with former students and others who were familiar with Falcone.

There are a growing number of books published about specific band programs often with a slight tone of boosterism. *The Fightin’ Texas Aggie Band by Powell and Powell* is a history of the band program at Texas A&M University.\(^ {122}\) Like many texts, the chapters chronologically list band directors throughout various phases of the program:

Joseph Holick and the Early Bandmasters, 1894-1924
The Tradition Begins: Lieutenant Colonel Richard J. Dunn 1924-46

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\(^ {122}\) Donald B. Powell and Mary Jo Powell, *The Fightin’ Texas Aggie Band* (College Station: Texas A&M University Press, 1994).
An appendix contains a list of bandmasters, directors, graduate assistants, drum majors and commanding officers. In addition, the authors provide rosters listing over 7,000 band members from the band’s 100-year history.

The experience of being in the Aggie Band has served its members well. There is no school of music at Texas A&M; band members major in everything from aerospace engineering to zoology. Aggie Band members have, therefore, become leaders in many professions and can be found as bank presidents, doctors, lawyers, dentists, psychologists, architects, engineers, teachers, professors, university administrators, ministers, merchants, farmers, ranchers, pilots, Peace Corps workers, judges, mayors, Cabinet members, military officers, all kinds of business leaders, and in many more occupations, including, of course, band directors.124

Becker’s Through These Doors: A History of the University of Massachusetts Minuteman Marching Band 1863-2003 utilized various archival university resources, alumni interviews, as well as a committee of band alumni to help complete the text.125

Like many university programs, the early band program was closely allied with a cadet corps. By the early 1960s, Becker writes about the strong influence of the University of Michigan program on the University of Massachusetts program. From 1977 onward, the marching band was under the leadership of George N. Parks, a graduate of the master’s program at Northwestern University in tuba performance. Parks had become a well-recognized authority of marching bands and especially as a teacher of leadership skills. He had been the drum major of the Reading Buccaneers Drum and Bugle Corps and also

123 Ibid., 113.
124 Ibid., 92.
worked with the West Chester State College Band where he had received his undergraduate degree.

*A Portrait of Tradition: One Hundred Years of the Michigan Marching Band* is a book geared towards alumni and band enthusiasts. While not a particularly scholarly description of the marching band, it does include photographs of the group from throughout its storied history. Some of the notable pictures include:

- William Revelli conducting 13,500 musicians from 190 bands during band day at Michigan Stadium in 1959.
- Block “M” formations from various periods including a photo taken aboard the U.S. Naval aircraft carrier USS Kitty Hawk during a bowl trip.

Between photographs, the book does provide small details that describe the changing leadership of the band as well as the changes in marching style. The text contains a listing of drum majors from 1913. The book’s front and back flaps are depictions of Block “M” drill pages from 1974 (hand drawn) and 1998 (computer generated). The text was designed by Mike Savitski and H. Robert Reynolds who was Director of Bands at Michigan at the time of publication. The Michigan Marching Band had long been recognized as one of the leading collegiate band programs in the country and was recipient of the first Sudler award. According to Becker, “the Sudler trophy is awarded annually for a college or university marching band which has demonstrated the highest musical standards and innovative marching routines and ideas, and which has made

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127 Ibid., 44.
important contributions to the advancement of the performance standards of college
marching bands over a period of several years.”  

_The Penn State Blue Band: A Century of Pride and Precision_ by Range and Smith
covers the band from the years 1899-1999.  

The text contains forwards from both University President Graham B. Spanier as well as head football coach Joe Paterno. Appendix 1 provides a description of marching styles found that are used by college bands. These include: Big Ten, Ivy League, Drum Corp, Show Style, Military, and Historically Black College style. A chart that follows on the accompanying page compares the Penn State Band with twenty other college and university bands. These bands are then described in terms of their year of origin, current size, director’s name, and style. A second appendix charts the Penn State Blue Band’s membership by year. The marching band began with six members in 1899 and from 1994-1999, the band held steady with a membership of 275. The early names of the band were the Cadet Band, the College Military Band, the Blue Band, the Penn State Blue Band, and finally the Marching Blue Band.

_Auburn University Band: A Centennial History_ by Wanless outlines the history of the Auburn Band from 1897 until 1997. Contents include: photographs, letters, programs, flyers, a time line that includes pictures of the Band’s leadership, as well as a complete 100-year roster.

Thompson’s _The University of Arkansas Razorback Band: A History, 1874-2004_ utilizes interviews with band members from the 1930s onwards, _Cardinal and Razorback_

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128 Becker, _Through These Doors_, 181.
130 Ibid., 43.
yearbooks, *Arkansas Traveler*, local Arkansas newspapers, as well as Mullins’s library archives.132 Interviews were conducted with directors Worthington, Janzen, Ragsdale, Robken, Warren, and Gunter.133 This text includes photographs and newspaper facsimile reproductions throughout the band’s history. Photos are from various sources and include concert as well as marching venues.

In *Horns Up!: College Bands of the Arkansas Heartland*, Thompson provides a basic history of many of the other college bands in Arkansas.134 Included are histories of the following bands: Henderson State University Band, University of Central Arkansas Band, University of Arkansas at Pine Bluff Band, Arkansas State University Band, Arkansas Tech University Band, Southern Arkansas University Band, University of Arkansas at Monticello Band, Ouachita Baptist University Band, and Harding University Band.

There are a number of other informal histories of college bands published. These include: *The World Famous Cowboy Band*,135 *Pride of the Cornhuskers*,136 *The Pride of Arizona, A History of the University of Arizona Band 1885-1985*,137 *Songs to Thee Wisconsin*,138 *Minnesota Hats Off to Thee*,139 *The Band of the Fighting Irish*,140

133 Ibid.
134 Ibid.
University of Georgia Redcoat Band, The Pitt Band: The First 75 Years, 1911-1986, Musical Ambassadors of Maryland, and The Early History of the Million Dollar Band at the University of Alabama in Tuscaloosa, Alabama.

There are countless articles in instrumental music education magazines that provide informal information about the history of college bands. The most popular such publications include The Instrumentalist and The School Musician Director and Teacher (no longer published).

Some of these articles are important research sources. First, a number of writers have drafted articles that are based on earlier research, especially dissertations. Two articles by Lamar K. McCarrell are examples.

Other important articles are authored by some of the exemplars of the profession who outline such subjects as the history of college bands to their time and news articles about important events for college bands in general as well as specific band programs. Examples of these kinds of articles include: Moore’s article about the development of the wind ensemble at Oberlin College, one of the early examples of this type of ensemble; “The CBDNA Conference and the Symphonic Wind Ensemble,” by Clarence Sawhill which points to problems in adopting the Eastman model; and Gladys Wright’s

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146 Kenneth Moore, “The Oberlin Wind Ensemble,” The Instrumentalist 26, no. 7 (February 1972): 27.
writings on gender in college marching bands. Frank L. Battisti has a number of important articles related to band history, many of which precede his recent books; examples include “The Legacy of Leaders with Vision” and “College Band Directors Evolve from Transcriptions in 1940s to Wind Ensembles, New Sounds.” Legendary William D. Revelli was a widely published author. Some of his articles in The Etude represent some of the earliest resources about bands in general and college bands specifically. These writings are particularly important because of Revelli’s influence in the development of college bands. While these kinds of articles have certain limitations, they still present some information about the history of college band programs unavailable elsewhere.

Closing

Bands have occupied a unique place in American culture. In early times, many bands served military purposes. Especially after the Civil War, band music grew in popularity and by the end of the 19th century, bands were a strong part of popular culture. As their popularity faded, especially during the 1920s and 1930s, the school and college bands began to appear on a very large scale. With the return of the veterans of World War II, college band programs exploded and the number of music education graduates steadily increased. With post-war optimism and education experimentalism, school instrumental

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music grew rapidly. With these events, college band and music education programs began to come to their present forms.

College bands have often been influenced by larger cultural forces, both globally and locally by elements specific to each campus. Especially during the first half of the 20th century, the bands were shaped by their military roots, often linked to the ROTC. In addition to their military functions on campus, the bands began to perform at football and baseball games. The professional concert bands like those led by Sousa, Gilmore, Goldman, and hundreds of others influenced concert programs on college campuses; entertainment was often the primary goal. Later, many of the leading collegiate programs began to support public school music. This most notably happened at the University of Illinois and the University of Michigan. Especially after World War II, band conductors began to seek original compositions for their groups looking to expand the medium to include greater artistic purposes. Increasingly there was an emphasis on developing an elite repertoire for the wind band. This intensified first with the founding of the Eastman Wind Ensemble in 1952 and later in the late-1960s where the leaders of the wind ensemble movement pushed for a repertory equal to the orchestra, opera, and chamber music.

Partly because of the varied purposes and tradition of college bands, historical accounts vary considerably in style, rigor, and format. Much of the writing about the history of specific bands is directed to a wide audience and does not use research methodologies that are widely accepted in the academy. While some are quite rigorous in their approach, others are essentially public relations efforts. Still, while the individual books and articles do vary widely, they do provide important information to a studied
history of the college band. Contrasting this approach are a growing number of
dissertations on the history of the college band movement, specific bands, and significant
band leaders. A good number of these dissertations were completed by doctoral students
at the University of Illinois. Many of these center on many of the leading bands such as
the University of Michigan and the University of Illinois, a smaller number focus on
more obscure programs like Ohio University. It would appear that the scope of individual
band histories would need to expand in order to present a complete picture.

Magazine and journal articles also follow a somewhat similar dichotomy. Many
magazines in instrumental music education occasionally feature articles about various
elements of the college band’s history. Again, the academic rigor of such articles varies
considerably. The two leading academic journals in the band area, *Journal of Band
Research* and *WASBE Journal* are featuring more articles on band history. The newly
reorganized *CBDNA Journal* may also begin to publish such articles.
Chapter 3

A History of the Rutgers University Band Program

Rutgers University – A Brief Introduction

Rutgers University is notable for its rich history and accomplishments in many facets of academia. Famous alumni and faculty include singer Paul Robeson, Nobel prize-winning professor Selman Abraham Waksman, musician Ozzie Nelson, and actors James Gandolfini and Kristin Davis. The current National Football League (NFL) can boast of 21 players who played for the Scarlet Knights football team.152

Demarest’s *History of Rutgers University* (1924)153 chronicles the rise of a college originally known as Queens College, which received its charter from George the Third of Great Britain. It is an important early source.

The first charter was granted in 1766 by Governor William Franklin of the province of New Jersey. Demarest credits the people of Dutch birth—specifically those of the Reformed Church of the Netherlands—with providing for the need for the educational institution. Since the time of the reformation, Demarest claims that the Dutch were passionately devoted to the education of youth:

The tradition brought from the old country was strong and fine. The Netherlands in the days of the Reformation and after had developed all the best things in national life. They were leaders in commerce, in art, in statesmanship, in education, in theology. Their contribution to the life of America and the world could hardly be overstated.... The Dutch early developed a common school system. John of Nassau, elder brother of William the Silent, spoke the spirit that prevailed: “You must urge upon the States General that they should establish free schools where children of quality as well as of poor families for a small sum could be well and Christianly educated and brought up. This would be the greatest and most

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useful work you could ever accomplish for God and Christianity, for the Netherlands themselves.”

Demarest’s 550-page volume chronicles the birth of Queens College, the college at the time of the American Revolution and beyond until his own time as president of the university. The post-Revolutionary War history of the University begins with President Hardenbergh and moves through the succession of Dr. Condict and Presidents Livingston, Milledoler, Hasbrouck, Frelinghuysen, Campbell, Gates, and Scott.

By 1825, the college name was changed to Rutgers College after Henry Rutgers. Published in 2010, Benevolent Patriot, The Life and Times of Colonel Henry Rutgers provides background to the institution’s troubled beginning as well as a history of the war-hero, philanthropist namesake of the college.

Particularly relevant to Rutgers University’s band history is that the first college football game was played in 1869 against Princeton University at the site of the present College Avenue Gym. In recent years, this fact has been advertised vigorously as the Scarlet Knights football teams have appeared regularly in post-season bowl games. Princeton University would be a frequent opponent for the Rutgers team until 1980; this too is an important part of the history of the Rutgers Band. Its gridiron opponents for the first six decades would include New York University, Columbia University, Cornell, Army, Navy, Pittsburgh, Lehigh, Lafayette, and Syracuse.

Rutgers: A Bicentennial History by Richard P. McCormick provides the reader with detailed information on the college and its path from Old Queen’s College, Rutgers

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154 Ibid., 2-3.
College, and finally the transformation of the school to Rutgers, The State University.\textsuperscript{156} It is generally recognized by many in the University community as the most significant of sources. Written in 1966, McCormick describes the enormous growth of the University which by 1964 had reached an undergraduate enrollment of 11,756.

**The First Phase of the Rutgers Band: 1915-1966**

Information about the first phase of the band program comes largely from university publications such as the *Targum* (student newspaper), *Scarlet Letter* (college yearbook), and some early letters, newspaper clippings, and programs that are available at the university archives located on the College Avenue campus. In addition, a rather detailed account of the band program was written for the September 1975 issue of the *Rutgers Alumni Monthly* by Peter H. Johnson. Johnson’s article ties together the available material from his sources, but he also had access to letters and interviews about the then 60-year-old program that are no longer available.

The Rutgers Band program was founded around the time of the World War I. The university, while extremely small at the time, was preparing students for military leadership with a strong ROTC. The *Scarlet Letter* began listing student musicians in the Rutgers Cadet Corps in the years directly preceding the first Rutgers Band. The Glee and Mandolin Clubs pre-dated the band program. An article found in the November 10, 1915 edition of *The Targum* (the school newspaper of Rutgers University since 1869) published notice of a failed attempt at a college band and the new plans for the Rutgers Band that was to emerge:

\begin{quote}
The so called Band has been discontinued. It interfered with the regular military instruction of those who belonged to it. Membership in the band
\end{quote}

was not made for musical ability and interest. It was looked upon as an avenue of escape.... Since the band was not under the immediate observance of the commandant it became somewhat lax in discipline. It is proposed to have a band this year made up of students who possess musical ability and interest. Membership will not be confined to those who regularly take drill but will be open to classical and letters students as well. Professor Kimball in the French department has had considerable experience in the organizing and handling of bands at a military school in New York State, and it is hoped that his services can be secured to make our band a real and successful one. Rutgers College should have a very good band. Aside from the military use it could serve at foot-ball games, base-ball games, and track meets and thus do away with hiring an outside band. Permission has been secured from the Park Commission to use Buccleuch [Park] for maneuvers and drills, and possibly the Exhibition Drill in the Spring will be held there.\footnote{Targum, November 1915.}

The following letter from Professor Leigh W. Kimball to president Demarest provided the initial impetus for a band program that was to emerge from Rutgers College.

Dr. Demarest’s response, while positive in tone, reflects trepidation about the idea of abandoning the existing Fife and Drum Corps and alludes to the expense and logistics of the band as somewhat problematic.

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Dec. 21, 1915
President W.H.S. Demarest,
New Brunswick, N.J.

Dear Dr. Demarest:- At the request of Lieutenant Leasure that I make to you such recommendations relative to the Band as seemed advisable to me, I herewith submit the following:

Four rehearsals have been held and there seems to be material of some sort for a band of eighteen to twenty men.

While some of the candidates have already shown that they may be depended upon to attend rehearsals regularly, it is apparent that a number will be too frequently absent so long as attendance shall be voluntary.

For a band to be successful, its rehearsals must be attended as regular as those of a dramatic club, and much for the same reasons – the absence of only one important member often seriously impairs the hour or hour and a half’s work of all the rest.

It would seem advisable therefore, not only to attach the Band officially to the Cadet Corps, but to give it substantial recognition as such,
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i.e. Band members should be given some stated reward (such as exemption from regular military drill) so that as full and regular performance of duty might be required of them as members of the battalion.

While no assurance can be given at this time that the Band will attain to any high degree of excellence during the current year, there is no reason why, if such a plan as that suggested be adopted, the Band should not in the course of a year or two what it is in some state universities – both as an important adjunct to the Military Department and a desirable and creditable addition to the family of college organizations.

It is further recommended that the College purchase certain “brass” instruments that are necessary and that are not now owned by musicians who have volunteered for work with the Band – these instruments to remain, of course, the property of the College. (No “wood-wind” instruments – clarinets, flutes – should be so purchased, as they are too sensitive to even slight neglect or abuse and to changes of temperature to warrant the required investment.) It would be inadvisable to buy anything but the best grade of instruments. It would be equally poor economy to buy instruments without leather cases to protect them fully when not in use. It is very desirable that these instruments be placed in the hands of the men who are to use them, as soon as possible after the Christmas recess.

The names of the desired instruments and their maximum cost (exclusive of express charges) follow:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Bass (Tuba)</td>
<td>$106.00</td>
</tr>
<tr>
<td>Case</td>
<td>18.00</td>
</tr>
<tr>
<td>3 Mellophones (Altos)</td>
<td>174.00</td>
</tr>
<tr>
<td>Cases</td>
<td>30.00</td>
</tr>
<tr>
<td>1 Bb Cornet</td>
<td>60.00</td>
</tr>
<tr>
<td>Case</td>
<td>6.00</td>
</tr>
<tr>
<td>Total</td>
<td>$394.00</td>
</tr>
</tbody>
</table>

Respectfully submitted,
Leigh W. Kimball,
Rutgers College

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Figure 2: Letter from Leigh Kimball to W. H. S. Demarest. Property of Rutgers University Band.

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December 23rd, 1915.

Mr. Leigh W. Kimball,
Rutgers College,
City.

Dear Mr. Kimball:

I have your letter of December 21st, and am very glad to have the situation as to the college band put so clearly before me. It is pleasant to know that a good number of men have shown interest in the matter and are undertaking something. I wish to cooperate as far as possible and shall be glad to have conference with you and Lieutenant Leasure and any other college officer particularly concerned at early opportunity. As to the two specific items of which you speak I would say:

I. The allowing of exemption from military drill to those who undertake service in the band seems to me entirely worthy of consideration if it does not seem to Lieutenant Leasure or to any representative of the Government to be counter to the desire of the War Department. It simply, as I understand it, will put the band in the same position relative to the course in Military Science which was occupied by Fife and DrumCorps in years past.
II. With regard to the purchasing of brass instruments which are necessary I can not at the moment give positive response. The expense of nearly $400. has not been in my mind at all as part of the budget. We have already undertaken the expense additional of having a Sergeant and of expending considerable money in certain facilities. Possibly a private gift can be secured for this purpose and quite probably we may be able to obtain an appropriation from the State for this department which would make the purchase possible.

While I sincerely feel that a well organized band will be an improvement on the old Fife and Drum Corps yet I do feel that the latter was fulfilling a particular service required and am a little doubtful at the moment whether it should have been abandoned in view of the present proposals.

I deeply appreciate the interest you are showing in this matter and I feel that the college is very fortunate in having this interest and your experience at command. Let us in due time work out the problem to best results.

Faithfully yours,

W. H. S. Demarest

Figure 3: Letter from W. H. S. Demarest to Leigh Kimball. Property of Rutgers University Band.\(^{159}\)

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Thus, Leigh Kimball, Dartmouth alumnus and professor of French at Rutgers College, became the first director of the Rutgers University Band. His musical experience included playing clarinet in a U.S. military band as well as having some ability in music composition.\footnote{Scott Whitener, interview with the author, August 16, 2010.} The *Scarlet Letter* describes the first Rutgers band as having eighteen members (although only eleven are actually pictured in the band’s first yearbook photo) and says it was established in the spring of 1916. During its first year, the band played at least one baseball game and various military drills. The relatively small size of the band is not surprising given the college’s enrollment:

<table>
<thead>
<tr>
<th>Student population:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1906-1907</td>
<td>235.</td>
</tr>
<tr>
<td>1911-1912</td>
<td>382.</td>
</tr>
<tr>
<td>1917-1918</td>
<td>513 (67 absent in war service).\footnote{Demarest, <em>A History of Rutgers College</em>.}</td>
</tr>
</tbody>
</table>

The *Targum* newspaper writes of the band’s early progress:

> Under Professor Kimball’s efficient leadership the band is progressing very nicely. Every hour of band rehearsal is equivalent to one hour of drill. This is applicable only to the Seniors and Juniors at present and to the Sophomores and Freshman next September.\footnote{The Targum, January 19, 1916.}

By the fall of 1916, the *Scarlet Letter* reports that under the parentage of the military department, the band performed at several football games and in fact traveled to Newark for a game against Holy Cross.\footnote{Scarlet Letter, 1919.} Of the Rutgers band, McCormick’s Bicentennial History includes only the following:

> The College Orchestra made a brief appearance in 1915, but it attracted much less attention and support than did the College Band, organized a year later under the aegis of the military department.\footnote{Ibid.}
While the exact length of Kimball’s tenure with the band is not known, there is evidence that he led the band from 1916 until the 1920-21 academic year. There is some speculation that Rutgers’s first music professor Howard D. McKinney may have led the band during World War I.\textsuperscript{165} There is no discussion of this, however, in either the \textit{Targum} or the \textit{Scarlet Letter}. The Rutgers band is not listed the \textit{Scarlet Letter} until 1918.

While there is no indication of a band in the 1921 \textit{Scarlet Letter}, both the group’s presence and the treacherous parade route were noticed by the \textit{Daily Home News}. The band would embark from its location at the Ballentine Gymnasium (the corner of George and Somerset Streets in New Brunswick—presently the location of the Zimmerli Art Museum on the College Avenue campus) and then make its way towards Neilson field—the present site of the College Avenue Gymnasium.\textsuperscript{166} By then, the leadership of the band had passed on to Warrant Officer Krasowski, a military band veteran of multiple tours of duty. In 1923, the band received an A.C.A. award for its standing in the college community.\textsuperscript{167} By 1924, the \textit{Scarlet Letter} remarked that the group had severed its relationship with the ROTC and the band began to play at all home basketball games.\textsuperscript{168} Uniforms of the period consisted of scarlet sweaters, white flannel trousers, and white shoes.

During the time of the early Rutgers Band, two important factors deeply influenced the band program: the military and the football team. Of the latter, McCormick writes of a dramatic change of attitude that was to influence the campus:

The one sphere of undergraduate activity that underwent a dramatic transformation was football. In the fall of 1913 “Sandy” suddenly arrived

\textsuperscript{165} Ralph Acquaro, interview, June 5, 2012.
\textsuperscript{166} http://www.libraries.rutgers.edu/rul//libs/scua/archivesuniversity archives (accessed August 5, 2011).
\textsuperscript{167} \textit{The New Brunswick Sunday Times}, October 16, 1921.
\textsuperscript{168} \textit{Scarlet Letter}, 1924.
on the scene, introducing big-time football, a period of gridiron glory, and alumni control of the game. A small but highly influential group of graduates under the aggressive leadership of Trustee Leonor F. Loree determined that Rutgers should become a major football power and formed a syndicate to underwrite the development of the sport. Whereas formerly the Athletic Association had hired the coach, arranged the schedule, and maintained the football field, the Syndicate now took over these responsibilities. It was Loree who prevailed upon George Foster Sandford to coach the team. A graduate of Yale, where he had been an outstanding lineman, Sandford had demonstrated his considerable coaching talents at Columbia and West Point, among other schools, before taking the helm at Rutgers. The campus had never known such a personality. Articulate, commanding, colorful, dynamic, he immediately became an idol to his players and to the vast majority of students as well. Preaching clean sportsmanship, maintaining constantly that “football is method not men,” and demanding complete dedication, “Sandy” brought the whole College under his spell.169

By 1921, the New Brunswick Sunday Times proclaimed boldly on its front page “Rutgers College Band—Important Factor at Leading Athletic and Social Events.”170 The article describes the excitement of the fifty-piece band and its favorable comparison with the older Lehigh band. By this time, the leadership had moved from Kimball to warrant officer Sgt. R. C. Krasowski.

Last fall Warrant Officer Krasowski, one of the enlisted men connected with the military department conferred with the college and a band was organized. A call was issued to all members of the college who could play a band instrument or who cared to learn to play to join the band. Few of the thirty members who comprised the organization could play exceedingly well but by the end of the football season, the band made rapid strides.

A set of silver instruments was purchased from the government by the college and cost in the neighborhood of five thousand dollars. The set consists of thirty-nine instruments and these were added to the eleven which the college owned.171

In addition to football games and parades, there are indications from the article that the band performed at one baseball game, military exercises, and various student events.

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170 New Brunswick Sunday Times, October 16, 1921.
171 Scarlet Letter, 1917.
gatherings during its first five years. By 1922, the *Scarlet Letter* indicates that the band drafted a constitution away from the ROTC. There is no notice of Professor Kimball in the 1922 yearbook, which instead lists the names of a Band President, Manager, and Librarian. These were presumably student leaders. The band numbered 35 students.

By 1923 however, a portrait of the 44-piece band appears along with its leadership and instrumentation. The band made a radio appearance for the first time along with the Glee and Mandolin Clubs on New York radio station WEAF; its first concert was performed only a year prior. The faculty advisor listed was Sgt. R. C. Krasowski for these events as well as for the football games.

The early 20th century was a time of growth and transformation of the Rutgers College. By 1915, notable educational theorist Charles H. Elliott would succeed Alexander Inglis as professor of education. According to Demarest, “the department of education was constantly extending and strengthening its usefulness, serving in special and important ways the whole school system of the state.” Howard D. McKinney, Director of Music, introduced courses in music as well as a tradition of classical music concerts. By the Fall of 1918, Mabel Smith Douglass was appointed dean of New Jersey College for Women. The College for Women would shortly institute a program in applied instrumental music alongside the Rutgers Band program.

While the first mention of a band concert took place in 1922, the first available evidence (a postcard as well as a program) appears in 1926. In the latter case, the concert was presented by the Rutgers College Music Department and was led by Angell Del

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174 Ibid. 536.
Busto. The concert program included two marches by the American march composer R. B. Hall as well as five other compositions that are transcriptions, patriotic, or else novelty in nature.

Prominent Rutgers alumnus, actor, attorney, football player, and band leader, Ozzie Nelson, graduated with the class of 1927. While this researcher could not find evidence that he played with the Rutgers band program, there is some association between Nelson and the hymn “The Loyal Sons of Rutgers.” While the melody appears to have been composed by Philip Bliss, there is at least some evidence that Nelson provided the Rutgers lyrics that would subsequently cause the hymn to become a mainstay of the Rutgers Marching Band and Glee Club repertoire to the present.

Another prominent Rutgers College Song “The Bells Must Ring” was composed by Richard M. Hadden, a Rutgers student from Perth Amboy, and received its premiere on Friday March 27, 1931. According to the article, the song that would become the most recognizable Rutgers fight song was the winner of a song contest sponsored by the band.

By 1927, Charles W. Cook became the band’s first long-term director. During his time as leader, it is difficult to know exactly what Cook’s responsibilities were other than leading the Rutgers Band. It is uncertain if he had other responsibilities with the military. A 1929 letter alludes to the position of band director and funding of the band being paid for by the U.S. Army.

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177 Home News, August 2, 1939.
October 12, 1929.

Mr. Charles C. Hommann, Jr.,
144 Rockview Avenue,
North Plainfield, New Jersey.

My dear Mr. Hommann,

Answering your inquiry, I have no doubt our band uniforms could be greatly improved. We have now 30 men in the band and I hope in the next year or two will have 120. We are one of the very few colleges to whom the Army details a trained band leader, a graduate of the Army Music School. The Army pays his salary and furnishes the instruments. We ought certainly to cooperate by providing a really good uniform, something distinctively Rutgers. No one who has seen the band of Carnegie Tech in their Seath kilts would have any doubt of the value of an appropriate uniform. A good band is of very great value in stimulating college spirit of the right sort.

Wishing you all success in your endeavor, I am,

Faithfully yours,
Cook graduated from the Army Music School in Washington DC just prior to his arrival. As published in the *Scarlet Letter*, the Rutgers Band faced a number of challenges:

However, with all its activity the band has reached a point where it has progressed as far as possible under its somewhat faulty organization. Under the present system the attendance at rehearsals has been surprisingly low. Then, too, even on occasions such as football games, the band has been exceedingly small. Then again at other times almost all the other bandsmen have turned out. It can readily be seen that with such laxity of discipline, it is virtually impossible to attain the greatest efficiency and harmony of the unit.\(^{178}\)

Several important developments occurred during Cook’s twelve-year tenure with the Rutgers Band. While exact numbers for the band program are not given, Cook is given credit for more than doubling the size of the band during his tenure.\(^{179}\)

\(^{178}\) *Scarlet Letter*, 1929.  
\(^{179}\) *The Daily Home News* August 2, 1969.
A letter dated October 12, 1929 suggests that the Rutgers Band numbered 80 members. Found in the College Avenue archives, the letter (see figure 4) is addressed to a Mr. Charles C. Hommann, Jr. and is an inquiry regarding band uniforms. The unknown author (possibly Charles Cook referring to himself in the third person) describes the band as on the verge of reaching 120 players within a couple of years. The letter also explains the unique situation of the band; its funding and instructors were from the U. S. military. While it is unknown if the band had ever reached a hundred members by that point, the period of American popular music known as the Swing Era made celebrities out of wind and percussion players—the optimistic predication was certainly within grasp. During the late 1930s and into the 1940s trumpet sales doubled and sales of clarinets (the instrument of Benny Goodman and Artie Shaw) tripled. It is not hard to imagine large percentages of the college population of that era enrolled in the activity since it was such a strong part of popular culture.

The surviving band programs from the earliest period of the band date from 1926, 1934, 1936, 1938, and 1939; this last program is listed as the eleventh annual Rutgers Band concert. Charles W. Cook was serving in the capacity of Band Director for all of these programs except for 1926.

Peter Johnson credits a letter from Charles Cook to Wendy Walton DC ’74 as source material for his account of his directorship:

When I took over the band...it was a volunteer organization with students as officers. The frat houses took over the political stuff, so the manager and band leader were appointed with no consideration as to their musical abilities. It was pretty bad musically and as soon as the football season

180 “Letter to Charles C. Hommann, Jr.,” 12 October 1929, Rutgers University Archives.
181 Ken Burns, Jazz, vol. 6 (General Motors, 2000).
was over it disintegrated. Eventually, the band was organized with R.O.T.C. credit for freshman and sophomores, and finally additional credit for junior and seniors. The idea behind it was to try and train the students so that they could take over a high school band.

The 1930s were depression years and we thought perhaps, it would help a man who applied for a teaching job to be able to double as a band leader.

Eventually the program was arranged to take in only 25 freshmen a year which, along with the returning sophomores and upperclassmen, would build a band of about 65 men. That way we could have a well-balanced organization that could travel with the football team in two buses. Money for travel was rather scarce. We played a concert each year in the Spring and furnished music for parent’s day, graduation day, plus athletic events where music was needed.¹⁸²

Cook, with the aid of Col. Ralph McCoy, made a study of the band programs at Lehigh, Penn State, and Cornell. The reconfigured band included the merging of an underclassmen ROTC band along with the upperclassmen college band.¹⁸³ The gold “R” (beginning in 1923) was awarded to all third-year members.¹⁸⁴ An award system for attendance and excellence was also established.

During his tenure, the first available set of custom arrangements for the band was released. A flip-folder-sized booklet of songs handwritten and arranged by Cook appeared. This was the first full set of school songs that the band would own and it included *The Bells Must Ring*, *Rutgers Medley*, *Loyal Sons*, *On the Banks of the Old Raritan*, *Hi Hi For the Scarlet*, *Men of Rutgers*, *Vive Les Rutgers Sons*, and *On the Banks of the Old Raritan* (key of G Concert).

¹⁸³ *Scarlet Letter*, 1930.
¹⁸⁴ Ibid.
Under Cook’s leadership, the band program at Rutgers began to take on a seriousness that had previously eluded the group.

“We have turned our band activities into a music course,” Mr. Cook explained. “The freshmen and sophomores take four hours a week of practice, theory and the rudiments of music, while the juniors and seniors study harmony, ear training, conducting and arrangement. This is the only college that I know of which is working out its band activities in this way.”\(^{185}\)

Under Cook’s direction, a fifty-piece select Rutgers band also performed for a live broadcast on WOR radio for its 1930 season.\(^ {186}\)

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\(^{186}\)Daily Home News, January 14, 1930.
A feature of last night’s program was a selection of eight Rutgers songs, arranged as one composition by Bandmaster Charles W. Cook. The songs are “Men of Rutgers,” “Down Where the Raritan Flows,” “Vive Les Rutgers Sons,” “A Hymn to Queens,” “Sing a Song of Colleges,” “Loyal Sons,” “Bow Wow Wow” and “On the Banks of the Old Raritan.” The band also played two marches “Twentieth Century,” by F.H. Losey, and “General Miles,” by J.C. Heed.187

In 1935, Cook was elected commandant of the Highland Park Post No. 88 American Legion.188 Prior to his stay at Rutgers, Cook’s military rankings were corporal and sergeant. In order to work as bandmaster, he had to accept the rank of private. His promotion in August of 1939 then carried him past the rankings of corporal and graduated sergeant rankings to warrant officer.189 Cook’s twelve-year tenure as director of the Rutgers Band ended in 1939 when his military assignment was altered.

Warrant Officer Vernon W. Miller succeeded Cook as bandmaster and served from 1939 until September of 1941. Following Miller’s departure, Wilbert “Babe” Hitchner (Rutgers College ’22) would lead the band through the beginning of World War II until his own deployment. Hitchner’s position as leader of the Rutgers Band was listed in his Rutgers alumni biography as a “part time” position.190

Peter Johnson notes that Hitchner’s student years at Rutgers were marked by his active involvement in the Band under Kimball as well as in the Glee Club under McKinney. Johnson’s account reads:

Mr. Hitchner was also a supervisor of music in Wilmington Delaware and he commuted to Rutgers twice a week, one for rehearsal and one for the Saturday football game. In 1941, the band finally joined the music department and was finally detached from the R.O.T.C department.191

187 Ibid.
190 Wilbert B. Hitchner, Rutgers Alumni Association Questionnaire.
While Hitchner majored in chemistry at Rutgers, he received his Master’s degree from Columbia University in music.\textsuperscript{192} Hitchner would later have an extensive career in music education, which would include the positions of Music Supervisor in Pennsauken, NJ (1924-32), Wilmington DE (1932-1945), and Rutgers University Band Director (1941-1950); faculty at Temple University (1945-1967); and Head of the Music Education Department at Temple from 1946.\textsuperscript{193}

In addition, Hitchner was Past President of the New Jersey Music Educators Association and was conductor of the New Jersey All-State Orchestra. He organized and conducted the first All-State High School Band in the state of Delaware.\textsuperscript{194} An article in the 1948 \textit{Targum}, “Scarlet Band Makes Debut This Saturday,” notes that under Hitchner, 100 students attended tryouts at Suydam Hall and that 80 were expected for the upcoming game at Columbia University’s Baker field.\textsuperscript{195} Rehearsals were held Tuesday and Thursday afternoons at Suydam Hall on the Seminary Campus.

The World War II years presented obvious challenges to all of American society. College bands of the era faced enormous enrollment problems as so many men were called to active military service. In many cases, Rutgers being one example, directors were called to service as well. When Hitchner went to the military, leadership of the band during the war years became a bit confused. For a short time, in 1943, A. M. Bernyk, an instructor from New York University, took over as director of the group.\textsuperscript{196}

There is some informal evidence that F. Austin “Soup” Walter (1910-2000), beloved Rutgers Glee Club leader, might have had some kind of involvement with the

\textsuperscript{192} Rutgers Alumni Monthly, January 1923.
\textsuperscript{193} Biographical Files of the Alumni and Alumnae Records Offices, Rutgers University, 1976.
\textsuperscript{194} Ibid.
\textsuperscript{195} \textit{Targum}, 1948.
\textsuperscript{196} Peter Johnson, “The Rutgers Band,” 17.
band during the war. In his unpublished notes written for the preparation of a 50-year Glee Club Banquet in 1978, Walter stated that “the only Rutgers Music faculty members in the 1930s and 1940s were Professor McKinney and myself.”197 The only mention of the band made by Walter was in the unique situation that occurred during World War II. While declared 4F due to a sacroiliac back strain, Walter did direct a soldier chorus and band. “These groups were made up of Army Special Training Soldiers who were stationed on the campus for brief periods.”198 Under these circumstances, it is perhaps inaccurate to say that Walter directed the Rutgers Band. During World War II, the student population at Rutgers dwindled to 300 pupils.199

Figure 7: Wilbert “Babe” Hitchner. Courtesy Special Collections and University Archives, Rutgers University Libraries

197 F. Austin Walter notes, Rutgers University Archives.
198 Ibid.
199 Ibid.
Wilbert B. Hitchner resumed leadership of the band when he returned from wartime service. The Kappa Kappa Psi Band Bulletin of 1951 (see Appendix 3) describes activities of the band program for the year.

According to Walter,200 the third full-time member of the Rutgers Music faculty was Martin Sherman in 1948.201 Sherman received a diploma in Music from the Juilliard as well a BA in Music (1941) and a Masters in Music (1948), both from New York University.202

Martin Sherman arrived at Rutgers after serving a tour of duty with the 76th Air Force Band during World War II. Sherman, who had majored in piano at Juilliard before the war, learned the trombone so that he could contribute musically to the war effort. After the war, he continued his education, receiving a Master’s in Musicology from New York University. During his interview with the author, Sherman stated that Baroque music is his particular specialty.203

When Sherman arrived, the Rutgers Band responsibility was given to him as an “extra” to his teaching assignment. Sherman first assisted Hitchner with the band from 1949-1951 and then directed the group until 1955.204 Sherman was likely the first full-time member of the Rutgers music faculty to direct the band. As he described the inconsistent efforts of the band program, “it was good and bad depending on what day it was.” Sherman was to supervise the efforts of the student-directed marching band as was the tradition at the time.

201 Ibid.
202 Biographical information sheet, Rutgers, The State University Public Relations Department, September 1, 1972.
203 Martin Sherman, Interview with author, August 4, 2010.
204 Peter Johnson, “The Rutgers Band,” 17.
During his tenure as band director and shortly after, Sherman wrote critically about the band and its place in the college and about the direction of college bands at the time (see his excerpted *Music in the Liberal Arts Curriculum* as well as his 1960 statement to the CBDNA Eastern Division in Appendix 4). Sherman felt that far too much attention in the American college band world was directed towards showmanship and shallow musicianship at the expense of the emphasis on more serious wind literature. His letter addressing this very issue made waves in the College Music Society during a proceeding in 1959.205

The issue of bands was brought to our attention at Chicago in 1959, when Alfred Mann of Rutgers read a letter by his colleague Martin Sherman, who was unable to attend. The Society voted then to establish a special committee to study the issue and bring us recommendations. President Woodworth appointed the committee, consisting of Mr. Sherman, the initiator, Frederick Fennell of the Eastman School of Music, Keith Wilson of Yale, and Maurice Faulkner of the University of California at Santa Barbara, chairman. The Faulkner Committee corresponded throughout the year 1960, and brought its meeting to our meeting at Berkeley.... We debated and passed a resolution in a rather extraordinary way. First, we reached a vague consensus of approval of the Faulkner Committee’s intention, and a consensus of horror at some of the abuses of college bands we have encountered.... The debate became livelier and more heated. Differences of opinion on details appeared to be irreconcilable, yet everybody wanted to see the Society take a positive stand, no vaguer than necessary.206

The College Music Society eventually dismissed the Committee with a resolution to address answers to the following questions:

What particular pieces are included and excluded in the “limited body of music for wind instruments” that we approve for liberal education? What is the “proper balance” of band activities? And what are the criteria of “competence” in a band director?207

206 Ibid, 99-100.
While Sherman could not recall the full impact of his address during the interview with the author, it was serious enough matter to warrant a commission formed within the College Music Society to investigate Sherman’s derogatory statements about the state of the college band world further.

In 1958 Arthur L. Williams, chairman of the Committee on Public Relations of CBNDA, sent a questionnaire to college band directors for their opinions on the role and place of the marching band within the collegiate context. Figure 8 is the form that was completed by Martin Sherman.208

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While the band’s performance at marching band events went “according to tradition,” it was in the Concert Band phase where changes began to be made. Sherman sought to emphasize original literature as opposed to the transcriptions and patriotic selections that the utilitarian phase of the band required. Sherman considered Keith
Wilson at Yale University a close friend and claims to have known Frederick Fennell—both of whom were important and progressive leaders in the college band movement.209

The available program from the Sherman year seems to emphasize the performance of original band repertoire. Sherman’s remarks emphasizing the importance of performance of genuine band repertoire were made decades before Battisti’s two texts that emphasize this very point.

209 Sherman, interview.
This program, however, has an instrumentation that is not at all in character with a wind ensemble format or even a traditionally balanced concert band. Some of these
inconsistencies include the following: cornets outnumbered clarinets, the entire double reed section consisted of one oboe, the six trombones listed indicate that the parts were at least doubled according to traditional three-part scoring, and there were four tubas listed in the ensemble.

While Sherman was clearly thinking along the lines of the Eastman model as far as his writing and programming, the band’s membership was still a decade or so away from achieving the balance necessary to begin to play the repertoire with authentic instrumentation. The fact that Sherman was able to draw such a heated response from the most important bandmasters of the northeast would constitute something of an achievement for Sherman as well as the Rutgers Band. Sherman’s association with Keith Wilson and Fennell would perhaps for the time being assuage the pressure to produce a more theatrical marching band approach. This was short-lived, however, as the pressure to mount a more dynamic marching band was waging within the upper echelon of the university administration.

Simultaneous to Sherman’s efforts with the Rutgers College Band, Arnold Kunrad Kvam joined the faculty of the New Jersey College for Women (Douglass College) in 1952. Mostly, the two music programs at the adjacent colleges were autonomous during this phase. While the Rutgers Band provided music for graduation convocations as early as the 1920s, there was a distinct faculty for the women’s campus located within just a few miles of the main campus. The McKinney and Soup Walter files at the Rutgers archives, however, indicate that there were instances where the choral forces of Douglass and Rutgers were combined for performances.

Peter H. Johnson asserts that the women of the college were first allowed to participate in the Concert Band during the Sherman years.\textsuperscript{211} According to the Douglass College/Mason Gross woodwind professor George Jones, there was a full staff of instrumental teachers on site at Douglass by the 1960s.\textsuperscript{212} Jones knew nothing of the Rutgers indoor or concert band program during his first few years on the faculty.\textsuperscript{213} As woodwind instructor for Douglass College since 1952, he personally had no interaction with the Rutgers Band program until his brother-in-law Richard Gerstenberger assumed the directorship from Sherman in 1955. The fact that Jones, former principal clarinetist of the Eastman Wind Ensemble under Frederick Fennell and member of the Rochester Symphony under Erich Leinsdorf, was not formally introduced to members of the Rutgers Band at the time of his arrival indicates that there was a distinct separation between the two schools that were located less than three miles apart.

Arnold Kvam had a distinguished career prior to his arrival at Douglass College. An active cellist, Kvam was previously conductor of the Handel Society at Dartmouth University prior to his appointment at Douglass.\textsuperscript{214} A Peabody Conservatory graduate, he would assemble a strong group of instrumental virtuosi on the Douglass faculty that would include Richard Gerstenberger (French horn-brass), Joseph Kovacs (violin), George Jones (clarinet-woodwinds) and later James Scott, a Peabody graduate (flute and piano) who would later serve as chairman of the Music Department and Acting Dean of the Mason Gross School of the Arts.\textsuperscript{215}

\textsuperscript{211} Peter Johnson, “The Rutgers Band,” 17.
\textsuperscript{212} George Jones, Interview with author, August 23, 2011.
\textsuperscript{213} Ibid.
\textsuperscript{214} http://www.dartmouth.edu/~handel/about/history.html (accessed July 11, 2012).
\textsuperscript{215} Jones, interview.
George Jones described the approach at Douglass as diametrically opposed to the philosophy in the Rutgers College Department. At Douglass, for example, there was a belief that women would take up the role as classroom music educators. As a result, there was a decided emphasis on performance as opposed to the emphasis on music theory and musicology as was the case at Rutgers College. Ironically, it was Kvam who produced the Rutgers University Music Dictation Series that is still available in CD and digital format from Music Minus One. Irv Kratka, Music Minus One president, maintains that this was the first available ear training course on Long Playing record.216

First hired by Kvam to be a brass instructor at Douglass, Richard Gerstenberger would later be asked to take over the marching band program following Martin Sherman’s tenure. Gerstenberger, according to Jones, was transferred to Rutgers College from Douglass for this purpose. Gerstenberger had experience as conductor and professional French horn player with the likes of the Boston Pops under Arthur Fiedler and the Boston Symphony under Charles Munch.217 Gerstenberger’s programs listed in the appendix indicate an approach to literature that represent a continuation of what Sherman had attempted in his writing and programming. While the first two programs listed are transcription laden, a 1964 Gerstenberger program lists works such as Howard Hanson’s *Chorale and Alleluia*, Schuman’s *Chester* and *When Jesus Wept*, Jenkins’ American *Overture for Band*, and Barber’s *Commando March*, all recognized original works in the band’s repertoire. The marching band throughout the Sherman and Gerstenberger era was described as “Ivy League” in both style and dress.

216 Irv Kratka, email correspondence, June 25, 2012.
217 Jones, interview.
The uniform was a red sport coat with a Rutgers emblem on the front left, white shirt, red and black tie, black pants with a red stripe down the side and of course the white bucks (shoes).\textsuperscript{218}

![Figure 10: Arnold Kunrad Kvam. Courtesy Special Collections and University Archives, Rutgers University Libraries.](image)

While supervised by the instructors, the marching band was largely student-directed. Often, the shows contained amusing anecdotes about current events, rivals, or anything that caught the students' imaginations. The accompanying letters in the appendix describe the antics of some of these student-led creations.

\textsuperscript{218} Robert Pisuck, interview with author, January 9, 2010.
Football was like Ivy-League at the time—no one ever took it that seriously. We wore the straw hat, sport jacket—crimson. There was a student committee. They used to plan the shows. They had a lot of fun doing that. But the band was pretty decent. They didn’t take themselves very seriously. It was like a pep band. *On the Banks of the Old Raritan* we used to play, the Alma Mater.\(^{219}\)

Gerstenberger led the band from 1955 until 1965. Alfred Weissman, Highland Park resident and former trumpeter with the Detroit Symphony appears to have conducted the Wind Ensemble in at least one instance and was also employed as trumpet teacher at Rutgers College.

In 1961, the Rutgers Concert Band brass and percussion members joined forces with Douglass woodwinds. This combination became known briefly as the Douglass Wind Ensemble. According to Jones, his conversations with Gerstenberger regarding combining the Douglass woodwinds and the Rutgers College Brass would have allowed for a better balance of instruments, thus allowing them to combine forces to perform wind ensemble literature.\(^{220}\)

This differs from the Peter Johnson account, which stated that the union of the indoor band occurred during the Sherman period. Regardless, the Jones/Gerstenberger-led concert of 1961 was likely the first concert on the Rutgers/Douglass campus with an indoor band known as a wind ensemble. The musical aspect was along the lines of what Sherman was attempting during his tenure. For decades, the Rutgers Wind Ensemble was thought to have been founded in 1953, but George Jones’s account of the renaming of the group in 1961 is likely a more precise date.\(^{221}\) According to Jones, after Sherman learned

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\(^{219}\) Sherman, interview.

\(^{220}\) *Targum*, October 6, 1961.

\(^{221}\) William Berz describes a conversation with Scott Whitener about the founding date of the Wind Ensemble being listed as 1953. Even though Whitener used this date in various promotional materials
of the initial wind ensemble concert at Douglass, he had the course description of the Rutgers Concert Band changed to Wind Ensemble.\textsuperscript{222} The \textit{Targum} article of October 6, 1961 features interviews with Jones and Gerstenberger and discusses the name Wind Ensemble.

As previously noted, the two streams of the Douglass College and Rutgers College music faculties exhibited opposite tendencies. Jones stated that applied music was not considered an important part of the tradition of Ivy League curricula.\textsuperscript{223} Furthermore, according to Jones, funding provided to the university through the Naumberg Foundation went towards the musicology, music history, and concert series rather than to supplement the band program.\textsuperscript{224} Kvam’s efforts at Douglass were more directly centered on providing students the opportunities to teach in public school settings. This was not a chief goal of the Rutgers College department at the time.

Interviewees Pisuck and Adamus both attest to the difficulty of the general course work at Rutgers College and the Band’s place was seen as a release from intense academic rigor.\textsuperscript{225} The anxiety was compounded by the fact that at orientation, freshmen were warned that one third of them would be flunked out each year.\textsuperscript{226} In addition, the university’s role in providing officers for the Viet Nam War along with the pressure to stay in school in order to stay out of a draft was certainly foremost on the mind of many Rutgers students from the early 1960s until 1973.\textsuperscript{227}

during his tenure with the band, he said that he was not actually certain when the group was founded. This adds further credence to the correct year being 1961 (conversation with William Berz, August 26, 2012).

\textsuperscript{222} Jones, interview.
\textsuperscript{223} Ibid.
\textsuperscript{224} Ibid.
\textsuperscript{225} Pisuck, interview; John Adamus, interview with author, March 8, 2010.
\textsuperscript{226} Mel Goldfinger, phone conversation with author, July 21, 2012.
\textsuperscript{227} Casey Bork, interview with author, January 21, 2010.
Despite the deeply held beliefs of Martin Sherman and the mostly Ivy League approach espoused by the Rutgers College Music department, a stream of alumni, school officials, and eventually school administrators would eventually move the band in another direction starting in the beginning of the 1960s. Thus, the Crosby Committee (see figure 11) alluded to a dramatic shift that was to occur for the band program. Richard Gerstenberger was either not interested or not able to run the marching band along the new path requested by the committee and thus was asked to step away from the position as Band Director gradually. Casey Bork, Jr.’s account of his father’s tenure reveals much about the band program of the transition to the Whitener era.

Casey Bork was a classically trained trumpeter who had studied with Harry Glantz of NBC Orchestra. He also had music industry experience as well as solid music education credentials; he was music supervisor of the Roselle schools. Bork held the first known Rutgers Band camp in the Bonnie Brae Hills of New Jersey. Bork, Jr.’s account is a detailed summary of the attempts of Rutgers College to create a music education program. His own tribulation as a music education major at Rutgers College illustrates the place of music education at Rutgers College in the mid-1960s. The September 24, 1965 Targum writes candidly of the Marching Band’s status within the university and strives to emphasize some recent progress made by the group:

For the University Band this year is the year of the new look and the big change. In past years the band was far from an integral part of campus life. Among its deficiencies were a lack of spirit in the organization itself and lack of support from the student body. All of this has changed however. Under the tutelage of Richard Gerstenberger, Director of University Bands and the guidance of Casomir Bork, director of the marching band, this musical group is on its way to recovery.... In the past, according to Mr. Bork, “being a member of the university band was far from being a

228 Ibid.
prestigious accomplishment. As a result, very few upperclassmen remained with us.... Presently there are about 90 members."\(^{229}\)

George P. Schmidt’s *Princeton and Rutgers* (1964) describes the approach of both universities towards marching bands. While this statement comes from the academic year 1961-62 from both colleges, something drastically different would be in store for the Rutgers Band:

Thus one issue of the *Princetonian* carried a special supplement devoted to the arts at the university; on another occasion it published, with approval, an open letter from the president on the importance of resisting all pressures for conformity and of safeguarding the right of every student to be different and unpopular. The same note is sounded in *Targum*. There is a half-facetious letter arguing against the proposal to “militarize” the band after the fashion of the quick-stepping bands of other institutions which perform their acrobatics between halves. The writer is pleased with the present Rutgers band, which has no oppressive discipline, is casual, and does not always march in a straight line, but enjoys itself. This he thinks, is in keeping with University and National ideals, and he hopes that neither will ever be regimented. \(^{230}\)

What follows in 1961 is an entirely new direction for the college that pulled the philosophy of the band away from the Ivy League and its straw hats and blazers; the model was to be the bands of the Big 10 conference. To do this it became apparent that Rutgers needed a different type of direction in the leadership of its band program. A Band Advisory Committee was formed. The committee members included Harold Crosby (Associate Dean of Men), the assistant athletic director, music department members (including Sherman and Gerstenberger), and student officers. After several meetings, a preliminary report was drafted. The Preliminary Report of the Band Advisory Committee (see appendix) and Final Report of the Band Advisory Committee (see below) summarized some of the challenges that the band program had with its facilities, funding,

\(^{229}\) *The Daily Targum*, September 24, 1965, 1.

marching style, size, and ultimately leadership. The results of the Final Advisory Report led to the band’s new practice facility at the corner of Hamilton Street and Easton Avenue (what was to be named McKinney Hall), an order for new instruments and supplies, and a description of what they felt would be appropriate for their next director. It is interesting that instruments are requested both for the marching band and the concert ensemble.

FINAL REPORT OF BAND ADVISORY COMMITTEE 1962

The organization of the Rutgers University Bands includes the marching band, concert band, and wind, woodwind and brass ensembles. The R.O.T.C. Band is a separate organization which has a membership which overlaps some of the other bands. Since February, 1962, a faculty-student committee has been meeting to consider the ways of improving the performance of the Rutgers University Band. This committee has included Professor Martin Sherman, Co-ordinator of Musical activities; Professor Richard Gerstenberger, Director of the Rutgers University Bands; Mr. Kenneth Germann, Assistant Director of Athletics; Barry Shapiro, Roger Zittel, and David Ressler, student officers of the Rutgers University Bands; Edwin H. Stern, newly elected President of the Student Body; and Howard J. Crosby, Associate Dean of Men, chairman. Other members of the marching band have been invited to specific meetings of the committee.

The committee’s discussion has dealt with the following problem areas: aims of the marching band, personnel, including professional direction and student officers, facilities, including office space, rehearsal space, practice fields, equipment and instruments; financial arrangements; and incentives for participation in the band.

Aims of the marching band—The committee concluded that the marching band should remain an activity at Rutgers College and that membership should be limited to male undergraduates enrolled in Rutgers College. The band should strive for excellence in marching and musical performance and should depend for its appeal on these qualities rather than on presenting of show that is characteristic of many mid-western schools. It should depend on the originality of the routine rather than the elaborateness of production. The ultimate aim should be a marching band of approximately ninety-six members. However, the committee decided that it would be desirable to emphasize quality of the performance at the present time rather than to strive to increase the size of the band to a pre-determined figure. It is the expectation that an improvement in standard of performance will serve to attract musicians to the band who have hitherto
been disinterested. Personnel of the Band—(Football Direction)—In considering provisions for the professional direction of the band, the committee decided to formulate its own recommendation on the basis of the situation at Rutgers and then to conduct a survey of a few schools, including those with whom Rutgers maintains most active athletic relationships, to determine whether our recommendations are consistent with the arrangements elsewhere. The committee recommends that there is a Director of the Rutgers University Bands who will co-ordinate the work of the university bands. Budgetary provision should be made to permit the Director of University Bands a ¼ to ½ reduction in his teaching load. Present provision permits a ¼ reduction. There should also be a director for the marching band who should be responsible to the Director of Bands, but who should have specific responsibility for Marching Band activity. This individual should not only be a fine musician, but also a person who is enthusiastic about Marching Band activity. The committee agreed that the ideal situation would exist if the director were a member of the faculty of Rutgers or Douglass College, but it has concluded, however, that there is no member of the faculty of either college at the present time who possesses the qualifications we would desire in the director of the marching band. Accordingly, the committee recommends that the university secure the services of a well-qualified individual to direct the organization on a part time basis.

A summary of the survey is attached. Results indicate that in all colleges, at least ½ the time of one or two individuals is devoted to band activity.

(Student Officers)—Some of the problems this year have arisen from misunderstanding regarding the duties of the respective student officers of the Band. The committee made some general recommendations to the Band Council, which designated a constitutional revision committee with the objective of implementing these recommendations. The committee’s recommendations were as follows:

1. There should be a clear definition of the duties of the respective officers.
2. Specific tasks should be assigned to officers with the understanding that these should often be reassigned to assistants. Each officer should be encouraged to secure the assistance of as many of the underclassmen as possible, to increase the broad base of the support for the band program.

Facilities—(Office and Rehearsal Space)—The problem of office space and rehearsal hall has been adequately solved with the allocation of space in the former church at Hamilton and Easton Avenue for the use of musical activities. Recommendations by the music department for this space will provide adequate facilities for the bands and other musical activities.
(Practice Fields)—The availability of a lined practice field within reasonable access of the Musical Activities Building has been discussed with Mr. Robert Ochs, Director of Transportation and Parking. The request of the Band for the lining of the parking lot behind 35 Union Street and its designation as a Band practice field from 4:30 p.m. to 6:00 p.m. two nights a week is under consideration.

(Equipment)—Equipment needed by the Band and other musical activities for the new building is as follows:
- 40 folding chairs
- 1 conductor’s podium
- 70 music stands
- 1 monitor’s desk
- 1 monitor’s chair
- 1 concert grand piano
- 1 medium grand piano
The estimated cost of this equipment is approximately $13,000.

(Instruments)—The Band has been operating with instruments on loan from the Army and with a few instruments of its own. Most of these instruments, both owned and borrowed, are completely inadequate and unserviceable. In the case of instruments, both the marching and concert bands must be considered, as the same instruments are used by both groups in many cases. The total instrument needs of the Marching Band are as follows:

- Drums – 5 snare, 1 Bass
- 6 Tubas
- 4 baritone Horns
- Trombones – 1 Bass Trombone, 5 Trombones
- French Horns – 2 Double Horns, 2 Artists Double Horns
- 4 Trumpets
- 2 Baritone Sax
- 2 Tenor Sax
- 2 Alto Sax
- 2 Piccolos
- 2 Flutes
- 6 Clarinets
- 1 Glockenspiel (strap and arm)

In addition, certain instruments are need for concert band activity. These needs are as follows:

- 1 Concert snare
- 2 Tubas
- 1 Bass sax
2 Oboes
2 Bassoons
1 English Horn
1 Contra Bassoon
2 Alto Clarinets
1 E Flat Clarinet
2 Bass Clarinets
1 Contra Bass Clarinet
1 Chimes
1 Percussion
1 Xylophone
2 Timpani

The estimated list price of these instruments is approximately $28,000. With an estimated 30% discount, the actual cost should be approximately $19,000.

Financial arrangements—Band activities should be financed by three sources:

1. There should be provision in University to cover the costs of instruments, uniforms, and salaries. This would involve provision for ¼ to ½ the salary of the Director of Bands, the salary of a part time director of the Marching Band, provision for the purchase of new instruments and new uniforms for the Band, and, once the emergency has passed, a permanent budgetary provision of approximately $2,000 a year to enable the Band to expand its instrumentation and to replace instruments no longer serviceable.

2. There should be provision in the Student Activities Fee budget to cover the cost of instrument and uniform repair, transportation for home and away football games, music and other supplies, awards and other incentives, such as the annual banquet. The Student Activities Budget of $3,250 has been approved for the year 1962-1963 to cover these expenses of the Band.

3. There should be provision in the Athletic Department’s budget to cover the cost of one overnight trip for away games. The Athletic Department has agreed to secure this on a year-to-year basis without a guarantee that such provision can always be made. The Athletic Department has agreed to finance the cost of an overnight trip to Connecticut in the fall of 1962-1963.

Incentives—This present year, members of the Marching Band have been released from required Music Education during the football season. This practice is consistent with that granted students participating in the athletic issues and the committee recommends that it be continued in the future. The present system of awards was deemed adequate,
although the committee recommended some modification. The policy of instituting a Band camp in the fall was recommended.

Most of the above recommendations have been implemented. Two require implementation by University authorities:

1. Engaging a part-time director of the Marching Band.
2. Provision on a University budget for Band instruments and uniforms.

Respectfully submitted,

Howard J. Crosby
Associate Dean of Men

Figure 11: Final Report of the Band Advisory Committee, 1962. Courtesy Special Collections and University Archives, Rutgers University Libraries.

Figure 12: McKinney Hall exterior. Photograph by author.
For the academic year beginning 1962, the music supervisor of the Roselle Schools, Casomir (Casey) Bork, assumed the part-time leadership of the Rutgers Band. According to George Jones, Gerstenberger’s family obligations prevented him from spending enough time with the band and the music department to acquire tenure.\textsuperscript{231} Gerstenberger appears on band programs in 1964 and was employed at Rutgers until 1965.\textsuperscript{232}

It is not particularly clear how Gerstenberger and Bork interacted. As stated above and as can be seen in various pictures (see enclosed photographs), both gentlemen were involved with the bands. In the graduation picture, Bork is playing the trumpet but

\textsuperscript{231} Jones, interview.
\textsuperscript{232} Ibid.
Gerstenberger is conducting. Gerstenberger conducted the 1964 Wind Ensemble concert, but Bork conducted the Wind Ensemble at the World’s Fair during the same year.

Figure 14: Richard Gerstenberger (left) and Casey Bork. Photograph courtesy of Bill Wetzel, RC ’66.
Figure 15: Rutgers Wind Ensemble at Graduation. Richard Gerstenberger pictured in front. Photograph courtesy of Bill Wetzel, RC ’66.

Figure 16: Casey Bork conducts Rutgers Wind Ensemble at 1964 World’s Fair. Photograph courtesy of Bill Wetzel, RC ’66.
Bork’s years of leading the Rutgers Band from 1962-1966 can be seen as a transition period from the straw-hat and blazer Ivy League band towards a Big 10 model. Bork’s developments included the establishment of the first Rutgers Band Camp away from campus before the start of the school year. Under his direction, the Rutgers Wind Ensemble performed at the 1964 World’s Fair. While Bork started the transformation, his part-time status did not enable him to move the band completely to its new level.

Band president Ralph Acquaro offered the following explanation for the commencement of search for a new full-time director. It centered on the Rutgers/Army football game in the Fall of 1965.

The critical element about West Point ’65 was that it was the debut of the new uniforms, which marked the end of straw hats and blazers. The HS band that was the guest of West Point that shared the half-time with us had nearly identical uniforms. Our show was anemic and our band was small. Their show was dynamic and their band was large. Here we were turning our back on our Ivy League heritage (a big issue for RU in that day) and we couldn’t pull it off. Alumni were enraged, band members were demoralized and the University was fearful. That is what gave us the impetus to write to Mason Gross and launched the search.233

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233 Ralph Acquaro, email correspondence, June 19, 2012.
While the Crosby Committee report illustrates a path that the university leadership was to follow regarding the band program, underlying social and political elements consumed the interest of most every Rutgers student in the period following the Kennedy assassination until the withdrawal from Viet Nam in 1973.234

The matter of U.S. involvement in Viet Nam became the most profound issue to Rutgers students of this generation.235 As mentioned previously, the school during this period was known to be incredibly demanding academically, as it was reported that nearly a third of its freshman class each year would fail out of school.236 Pressure to remain in school was thus reinforced by the conflict. The tense spirit on campus came with the Teach-Ins of Professor Dr. Eugene D. Genovese in 1962.

Rutgers, like many other college campuses in the mid-late 1960’s (sic), experienced a surge of student expression and involvement. The “Teach In” is an example of one type of this expression. As later mentioned in the

234 Mel Goldfinger, phone interview with author, July 21, 2012; Bork, interview; Peter Del Vecchio, email correspondence, July 16, 2012.
235 Goldfinger, phone interview; Bork, interview; Del Vecchio, email correspondence.
236 Goldfinger, phone interview.
minutes of the Board of Trustees from October 15, 1965, “(there) is a restlessness among the student population. They are better educated and better prepared” thus creating a different climate than formerly seen on the college campus.

The first “Teach In” was held in Scott Hall, College Avenue, on April 23, 1965 between 12:00am and 8:00am and was billed as an all-night open discussion on American foreign policy with regards to Vietnam. Organized by Rutgers faculty, speakers lectured on the historical background and various other aspects of the Vietnam situation. Opinions and viewpoints from both sides relating to America's involvement were presented. According to the April 23, 1965 minutes of the meeting of the Board of Trustees, between 800-1,000 students attended the “Teach In” which was described as “orderly and well conducted.” It was at this “Teach In” that Dr. Eugene D. Genovese, associate professor of history, made his famous remark, “Those of you who know me know that I am a Marxist and a Socialist. Therefore, unlike most of my distinguished colleagues here this morning, I do not fear or regret the impending Viet Cong victory in Vietnam. I welcome it.” This comment was condensed and reported in the *Targum* as “I am a Marxist and a Socialist, and I would welcome a victory by the Viet Cong.” Genovese’s statement was reported in other New Jersey newspapers and generated a backlash of criticism from state residents/taxpayers, alumnae, and concerned citizens groups.

At the June 28, 1965 Board of Governors meeting Assemblymen William V. Musto, D-Hudson, and Douglas E. Gimson, R-Hunterdon, made a report to the Board pointing out the concerns of the citizens. The report questioned Dr. Genovese’s judgment and his sensitivity to the responsibility inherent in being a Rutgers professor but noted that no state laws or University regulations had been broken. At this meeting Dr. Gross read a letter from Professors Charanis, McCormick, and Winkler supporting Genovese and the mission of a university to promote academic freedom. The Board directed that this letter be inserted into the minutes.

On July 28, 1965 New Jersey Senator Wayne Dumont, R-Warren, the Republican candidate for Governor, met with Dr. Mason Gross to discuss a possible reinvestigation of the Genovese case. Dumont hoped that the result would be the dismissal of Genovese from the faculty of Rutgers University. When Dr. Gross refused to re-examine the issue, Dumont went to the press and charged that although Gross agreed with him that Genovese had misused his position, he was forced to agree with the positions of the Board of Trustees and Board of Governors in supporting academic freedom. Gross denied this accusation in the press. Dumont focused on the issue in his campaign in his election bid against incumbent Democratic Governor Richard J. Hughes.

A special meeting of the Board of Governors was held on August 6, 1965; the meeting was called to report and respond to Governor Hughes on the issues involved in the Genovese case. The minutes from this special session include Genovese’s comment made at the April 23rd “Teach In.”
Two additional “Teach In’s” (sic) were held on the Rutgers campus in 1965. The second “Teach In” was held on September 29, 1965, Records Hall, from 10:00pm-6:00am, and was organized by The Committee for Free Speech. This group was born out of the Genovese issue and composed of graduate and undergraduate students. The topic for this “Teach In” was on civil liberties and academic freedom. Speakers included Rutgers faculty as well as faculty from other universities and civil rights lawyers.

The third “Teach In” was organized by the Students for a Democratic Society and held on October 14, 1965, Records Hall, 7:00 pm-12:45 a.m. The topic for this “Teach In” was the cold war and its origins. Speakers were from the faculty of Rutgers, Douglass, as well as other universities and also included non-university affiliated presenters. This “Teach In” also generated bad publicity for the university as the result of an incident of physical violence that took place between a Mrs. Lantry of Carlstadt, NJ and a Rutgers undergraduate student, Allan Martain.237

Goldfinger asserts that in addition to the Viet Nam War and its possible ramifications to Rutgers students of this period, the Civil Rights Movement and the assassination of Martin Luther King, Jr. would occupy a central place in the hearts and minds of nearly the entire Rutgers student population.238 In its search for a new bandleader, Rutgers was also searching for an individual who could engage the student’s intellect as well as provide musical direction for an emerging program in instrumental music.239

Scott Whitener was named Rutgers University Director of Bands in 1966.240 He would direct the Rutgers Marching Band from 1966 until 1978.241 His credentials include a diploma from the Juilliard School, professional orchestral experience in the New Orleans Symphony, and a Master’s of Music from the University of Michigan, where he played trumpet in the Symphony Band under William D. Revelli. With Whitener, the

238 Goldfinger, phone interview.
239 Del Vecchio, email correspondence.
240 Whitener, interview.
241 Ibid.
Band Advisory Committee and the music department found what they wanted in their
next director, someone who had solid credentials in the areas of performing as well as
experience with a renowned program such as the University of Michigan Band.

Statements by Trusheim, Goldfinger, and Del Vecchio state unequivocally that
Whitener’s success at Rutgers was due to equal measures of scholarship, mentorship,
humanity, and musical talent. Whitener asserts that president Mason Gross himself was a
driving force in the development of the Rutgers Band program.

Mason Gross was a very unusual college president, one might say unique. He was a philosophy professor here at Rutgers and rose to be president. He had gone to Oxford as an undergraduate and was keenly interested in the quality of the undergraduate experience here. He took positions, even unpopular ones, based on his philosophical and moral ideas. He was also a musician, played the piano, and listened seriously to classical music. He had also been Howard McKinney’s (founder of the Rutgers Music Department) back neighbor and friend for many years. When I arrived in the summer of 1966 I took stock of the band program I had been hired to overhaul. The impetus for the band overhaul had been Mason himself. He had felt that the band had been something of an embarrassment to the University and that it should be better, as was the Glee Club. After taking stock, I felt that I needed an assurance of support so I made an appointment with Mason.... I told him frankly that the band was a mess and that I was going to have to make radical changes to bring musical and general discipline to the band. I asked him directly whether he would support me if things became embattled. He said, “Would you like me to come to a rehearsal?” I said, “That would be great!” In the end, he made a practice every year of showing up unannounced to a fall marching band rehearsal as long as he was President.242

Scott Whitener’s appointment was the first time that the Rutgers Band was under
the leadership of a full-time music department faculty member whose chief responsibility
was the band. Bork was still at his post as music supervisor at Roselle while he was
directing the Rutgers Band. Sherman’s appointment was primarily for the courses in

242 Scott Whitener, email correspondence, July 24, 2012.
music history, piano lessons, and music theory. As previously mentioned, Gerstenberger was hired first as a Douglass College brass teacher before he was transferred to Rutgers to become Band Director. Charles Cook’s appointment was funded entirely by the military. At this point, it is not known how much of Cook’s job was directing the band in addition to other military activities.

Whitener recalled that when Revelli mentioned the Rutgers position to several of his students at Michigan, he described it as “some kind of pep band.” In his first year, he changed drastically the Ivy League style that had been the band’s tradition. A description from Whitener’s band camp staff member and Rutgers Music Professor, Floyd Sumner describes the band’s marching ability during Whitener’s first camp:

Basic marching techniques were not in their repertoire. Coming from a really good high school program in Indiana to a major state university, I simply could not believe what I saw. It wasn’t quite as bad as not knowing the right foot from the left foot but there may have been some with that problem. We worked enormously hard through the hot sun. By the end of the camp it did improve. Scott had to work really hard the first four or five years. He devoted himself completely to improving that marching band and it worked. Throughout the football season, I would attend some of the home games that year to check on the band. There were probably between 50 and 100 students in the band that year. I was really pleased with what it became that year compared with how it started out.

With the campus activism of the Genovese controversy, Whitener’s first year was further complicated by the fact that 1966 was the Bicentennial of Rutgers. As such, elaborate ceremonies were planned that would include a speech by Vice President Hubert Humphrey that would receive national attention given the aforementioned activities of the Genovese Teach-Ins and the actions by President Mason Gross to protect Genovese as a matter of academic freedom. It was decided that composer Robert Moevs, who had joined

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243 Sherman, interview.
244 Whitener, interview.
245 Floyd Sumner, interview with author, August 23, 2011.
the Rutgers music faculty in 1964, would write a celebratory fanfare for herald trumpets to commemorate the occasion.\(^{246}\) This was not a typical marching band halftime request for the new director and the newly transformed band program. There were complications that had required immediate address to meet the ceremonial demands of this auspicious performance:

*Oricalchi* is the Italian word for herald trumpets such as are used in Verdi’s opera, *Aida*. When I arrived, the Bicentennial Convocation was a top priority scheduled for October, 1966. The Wind Ensemble was to provide the pre-convocation music, processional, and recessional music. It was originally supposed to be in the Rutgers Stadium. Academics from all over the world representing their institutions were to be in attendance and Vice President Humphrey was also to be there. I was in on all the planning. At some point it was decided to move it to the mall behind Scott Hall. Moevs was asked to compose a fanfare. I was given the score and as stated he had envisioned the piece performed by memory by 6 herald trumpeters in 15th century costumes from various locations in the stadium. The score is incredibly complicated with independent, technically difficult contrapuntal lines which sound as if they were at random until the last few bars where they come together in a very dissonant tone cluster. I met with the joint heads of the convocation, Van Wie Ingham and Betty Durham, old Rutgers-Douglass alumni.... I explained that 1) it was too complicated to be played by students; 2) it could not be played antiphonally; 3) it could not be played by memory; and 4) herald trumpets were not of the quality to perform well a piece of this difficulty. I further pointed out that the piece was not very accessible to general audiences having been written in an avantgarde concept so I suggested adding some additional fanfares to demonstrate that the players could play well since the Moevs work would probably make the players sound bad. They agreed, having heard some of his music before.... (In the event I composed 6 fanfares for the convocation that came off very well.) They were entirely supportive and appreciative of what I told them. I think they were afraid of the Moevs work and felt it really did not fit the occasion. They had expected something very different from what he produced. Therefore, I hired 5 of my professional trumpet friends from New York. I had to re-write the lowest part for trombone and hired a professional friend for that. What I did for the performance was to place 6 student trumpeters in front of the Wind Ensemble pretending to play while I conducted the professionals seated behind. No one knew what we were doing and it came off very well. I included some of my own fanfares which sounded very appropriate to the occasion and everyone was delighted. Later I conducted two

\(^{246}\) Scott Whitener, email correspondence, August 5, 2012.
premieres with the Wind Ensemble of pieces by Moevs and thought highly of his music. The Fanfare, too, was well crafted. The problem, which I encountered many times, is that composers often have no practical knowledge of the instruments and their performance. There were other occasions over the years where I had to suggest changes in order to make the pieces work to composers when we were doing premiere performances.247

The high-step of the Michigan Marching Band became the new marching style for Rutgers. In addition, Whitener wanted the band to have an identifiable sound and immediately sought the likes of Michigan’s principal arranger and faculty member Jerry Bilik to set some of the Rutgers songs for the new Rutgers Band. While he did not study directly with Bilik while at Michigan, Whitener did consider him to be a genius arranger; Bilik was an influence on Whitener’s arranging style. John Higgins, another arranger for the Michigan Band was also asked to arrange for the Rutgers Band.

While Higgins and Bilik were asked early in his tenure to arrange for the Rutgers Band, Whitener himself did a large percentage of the arranging for the early Marching Band. Nicholas Santoro recalls a no-credit course that Whitener would teach in marching band arranging:

During my senior year Doug Haislip, Peter Del Vecchio, and I expressed an interest in learning to arrange for marching band: Scott was doing a lot of the marching band arrangements at the time. Also, Higgins and Bilik wanted $2.00 per measure and we could do it for $.50. I wrote my first arrangement my senior year. It was “Celebrate” by Three Dog Night. After I graduated, he met with us at the beginning of the year to map out the various shows with the three of us. Every time one of my arrangements was prepared for the marching band, I waited for Whitener to make a comment from the bullhorn on the tower. If he moved on, you were all right. This one arrangement I did of Stevie Wonder’s “Don’t You Worry about a Thing”—from the tower, I heard “Santoro, it’s in the wrong key.” I went home and dropped it down a step to E-flat. We passed out the parts the next day. The Band played it and he was right—it sounded great. I was still waiting like I was on trial. Then he said “Next.”248

247 Ibid.
248 Nicholas Santoro, interview with author, July 24, 2012.
Many notable band appearances occurred in Whitener’s first 10 years, including two Town Hall performances of the Rutgers Wind Ensemble, the performance of the Marching Band at the Rose Bowl Parade and at the East-West Shrine Game, the Rutgers Bicentennial, and the centenary of the first college football game. Other developments included the creation of a second concert band for members not yet ready for the Wind Ensemble, a summer marching band workshop that included George Cavender of Michigan as well as several other college band directors, and the inclusion of women into the marching band.

The students in the Rutgers band did not receive academic credit for participation until the early 1970s, a late date when compared to other state universities. Whitener claims that he nearly had to threaten to resign in order to have this policy changed at Rutgers. Not surprisingly, Martin Sherman was a member of the Music Department who did not believe that band participation warranted credit.

He [Martin Sherman] did have an educational philosophy which centered on his view of the integrity of the liberal arts. He felt practical things like studying an instrument or bands, etc. were strictly extra-curricular activities. So, around 1970 when I got an offer from the University of Maine and the chairman Henry Kaufmann communicated with Mason Gross (who liked me) that I might leave, they asked me what I wanted to stay. My main condition was that band be offered for credit (all applied music had been extra-curricular up to that point). I felt that it was only fair to the students that given what I was asking of them in time and effort, they should get credit for band. They accepted that. After the band got credit; the choirs and orchestra did too.249

The band continued to grow and develop during this period. President Mason Gross and many others wrote letters (see Appendix 4) concerning the transformation of the Rutgers Band program under Whitener’s leadership. Archival letters abound between Scott Whitener and President Mason Gross. There was undoubtedly a strong relationship

249 Scott Whitener, email correspondence, July 18, 2012
between the two men as letters about the band program were both numerous and respectful. The correspondence indicated that Gross was well acquainted with the band and did all in his power to support the program.

The first Rutgers Wind Ensemble Town Hall concert featured President Gross as the narrator for the performance of Copland’s *Lincoln Portrait*. The Rutgers director of concerts and lectures, who was also Executive Director of Carnegie Hall was Julius Bloom, class of 1932. Bloom, who was also a former philosophy professor at Rutgers, was by then able to secure the Town Hall concert location. Goldfinger claimed that it was really a unique undertaking and risk for a college band to play at a major concert hall in New York City during this time period. Rutgers students and alumni traveled to the concert in New York to hear his oratorical prowess.

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250 Scott Whitener, email correspondence, July 18, 2012.
251 Goldfinger, phone interview.
Figure 18: Rutgers Alumni Monthly, May 1967. Courtesy Special Collections and University Archives, Rutgers University Libraries.
A favorable review by Howard Klein of the New York Times noted the following:

The most familiar works were Vaughn-Williams’ English Folk Song Suite and Copland’s “A Lincoln Portrait,” narrated by the university’s president, Dr. Mason Gross. Roger Nixon’s lushly scored, romantic, “Reflections” (1965) was new here. And it is doubtful if Gossec’s “Military Symphony in F” has been often heard. Scott Whitener led the group with bodily commitment and zest. If there were intonation problems here and there, they were negligible. The youngsters played with dedication, especially in the modern works and the friendly audience was warmly receptive.252

A recording of the Rutgers Marching One Hundred directed by Whitener was made in 1968. The first side of the 33 1/3 record features the Rutgers Marching Band performing school selections that include Scarlet Fanfare, The Bells Must Ring, Men of Rutgers, Hymn to Queens, Hi Hi for the Scarlet, On the Banks of the Old Raritan, Princeton Cannon Song, Colonel Rutgers, and Loyal Sons. The second side includes eight popular selections that are arranged for the band. Notable arrangements on this album include Jerry Bilik’s original Scarlet Fanfare and John Higgins’s arrangement of Men of Rutgers. Whitener himself arranged Colonel Rutgers, as well as the popular Gershwin selections I Got Rhythm and Summertime. This album commemorated the first collegiate football game held on November 6, 1869; Rutgers beat Princeton by a score of 6 to 4.

Whitener revealed to the author his rehearsal approach that created the sound of the Rutgers 100:

I always started rehearsals with a period of playing chordal exercises and progressions to establish a full, balanced, in-tune sound before we did anything else. Also, I used the E-flat alto (tenor) horns of the brass band in place of French horns as opposed to the other instruments available now. This gave us a full, horn-like sound in the critical alto range. We were fortunate to have a set of antique Italian Orsi tenor horns. These dated from the time they were used in concert bands and had an excellent sound and good intonation.253

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253 Whitener, email correspondence, July 24, 2012.
William Trusheim described the financial challenges and landmark performance opportunities that Rutgers Band had encountered by the late 1960s and early 1970s:

During my undergraduate years, we had to go in front of a student activities board which was made up primarily of...students! Rutgers band was funded as a student activity. Every year we had a proposed budget to put in front of the board. They determined how much you would receive. One of my friends was involved with the forensics team. It was determined that they had to get by with half the funding of the previous year. The forensics people argued that they could not run a successful program with the reduced amount. As a result, the student activities board told them that they would remove all funding. Their rationale was that they did not want to fund anything that would not be successful. The Targum [Rutgers newspaper] and WRSU (Rutgers College radio station) were pretty influential as well. We also ran concerts and lectures to raise funds.... The concert and lecture series was different (from the university concert series) in that it was a means for the various student activities to make money by sponsoring concerts. Once the expenses were paid, the club received whatever was left over. Tom Paxton, Judy Collins, The Rotary Connection. We had to go crazy to try to sell these tickets. It seemed whenever we needed something, we received funding through a different source. We played halftime at NFL games—Giants, Jets, and Colts. We were scraping money to get to California for the 100th Anniversary of College Football. We were at the parade accompanying the float from the National College Football Hall of Fame. The Hall of Fame was supposed to be held at Rutgers originally, but it was moved to Notre Dame. We never had raincoats. We were trying to figure out how to buy raincoats when a call came in from the Ed Sullivan show. It paid x number of dollars which happened to be the exact amount needed for the raincoats. So, we were on the Ed Sullivan Show in April of 1970 with Nancy Sinatra. That was an interesting experience. We had to arrive on Saturday morning to tape the music. We came back Sunday night to play for the live audience. It was part of a dream sequence called “The Boys in the Band.” It was an interesting experience to say the least. I got to talk to Ed Sullivan for about a half hour. I know that he was onto the Paul Robeson subject, a football All-American, Rhodes scholar who fled the country. I guess that was the connection that Ed Sullivan made with Rutgers. It seemed to be on his mind.254

By 1972, Rutgers College and, as a consequence, the Rutgers Marching 100 would become coed. Jacqueline Fesq DC '74 participated in the Wind Ensemble as flautist in her freshman and sophomore years. She was able to study flute with George

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Jones at Douglass College while participating in the band. During her freshman year, after attending a football game and watching the marching band perform, Fesq could not understand how she could be denied the opportunity to do something she had participated in all through her high school years.\(^{255}\) By her junior year, she along with 13-15 other women would participate in the Rutgers Marching Band.\(^{256}\) According to Fesq, Whitener was heard saying often to the male band members at the time “a band member is a band member.” Whitener later recalled that college bands were going coed throughout the country and that he had discussed the matter thoroughly with George Cavender at Michigan as well as other prominent college directors. Whitener felt that there was no reason to keep the women out of the band as long as they were able to keep up with the demanding high step marching.\(^{257}\) Jacqueline Fesq, the flute playing mathematics major from Douglass College, would become Rutgers Band president during the 1973-74 school year. Her involvement and the addition of women to the Marching 100 created some problems existing Kappa Kappa Psi band service fraternity.

Nicholas Santoro (Rutgers Band president at the time of the coed transformation) described what is still known as the “Rutgers Incident” in the annals of Kappa Kappa Psi:

Most of us had marched with girls in high school at the time. Many college bands of the Midwest, however, were all male—especially with the high stepping. I think that most of the guys were OK with girls in the marching band. It became known as the “Rutgers Incident” with Kappa Kappa Psi. Bobby Ruben was the executive director [and] we invited him to a game in November. After the game, we had a meeting in McKinney Hall. He was going to ask questions; we were going to ask him questions. Ruben’s first question, “Did you give the first degree to the females as part of the initiation rank?” After we responded affirmatively, he pulled out a prepared statement that stated that the meeting was over; we were no longer brothers. After he threw us out, we developed MYA at Rutgers.

\(^{256}\) Ibid.
\(^{257}\) Whitener, interview.
After this incident, we were practically called communists by many of the southern colleges. It was a big thing at the time. You could draw a line above the Mason Dixon. Most northern schools were fine with this. We developed our own initiation, secret handshake, secret knock—that sort of thing. A couple of years ago, Rutgers made them change again to become part of a national organization. My senior class was the founding brothers of MYA. It was an interesting time.258

Until the Nicholas Music Center was completed in the early 1980s, the instrumental performance groups did not have a suitable concert venue on campus. The traditional performance spaces, Voorhees Chapel and College Avenue Gymnasium, were not particularly suitable for performances by large ensembles. Whitener felt that the two Town Hall concerts were scheduled largely because he did not feel as if there was a viable performance venue on campus. His rationale was simply stated, “I asked a lot from my students and if they are performing in a mostly empty College Avenue Gymnasium, what sort of message is this?”259

Throughout his tenure as conductor of the Rutgers Wind Ensemble, Whitener sought to build an audience for the group’s performances. Decorative flyers as well as detailed program notes were often printed on poster board displayed throughout the university announcing the group’s next performance. Rena Fruchter, classical music critic of the local Home News, wrote regular reviews of the group’s performances. (Many of these reviews appear in Appendix 6 Courtesy of the Home News Tribune.)

In the late 1960s Whitener held yearly concerts at the Garden State Arts Center each May for the purposes of performing for a large audience. The Garden State Arts Center event was the first of our annual clinics. I started this as an attempt to reach out to high school bands. We sent out invitations to every band in the state and at the Garden State Arts Center we filled the place. I enlarged the Wind Ensemble for this because of the open-air set-up there and called it the Rutgers Symphonic Band. The program, which remained in the same format until I stopped doing these in

258 Santoro, interview.
259 Whitener, interview.
the late 1980s, was that I would talk about music generally and the pieces we were performing, and then we would play. After the Garden State Arts Center launch, we moved the program to the College Avenue Gym for a while and then when the Nicholas Music Center opened in 1980-81...we did this program there. We usually filled all the spaces where we gave the program. In the 1980s we added clinics by faculty to the main presentation with the Wind Ensemble. By the late 1980s I felt the need to try something different. Thereafter until I gave it up in 1993 we visited high schools with the Wind Ensemble and performed on their concerts. This was, very direct and personal, and was effective in building relationships.260

Figure 19: Voorhees Chapel—Douglass Campus. This site was used for many performances of the Rutgers University Wind Ensemble prior to the construction of the Nicholas Music Center. The field behind the chapel is the location of Antilles field, home of the marching band in the early to mid-1980s.

260 Scott Whitener, email correspondence, July 18, 2012.
By 1968, strong evidence appears that Whitener’s work was noticed by many who attended games and concerts. Letters in the Mason Gross file attest to the new level of the marching band. Letters appear from various sources complimenting the quality of the “Marching 100” at such performances as West Point, Columbia University, and Princeton.

The Eastern Marching Band Directors Clinic run by Whitener during the years 1968 and 1969 drew the attention of many in the music education community in New Jersey. Letters from members of the New Jersey Music Education Association (NJMEA), school music supervisors, and alumni, as well as other sources are found in the Mason Gross file commending Whitener for the high level of the festival. In a letter to Whitener from George Cavender, glowingly positive comments are expressed.

The unusually large enrollment of almost 100 college and high school marching band directors was a most pleasant surprise and surely must please you in your first endeavor in this area.... Your program was well organized, held in very pleasant surroundings, and proceeded with dispatch in testimony to the many hours you must have spent planning and organizing for this conference.261

Some of the leading figures of the collegiate marching band arena that participated in the Clinic include George Cavender and Jerry Bilik from the University of Michigan, Charles Spohn from Ohio State, William Foster from Florida A & M, Al Wright from Purdue, and Alex Picard from the University of Missouri.262 For Whitener, the idea was to introduce to New Jersey to a level of marching band excellence that was found in the Midwest. The low cost ($5.00) enabled many directors to come and learn about the techniques used in the leading marching bands. According to Whitener, an

262 Whitener, interview.
unfortunate result, however, was that the clinic coincided with the birth of the pre-
arranged music and drills produced by people like Bill Moffitt at Michigan State
University. Directors would simply come to the clinic to purchase pre-made shows and
that, to Whitener, was not a positive step. For him, the purpose of the clinics and working
in the Big 10 style meant that the band directors would learn the craft of arranging the
music as well as the techniques for marching and drill writing. Whitener’s students
themselves would contribute greatly to the sound of the Rutgers Band with their unique
arrangements.

Figure 20: Rutgers Marching Band at Rutgers Stadium, Fall of 1969. Photograph
courtesy of William H. Trusheim.
While performances for the football team were the main concern of what would become known as the athletic component to the band program, the tremendously successful basketball team warranted a presence by the band. Alumnus John Adamus recalls the early years of the Rutgers Pep Band:

We used to drive to the games ourselves with the equipment hanging out of the car windows. We would arrive at the gate and we would often receive a startled look when we said that we were the band. “Rutgers has a band?” was the frequent greeting we received when we walked up to the gate at the basketball games. We didn’t even have a sign that said “Rutgers Band” until the second year. We had to struggle just to get a seat at the games. Basketball was a really happening thing at the time. The auditoriums were really filled. We played the typical RU songs: *Colonel Rutgers*, *The Bells Must Ring*, *Loyal Sons*, *Alma Mater*, and the *RU Cheer*. Scott had *Colonel Rutgers* rescored for the full band for the bicentennial. That was the drill that had 1776 change to 1966—my sophomore year. For the Pep Band, we had to adapt *Colonel Rutgers* and everything else for whatever we had, it wasn’t complete. Some of the guys could really improvise and make up harmony parts. While I mentioned that it was Scott’s idea to do the Pep Band, he told us that it is something that we could do, but that we would be on our own, which was fine. He never came to the basketball games those first two years. Overall, we were
received really well at each game; that was what made it so much fun. I also got to see some basketball games for free.

The New York Times mentioned us favorably in a sports article. It was nice to get some type of recognition. There might have been four or five of us that were at almost every game, unless there was a test. I think that year, the pep band raised a lot of awareness about what a band can do for the university. The student population was at all of these games and they really were exposed to [the] band.\textsuperscript{263}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure22.png}
\caption{The Rutgers Pep Band performing as “Those Magnificent Men” off campus in Somerville, NJ. Courtesy of Nicholas Santoro.}
\end{figure}

\textsuperscript{263} Adamus, interview.
As the program matured, several assistants contributed to Whitener’s efforts.

Ralph Acquaro, former president of the band described his involvement:

My title was Assistant Director of Instrumental Music from 7/1/69 to 6/30/71. For 7/1/71 - 6/30/72 my title was Acting Director of Instrumental Music. From ’69 to ’71, I was assistant director for the Marching Band, Wind Ensemble and Symphonic Band.... I cannot recall when we started the Concert Band, but that was my responsibility also. We were fortunate enough to have Donald Byrd as guest conductor for the Jazz Ensemble between 1968 and 1970 through the Institute of Jazz Studies. I worked with them when he was not on campus and then I directed them when he was no longer there. I also coached brass and woodwind ensembles. During 1971, I directed [the] marching band, symphonic band, concert band, jazz ensemble, collegium musicum (a highlight was the Stravinsky *Octet*, and brass and woodwind ensembles without assistance).²⁶⁴

According to Santoro, once the dedicated and talented band students became juniors and seniors, they would assume many of the leadership responsibilities necessary to help run the band program.²⁶⁵ Whitener’s close mentorship of his first generation of students created a tradition of leadership that would last for decades:

From the beginning of my directorship I was incredibly fortunate to have band officers who would make a professional orchestral staff pale in comparison. Entirely volunteer, they worked tirelessly on a daily basis to make the band what it was. This was a period of massive and revolutionary change in the band program at Rutgers and I received most of the credit for the positive changes. In reality, this credit needs to be shared equally with my magnificent band officers without whom nothing could have been done. I am eternally grateful to my first band president, Ralph Acquaro and vice president Dick Spence. They were followed by Drs. William Trusheim and Robert Grechesky, Terry Baker, R.I. Nagel, Joe Demarest, and Dave Holmgren. There are too many of these loyal and dedicated officers to list, but I want them all to know how much I appreciate what they did.²⁶⁶

²⁶⁴ Ralph Acquaro, email correspondence, July 30, 2012.
²⁶⁵ Santoro, interview.
²⁶⁶ Scott Whitener, email correspondence, August 5, 2012.
Figure 23: The Rutgers Marching 100 in performance (1968 N.Y. Giants game) at Yankee Stadium. Courtesy of Nicholas Santoro.

While the standard works of Gustav Holst, Ralph Vaughn Williams, Percy Grainger, Malcolm Arnold, and Gordon Jacob were mainstays on Whitener’s programs,
so were transcriptions such as *Elsa’s Procession to the Cathedral* (Wagner/Cailliet), *Festive Overture* (Shotakovich/Hunsberger), and *Marche Militaire Franchaise* (Saint-Saëns/Hindsley). Whitener felt strongly that serious wind and percussion students should have at least some experience playing the orchestral masterworks. The Rutgers string program that was centered on Douglass during the early 1970s did not allow for programming these larger Romantic works, which were the staple of advanced wind studies. Often, Whitener’s concert programs were thematic and would concentrate on the work of a specific nationality or composer. Such was the case with the 1978 Wagner Concert held in the Voorhees Chapel. The transcriptions taken from the operas *Lohengrin, Götterdämmerung, Die Meistersinger, Rienzi*, and *Tannhäuser* were performed on wide-bore brasses such as rotary valve trumpets and trombones.

A set of German rotary valve trumpets and “wide-bore” trombones are used in this performance. The trumpets were constructed for the Rutgers Wind Ensemble by Hermann Ganter of Munich, Germany. More rare are the trombones, which were made in the workshop of Herbert Latsch of Bremen, Germany. At the present time, these are the only instruments of this type in the United States. The traditional instrument of the Berlin and Vienna philharmonic orchestras, they are virtually identical to the trumpets and trombones of Wagner’s time and retain an authentic tone quality.\(^{267}\)

Whitener did program some modern works for band including works by Philip Sparke, John Barnes Chance, and Vaclav Nehlybel. He also conducted several world premieres by Rutgers student and faculty composers.

1973: Elliot Schwartz, Eclipse II (North Jersey Area Band commission).
1983: Carl Della Peruti, Capriccio
      (This concert was the subject of a broadcast on New Jersey Network’s “State of the Arts”).
1985: Philip Corner, Counterpoints.
1988: Daniel Goode, Flower Forms I.

\(^{267}\) Scott Whitener, program notes, Wagner Concert, March 30, 1978.
1989: Bruce Craig Roter, Fanfare.
1990: Daniel Goode, Flower Forms II and III.
1991: Ken Lampl, Statiphony.
1992: Ken Lampl, Xyrgy.

Whitener described some of the other first performances and the repertoire that was tackled by the wind ensemble during his tenure:

In addition, there were many other first performances. We did the first New York performance of the original version of Berlioz’s Symphony Funèbre et Triomphale at Town Hall (this may have been the second actual performance in the US and probably the first with choir); other first New York performances: Roger Nixon’s Reflections, Brahms’s Begräbnisgesang (wind ensemble and choir). I also did what I believe was the first performance in the west of the wonderful Miaskovsky Symphony for Band. I had a Russian score and had the parts copied. I did it twice: first at Rutgers and then with the North Jersey Area Band. Also, probably a first performance in the west (also from a Russian score) was Rimsky-Korsakov’s Variations on a Theme of Glinka for oboe and band. There may be other premieres shown in the programs.... Also, we did a lot of early performances of new works for band. I would see what came into print each year, get it and program it. We also did the second but first good performance of Robert Moevs’s In Festivitate.268

By 1978, Whitener was named department chairmen of the Rutgers College Music Department. After 13 football seasons, he would no longer conduct the Rutgers Marching 100.

When I was elected department chair at Rutgers, I felt the time had come for me to move on from the marching band. Times were changing in the marching band field and there was great resistance among the members to any changes since they valued our tradition. I also felt that the trends in marching bands were not positive in regard to the realities of the football situation. We had enjoyed enormous popularity with the football audience for the type of shows and performances we did and the direction things were going in the marching band field I suspected would not continue that positive relationship. It was also hard to recruit a large band then. The campus tended to empty out and shut down on weekends with many students returning home—very different from how it is now. It took a lot of dedication to be in the marching band then. Also, I felt I really could not do the chairmanship, conduct the Wind Ensemble, and direct the

268 Scott Whitener, email correspondence, July 18, 2012.
Collegium Musicum along with the marching band. Ray Lucia took over for one year and then I appointed Bill Berz the following year to direct the marching band.\textsuperscript{269}

Ray Lucia entered as marching band director in 1979. Mona Willence-Garbely, then freshman music major at Douglass College, mentioned the 100 or so piece band had a two and a half-day camp up in Stokes Forest. During her freshman year, she recalled a dramatic reaction from upperclassmen when a simple matter of the “call to attention” was changed by Lucia.

By Lucia’s account, following Whitener was not an easy undertaking as the specific ways in which the band rehearsed and carried out commands was a dramatically different process than what he was used to at Bloomington Indiana:

I answered an ad in the New York Times for an “assistant to the band director” position at Rutgers in 1979. When I arrived at the interview Scott Whitener told me that he was going to be the chair of the department and that the position was as marching band director. I did get the job, having previous experience as the associate instructor with the Marching Hundred at Indiana University Bloomington. I was very apprehensive because I was taking over a position without any transfer of the workings and traditions of the Rutgers marching band. This turned out to be the case, as Scott Whitener had a certain methodology of running the band and the only thing I came with was my own marching experience. So in many cases, it was a complete turnaround for the veteran marching members. Scott directed the rehearsals from a large tower, while I directed from the field. He gave disciplinary power to rank leaders, while I would not permit it. We did use the big ten style marching, but the charting was different from what Whitener had done in the past. The band members were passionate about their band, but were frustrated (as I was) with all the changes. I remember a meeting with the officers who said “can’t you be more like Scott Whitener?” And I told them that I had no idea how Scott ran the band... During that year, the band had some great experiences. We played for the arrival of President Jimmy Carter for a meeting in New Brunswick, travelled to the Princeton/Rutgers football game, and did a half-time Superman show at Giants stadium which featured an evolving “S”. We also formed a pep band for the women’s basketball games, a first.... If there had been a better planned transition from one director to the next, (and from the job description, perhaps that was the plan) the band would

\textsuperscript{269} Whitener, interview.
have had a better year. These same students flourished as we transitioned to a concert band in the spring. There, they put their great musicianship towards revitalizing a band that had been run in the past by a graduate student and did not have a good reputation. We had a terrific spring concert where the audience couldn’t get over the improvement.\footnote{Raymond Lucia, email correspondence, September 10, 2012.}

Whitener continued his responsibilities as Wind Ensemble director and checked on the progress of the marching band both at camp and throughout the fall 1979 season. By the end of the year, Lucia accepted a high school band position in Chappaqua, NY. For the following year and two decades the athletic component of the Rutgers Band program would be under the direct leadership of William Berz.

**Beginning of the Mason Gross School of the Arts Era: 1980-2000**

William L. Berz began his career at Rutgers as a director of athletic bands in the summer of 1980. His primary responsibilities were to lead the marching band, basketball pep band, and concert band, and to teach classes in music education. Prior to arriving at Rutgers, he had several years’ experience teaching in the public schools of Michigan as well as experience of being a graduate assistant with the Michigan State University Band.

Berz’s original appointment was as an administrative assistant rather than as a faculty member. It was made clear to Berz that he was “not to attend music faculty meetings nor was he to consider himself a music faculty member.”\footnote{Berz, interview.} He was made aware that there had been some problems in 1979 because of the band making some rather drastic changes of style. Several of the traditions had been stripped away and this was not met kindly by either band alumni or the membership.\footnote{Ibid.} After carefully studying movies of the vintage Whitener-era band, he decided it would be wise to reinstate several of the older traditions for pre-game and halftime shows. While Berz wanted to retain certain...
traditions, especially for pre-game, he felt it important to introduce newer concepts for halftime. Most high school bands were not marching in the style that the Rutgers Band used any longer, and Berz felt that this issue greatly impacted recruiting. Initially, the style of halftime shows imitated the blend of high step and Ivy League satire that was the mainstay of the Whitener era. Gradually during the first year, more contemporary approaches were adopted. The show that was prepared for the Army game included some glide step. Also, the drills were often more abstract in nature rather than forming pictures, the approach used in the 1970s. The final show of the year introduced curvilinear forms and limited use of soloists. Whitener expressed that he had met resistance when he tried to introduce new concepts. While he built many of the traditions, Whitener himself found it difficult to get the group to adapt to different approaches.273

Berz gradually made the transition to glide step. It taught me a lot about getting a resistant population to accept change. If he tried all in one year it never would have worked out.274

Berz expressed that the changing of styles in the later halftime shows was challenging. The greatest problem was introducing more complex drill. The band mostly had marched from one picture to the next. He expressed that players had great difficulty playing and marching at the same time.275

I was shocked at the first band camp how poorly the students marched and played. They had great difficulties simply playing and marching at the same time. However, they worked their tails off that year. By the Army game we did an *Earth, Wind, and Fire* show where the drill was very complicated. It included a drill where a square rotated and moved into a rhombus, and it was almost perfect when we did it at West Point. A photograph [see Figure 24] was taken of the band in the midst of the drill where the band had reached a diamond shape. The way the sun shone through made the shadows appear in the diagonals; they were amazingly

273 Scott Whitener, email correspondence, July 20, 2012.
274 Mona Willence-Garbely, interview with author, August, 6, 2012.
275 Berz, interview.
accurate. The students really came through despite the rough start. They were very nice people who worked really hard.\textsuperscript{276}

Figure 24: Halftime performance at West Point, Fall 1980. Photograph courtesy of William Berz.

As in the past, the band rehearsed outside on a parking lot near the stadium that had been painted with football field markings. Buses were used to transport band members from the Rutgers campus to the stadium; some students used their own means of transportation. McKinney Hall was not really large enough to accommodate indoor rehearsals. Berz noted that, “the band and I were both lucky. There was a drought during my first Fall with the band and it rained only during one rehearsal. That meant that we

\textsuperscript{276} Ibid.
could practice outdoors that entire football season. Probably most people were not happy
with the lack of rain, but I certainly was.\textsuperscript{277}

During the Fall of 1980, Whitener maintained an active advisory role with the
marching band. He attended many of the rehearsals and games. One game that required
special attention by Whitener was the final football game between Rutgers and Princeton
in 1980. Both Mona Willence-Garbely and Frank Demonico spoke of the tremendous
emotional rivalry between the two schools. To many, this was a final farewell to the
Rutgers Band of the straw-hat era of the previous generation:

Princeton always made fun of our marching style. So our announcer said,
“Maybe we were wrong.... Today the Rutgers band goes Ivy League!”
With that, the drum major blows a whistle the entire band scatters. “Now,
watch the band make a circle.” The one trombone player stabs a copy of
the \textit{Targum} that was on the ground and reads it while the band was
playing. We had a bass drum player on the 50 rolling back and forth on a
bass drum. We always had really good announcers with deep voices. For
this show, our announcer Bill Baronowski did a perfect imitation of the
nasal sounding high-pitched Princeton announcer. Finally at the end, we
snapped back to the Rutgers Band and finished the show. The Princeton
band members’ jaws dropped. It seemed like we finally got one on them. It
was an extremely emotional game. It was the end of the oldest rivalry in
college history—people were in tears at the end of the game.\textsuperscript{278}

Berz, like Whitener a decade earlier, made significant contributions, particularly
in his first several years. For the second time in a 15-20 year period, the Marching Band
would double again in size. The Band in 1979 had 90-100 members; in 1980 it had
approximately 120 members; in 1981 it reached 155 members, and by his third year, the
band grew to over 200 members (see Rutgers: The Marching 200-Plus [Figure 25]).\textsuperscript{279}

\textsuperscript{277} Ibid.
\textsuperscript{278} Frank Demonico, interview, August 12, 2012.
\textsuperscript{279} William Berz, email to author, March 19, 2011.
The basic structure of student leadership in the marching band that Whitener had established continued during Berz’s years with the band. The elected officers had very important responsibilities, especially in recruiting new members. Berz also retained Whitener’s system of eight-person ranks as the basic unit of marching band drills, each with a rank leader who held responsibilities for the rank’s assigned drill. As a student who entered during the 1979 Ray Lucia year, Frank DeMonico spoke of the leadership component that had been instilled under Whitener and remained into the Berz years:
The student officers were like second and third tier managers. Band officers took charge and did a lot of the self-policing. Whitener and Berz would have been able to either give a certain look or discipline the band when they needed but there was a lot that came from the drum majors. They were second in command to the band director. If you had a rank leader barking at you, there was no back talk. It was almost military in that regard.  

Whitener took a far less active role with the Marching Band starting in 1981. He eventually decided that the athletic and concert band aspects of the program should be separate. While he retained the title of Director of Bands, he no longer took any administrative responsibility for the athletic bands. Berz was given the title Director of Athletic Bands and was responsible for both instruction and administration of that part of the program. The split also required changes in student leadership. For the first time, each division of the program had separate officers. The Wind Ensemble had one set of officers; the Marching Band had another.

After some years of preparation, the separate music departments came physically together on the Douglass Campus as part of the Mason Gross School of the Arts. The actual move took place shortly after the spring semester in 1981. As part of this consolidation, the band moved from McKinney Hall to Douglass. For the Fall of 1981, the band still rehearsed on the field near the stadium. Band camp was held at a camp in northern New Jersey.

The year 1982 brought many changes for the Marching Band. The most obvious was the arrival of new uniforms. The design committee included Berz, senior figures from the Division of Intercollegiate Athletics and the central administration, and some students. The final design featured red coats with a white baldric with the word Rutgers.

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280 DeMonico, interview.
They were manufactured by the DeMoulin Company and were featured in their national advertising.

After some controversy, the marching band began to hold rehearsals at Douglass. In the Fall of 1982, the pre-season band camp was held on the Cook/Douglass campus instead of at a camp. The first game that year was held at the Meadowlands before classes began. Berz was notified prior to the game that it was not certain that Douglass College would permit the band to use Antilles Field, the open area behind Voorhees Chapel that is near the Mason Gross facilities. After the game, Berz gathered the band together in one of the internal halls within the stadium at the Meadowlands. It so happened that senior vice president and treasurer, Joseph (Joe) P. Whiteside listened to Berz’s speech partly because his daughter was in the band. Berz stated that he did not know where the rehearsal would be held the next week; he would do his best to notify the members. Mr. Whiteside came up to Berz and inquired about the problem. Whiteside interceded and the band was allowed to use Antilles Field after all. It turned out that the Dean of Douglass College at the time was linking use of the field with the band supporting women’s basketball. A compromise was developed and the band began playing for some games. Whiteside remained a strong supporter of the band until his retirement in 2000.

Using Antilles Field saved a great deal of money because buses no longer had to be supplied to travel to the stadium for rehearsals. One shortcoming of this situation, however, was that the field did not have lights. When the time changed from Eastern Daylight Time to Eastern Standard Time, there was not enough light to hold rehearsals. The buses came and the band returned to the practice field by the stadium. This trip in the
middle of rush-hour traffic was an unfortunate consequence of the Douglass location. The
time lost in transit was one difficulty that band students had to surmount.

In a short time, the Rutgers Marching Band grew tremendously due to a
combination of Berz’s leadership, the general growth of the band program, and perhaps
the location of the new field. These conditions allowed the band to reach in the area of
215-220 students, the largest number of students ever to play in the marching band to that
point.

This author will attest to the benefit of the close proximity of the marching band
practice field to the remainder of the music department on the Douglass campus. It was
not uncommon for music department students and faculty to watch the band rehearse on
the field that was close to the music library, school cafeteria, dormitories, parking
garages, and student recreation center. While “on paper” the athletic bands and indoor
bands were under differing auspices, it is this author’s contention that this proximity led
towards greater cohesion amongst music staff and band personnel. Students in the
marching band felt as if they were a part of the Music Department. This idyllic rehearsal
convenience had its limitations and lasted only a few years.

Two problems with this location arose during the 1980s. First the Music
Department grew tremendously especially because of the establishment of the doctoral
program in performance. This required more physical space for the Mason Gross
programs. The second was a continuing problem involving the high-rise apartment
buildings located on nearby Commercial Avenue. In the early Fall, rehearsals were
almost always interrupted by police due to the residents’ complaints of the loud volume
of the marching band.\textsuperscript{281} University officials eventually tired of dealing with the issue. In
the late 1980s, it was decided that the band would move to the Livingston Campus.
Offices and storage would be housed in the section of Lucy Stone Hall where the former
Livingston College music department had been. With this, the band’s short-lived
presence on the Douglass campus ended.

In 1982, New Jersey was one of the host states for the National 4\textsuperscript{th} of July Parade
in Washington DC. Rutgers was asked by Governor Thomas Kean to bring the Marching
Band to enliven the celebration. Initially reticent about making the trip, Berz accepted the
invitation and used the experience to try the new band uniform that had arrived earlier
that spring. Over 100 members from the band marched in the parade. The temperature
was nearly 100 degrees that day. A combination of the high temperatures and high
humidity caused the uniform to bleed through its white cummerbund. The new uniforms
had to be replaced before the Fall semester.\textsuperscript{282}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{parade_in_washington_dc_july_4_1982}
\caption{Parade in Washington, DC, July 4, 1982. Photograph Courtesy of Frank Demonico RC ’83.}
\end{figure}

\textsuperscript{281} Berz, interview.
\textsuperscript{282} Willence-Garbely, interview.
It is worth noting that participation in the Rutgers University Marching Band has not been a requirement for music education majors in any era. The author first met Dr. Berz in his experience with the Region II Wind Ensemble in 1983. Afterwards, a private clarinet instructor recommended him for more advanced lessons. The following year, as his private clarinet student, the decision to attend Rutgers was made largely because he was a driving force in the area for music education. It seemed to this participant that you could not attend a Region or All-State Band audition, rehearsal, or tryout without noticing the presence of Dr. William Berz from Rutgers and Dr. William Silvester from Trenton State College. In addition, during my senior year in high school (January 1984), the All-State Band rehearsed and performed at the Nicholas Music Center. For the first time, Berz would host the state’s most treasured band event at Rutgers. It would not be until Berz began his tenure as wind ensemble conductor that the hosting of the All-State Band would become a yearly occurrence at the Nicholas Music Center.

![Figure 27: The 1985 Rutgers Marching Band performing Michael Jackson’s “Thriller” at Giant’s Stadium. Photograph courtesy of William Berz.](image)

Working with the band officers, Berz had red windbreakers designed for the marching band. Berz remarked that the idea had come from his experiences at Michigan
State, where band jackets were an important tradition. In addition, the red jackets provided an increased image on campus. Throughout the university, students would be advertising the band when they walked around. These windbreakers are pictured in the Alumni Monthly article “What a Site, er, Sight!”
What a Site, er, Sight!

Homecoming '83 Was Bigger and Better than Ever. Just Ask the More than 2,000 Alumni Who Were There

Photos by Nat Clymer R'74

Of course 'site' but not out of mind! It could have been the scene of last October’s Homecoming, since the pre-game festivities were held in a new location—the Blue Parking Lot across from Rutgers Stadium—instead of on the lawn of the President's House.

The new site was the topic of many conversations. "I think it's great," Mary Coletta D'85, old friend, Linda Luni R'84, and an observer. "It's like one big alumni-student reunion."

Joseph Carey M'48 of North Brunswick had an apoplectic view. "This tradition lacks the grace and dignity of the President's Lawn and reduces the day to little more than a tailgate party."

Many others who comprised the largest Homecoming crowd in recent memory, featuring more than 2,000 alumni and their families, found the change worthwhile because it brought everyone close together—literally. Even President Boushstein, who played host to the Alumni during Homecoming for years, said the mood this year was "quite different from usual, but certainly festive."

Not only did the brisk, sunny weather contribute to the festive mood but arriving on the grounds, alumni were treated to eye-catching floats produced by 16 student organizations. Because of construction at Liver Road and Lynch Bridge, the traditional parade was replaced by a stationary float competition. The top winners included Delta Sigma for "Pegasus" Chi Psi for "Knighl and Chariot," and Sigma Phi Epsilon for its "Squeeze Cigare" entry.

In the Blue Parking Lot alumni crowded around the hospitality tables set up by their respective schools and colleges for food, drink and conversation. Many took of the simultaneous barbecue buffet provided under the tent.

Helping to transform the parking lot into festival grounds were the Queen’s Chorale, the Rutgers Glee Club, the Brett Song Contest finalists, the Queen’s Guard precision drill team, the cheerleaders, and the Alumni Band, which also performed in pre-game and halftime programs with the Rutgers Marching Band.

Keeping all the energy and excitement on track was emcee Burton H. Tampson UC '62, chairman of the Alumni Federation’s Homecoming subcommittee, who welcomed the crowd. He introduced Robert G. Maggioro R'46, representing the Rutgers Alumni Association which sponsors the Brett Song Contest who made the awards presentation. Winners included Sigma Kappa sorority, Sigma Tau sorority, and Alpha Phi Omega, a service fraternity.

Rutgers alumni Federation President Gerald C. Earley R'72 and Dr. Boushstein presented the Federation’s Meritorious Service Award to four individuals.

Floyd H. Brugg R'36, a member of both the University’s Board of Governors and Trustee, was praised for his long-standing support of the Class of 1936, for his unflagging enthusiasm for and dedication to Rutgers sports and for sharing his abilities, time and energy with the community. Donald R. Dickerson R'34, vice chairman of the Board of Governors, was cited for his many years of active participation in alumni affairs as class officer, class agent and class historian, executive committee member of the Rutgers Alumni Association and former president of the Alumni Federation, and for his support of the Rutgers Foundation, on which he serves as an overseer.

Amulio Silva Ricardoni P'36, former University trustee and former president of the Alumni Federation, was recognized for her continuous active participation in the Pharmacy Alumni Association, which she once served as president, for her dedication to the University and for her service to the pharmacy profession and to the community.

Frances E. Rebe D'32, E'39, former secretary and assistant dean of Douglass College, received praise for her tireless work on behalf of the Associate Alumni, for helping develop the original plans for the Rutgers Alumni Foundation, and for promoting her vision of Douglass as an integral part of the University and the community.

Then it was off to the football game in which, in the final moments, Rutgers came from behind to take a 29-26 victory over a tough Colgate team.

Rutgers Alumni Magazine

Figure 28: “What a Site, er, Sight!” Rutgers Alumni Magazine, April 1984, 20.
With the consolidation of the separate music departments into the single Mason Gross unit, the climate began to change. This was particularly true for Berz because he really had not been on campus long enough to be linked to the old traditions.

When Dr. Whitener was on sabbatical in 1983-84, I conducted the Wind Ensemble while continuing my work with the other bands. Jon Korzun was appointed as a teaching assistant to help me and did direct the Pep Band. I also conducted a staged production of *L’Historie du Soldat*. I had people from the orchestra and wind ensemble, our bassoon teacher, actors from Theater; a faculty member from Dance did the stage direction. The Mason Gross people were into it because it was interdisciplinary. During one of the rehearsals, Jens Nygaard the orchestra director watched a rehearsal. The violinist was struggling with his part. Jens talked to the Dean and was able to find funding to engage a professional violinist from New York to play the part. In a way, Jens adopted me after that. He went to many of the rehearsals. He also came to some marching band rehearsals, oddly enough. The performance was at Nicholas that spring and it came off really well. Nygaard, Jim Scott, and the Dean then reconfigured my job in the Spring of ’84. I became 125% time; I retained my administrative assistant position and continued to work with the athletic bands. I was also appointed as a part-time clarinet teacher. My job was to be the administrator of the orchestra, start a second orchestra, and direct the marching band. I also taught an orchestral repertoire course.²⁸³

In addition, Nygaard also appointed Berz as his assistant at the Jupiter Symphony, a professional New York orchestra made up of outstanding freelance musicians. This author attended some of the Jupiter Symphony rehearsals and concerts and can recall Berz following scores during several rehearsals and then commenting to Jens Nygaard on various performance issues. One especially memorable rehearsal was during Charles Neidich’s dress rehearsal for his performance of the Jean Francaix *Concerto for Clarinet*.

Berz was also asked to conducted Kurt Weill’s *Street Scene* and Mozart’s *Marriage of Figaro* during the mid-1980s. In addition, he conducted at the Rutgers Summerfest, a summer classical music program at the Nicholas Music center that ran for several seasons at Nicholas Music center.

²⁸³ Berz, interview.
In the 1980s, other school of music faculty members who taught on a more part-time basis included Joseph Anderer (French horn), Marsha Heller (oboe), and Hal Janks (trombone and euphonium). William Moersch was percussion instructor during a large part of the decade. These faculty members rounded out the full-time instructors: William Fielder (trumpet), George Jones and William Berz (clarinet), and James Scott (flute).

In 1985, Berz would conduct the important Serenade, K. 361 by Mozart. It was interesting that the work was performed as part of the orchestral area rather than with the Wind Ensemble. It was performed for the East Coast Collegiate Wind-Band Festival.
As the Rutgers Marching Band, Wind Ensemble, and Concert Band programs were all comprised heavily of non-majors, it was not as if a great majority of the band’s students were studying privately with this group of teachers. The “large ensemble” requirement did not specify in which large group a music major should play. Music majors from Mason Gross School of the Arts as well as Rutgers College were able to
study with these teachers. The majority of the non-music majors, who made up the vast majority of the Rutgers Marching Band and Concert Band, did not study privately. The Wind Ensemble had a greater percentage of music education majors, but still drew heavily on non-music majors to fill its ranks until the late 1990s.

Jonathan Korzun began as an assistant to Berz during Whitener’s sabbatical year and would remain on the faculty with part time status. He assisted with the Marching Band and directed both Pep and Concert Bands. After Korzun left the campus to pursue a doctoral degree at the University of Illinois, John T. Madden joined the faculty and filled this position. He also assumed responsibilities for the band on the Rutgers-Newark campus. He held degrees from Michigan State University and Wichita State University. He also had extensive experience with the Phantom Regiment Drum and Bugle Corps.

In the spring of 1988, Janet Moore, the only full time faculty member in music education resigned to move to another university. Berz was asked to assume her responsibilities. He was given an interim position as Associate Professor of Music, moving from his administrative line to a teaching line. As part of this switch, Berz would no longer work with any of the bands.

Madden assumed the title of Director of Athletic Bands and became the first director of several in a span that saw the leadership of the program change often. Madden directed the Rutgers Marching Band for the 1988-1989 academic year after which time he resigned to become the marching band director at Michigan State. While discussing his time at Rutgers with the author, Madden mentioned that Berz wanted him to perform often on trumpet at university events as well as be seen as the Athletic Band director. One of the performances Madden recalled was William Walton’s *Façade*, which included
several faculty members such as Jim Scott on flute and Berz conducting. Madden would contribute several original arrangements to the Rutgers Band, including one original composition “Let’s Go R.U.,” which remained a favorite of the band well after his departure. He recalled writing arrangements especially for Jamie Coolbaugh, a recent Rutgers Band and Bushwacker (senior drum corps) alumnus who performed lead trumpet with the band during his years at Rutgers.\(^\text{284}\) While he was at Rutgers, the overnight trip for the band was at Penn State University.

After Madden’s departure, Jonathan Korzun returned to campus and became band director for the 1989-1990 season. During this year, Korzun and the Marching Band traveled to Ireland for their first overseas performance in a game against Pittsburgh. The Scarlet Knights Football ended a dismal 2 win-7 loss season with a 46-29 loss in the second Emerald Isle Classic.\(^\text{285}\)

I remember feeling sorry for the band students during this trip. First of all, they had to pay something like $400.00 each to travel there and stay in a youth hostel. It was 3 days and 2 nights. The band played really well at the game. Afterwards, they had to get right onto the bus, without being fed and were waiting to drive right off to the airport. It was cold; they were really tired and hungry. At the same time, the football team came out and were each holding huge hoagie sandwiches and were laughing after a tough loss. It just didn’t seem right to me.... There was one great night at a local restaurant. Thirty of the band students came in there and played for their customers. They kept feeding and giving kids drinks for the entire night.\(^\text{286}\)

Berz described Korzun as an excellent music arranger. The band played many of his arrangements even during Berz’s time with the band. Jonathan’s brother Tim served as the Band’s announcer for a number of years through the 1980s.

\(^{284}\) John T. Madden, phone interview, July 10, 2012.  
\(^{286}\) De Monico, interview.
During 1990, a national search was held to identify the next director. After the search, John Hendricks III was appointed to this position. He described the progression of the marching program as follows:

As far as the marching band goes, it went from William Berz, then John Madden. I followed John Korzun. There was a bit of a revolving door back then. Of course, I didn’t help by leaving after three years either. The marching band program was good, but of course the football team was not in the same place that it is today. I thought the entire time that while I was there, that collegiate marching band was not that big a deal in the northeast region. Probably the biggest marching program up there was with UMASS and George Parks—at the time it wasn’t an area of focus and emphasis. I didn’t find the quality of the individual players to be bad at all—it was just that there were smaller numbers. The biggest thing at Rutgers was that the basketball team was big at that time. I remember the pep band was a big deal. [The] Marching band still took more time; it’s the nature of the beast. As far as the Concert Band, Scott Whitener was the director of the Wind Ensemble for two years and the last year Bill Berz took over. I did the second group (the Concert Band) which was on Douglass campus. The position at the time was a non-tenured instructor position—that can make a difference when directors are trying to decide if they should stick around. I don’t know if it has changed. Ultimately, though, the assistant band director job opened up at WVU and that is why I left.

With Hendricks, several new developments started in the marching program.

Hendricks began the year end marching band concert that was held at the College Avenue Gymnasium. He also started the Rutgers Honors Band, which brought some of the finest high school players from throughout the state to campus. This was intended in large measure to help recruit for the marching band. During the first year of the program, Hendricks conducted a single honor band. Eventually, the program would grow to include three bands that were conducted by the entire band faculty. It was modeled on a similar program that was held at the University of West Virginia during his time as an undergraduate and graduate student.

Throughout his interview, Hendricks spoke of the geographic isolation from the Douglass campus as well as a suggestion that there was perhaps a pejorative opinion of the value of marching band by the conservatory approach that was fostered by performance majors and staff at Mason Gross and he saw as somewhat problematic to the further growth of the Rutgers Band:

There was a sense of isolation from the music department. It was really quiet on Livingston; you could get all of your work done. The interaction with the school of music was limited. Many (faculty) were part-time anyway. I basically only came over to get the mail except for Concert Band. There was room for the band at Livingston though. The downfall was cars and buses to get to rehearsals; it was a bit remote. At WVU, the athletic bands are all under the umbrella of the school of music. Some of the budget comes from athletics—but a lot goes through the music department. We are facing a storage shortage here for the marching band. At some point we might have to have a different facility. A lot of music professors don’t realize how important the marching band is for recruiting the entire music school. Our core body is music education students at [Rutgers]. At WVU, 75% of undergraduate music students are in music education; that might be different at Rutgers. Therefore there is more of a music education emphasis than a place that has more performance majors.288

Scott Whitener Steps Away From the Band Program: 1993

The success of the “Complete Guide to Brass,” the growth of the Mason Gross School, and a sense of frustration with the recent progress of the Wind Ensemble of the Mason Gross School of the Arts enabled Whitener to explore options that led him away from the Rutgers Band entirely and towards a concentration in brass pedagogy. Soon, his job description would change to “Chair of Brass.” Similar designations would soon exist for other leadership positions within the music department. Whitener, since his arrival, had taught other courses in addition to his conducting responsibilities within the school

288 Ibid.
such as conducting, music history, and brass lessons for decades. After years of leadership, Scott Whitener conducted his final concert of the Rutgers Wind Ensemble.

I gave up conducting the Wind Ensemble in 1993. I had become frustrated with the situation in the Mason Gross School. By that time I had half music majors and half non-majors. The non-majors were all ex-all state band types who often played better than the majors. But there were course conflicts. The thing that put me over the edge was at that time two of the four horns could come to one rehearsal and the other two to the second rehearsal. I felt I could not work like that, and since, at the time, it appeared that it was never going to change, I decided to give it up. I was wrong, of course. Within 5 years the picture changed completely and the Wind Ensemble was all majors with no class conflicts.\(^{289}\)

At this point, Berz would follow directly after Whitener’s resignation; there was no intermediary as there was in 1980 when Berz followed Ray Lucia for the marching band position. By this date, Berz had become an established teacher and conductor within the Mason Gross Music Department. In addition, he soon became the Acting Music Department Chairman (he would serve as Music Department Chair from 1994-2002) when James Scott departed in 1994 to accept a position at the Indiana University Department of Music.

After resigning from conducting the Wind Ensemble, Scott Whitener would form a new type of ensemble, one that would engage the growing numbers of advanced and graduate level brass students that began to enter into the university:

I formed the brass ensemble (Rutgers Brass) in 1993 after I gave up the wind ensemble. In the early 2000s I converted it to a 10-piece graduate brass ensemble and in this form it achieved a tremendous level as is demonstrated by its recordings. This proved to be my happiest achievement. We were able to play at a top professional level and I was able to perform the literature that I was interested in the way I really wanted to without compromises. My proudest achievement is the brass ensemble recordings.\(^{290}\)

\(^{289}\) Scott Whitener, email correspondence, July 18, 2012.

\(^{290}\) Scott Whitener, email correspondence, July 24, 2012.
The student’s familiarity with Berz, however, did not guarantee that the transition of leadership of the top wind band at the university would be without some turmoil. After 27 consecutive years of Whitener’s leadership and guidance, there was bound to be a degree of unrest and concern on the part of the students:

After the first semester, several students remarked on course evaluation sheets what their feelings were. Berz seemed to react immediately to their concerns and as a result, the group adapted to him in short order. Berz’s new vision for the wind ensemble’s recording projects further propelled the group to a new level.  

Berz’s recording project with the Rutgers Wind Ensemble helped project the image of the group for the next 17 years. Osiris Molina, principal clarinetist of the Rutgers Wind Ensemble during the transition (currently professor of clarinet at the University of Alabama) echoes Well’s statements:

It is hard to overstate the influence Dr. Berz has had on my career. He assumed direction of the university bands during my second year at Mason Gross (1992-1993). Dr. Berz had been involved with all aspects of the music education curriculum as well as teaching clarinet. As with all changes in leadership, there was a period of adjustment but in short order the wind ensemble performed works of the highest level and in my last year he started the recording legacy (Windfall) that has shaped and defined the mission of the Rutgers Wind Ensemble. It also ushered in the growth that the music school would see in the late nineties and continues to this day.

Berz’s appointment to the leadership of the wind ensemble was a complicated move initially. As a faculty member he was not yet tenured but was at the same time leading the department as acting chairman.

I made a deal with Dean Somville that when I took over as chair an outside evaluator would look at our music education program. Jim Scott had especially helped the performance area grow. While I had worked very hard to improve the music education area after I joined the tenured faculty, I felt that changes still needed to be made so that the area could

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develop further. Nancy Cooper and I were the faculty; there were also a
couple of adjuncts. Neither of us were tenured at the time. So I asked the
dean, “Can we get a prominent music education specialist to come in and
provide recommendations about how we could best grow?” The fellow
whom the dean contacted was Terry Gates from S.U.N.Y. Buffalo. He is a
wonderful person and is a major figure in music education. We prepared a
self-study and then he came down to observe us. In addition to a review of
the curriculum, he was asked to advise both Nancy and me about tenure.
He suggested that we make a recording with the wind ensemble. With that
information, I asked Mark Morette and he agreed to get us started. At the
same time, I became friends with composer Charles Wuorinen. I learned
that he was between commissions. I asked if him if I could raise a small
amount of money, would he write a piece for the Rutgers Wind Ensemble.
So, that was the how Windfall came about. He wrote for a large wind
ensemble rather than a band. Some of the parts were extremely difficult.
Peter Bond [Rutgers trumpet teacher at the time] played the first trumpet
part and William Kellerman played bass trombone. We had a couple of
other ringers sit in as well. Windfall became the title track of the first CD.
The remaining repertoire on the CD was much more conventional band
music. In later years, we performed Windfall without any ringers, just
students. That shows how the program grew.293

![Windfall CD cover]

Figure 30: Windfall, the first recording made by William Berz with the Rutgers
Wind Ensemble.

293 Berz, interview.
As mentioned by Whitener, there were several issues with the quality of the Wind Ensemble when the transition was made. Berz affirmed that half of the Wind Ensemble was made of non-music majors when he took over. He specifically recalled that none of the percussionists or trombonists were music majors. Initially, he thought that by enlarging the group the overall sound would be improved and the individual players would have less responsibility in covering their parts. Clarinets increased from 6 to 9 members; a couple of flutes and trumpets were added. Fewer transcriptions were programmed (*Pictures at an Exhibition* and *Festive Overture* are notable exceptions).294

The early 1990s were a time of great anticipation for an improved Rutgers football squad. Long gone were the days when they would play Princeton and Columbia. Rutgers football finally seemed to be on its way to big-time recognition. The Scarlet Knights now played nationally ranked opponents like Alabama, Tennessee, Michigan State, Auburn, Kentucky, Vanderbilt, Florida, and others. On the future schedule were gridiron clashes against top teams like Notre Dame, Miami, and Texas.295

While the decade began with great hopes for an emerging team, gridiron success was still another decade away. Despite an improved stadium and the construction of an indoor practice bubble on the Busch campus, the team struggled throughout much of the decade. Couch Doug Graber (1990-1995) ended his tenure with a 29 wins and 36 loss run for a .447 winning percentage. Coach Terry Shea’s five seasons (1996-2000) ended the tough decade at 11 wins and 44 losses for a .200 winning percentage.296

The 1993 academic year was also John Hendricks III’s last year as Rutgers Athletic Band director. Hendricks returned to his alma mater, West Virginia University,

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294 Berz, interview.
where he is now Director of Bands. At this point, Berz claimed that Hendricks was amenable to creating less distance between the athletic and concert programs:

Also at this time, John Hendricks and I decided that the athletic and concert bands should be re-joined. Hendricks conducted the Wind Ensemble some and I started attending marching band rehearsals again. We were trying to work towards a more traditional approach a model of music education/band. \(^{297}\)

Timothy Gunter would replace Hendricks as director of the Rutgers Athletic Bands serving from 1993-1995. An Arkansas transplant, Gunter described the development at his time of arrival:

One of my biggest challenges was adjusting to the collegiate level of teaching in a new part of the country. There were many similarities, which made some things easy to adjust to, but the differences were the challenges. The music ed. department was in its infancy, the marching band programs in the region were not as numerous or strong overall as in the South (i.e., Texas). Athletics in general and the athletic department at RU at the time was not at the same standard or organizational level of the SEC. My southern mindset was something I could not change, but to survive, I had to adjust some ways of doing things and building relationships without sacrificing any of my principles.... Certainly, the athletic bands were not as accepted as in the South, but that began to change due to some efforts that both Bill and I made to move what we did to another level, and the natural evolution of a growing athletic program who seemed intent on growth and relevance on a national level. \(^{298}\)

Gunter’s statements are somewhat revelatory and critical about the level of New Jersey school band programs. Whitener, decades earlier, mentioned to the author that the poor quality of bands in New Jersey was the initial impetus for his Northeastern Band Directors Conference that was started in the summer of 1968. \(^{299}\) Gunter along with Berz would recognize this reality and contemplate further action:

The issue was the awareness of where the New Jersey bands were, both in the secondary and collegiate levels, in relationship to the rest of the

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\(^{297}\) Ibid.

\(^{298}\) Timothy Gunter, email correspondence, February 28, 2012.

\(^{299}\) Scott Whitener, email correspondence, July 18, 2012.
country. The ideal would be to strive to be the best we could be, and not compare ourselves to anyone else to arrive there. But since other areas of the country were more “excellent,” it was helpful to at least take a look at what was being done and how.\footnote{Gunter, email correspondence.}

Gunter was a strong leader who wanted to improve the level of discipline of the band. Like Hendricks, Gunter returned to his alma mater, the University of Arkansas, where he would eventually become the director of the marching band. Berz describes this transition.

When Gunter came, he really did not want my help. I still went to games and occasional rehearsals. He left, again at the last minute and I called up the chair at the University of Arkansas where he had accepted his new position. I said “OK, you stole our guy, who was next on your list?” It was suggested that I contact Joe Brashier. He came for an interview and was offered and accepted the position. He was a great colleague and probably had the closest connection with the Music Department of all of those many marching band directors. Joe Brashier was a terrific recruiter for the whole department. We exhibited at several music education conferences such as New York, Virginia, and Florida. The funding came entirely from the athletic department. Joe also traveled a great deal and would visit a great many of the state’s band directors.\footnote{Berz, interview.}

Joe Brashier assumed leadership during the 1995 academic year. Continuing the practice that was established during Gunter’s years, Berz did not attend many rehearsals but did come to most games. Brashier handled marching band responsibilities as well as leading the newly developed Symphony Band, a group created to meet the demands of the growing instrumental program. This group, comprised of approximately 80 members (music majors and non-majors), was developed in the mid-1990s by Berz. In addition, the Rutgers Concert Band would serve as a second semester vehicle primarily for marching band members. The three distinct layers of indoor bands have existed from this time to the present.
Brashier’s memories about his three years at Rutgers were centered around his time working closely with Berz for the early recording projects:

One of the things I enjoyed the most from my time at Rutgers was starting the recording project with Bill Berz. Bill had developed the Wind Ensemble into one of the finest wind bands in the country, but I’m not sure he knew just how strong they were. Bill and I shared a similar opinion about band literature, so we worked together very well. The first CD, which was recorded in December of 1995 and released in 1996, came to fruition because Bill worked tirelessly to make the funding possible. The result of the first CD was very good, and thus started a 15-year project, which just ended last year. The CDs contained outstanding recordings of some of the great standards in band literature, as well as premiere recordings of the newest composers in the field. The first recording sessions were long and laborious. Neither of us really had experience doing this—Bill conducting the sessions with myself as producer. And fortunately, Bill did the editing, which was the real grunt work. However, each recording became easier because we understood the process and the members of the Wind Ensemble also learned the process. Eventually an additional project included music for young bands. This project, entitled “Distinguished Music for Developing Bands”, was a 10-CD set with nine of the recordings by the Rutgers Wind Ensemble and the Symphony Band, and one recording by the New Jersey Wind Orchestra, also conducted by Bill Berz. The recording project also gave Rutgers an “in” with many composers. They wanted to be recorded by the RU Wind Ensemble, which gave Berz access to music before it became available elsewhere. There is no doubt that this series of recordings has had the greatest single impact in establishing the outstanding reputation of the band program at Rutgers.302

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302 Joseph Brashier, email correspondence, January 16, 2012.
Berz was becoming ever more concerned about the constant change of marching band directors (Madden, 1 year; Korzun, 1 year; Hendricks, 3 years: Gunter, 2 years). Most of the directors left Rutgers to accept a more prestigious position. The Division of Intercollegiate Athletics was becoming increasingly frustrated, blaming enrollment problems in the marching band on the change in directors. Berz began to adopt other strategies to bring continuity to the program.

In 1996, Berz used his discretion as Music Department Chairman to appoint the Drum Corps Hall of Fame member Dennis DeLucia to bolster the percussion studio, which was led by William Moersch. Future director of Athletic Bands, Timothy Smith was DeLucia’s first student at Rutgers. It was also the first time that marching percussion was brought into the Mason Gross School of the Arts. Aware of the importance of the marching band program but no longer able to lead the group directly, Berz’s intention
was to bring in the best possible directors and instructors to lead the marching Band.

Another such appointment was William Kellerman.

Paul Kellerman was the director [at] Williamsport [PA] High School when I conducted an honor band there. His son Bill was finishing his Master’s at Michigan in euphonium; he also had great experience with drum corps. I was department chair by then and I saw this as a way to appoint a real euphonium teacher. We had a line in the marching band budget for a part time assistant. Bill was able to get a position at Highland Park at this same time as an elementary band teacher. He worked during the day at Highland Park and then would travel to campus to help with the marching band and teach euphonium. He did that the entire time that Brashier was at Rutgers.303

Kellerman possessed the diverse credentials that could help both indoor and outdoor programs. He held degrees from Indiana University of Pennsylvania, and the University of Michigan. He was also an instructor with the Cadets of Bergen County, an award-winning drum and bugle corps.304 Brashier describes Kellerman’s role with the marching band as well as Timothy G. Smith becoming an undergraduate assistant with the bands:

Kellerman came the Fall of ’95, at the same time I came. Tim [Smith] was used as a student assistant starting in the Fall of ’97. Bill [Kellerman] worked primarily with the marching band, while Tim worked primarily with the basketball band.305

In the summer of 1998, Brashier left Rutgers to become Director of Bands at Valdosta University in Valdosta, Georgia. After lengthy discussions with administrators at the Division of Intercollegiate Athletics, it was decided that it was too late in the year to conduct any kind of meaningful search and so a temporary solution was found. Bill Kellerman and Tim Smith were the logical candidates. Kellerman still held his teaching

303 Berz, interview.
305 Brashier, email correspondence.
position at Highland Park. All agreed that he should not resign from that to take a full time position at Rutgers that might turn out to be temporary. It was decided that Kellerman would retain his part-time role at Rutgers but would be the Marching Band Director. Tim Smith was appointed to a full-time position to do much of the administrative work and to direct the Pep Band. It was also decided that an additional full-time appointment would be made to supervise certain administrative work with the athletic bands and to teach some of the courses that Joe Brashier had taught in the Music Department. After a very brief search Patricia Childress was appointed to a one-year position for 1998-1999.

After more discussion in 1999, it was decided that a full-time position would be offered both Kellerman and Smith and they would be co-directors. Kellerman would have primary responsibility for the Marching Band and Smith for the Pep Band. Outside of the athletic bands, Kellerman taught several classes for the music department and continued teaching euphonium; Smith was given primary responsibilities to coordinate recruitment for both the bands and the music department. In addition, he was responsible for the inventory of University-owned wind instruments.

Then as so many directors had done, Kellerman departed after working two years as Brashier’s assistant and after two years in the Rutgers Athletic Band Director capacity. He joined his father in the Williamsport, Pennsylvania district. Mr. Kellerman passed away in the late 2000s after a long battle with cancer.
Figure 32: William Kellerman, Homecoming 1998.

Figure 33: William Kellerman (left) with Scott Whitener, Homecoming 1998.
After Kellerman’s departure again late in the academic year, the music department and the Division of Intercollegiate Athletics held discussions about who would assume leadership of the band program. Timothy G. Smith was named the director of the Rutgers Marching Band in 2001.

Figure 35: Timothy G. Smith (http://band.scarletknights.com/staff.htm).
A recent graduate of the Mason Gross School of the Arts, he was co-director with Bill Kellerman (at this time Smith directed the Pep Band while Kellerman handled primarily the marching band responsibilities) and an assistant of Joseph Brashier. By the early 2000s, various estimates place the marching band size in the 135-150 member range.\textsuperscript{306} Dennis DeLucia remained on staff with the Marching Band until 2005 and explained to the author that the band was much smaller than most of the other schools of the Big East Conference state universities.\textsuperscript{307} Part of the reason for the small size was the large number of directors who led the band during the previous decade: Madden, Korzun, Hendricks, Gunter, Brashier, and Kellerman. No marching director remained longer than 3 years and Madden and Korzun were directors for only one year. These many changes undoubtedly impacted student enrollment. Also, the band's status within the music department did not solidify during these embryonic times of the Mason Gross School. The Division of Intercollegiate Athletics and the music department recognized this as a significant problem.\textsuperscript{308}

Fortunately for the Band and the football team, Rutgers was about to embark upon a run of football success unknown in the university’s history. The team would attend an unprecedented five consecutive bowl games beginning in 2003. In a national ranking, of 64 NCAA bowl-eligible teams, the Rutgers 2006 football squad was ranked ninth.\textsuperscript{309} According to Christopher Ciarlariello, MG ’09, the bowl trips were a time of great excitement and intense work for the Marching Band:

> In order it was the Insight Bowl, Texas Bowl, and International Bowl. My senior year I didn’t go to the bowl game because I had a previous

\textsuperscript{306} DeLucia, phone interview.
\textsuperscript{307} Ibid.
\textsuperscript{308} Berz email correspondence.
\textsuperscript{309} Pellowski, \textit{Rutgers Football}, 239.
obligation. These were chaotic because we had to send instruments and equipment out ahead of time on a truck. That had to be done days ahead—they didn’t fly the equipment. The truck took trips to Arizona, Texas, and Toronto. Almost the entire band went to the bowl games although sometimes a few people couldn’t make it. I remember leaving at 5:00 a.m. on December 26th one year. A lot of times we did the rehearsals after the season was over in November right before and through finals week. But the rehearsals were less frequent by that time and the shows were often the ones we had learned already. Sometimes it would be a culmination of shows. We would often do one or two pep rallies and a parade through the fans leading to the stadium.\textsuperscript{310}

As predicted, the band numbers did improve gradually through the successful football run. By the end of the decade, the Rutgers Marching Band numbers moved close to the 200 mark. The years from approximately 2000 to 2010 saw several changes:

- Timothy Smith would emerge as the Rutgers Athletic Band Director of this period. He would eventually become the main drill writer for the era.
- The Marching Band would perform three shows per year. Bowl game shows were often a compilation of previous shows.
- Very few music majors participated during the period.\textsuperscript{311}
- Joseph T. Mundi’s (former director of Piscataway H. S. Superchief Marching Band) custom arrangements for the Rutgers Marching Band were replaced—often with Tom Wallace’s stock music arrangements (University of Georgia).
- Timothy Smith would eventually replace Brashier/Kellerman staff members; guard staff Jen Kyle and percussion writer/drumline instructor Dennis DeLucia would leave by 2005. DeLucia continued to write the drum book until 2006.\textsuperscript{312}
- Smith’s revised staff included John Witherspoon—marching basics, Abdur-Rahmanas—percussion, Danielle DeNorscio—guard, and Gina Phillipe—twirling instructor. In addition, various teaching assistants with woodwind, brass, and percussion came to band camp and helped out throughout the season.\textsuperscript{313}
- According to Robert Eichert, Coach Schiano tried micromanaging the Marching Band to an extent. Smith had a headset on that would tell him what songs to play and when.\textsuperscript{314}
- The Marching Band was amplified and put in the endzone.
- The Athletic Department took over more operational control of the Band after the barrage of directors from the 1990s. Berz would not oversee the marching band after 2000.

\textsuperscript{310} Christopher Cialariello, interview with author, June 28, 2012.
\textsuperscript{311} Cialariello, interview; Kenneth Zampella, interview with author
\textsuperscript{312} DeLucia, phone interview.
\textsuperscript{313} Cialariello, interview.
\textsuperscript{314} Robert Eichert, interview with author, August 16, 2012.
In 2001, football coach Greg Schiano and Timothy Smith would start a new tradition during game days:

Another new tradition, arising from the brainstorming session, is a pregame ceremony revolving around a new fanfare, “Knight Call,” written especially to call out the Scarlet Knight, who enters the stadium and thrusts his sword into the turf. This signals the band to play Colonel Rutgers as the team rushes onto the field.\(^{315}\)

Under Smith, band camp was nearly a full a week long (six or seven days) and in the mid-2000s was held at Camp Echo Lake in the Adirondacks in Warrensburg, New York.\(^{316}\) Further descriptions of other Marching Band activities of the Smith-led decade include the following:

The Marching Scarlet Knights have appeared on the “Apprentice” with Donald Trump, performed on stage at the Victoria’s Secret Fashion Show, played during the Heisman Trophy Awards Dinner, were featured in Fox Network’s Fall shows announcement special, played during Award presentations for The National Football League, marched in parades in New York City and New Jersey, and performed during halftime of several Giants and Jets games. Smith led the band to Washington, DC to perform during a Congressional Ceremony honoring the Rutgers Football Program. The band also has appeared in several collegiate bowl games throughout the country and in Canada.\(^{317}\)

As the marching band continued to evolve during the 1990s and 2000s, the Wind Ensemble’s reputation grew. February of 1993 proved to be a busy month for the Wind Ensemble. Working with officers of NJMEA, Berz and Hendricks produced a concert featuring the major performance ensembles at the NJMEA In-service Conference at the Ramada Renaissance Hotel in East Brunswick on February 19, 1993 (see Figure 36). The performance took the shape of a prism concert where all of the performing groups were ready to perform and one selection was played right after the preceding one finished.

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\(^{316}\) Cialariello, interview.

\(^{317}\) http://www.masongross.rutgers.edu/music/faculty/timothy-smith.
Both Berz and Hendricks conducted works for wind ensemble. The concert also featured performances by the orchestra, concert choir, jazz ensemble, Opera at Rutgers, and the Amabile String Quartet (an ensemble comprised of graduate students). Obviously, it was a tremendous opportunity for the music department to showcase its achievements to the state’s music educators.
An extensive performance was held on February 26, 1993 at the New England Brass Conference at Holyoke Community College and featured the U.S. Army Herald Trumpets (see Figure 37). Berz remembered that the arrangements where the Herald Trumpets were featured were very difficult. They were arranged for the U.S. Army Band, Pershing’s Own, and were often were in unfriendly keys. The Rutgers Wind Ensemble
would play about 90% of the arrangement; the Herald Trumpets would then join in for the last phrase or two.\textsuperscript{318}

Figure 37: Program, New England Brass Conference.

In February of 1996, the Wind Ensemble would host and perform for the CBDNA Eastern Conference. Harry Begian, a lifelong mentor of Berz from his days at Michigan State University, would appear as guest conductor (see Figure 38). Other bands playing at the conference included Temple University, The College of New Jersey, Indiana University of Pennsylvania, and the West Point Band. The featured performer was to be Morton Gould who would conduct his \textit{West Point Symphony} with the West Point Band.

\textsuperscript{318} William Berz, email to author, September 15, 2012.
Unfortunately, Gould passed away a few evenings prior to the conference while touring with that band.

**Figure 38: CDBNA Eastern Division Conference Program.**

In August of 1996, the Wind Ensemble was selected to perform a 40-minute program at the 1997 MENC Eastern Conference in Baltimore, Maryland. This
performance would enable the Mason Gross Music Department to receive visibility from the many important composers, teachers, graduate students, and potential students who would attend the conference (see Figure 39). One very odd event happened. During the playing of *Godzilla Eats Las Vegas*, the fire alarm system started. However because of the campy nature of the piece no one left the concert; everyone thought that it was part of the performance. Happily, it was a false alarm. All three faculty members in the band area performed; Berz and Brashier conducted and Kellerman played a euphonium solo.

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**Figure 39:** MENC Eastern Division Convention Program.
Just prior to the MENC performance, the Wind Ensemble presented a feature concert on February 22, 1997 at the NJMEA conference in Cherry Hill. The program was the same as the MENC concert, but with the addition of *Where Never Lark or Eagle Flew* conducted by its composer, James Curnow. Curnow was the featured clinician at the conference. This began something of a precedent where the Wind Ensemble played regularly for NJMEA conference events. Over the next fifteen years, the Wind Ensemble would present close to 20 performances each February for the NJMEA conference.

Berz notes that several of the group’s most prestigious concerts occurred during the 2000s. The first was a double concert at Town Hall in New York on April 13, 2000 featuring the Jazz Ensemble, directed by Ralph Bowen, and the Wind Ensemble. Because of a technical problem that arose at Town Hall, *Pastime* by Jack Stamp was not performed.

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Two important performances took place in 2005. The first was at the CBDNA National Conference held in New York. The concert was at the Skirball Center for the Performing Arts at New York University on February 24, 2005. It featured two world premier performances and an appearance of the American Brass Quintet. The concert was very well attended including all but one of the composers (see Figure 41). Interestingly, the Wind Ensemble presented one of their NJMEA concerts the next day with a somewhat different program.

**Figure 40: Rutgers Wind Ensemble, Town Hall.**
During the early spring of 2005, Berz received a phone call from MidAmerica Productions, a company that sponsors performances in important concert venues in New York; Berz had done some work for the company. One of its groups had decided not to travel to New York, meaning that MidAmerica needed an ensemble to present part of a dual concert in Carnegie Hall. MidAmerica offered this opportunity free of charge. After consulting with the chair of the department and asking if the students were available on that date, the invitation was accepted. The concert was on March 27, 2005. Two pieces from the CBDNA performance were recycled (Espresso and The Rivers of Bowery; see Figure 42).
Figure 42: Ensemble Spotlight Series Program.

The last of these four concerts was at Symphony Space in New York on November 10, 2009 in what would be Berz’s last academic year as conductor. The concert featured one world premier and an East Coast premier of *Torn Canvases* by Matthew Tommasini, which had been commissioned by the Big East Band Directors Association; Rutgers was one of the commissioning members (see Figure 43).
While campus and conference concerts helped to establish a growing reputation, the recording series that began with Windfall brought the greatest recognition. Eventually 24 CDs were to be made and released on the Mark Masters and Naxos labels. As noted above, an additional 10 CDs were part of the *Distinguished Music for the Developing Band* set. The recordings received positive reviews, had strong sales, and brought some international attention to the department. A letter from Karel Husa is one example (see figure 44).

**Figure 43: Program for Symphony Space Concert in New York.**

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fanfare for an Uncommon Time</td>
<td>Mark Zuckerman (b. 1948)</td>
</tr>
<tr>
<td>Premier Performance</td>
<td></td>
</tr>
<tr>
<td>Mike Christiansen, conductor</td>
<td></td>
</tr>
<tr>
<td>Tom Canvases</td>
<td>Matthew Tommasini (b. 1958)</td>
</tr>
<tr>
<td>Chunk</td>
<td>Jonathan Newman (b. 1972)</td>
</tr>
<tr>
<td>Darryl J. Bott, conductor</td>
<td></td>
</tr>
<tr>
<td>In Wartime</td>
<td>David Del Tredici (b. 1957)</td>
</tr>
<tr>
<td>Hymn</td>
<td></td>
</tr>
<tr>
<td>Battlearch</td>
<td></td>
</tr>
<tr>
<td>INTERMISSION</td>
<td></td>
</tr>
<tr>
<td>Windfall</td>
<td>Charles Wuorinen (b. 1956)</td>
</tr>
<tr>
<td>Grand Central Station</td>
<td></td>
</tr>
<tr>
<td>Michael Torke (b. 1961)</td>
<td></td>
</tr>
<tr>
<td>Give Us This Day</td>
<td></td>
</tr>
<tr>
<td>1. Moderately slow</td>
<td>David Maslanka (b. 1943)</td>
</tr>
<tr>
<td>2. Very fast</td>
<td></td>
</tr>
</tbody>
</table>

*Please refrain from applauding between movements*
The Wind Ensemble recordings were often reviewed. Kilpatrick’s review in the American Record Guide is one example:

This is not the first collection of fanfares by the Rutgers Wind Ensemble (Fanfares for Rutgers, Nov/Dec 2003:235). None of the pieces are the brief, brass-percussion proclamations we think of as fanfares; but they are interesting, thought-provoking concert works. The big piece, Karel Husa’s epic Music for Prague, includes fanfares that convey alarm over the 1968 Russian invasion of Czechoslovakia. Because the band is stocked with mature soloists and sections that play in tune, this account is one of the best I have heard. I am especially taken by the inexorable foreboding in II and III.

Husa’s Smetana Fanfare (1984) brings Janacek’s Sinfonietta to mind, but it is based on themes from Smetana’s symphonic poem Wallenstein’s Camp. Smetana themes are also heard in Vaclav Nelhybel’s noble little Fanfares from the opera Libuse. H. Owen Reed’s Overture—1940 is a very
attractive work, but the surprise of the recording is Reed’s *Fanfare for Remembrance* (1987). Scored for trumpet ensemble with percussion, it sets “The Battle Hymn of the Republic” in unusual ways, including minimalist passages, and offers some striking ensemble effects. Nicholas Farco reads “For Remembrance,” a poem by Edythe Hope Genee, and as the work nears its end, many of the trumpeters whisper the final words, “But who can touch a dream as frail as mist?” The first-rate trumpet ensemble is well balanced, with strong players on high and low parts. William Schuman’s *George Washington Bridge* has always ranked high on the list of standard band repertory. I have never really liked it (its density, bitonality, and mirroring have always left me a little cold), but now I think I might have been turned off by shrill fortissimos. Conductor William Berz avoids such sounds.320 Darryl Bott received numerous accolades as a public school band director in the Roxbury, New Jersey school district. Bott received his Masters of Music in wind conducting at Rutgers and joined the faculty at Mason Gross as conductor of the Symphony Band in 2005. His duties included teaching courses in music education and supervising the practical aspects of the undergraduate music education program. As part of the Extension Division at Mason Gross, he directed a band for the summer music camp. Darryl Bott would continue his relationship with the Roxbury program as they became the first high school band from New Jersey to perform at the 2008 Midwest Clinic in Chicago. To a great many band directors of the state, Bott became the face of instrumental music education.

Since 1915, The Rutgers Band has provided students as well as the university community with a vast number of performances. A growing number of music education and music performance majors in recent years has brought international attention to the band program, especially the concert ensembles. The gridiron success of the last decade will likely demand a level of size and precision that could not have been imagined during

previous generations of the program’s development. The major accomplishments after 1966 have been the primary result of successive leadership of Drs. Scott Whitener and William Berz.

Beginning in the mid 1960s, Whitener's tenure was notable for several major accomplishments which included two Town Hall concerts with the Rutgers Wind Ensemble. In addition, dramatic improvements were made in the marching band under Whitener's direction. Under his leadership, The Marching 100 performed “high-step” at important events such as the Rose Bowl Parade and the Ed Sullivan Show. In addition Whitener led the decision to first allow women in the marching program. A large number of documents (many of which are found in Appendix 4 of this paper) as well as the testimony of his devoted alumni confirm the significant progress of the Rutgers Band of his era.

Berz's involvement with the band program lasted nearly three decades although his direct involvement was interrupted for a number of years because of involvement with the music education and orchestral areas of the Music Department. He directed the Marching Band for eight years beginning with his appointment in 1980. The membership of the Marching Band soon exceeded 200 members. He conducted the Wind Ensemble for 19 years (1983-1984; 1992-2010). Under his leadership, the Wind Ensemble recorded 24 CDs, many of which have received critical acclaim and recognition from some of the world's most recognized living composers. The group also played for a divisional and national convention of the College Band Directors National Association, a divisional conference for MENC in Baltimore as well as at the New England Brass Conference. The Ensemble also presented three other performances in New York City.
Chapter 4

Summary and Conclusions

Figure 45: College Avenue Gymnasium, site of many Rutgers Band concerts prior to Nicholas Music Center on the Douglass Campus. Photograph by author.

Rutgers, the State University of New Jersey is presently a far different institution from Queens College of 1766. The small colonial college’s primary mission was to serve the goals of the early Dutch Reformed Church in the region. Rutgers’s path of moving to become one of the nation’s leading public universities has certainly been unique. As proudly proclaimed on its website, “Rutgers is the only university in the nation that is a colonial college, a land-grant institution, and a leading public research university.”

The growth of the Rutgers student population of 382 students in 1911-12 (roughly the time of the band’s founding) to an enrollment of 58,000 students from 125 different countries in 2012 represents one of many seismic shifts. While beyond the range of this paper, Rutgers will see other dramatic changes as it approaches its 250th anniversary with

322 Demarest, A History of Rutgers College.
323 http://jerseyroots.rutgers.edu/greatthings2011/.
the implications of the “New Jersey Medical and Health Sciences Education Restructuring Act” (A-3102/S-2063) legislation of 2012.324 One of the most significant aspects of this legislation is to bring UMDNJ (University of Medicine and Dentistry, New Jersey) under Rutgers’s administrative control. As was the case of becoming New Jersey’s state university and land-grant institution, this is yet one more example of how Rutgers, the State University, has altered its mission and direction to address political and societal demands.

Music Department founder and professor, Dr. Howard D. McKinney spoke of the Rutgers Music department’s mission when he retired in 1959.

All our work has been based on our belief in the development of music as one of the humanities, rather than as a vocational or professional technique. We’re not so interested in turning out fine musicians, although we of course would like to do that, as in turning out students who understand music’s role as an important part of everyday life. Music is not an accessory. It is not something that should be relegated to women’s club programs. It’s an important and essential part of an educated person’s life.325

The mission of the Rutgers University Music Department has broadened and deepened since McKinney’s statement to include performing and classroom options for generations of amateur as well as a gradually increasing number of aspiring professional performers, scholars, and educators. The Mason Gross School of the Arts did not exist in McKinney’s time. The School is now described as an “arts conservatory”326 and is much more complex in scope then what was described sixty years ago.


326 This description is found in many School and University publications. See “Rutgers, New Brunswick; Schools and Colleges Overview,” http://nb.rutgers.edu/academics/mason-gross-school-arts.
With the creation of the School combining of the previously autonomous departments, it is not surprising that the Music Department has changed so significantly. For the most part, the separate departments did focus on professional training; this was not particularly true at Rutgers College.

The development of the Rutgers University Band program followed events that occurred within the larger scope of the university community as it moved from its colonial college roots to its current status as a member of the Association of American Universities (AAU). As the university took strides to become more complete, specialized, and research-oriented, the Band’s mission has altered to mirror these shifts while still retaining its mission of a unique musical entity. Campus performances, such as athletic events, freshman registration performances, and commencements, are still a part of the band’s yearly regime. While many more of these events exist throughout a larger university setting than in its infancy, an entirely different model raison d’être exists for the band at the Mason Gross School of the Arts.

During the earliest years of the band program, the Rutgers University Concert Series emphasized a level of instrumental excellence of the highest level. Great virtuosos, conductors, and world class orchestras performed concerts on the campus—primarily at the College Avenue Gymnasium. This unique musical phenomenon took place first through the dedicated efforts of Rutgers’s first music professor Howard D. McKinney. What was the effect of these performances on Rutgers Band members (who often were ushers for such concerts)? Were the university’s efforts towards this endeavor a wise use of funding and effort or could those resources have been placed in other areas? This was often contemplated by George Jones and is elaborated in some degree of detail in his
interview. According to Jones, McKinney admitted to Kvam after his retirement that he wished he had moved towards a model more similar to the approach at Douglass.\textsuperscript{327} If this had happened, undoubtedly the band program at Rutgers would have developed far differently. Conversely, was the growth of the band program perhaps enhanced by the models of excellence that were routinely displayed to a general student and university population? Was McKinney’s goal of educating the general university population perhaps a more important factor in the development of the band program than it appears?

In the middle of the 20\textsuperscript{th} century, despite efforts in place by Martin Sherman and others at the university, many were skeptical of the role of the band within a serious music department. The many non-musical demands as well as the lack of theoretical knowledge acquired by band participation was not sufficient justification for an institution guided by Ivy League models. Early efforts at music education instruction at the university were lacking practical insight and curriculum as were modeled by such institutions as Ithaca, Eastman, and other more prominent music education departments.\textsuperscript{328}

When Scott Whitener was named the university’s first full-time Director of Bands in 1966, a path forged by Sherman for the Wind Ensemble tradition had been initiated. Sherman’s association with Eastman’s Fennell and particularly Yale’s Keith Wilson undoubtedly began the function for championing authentic literature performance as well as advanced musical opportunities for a growing community.

Prior to Sherman, remaining programs revealed that the band under Cook’s leadership (1927-1939) featured programs that were essentially transcriptions of classical

\textsuperscript{327} Jones, interview.
\textsuperscript{328} Bork, interview.
works, often by Mendelssohn, Gounod, and Handel. A growing library of Rutgers songs arranged by Cook also became a featured part of his programming. Typically, the programs reveal that the characteristic band marches performed by Cook and earlier directors were those composed by Heed, Losey, and Hall and not the more prominent Sousa or Fillmore marches.

The earliest evidence of a Sousa March performed by the band was by Martin Sherman from his 1956 program. *Hands Across the Sea* was the first composition of a program that featured original works of the growing wind band medium. As mentioned previously, Sherman was intent on developing an approach towards programming that emphasized authentic band literature. His writings indicated an unwillingness to require an increase in the emphasis of marching band showmanship.

Due notice is taken of the pitifully small number of high quality pieces written for wind ensemble by many good composers. But how often do they appear on programs of all but a mere handful of band concerts. Even when they appear they are sandwiched between the aforementioned show tunes and transcriptions. What is more disturbing, however, is the tendency in some quarters to make it appear that entire band movement’s primary concern is with slick marching, football shows, “arrangements,” band administration and entertainment. One band director has, without cracking a smile, called the marching band a new art form.\(^{329}\)

Sherman was, first, a music professor whose main instrument was the piano and who had other responsibilities in musicology. As the archives letters indicate, some in the university began to realize that the band would be asked to make a more professional appearance at athletic events. By the early 1960s, Dean Crosby would assemble a committee to address the demands for a new approach to the band program. Under his leadership, Sherman would leave the direction of the band at first to Douglass brass

\(^{329}\) Sherman, address to the CBDNA.
teacher Richard Gerstenberger and later Casomir Bork before it was decided that an entirely new direction was needed.

A fascinating element of the band’s history that has not been fully addressed by this study has been the coexistence of the ROTC Band at Rutgers with the Rutgers Band. There is evidence that there was a degree of duplication of the two bands throughout the 1960s, although the precise date of the ROTC Band’s disappearance is not known at the present. This researcher was not able to obtain any information regarding instrumentation or repertoire of this group other than from the first years of the Rutgers Band. Throughout the 1920s, the Scarlet Letter summaries provide a degree of elaboration regarding the band’s ownership by the military department and then its adaption by the Rutgers Music Department—at times while still funded by the military, as in the case of Charles Cook, Jr.

By the time Whitener arrived as the first full-time faculty Director of Bands, the Rutgers Choral program was performing important programs, such as the televised concert of the German Requiem for the Kennedy Memorial with Eugene Ormandy and the Philadelphia on CBS television. The intense work of Howard D. McKinney and Soup Walter (the first two full-time Rutgers music professors) was directed primarily at the Rutgers Choral program. At the time of Soup Walter’s arrival as the second professor of music, the band program was still under the aegis of the military department.

By the end of World War II, when there was an opening for another music professor, the choice of Martin Sherman (who did have military band experience), over a wind or percussion specialist with training and band experience was certainly a factor in the direction of the music department. Later, Sherman’s critical view of band and his own
educational philosophy about its place were undoubtedly factors in the history of the Rutgers Band.

![Julius Bloom with Howard D. McKinney. Photograph courtesy of Rutgers University Archives and Special Collections.](image)

**Figure 46:** Julius Bloom with Howard D. McKinney. Photograph courtesy of Rutgers University Archives and Special Collections.

**Repertoire**

Probably to a greater degree than any other music ensemble at Rutgers, the performed repertoire of the bands reflected greater musical and cultural diversity. Not surprisingly, much of the music played by the earliest bands was popular music of the day and collegiate songs. The band existed largely to support campus activities be they athletics, entertainment, or other campus functions.
Most of the collegiate repertoire performed by the Rutgers Band has largely been shared with and arranged by the vocal music area, especially the Glee Club. The “Rutgers Songbook” compiled by F. Austin (Soup) Walter is a source of the majority of original as well as borrowed but adapted Rutgers songs. Each generation of the Band has done its part to rearrange parts of this repertoire, beginning with Charles Cook, Jr. Several arrangements exist of the most familiar fight songs, “The Bells Must Ring” and “Colonel Rutgers.” In particular, the use of different keys (again note the Cook arrangement of the “Alma Mater” in the key of G), instrumentation, ornamentation, and the increased development of percussion are areas of development, style, elaboration and (at times) simplification. The Athletic Bands have continued to adapt this repertoire to address current needs.

No emphasis was placed on music from the Western classical tradition until Martin Sherman’s time. He recognized that the collegiate concert band ensemble was being emphasized at American institutions of higher education. The available programs from the Gerstenberger years show a continuation of the programming model started by Sherman. This time period (the 1960s) saw the designation Wind Ensemble used as the indoor concert band. At first, this designation was used at Douglass (1960) and then in short order the indoor Rutgers Band became known as the Rutgers Wind Ensemble in 1961. In a 1961 concert, trumpeter teacher Alfred Weissman conducted the first known concert in which the Rutgers indoor band was known as Rutgers Wind Ensemble. The fact that Jones, Bork, Gerstenberger, and Weissman conducted the group within a three year period foreshadowed the dramatic shift that was to follow.
This direction was championed by Scott Whitener. As a graduate of the Juilliard School and the University of Michigan, he programmed a great many of the most significant works in the repertoire. Especially in his early years, the Wind Ensemble played many works originally conceived for winds, including *Grande Symphonie Funèbre et Triomphale* by Berlioz. According to Whitener, his approach towards authentic literature and transcribed works shifted at several times during his tenure. Early on, the Wind Ensemble’s emphasis on transcribed music was due to the fact that the Rutgers Orchestra had not achieved a level of development to allow for the mature works of the Romantic period. Many of the transcriptions remained with Whitener due to his own feelings towards much of the contemporary literature written throughout the 1970s and 1980s. During his later years as conductor, his programming still emphasized transcriptions and original band music by English composers such as Philip Sparke. Bear in mind, the Rutgers Wind Ensemble was still primarily comprised of non-music majors throughout his tenure.

The literature expanded significantly during Berz’s tenure as conductor. Following the practices of the leading collegiate wind bands in the United States, Berz emphasized performance of music originally conceived for wind ensembles. This included music intended for both large and small ensembles. During his early years, the size of the group expanded slightly. Given the instrumentation challenges of the ensemble that had he had inherited, Berz felt the expanded ensemble’s sound would be more attractive.\(^3\) A few years after the level of playing improved, the instrumentation was based on the number of players that was deemed to be at an appropriate performance.

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\(^3\) William Berz, email to author, October 20, 2012. The instrumentation of this time still focused on that of the Eastman Wind Ensemble, as did the previous period under Whitener. To this were added 2-3 trumpets, 2 flutes, 3 clarinets, and sometimes 1 horn if a student was available.
level; the group played less “band” music. From this roster, Berz drew an instrumentation that would fit that intended by the composer. This might range from four or five players for a contemporary work that still required a conductor, to an octet from the eighteenth century, to a large work for symphonic band like Karel Husa’s *Music for Prague*. Even in his first year, the idea of performing music for chamber winds was deemed important. The original, small-instrumentation version of *Ritmo Jondo* by Carlos Surinach was performed in 1993, his first year as conductor. The practice of the membership being a pool of players matched the procedure used at most elite university schools of music.

With this practice, the artistic scope of the literature could expand considerably. Again matching performance practice of the time, Berz emphasized the performance of music originally conceived for winds instead of the transcriptions that Whitener had emphasized. While the group still performed transcriptions (works by Bach, Cassadó/Frescobaldi, and Respighi in 1992-93), the emphasis was moved away from arrangements. The complexity of the literature grew as the performance ability of the ensemble developed.

Berz’s programming philosophy was clearly shaped to a degree by external forces. The most significant was the recording project started in the fall of 1995. Under his leadership, the Rutgers Wind Ensemble recorded 24 CDs,\(^\text{331}\) which featured mostly original music. The recordings greatly enhanced the group’s international reputation. In addition, as Joe Brashier expressed, “The recording project also gave Rutgers an ‘in’ with many composers. They wanted to be recorded by the RU Wind Ensemble, which gave

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\(^\text{331}\) Although beyond the limits of this study, a 24\(^\text{th}\) CD, *Remembering the Beach* was released in late 2012.
Berz access to music before it became available elsewhere.\textsuperscript{332} This further helped Berz to expand the repertoire, because he often learned of new works before anyone else.

A further example of mirroring current practice was the Wind Ensemble’s performance at the national CBDNA conference in 2005. The concert featured a performance of \textit{Windfall} by Pulitzer Prize winning composer Charles Wuorinen. Two world premiers were given, \textit{The Rivers of Bowery} by Jonathan Newman and \textit{Hysteria in Salem Village} by Felicia Sandler, both of which were commissioned at least in part by Berz. \textit{Espresso} by Yotam Haber, winner of the ASCAP/CBDNA Frederick Fennell Prize, was given its second performance. While this was not totally indicative of normal on-campus programming, this CBDNA performance does show adherence to national practice parallel to the nation’s leading collegiate wind-band programs. This is significantly different than what happened earlier at Rutgers and shows what might be the most important development in terms of programming and ensemble direction.

\textbf{Music Education}

The Band’s role in the development of music education at the university has been noted as an integral part of the study. As mentioned earlier, the music education program developed earliest on the Douglass campus and also existed on the Cook, Livingston, and College Avenue campuses before the development of the Mason Gross School of the Arts. Casomir Bork, Jr. discusses the strained Rutgers model of the music education paradigm in the 1960s (see Appendix 1).

The Douglass College music education curriculum was described in the George Jones interview. He expressed that chamber music was the primary method for ensemble

\textsuperscript{332} Joe Brashier, email correspondence.
training at Douglass.\textsuperscript{333} While music education was considered a viable career option by Douglass College, it would not be until the Whitener era that female musicians would participate in the marching program. In addition, the Rutgers Orchestra was available for participation for both male and female students. Women first began playing in the Rutgers Wind Ensemble in the Sherman era.

The band and its association with music education can first be found in the writings of the band during the depression era. Cook writes of the possibility of training Band directors for part-time work for teachers in his letter:

\begin{quote}
The idea behind it was to try and train the students so that they could take over a high school band. The 1930s were depression years and we thought perhaps, it would help a man who applied for a teaching job to be able to double as a band leader.\textsuperscript{334}
\end{quote}

As the century moved forward, the music education major became available on each campus of the university. At no point in the university’s history has participation in the band been a requirement for music or music education majors. Andrew Yosviak, Director of Bands at West Chester University, explained that the Rutgers model for not requiring marching band for music or music education majors is the norm throughout the country.\textsuperscript{335} West Chester University, according to Yosviak, is one of the few colleges of its type that requires two years of participation in marching band for music education instrumental music majors.\textsuperscript{336}

Whitener went as far to suggest that music education outreach to the schools was a matter of major importance for the Rutgers Bands:

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\end{quote}

\textsuperscript{333} Jones, interview.
\textsuperscript{335} Andrew Yosviak, email correspondence, August 17, 2012.
\textsuperscript{336} Ibid.
One of the primary aims of the Rutgers University Bands is to further music education within the state of New Jersey. Concerts for junior and senior high school students are usually conducted in a clinic-like manner so as to enable students to learn more about the selections being played along with the more practical aspects of performance relative to the student’s experience in his own school band.  

Janet Moore, the first music education professor at the Mason Gross School of the Arts, explained that upon her arrival, the music department had not even decided upon the requirement of moveable or fixed *do*—a fairly elementary topic for a college, conservatory, or department. Moore recalled that her Douglass College predecessor, Daniel Schuman, head of the string department at Douglass College taught many different courses at the university but was not a specialist the music education field. Moore stated that student teachers in instrumental music area were advised largely by Berz during her tenure. When Moore left the program, Berz, who held a combined administrative and part-time lecturer position, was asked to take responsibility for administering the music education program. This is when the program began to move to its current form.

Mason Gross had one music education professor. She [Janet Moore] left late that year and Jim Scott asked if I would take over in her place. I agreed if they would reconfigure the music education curriculum. One of the things that I insisted upon was that they hire a choral/general music specialist part time in the music education area. They never had this degree of specialization before.

The curriculum was revised over the next two years and was modeled after programs at such places as the University of Illinois, Michigan State University, and the University of Michigan. After a number of years of part-time lecturers teaching courses

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337 Scott Whitener, “Concert Program.” 1974 New Jersey Music Educators and Student Concert at College Avenue Gymnasium.
339 Ibid.
340 Berz, interview.
in general and choral music, a national search was conducted for a specialist. Nancy Cooper, who had been on the faculty at the University of Akron in Ohio, was appointed. Subsequent music education faculty included Cecil Adderley (present Chair of Music Education at Berklee College of Music), Susan C. Guerrini (now retired), and Mary M. Kennedy (currently on the faculty at the University of Victoria). Current full time music education faculty members include William Berz, Darryl Bott, Shannon Chase, and Rhonda Hackworth. The Masters in Music Education was added in the early 1990s, adapted from a previously existing Masters of Fine Arts for Teachers. The doctoral program began in the late 1990s; its curriculum was developed largely by William Berz and Nancy Cooper. Former president of NJMEA and past president of the Rutgers Band, Nicholas Santoro, recalled that in the 1970s, Rutgers probably would have been ranked as third or fourth in New Jersey in terms of its importance in the area of music education. He estimates that the programs at Montclair, Jersey City State, Trenton State (now College of New Jersey), and Newark State (now Kean) were more highly regarded and also produced far more music education majors (in that era) who were employed in New Jersey public schools than did Rutgers.

The Rutgers Band has at various points throughout its history provided outreach towards school music programs. There is archival data suggesting that various parades and off-campus concerts occurred by the late 1940’s and throughout the Band’s history:

- 1949 New Brunswick H.S. Concert conducted by Martin Sherman.
- 1951 Rutgers Band Bulletin.
- Kappa Kappa Psi Brochure of 1961 chronicles several off-campus concerts and parades.
- The hosting of the 1968 and 1969 Eastern Marching Band Director’s Conference.

341 Ibid.
• 1974 New Jersey Music Educators and Student Concert program at College Avenue Gymnasium.
• Yearly concerts by Wind Ensemble at host high schools during Whitener era.
• Hosting of N.J. All-State Band—this began in 1984 for one year, and then became a regular occurrence once Berz became director of the Wind Ensemble.
• 1990’s-appearances at N.J. high school marching band competitions.
• Consecutive performances at the state music educator’s conference (NJMEA) since the mid-1990s.
• The conducting of the N.J. All-State and Region Bands by Rutgers Band directors (Bork, Whitener, and Berz).
• Rutgers HS Honor Bands—started by John Hendricks III and continuing through the decade of the 1990’s.
• Numerous articles published by William Berz for TEMPO—the journal of the New Jersey Music Education Association.
• Notices and reviews of Rutgers Wind Ensemble recordings are found in Instrumentalist Magazine and Bandworld, two popular publications devoted to school bands.

While there is no firm data, there is strong informal evidence that the enrollment of music majors in the Marching Band has never been large. While alumnus Christopher Ciarlariello could not name many music education majors who participated in the Marching Band in the period of 2005-2009, neither could this author, who attended his first Rutgers marching band rehearsal in 1984. Berz confirmed this pattern of music major enrollment.342 It is likely that in the 220-piece marching band of the Berz era as well as more recent editions of the Rutgers Marching Band, there may have been as few as five music education majors. What did change in that time span, however, were the numbers of music education students filling up the ranks of the Symphony Band and Wind Ensemble. By the mid-2000s, virtually all of the Wind Ensemble members were music majors with a third to half of the component being music education majors. Music education majors comprised most of the membership in the Symphony Band.343

342 William Berz, email correspondence, October 20, 2012.
343 Ibid.
In the music education field, as undergraduates, students receive a Bachelor of Music degree that states that they are certified to teach music in grades Kindergarten through grade 12. While there are tremendous differences in these grade levels and in courses (distinctions such as vocal, general, electronic music, and instrumental music) themselves, there is only one college degree offered for music education. Music education students, therefore, are required to cover a broad array of music disciplines within their undergraduate experience. A large ensemble requirement for an instrumentalist may include symphony orchestra participation or band. In a typical college or university, the types of bands available include Wind Ensemble (generally the top Band), Symphony Band, and Marching Band. The Pep Band and Jazz Ensemble are other bands available to student performers.

**The Rutgers Band Compared to Other Collegiate Bands**

Collegiate bands do not exist in isolation, but instead reflect what is happening on their home campus. The university too does not exist in a vacuum, but instead reflects what is happening in the larger society.

One of the most important events shaping universities since the Civil War has been the Morrill Act of 1862; it is an example of political actions at the Federal level deeply influencing higher education. As early as 1848, Congressman and later Senator Justin Smith Morrill of Vermont had suggested that colleges eliminate study of some subjects that had been borrowed from the curricula of European universities and replace them with study of more practical subjects; he wanted to promote liberal and practical education. The Morrill Act provided a mechanism where western lands were sold and

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The proceeds were used to establish “collegiate programs in such ‘useful arts’ as agriculture, mechanics, mining, and military instruction.” The bill was introduced in Congress in 1857.

The Morrill Act itself met with considerable resistance in Congress over a period of five years, chiefly from states-rights Southerners who had some support from Midwesterners concerned over the utilization of the public domain. Not until the South had seceded from the Union was it possible to enact the measure (it had passed Congress but had been vetoed by President Buchanan in 1859), and it was at last signed by Lincoln in July, 1862.

The Morrill Act of 1862 dramatically helped in the development of state colleges and universities; the Morrill Act of 1890 further expanded this direction. Some states used Morrill proceeds to designate land grant status to existing schools; Rutgers is but one example. Founded in 1856, the existing Maryland Agricultural College became the land grant institution for Maryland; it eventually became the University of Maryland. In Connecticut, Rhode Island, Delaware, and New York, states assumed control over private colleges and turned them into state institutions.

Other states, especially in the west, founded new institutions; for the purposes of this study, the University of Illinois is the most prominent example. The campus at Urbana-Champaign was founded in 1867 and opened in 1868. Like many such institutions in the middle of the country, the University of Illinois experienced rapid growth in part because of the infusion of Federal funds as well as the growth in population. By 1930, two state land grants were noted as among the largest schools in the

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country, the University of Illinois and the University of Minnesota, both with approximately 12,500 students.\textsuperscript{349}

While all of the land grant colleges provided education in agriculture and other practical subjects, many of the eastern schools also retained many earlier traditions and curricula. As detailed in Chapter 3, Rutgers College continued its emphasis on liberal arts education. As a result of the Morrill Act of 1862, the Rutgers Scientific School, which included departments of agriculture, engineering, and chemistry, was founded. The Rutgers Scientific School expanded and changed. In 1880, the New Jersey Agricultural Experiment Station was established. Engineering was established as a separate college by 1914. A college of agriculture was established in 1921; this unit has continued to develop since its founding and it became Cook College in 1975 and the School of Environmental and Biological Sciences in 2007. However the main Rutgers campus set the primary academic directions during this period. McCormick traces the staggering growth undertaken by the university:

In 1945, there had been only seven major educational units within the University; now there were twenty seven colleges, schools, and autonomous centers or institutes. Between 1956 and 1966, more than $75,000,000 was committed to physical expansion, and plans that had been formulated that contemplated the expenditure of several times that amount within the next decade.\textsuperscript{350}

The general educational goals of the Morrill Acts of 1862 and 1890 were probably met most closely in the Midwest and West.

Agricultural and mechanical land-grant colleges and state universities, it might be said, over time came to represent the fullest expression possible of Jacksonian egalitarian and democratic ideals applied to higher education. As historian Frederick Rudolph notes, there was a comfortable, 

\textsuperscript{350} McCormick, \textit{Rutgers: A Bicentennial History}, 319.
homely ring to the phrases “state college,” one invoking images of wholesome young yeomen of ingrained common sense gone off to school to prepare themselves for a life of honest toil. Its associations were those typical of rural America: the state fair, the Fourth of July picnic, church socials, and the Saturday-night barn dance. Conventional wisdom of the time thus extolled the public college as a symbol of liberation from the elitist, hidebound collegiate traditions of the past. In the eyes of plain, hard-working farmers, the chief value of the state college was that it did not traffic overmuch in “fancy book larnin.” And when it did—or was perceived to do so—popular support for the institution was relatively unenthusiastic. But either way, the public college was a source of civic pride, a symbol of progress, of refinement and accomplishment that could not be discounted altogether by even the harshest critics.\textsuperscript{351}

It was most likely this spirit that in part encouraged the growth of collegiate bands in the Midwest. In the late nineteenth and early twentieth century, bands were extremely popular in the United States. There were a significant number of professional touring bands. A great many towns, especially in the Midwest, sponsored community bands and boys’ bands. Industries, perhaps most notably the Armco Company of Middletown, Ohio, supported band programs for their employees. Bands were a vital part of popular culture in the country. It was only natural bands would be found in colleges and universities. These early bands were most often founded and run by students as a campus activity. Then, as the professional band movement began to fade, school and college bands began to grow and became part of the university structure, be it in the music school or the military department.

As has been noted, the tradition of the contemporary collegiate band program began in large measure at the University of Illinois, especially after Albert Austin Harding became the director. Harding’s appointment as band director at the University of

\textsuperscript{351} Lucas, \textit{American Higher Education}, 158-59.
Illinois in 1905 is sometimes given as the starting point for the modern college band.\textsuperscript{352} He enrolled at Illinois in 1902 at the age of 22 majoring in mechanical engineering. He had played in a great many bands and orchestras prior to attending the university and joined the Illinois band as a freshman. By 1905 he was solo cornetist, a very important position in a concert band.

Harding was soon noticed by then band director and Director of the School of Music, Frederick Locke Lawrence. In the Fall of 1905, Harding’s senior year, Professor Lawrence asked Harding to take his place as band director. That same year, Harding was hired as a “part-time instructor” in the School of Music, a position he believed would be temporary. Although he was responsible for all rehearsals and performances of the band, Harding was given the title of Assistant Director. In 1906, Harding graduated from the University of Illinois with a degree in engineering, a degree he would never use.\textsuperscript{353}

Under Harding’s direction, the Illinois bands became a model for others to follow. This was especially true in the Midwest, where many of his former students and advocates became band directors; they included Glenn Cliffe Bainum at Northwestern, Raymond F. Dvorak at Wisconsin, William D. Revelli at Michigan, and his successor at Illinois, Mark Hindsley. These, as well as many other bands at major state universities, became very large programs with multiple bands playing for different functions. The marching band gradually moved away from a purely military style of marching to present shows that were filled with pageantry and greater showmanship. The growth of the Illinois band, as well as many others in the Midwest, was fueled in part by supporting ROTC events during their early years. Perhaps an even greater reason was the growth of college football; the bands of the Big 10 were early leaders in this area.


\textsuperscript{353} Brozak, “Revelli and Fennell,” 2.
In parallel, large, symphonic concert bands became maybe more important to the profession than the marching unit. “Inspired by the touring bands of Sousa and Edwin Franko Goldman, Harding soon began to develop the role of the Military Band by shifting the focus of its performances from the military field to the auditorium.”354 Concert band programs of the time featured many transcriptions of major orchestral works. Partly because of his experimentation with instrumentation, Harding was very active as an arranger. In addition to transcriptions of major orchestral works, his programs also featured other elements from the Sousa tradition.

Some very early collegiate bands in the east followed similar directions as the Midwest schools. Many leading institutions, including those who would become members of the Ivy League had college bands. However, they generally had small enrollments and did not stress military precision. Many of these institutions did not have large music departments or schools of music and if they did, bands were considered popular rather than high culture. The band often was an extracurricular activity. Such was the case at Rutgers.

Eastern collegiate bands did not adopt close relationships with school bands as did such institutions as the University of Illinois, the University of Michigan, and others. These kinds of outreach efforts not only helped high school band directors, but also helped tremendously in recruiting instrumentalists to their campuses. Educational bands grew tremendously from the 1920s through the 1960s, partly because of these joint relationships. Many of the eastern schools did not offer music education as a major field of study and so the band directors at these institutions did not have significant motivation to recruit in the same way that Harding and Revelli did.

354 “The Legacy of Illinois Bands.”
Eastern bands therefore were quite different from those in some other parts of the country. As Cohen and Kisker state, especially in the early twentieth century, colleges and universities tended to imitate one another. In the east, college bands, including those at the land grants, imitated one another rather than those in the Midwest. As noted in Chapter 3, the Rutgers Band followed different directions ranging from military to Ivy League styles. The only real exception in the east was the University of Maryland Band. This was probably due to the institution being founded with practical rather than elitist goals in mind. The early official bands at Maryland were attached to the Military Department. The organization of their band did somewhat follow the Midwestern model.

With the founding of the Eastman Wind Ensemble (EWE) in 1952 by Frederick Fennell, collegiate bands began a new direction in size, direction, and scope. While Harding had been a mentor to Fennell, his new ensemble featured a much smaller instrumentation and its intent was to perform only music intended originally for winds; this established the model of a band’s membership being a pool of players needed to perform works with variable instrumentation. However for a variety of reasons, Fennell performed mostly concert band music at Eastman. Regardless of his programming, Fennell’s emphasis on the artistic rather than functional nature of bands did set a very new tone. No longer was entertainment a primary goal, as it had been with many earlier collegiate bands.

356 Richard W. Taylor and Anne S. K. Kurkos, University of Maryland Bands (College Park: University of Maryland, 2009), 4-7, 26-27.
Another significant difference between Eastman and the earlier exemplars of college bands was the nature of the home institutions where most of the leading programs were at large state universities where football attracted such attention. While there were certainly excellent bands at such places as Carleton College and Ithaca College, they did not attract the national attention of the great Midwestern universities with their large marching bands. The EWE quickly became nationally recognized because of its landmark recordings and important conference performances. Perhaps for the first time, one of the nation’s leading bands was sponsored by an important conservatory, which obviously did not have a football team that required support from a marching band. The rise of the EWE to such prominence helped to decouple the important link between the marching and concert bands. Soon other important institutions developed wind ensembles as well. Perhaps the most significant was the New England Conservatory Wind Ensemble, founded by Frank L. Battisti.

During the early years, most of the focus on the band program at Rutgers centered on the marching unit. The style and administration of the bands varied but it never paralleled the Illinois model. Starting in the early 1960s, greater emphasis was placed on the concert ensemble. With the appointment of Scott Whitener as Director of Bands in 1966, a Midwestern approach came to Rutgers, including a number of practices that were founded decades earlier in those schools. Two seem most important: a connection

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359 Ithaca College’s band program was unique. As described on the college’s website, “While 1892 marks the year of the founding of the Ithaca Conservatory of Music, it is the year 1922 when the first band appeared. The Patrick Conway Military Band School affiliated itself with the Ithaca Conservatory and was one of the first institutions in the United States dedicated to the education of band musicians and band conductors.... Soon after Conway’s death in 1929, the band school was absorbed into Ithaca College and had among its bandleaders the great trumpet virtuoso Ernest S. Williams....” (http://www.ithaca.edu/music/ensembles/windensemble/bandhistory/) The band’s early emphasis was on training performers to play in professional bands and orchestras.
between the University band program and public school music and a much increased emphasis on the concert band, in this case the Rutgers Wind Ensemble. Under Whitener’s direction, the Wind Ensemble presented a number of important concerts. Unlike the bands found in other places, the membership of the Wind Ensemble was comprised largely of non-majors. The RU Marching Band was of somewhat similar size to some Big 10 Bands. Whitener borrowed the label of the “Marching 100” for use with the marching Scarlet Knights. However, partly because of the nature of college football in the east, the Rutgers Band did not grow significantly in size or stature during the 1970s, as did most programs found in Division I football institutions. Certainly, the nature of music major study at the University with its three separate departments had its effect, especially on the concert ensembles.

With the founding of the Mason Gross School of the Arts, the number of music majors began to increase in the mid-1980s, although at a slow pace. Still, there was a certain prejudice against bands as an important musical organization and this most certainly impeded growth of the band program.\(^{360}\) Berz noted that starting in the mid-1990s, undergraduate enrollment in music education began to increase and a growing acceptance of bands from the performance faculty helped to improve the quality of the Wind Ensemble. Still, the faculty did not seem to support participation in the Marching Band.\(^{361}\)

During the late 1990s through the 2000s, the size and quality of the Rutgers Marching Band varied considerably, in large measure because of the turnover of marching band directors. Certainly, the move of the Marching Band to the Livingston

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\(^{360}\) William Berz, email correspondence, March 15, 2011.

\(^{361}\) Ibid.
Campus hurt music major participation; at peak times, it would not be uncommon for the trip from Douglass to Livingston to take over 45 minutes. Another obstacle was that the quality of the football program was not always very high during this time; this certainly proved to be a negative feature in recruiting non-music majors. In addition, collegiate sports do not seem to attract the same kind of attention as they do in other parts of the country, notably the South and Midwest. As of 2010, the defined limit of this study, the Marching Band had not achieved the status of many of the schools in the “old” Big 10 or SEC conferences.

During this same period, the Wind Ensemble did begin to achieve some national and international attention. The level of playing improved in part because the Department made a commitment to offer scholarships to a few graduate students to participate in order to improve the overall quality, but more importantly to serve as a model to younger players. The various graduate directors of that period encouraged graduate students to play in the Wind Ensemble. As the group’s reputation improved, graduate students gradually asked to participate in the Wind Ensemble in addition to their membership in Orchestra even without additional financial aid.\footnote{Ibid.}

While the Wind Ensemble of the 1990s and 2000s did not achieve the status of the country’s elite bands, it did attract positive attention. Its recorded legacy, with its CDs able to garner 44 different appearances on the Grammy Nomination Entry List, is probably its most important achievement.\footnote{Mark Morette, email correspondence, September 4, 2012.} The recordings received wide distribution and attracted positive reviews. They also attracted the attention of many band conductors as well as many well known composers. The group did achieve additional attention

\footnote{\text{Ibid.}}

\footnote{Mark Morette, email correspondence, September 4, 2012.}
through performances at state, regional, and national convention appearances, most notably at the national CBDNA conference in New York in 2005.

The Rutgers Band program from the mid-1980s through 2010 featured a unique administrative structure. Beginning with Whitener’s decision in 1982-1983 to separate the athletic and concert programs, the two areas of the band program have been largely separate. This is certainly not the norm although there are programs that do largely parallel this structure, perhaps most notably at the University of Washington.

Recent changes in faculty assignments and revised organizations made since 2010 suggest that these old structures will no longer be retained. The athletic and concert ensembles will be connected with greater overall supervision of all areas. This would bring the Rutgers bands into what seems to be the administrative norm for university bands.

The thought of a wind and percussion faculty of the current stature—virtuoso performers on every instrument imaginable—is most impressive, certainly not imagined in earlier times. The Rutgers Band program developed far beyond its original plan as outlined in the Crosby report in scope and vision. The marching band began with 18 members and has current levels of approximately 200. The Wind Ensemble has attracted a loyal international audience through its recordings and conference performances. As this study asserts, the Rutgers Band has made tremendous strides over the last 95 years. It is certainly the only program of its scope within the state of New Jersey. There are no other colleges or universities within the state’s borders that have a marching band program approaching the Marching Scarlet Knights’ size or quality. The Wind Ensemble and Symphony Band perform at high levels. The recorded legacy as well as the historical

364 Berz, interview.
data enclosed is evidence that the Band itself is an important musical destination at the university and not merely a “diversion from rigorous academics” or a secondary destination for would-be orchestra members.

**Awards and the Rutgers University Band Alumni Association**

Throughout the history of the Band program, there have been various attempts at providing scholarships and awards in order to provide incentive for participation. Some of these awards include the Scarlet R, Cup to the Outstanding Bandsmen (Cook), the Howard D. McKinney Award, and the Steven W. Keneely Award. The Keneely scholarship is currently a $1,500.00 award that is offered through the Rutgers University Band Alumni Association (RUBAA).365 There have been music performance scholarships in varying amounts awarded for participation in the Rutgers Wind Ensemble as well as teaching assistantships for Master’s and Doctoral students who have worked with the marching band. The Rutgers Alumni Band performs at halftime on a yearly basis during homecoming games. In addition, it is summoned to play during home Basketball games during Winter Break when the students are not in session.

**Data Collection**

While the history of the Rutgers Band is provided in Chapter 3, the reader can obtain a far richer understanding of the band’s history by reading the interviews available in Appendix 1. Several of the interviews are available in verbatim transcriptions—others are typed statements made by the interview subjects. Without exception, these evocative discussions provide the reader with an insight that cannot be adequately reduced to summary. Interviews and statements are presented in chronological order beginning with Martin Sherman. While a strong attempt was made to obtain consistency throughout the

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interview process, the interviews often took a unique direction. While most of the intended content was obtained through the interviews, there is often an informal or conversational element that was not originally intended. After each interview was transcribed, it was returned to the subject for clarification and approval.

The programs included in the Appendix 2 provide the reader with a thorough insight of the repertoire and instrumentation of the band throughout the decades. Permission provided by the University Archives and Special Collections has allowed for the generous reprinting of the Scarlet Letter Yearbooks. The early yearbooks (1919 to approximately 1966) provide generous description about the band and its direction. In addition, names and instrumentation are often provided. After 1970, there are fewer written descriptions in the yearbooks.

Appendix 3 features facsimiles of letters pertaining to the band’s development. The chronological reading of the often refined letters gives one an insight that is emotionally charged with (at various points) frustration, thoughtfulness, triumph, consideration, and humor. The remaining Appendices provide the reader with a further documentation of philosophical direction. These include two sets of marching band drill sheets (Whitener and Hendricks eras), a discography, a listing of the conductor/leaders of the Rutgers Band program, news clippings, and reviews of either concerts or CD recordings.

Further Research

An interesting subject for a future researcher to investigate would be the impact of the Rutgers-Mason Gross School of the Arts music department graduates on the landscape of New Jersey public schools. The tremendous growth of the band program at
Rutgers has likely affected the instruction of surrounding public school band programs. The graduate programs in music education as well as music performance have made continuous instruction possible for students as they continue with their teaching careers. While there are no exact baseline figures in which to compare, it is the author’s contention that a considerably larger number of public school instrumental teachers presently serving in their careers have studied at Rutgers than in previous decades. Many area music teachers who attended other schools for an undergraduate degree received a Master’s or even Doctorate degrees in music performance, musicology, or music education from Rutgers-Mason Gross School of the Arts.

As mentioned previously, information regarding the ROTC Band at Rutgers is tremendously scarce. The early Band’s funding was provided (at times largely) through its association with the military. It appears that during the period after its inception through the Cook era, the funding for the Director’s position as well as for all Band expenses could have been funded entirely by the military. This author could not find much about the nature of the ROTC Band other than passing references from existing early Band notices in the Targum or Scarlet Letter.

Archival documents about the Band were numerous until approximately 1970. After this point, correspondence about the Band is lacking in the Alexander Library archives. In addition, with each passing decade, there seemed to be less coverage in the Band from the Scarlet Letter and Rutgers Alumni Monthly. After the development of the Mason Gross School of the Arts was created, there seems to be a dearth of correspondence available (in the way of letters prior to and during Scott Whitener’s
tenure) for inquiry. Perhaps a new repository can be found to house the documents
directly prior and after the development of the Mason Gross School of the Arts.

Several available band histories (notably Brozak’s *A History of the Bands at Ohio
University*) include complete year by year listing of marching band drum majors,
marching band repertoire along with music arrangers, as well as year by year listing of
marching band shows. The enclosed programs found in Appendix II give the reader a
thorough understanding of repertoire performed by the Rutgers Wind Ensemble,
Symphony Band, and Concert Band but is by no means a complete listing of programs.
Appendix 1: Interview Transcripts
Professor Martin Sherman—Monroe Township interview, August 4, 2010

PC: What was your musical background prior to coming to Rutgers?

MS: I came from a home where they cultivated the arts. They weren’t professionals; my father played the balalaika. It’s like a Russian lute. I went to Juilliard; my instrument was piano. Then, I learned to play the trombone. I started to play during WWII. We were soldiers in every way you can think of, but I played in the 76th Air Force Band. I was not a trombone virtuoso, but I played it competently. We played every day—parades mostly [and] band concerts, and I was part of that too. I had no trouble learning it (trombone) after the piano. I became pretty good at it. The director in the army was Anthony Frederic. If he is still alive, he is close to 100 years old.

PC: What was your opinion of band as a musical ensemble after playing piano repertoire at Juilliard?

MS: It was more or less a fun thing...different from Mozart, Chopin, and Liszt, but we had fun and good times. I played from 1942 to 1945 when I was discharged from the army. T.O. is Table of Organization; the army chiefs decided what the army should do for ceremonials—parades every Saturday morning, retreats at night. We rehearsed marches and overtures [in] the morning; [the] afternoon was off. The late afternoon was preparing for retreats. After that, [in] ’45 [I] went to NYU and studied musicology. I loved music and felt that college teaching might be just the future for me.

PC: Were you interested in jazz music when you were playing in the band?

MS: Well, playing the Saturday night dances were part of our responsibilities. The same guys, just a different arrangement at the service club-dance band

PC: What was your specialty in music history?

MS: I knew quite a bit about Baroque music. That was an area of primary expertise.

PC: What year did you begin teaching at Rutgers and in what capacity? Did your title read “Band Director” or “Director of Bands”?

MS: No, it wasn’t band director. I was an instructor at Rutgers. I taught music history and theory and had some piano students. There was no band director title attached to my duties. Wilbert Hitchner was my predecessor. This was late 1940s when I began—’48 to ’50, somewhere in there. I was directing the band for around eight to ten years. Then, [in] the mid-1960s and ’70s I was in musicology and music history. There was just one band—indoor and outdoor—the same students.

PC: Describe the condition of the Rutgers Band when you arrived—the number of band members and teaching assistants. Were football games well attended?
MS: It was good and bad—depending on what day it was. [There were] some very good musicians among them.

PC: How would you describe the uniform, band songs, marching style and show design of the Rutgers Marching Band.

MS: Football was like Ivy-League at the time. No one ever took it that seriously. We wore the straw hat, sport jacket—crimson. There was a student committee. They used to plan the shows. They had a lot of fun doing that, but the band was pretty decent. They didn’t take themselves very seriously. It was like a pep band. *On the Banks of the Old Raritan* we used to play, the Alma Mater.

PC: What were some of the band’s other activities?

MS: We played as a pit orchestra for show music. Two that I directed were *Bloomer Girl* and *Wonderful Town*. The band was the like a pit band for those shows, very good musicians. They performed at the theatre at the Douglass Campus. *Wonderful Town* was two weeks running a series of performances/almost professional quality.

PC: Was there a jazz band at Rutgers?

MS: Just a pickup band.

PC: Were you the first conductor of the Rutgers Wind Ensemble?

MS: The Rutgers Band was two components: marching band—the ceremonial band—and the concert band, but that became the Wind Ensemble. That was along the lines of Eastman and Yale. Michigan was Symphonic Band. I knew Fennell very casually; we knew each other. More and more, “Wind Ensemble” was the term that was used for the serious indoor band—somewhere between 1950 and 1960. I can’t remember the exact years.

PC: Were there any other wind teachers at Rutgers whom you remember?

MS: Alfie Weissman (trumpet), George Jones (clarinet), and Richard Gerstenberger (horn) come to mind. I am glad I was part of it. It was not fully developed back then.

PC: Why was the relationship between the Rutgers and Douglass campus so strained?

MS: First, Douglass was the New Jersey College for Women. Rutgers College was [the] men’s [college]. The year that they merged, there were frictions. The people who were associated with Douglas College thought that they were the saints of Rutgers music. The difference was the women’s college emphasized performance; the men’s college emphasized history and scholarship. Everyone was guarding their own turf—except for me. I wasn’t interested in those squabbles. Gradually, the departments began to come
together in the late ’60s and ’70s. It became more integrated. The differences became erased.

PC: Did band receive any credit in those days?

MS: No—all extracurricular

PC: Were there any music majors in the band?

MS: They came in the 1960s at some point. As the program expanded, then credit was given for any music classes taken.

PC: Alfred Mann?

MS: He was the chairman of music at Rutgers Newark. Then, he became chairman of New Brunswick also—[an] important musicologist, Handel specialist—known for Handel. [He] conducted the Messiah every year. [He was a] musical scholar—taught musicology [and] supervised dissertations. He knew Richard Strauss during WWII. He retired from Rutgers and then took over at the University of Rochester.

PC: Howard McKinney?

MS: Howard McKinney was my first boss, the first chairman of the music department. Julius Bloom ran the Concert series. He was my wife’s seventh or twenty-fourth cousin, a distant relative. McKinney transferred it to Bloom. It was very successful program [held] right at the gym. They paid for moveable parts to have an orchestra, pianist, or chamber music. [The] Philadelphia Orchestra, NY Philharmonic, Horowitz, and Rachmaninoff [all] played there.

PC: Did any wind groups perform at Rutgers?

MS: The Yale Wind Ensemble came and performed.

PC: Judging by a program found in the university archives, you seemed determined to program original compositions for band. What led you to address the CBDNA regarding repertoire?

MS: [The band’s repertoire at the time] was all marches and popular music. [The] Wind Ensemble with Fennell, Keith Wilson, and Ward Moore [at Montclair State] tried to elevate the level of sophistication, more serious literature for the band. It wasn’t very successful...[the issue] still exists. You don’t hear the word concert band as much. Wind ensemble denotes more serious literature. I moved out of that sphere and Richard Gerstenberger took over [at Rutgers]. The clarinet teacher George Jones married his sister. He [Jones] was a real clarinet virtuoso.
PC: Renowned musicologist and colleague Alfred Mann read the contents of your letter to the CBDNA. Did you think that someone of his stature and presence had a powerful effect on the audience?

MS: I have the letter someplace, but it would be hard for me to find [it]. I did a survey of college band directors in that regard. Keith Wilson I knew very well. We were good friends; he was at Yale. He was a wonderful musician and we were good friends. There were many interchanges with different band directors. The band director at Montclair State College was Ward Moore [in the] late 1940s and ‘50s; we were very close. [The repertoire was marches and popular music. They wanted to elevate the level of musical sophistication. The term wind ensemble gives a more serious name to the literature that they were doing, not frivolous music.

PC: Did Soup Walter conduct the band?

MS: No, [he conducted] the glee club. Soup was one of the greatest human beings I have ever known—very youthful—full of pep. The Glee Club at the time was one of the best in the country. As far as I know no—he just conducted the choir and the orchestra.

PC: Do you still play the piano?

MS: No, the arthritis makes it hard to move my fingers. Arthur Rubinstein played until he was nearly one hundred.
Professor George Jones—Princeton, NJ interview, August 23, 2011

PC:  Describe your musical background prior to coming to Rutgers.

GJ:  I attended the Eastman School of Music and NYU [receiving a] doctorate in musicology. During my undergrad years at Eastman you were advised to take either music education, history, or theory. My area was in music history, but many of my classmates chose music education. I also played at Interlochen for a summer when I was in high school. Piano was my first instrument, then violin, then clarinet. In Evergreen, Alabama, Mark Miller McGowen was my violin teacher. He then left for Andalusia, Alabama to become a band director. It was hard (at 8 years old) for me to keep the violin going after he left. The next director was George Prince who was a jazz trumpeter. He played for some of the big bands like the Glenn Miller Orchestra. I think he attended the Cincinnati Conservatory. Later he was hired by the Montgomery, Alabama school system. He was a fine trumpeter and good musician.

In my hometown in Alabama, I played in the high school band by the time I was 9 years old. The band director was a very fine trumpeter who had played in several famous big bands. I attended summer camps at the University of Alabama and then studied with a clarinet player named Harry Niles. Robert Soul was also there—a really fine pianist who had studied music education at Columbia University. Prince left, and then, my parents sent me to study with Mrs. Jamie Speir who was in Greenville Alabama. We studied theory, piano, and accompaniment. Rufus Mont Arey was my clarinet teacher for all but one semester. There were two clarinet players in my freshman year at Eastman, myself and Stuart Philips. Stuart Philips and I studied with Bill Ossec during freshman year. Stuart left Eastman the following year and became a Hollywood film composer. The Eastman Wind Ensemble began around 1951 to 1952. Contrary to what many believe, there was no real audition at first. Fennell knew all the top players and asked us individually to participate. He conducted the Little Orchestra, a small orchestra for things like the Brahms Serenades. There were a lot of groups there—often played for the experience of the repertoire. Technically, I was a music history major but many if not most of my classmates were music education. Few were just performance majors at the time. Bands and orchestra received no credit, but if you weren’t enrolled in an ensemble, you were not there for very long.

PC:  Describe the early rehearsals with Fennell.

GJ:  My first rehearsals with him were with the junior orchestra and not the wind ensemble. He conducted the junior orchestra which is where you played your first two years. Paul White conducted the Senior Orchestra. He had been the 2nd violinist in George Eastman’s quartet. I had played under some very good conductors at Interlochen, Revelli, Joseph Maddy. At the University of Alabama, Carlton Butler was a very fine conductor of the University of Alabama’s “Million Dollar Band.” When I first saw Fennell as the conductor of the Junior Orchestra, I turned to my stand partner and asked him when the conductor [was] coming. He seemed very young at the time. At first I didn’t think he liked me. He had been a percussionist in the Philharmonic and led the Rochester University Band. I didn’t see him or Hansen, though, when I was at
Interlochen. It was 1947; this was due to the fight between the recording industry and Petrillo [James Petrillo] who had been head of the union at the time. For a while, unless they were union, they couldn’t play live on the radio. Interlochen had been playing live national performances. Hansen, therefore, couldn’t go back any more to Interlochen. Of course he had written the *Romantic Symphony* there. One of the themes from the *Romantic Symphony* is played at many of the Interlochen performances as a theme song. [When] I was a senior at Eastman, we did all Hansen for his twenty-fifth anniversary year.

Getting back to Fennell, I was first clarinetist of the first Eastman Wind Ensemble Concert. We performed the Mozart *Grand Partita* for the first performance. Fennell used one instrument per part except for clarinets where there were two on a part. On one of the earlier band concerts, we played a transcription of the Finale from Tchaikovsky 4th *Symphony*. We picked up the parts during an afternoon rehearsal but didn’t really rehearse it at all. It was basically a first violin part for the principal clarinet. I practiced it all afternoon. After the concert, he shook my hand and said that “you’ve got guts!” He seemed very pleased. After that, he did a lot of favors for me.

I was invited to a summer music festival in Saratoga Springs, New York. It featured some important composers and performers: Roy Harris, Wallingford Riegger, John Kirkpatrick, and others. Noel DaCosta [who was on the Rutgers faculty] was there one year. I played Riegger’s wind quintet among many other American works, including Harris’ Third Symphony. The other clarinetist was from the Little Orchestra Society in New York. It was a marvelous festival called the Yaddo Festival. The Trask family estate had many glass doors that had Mrs. Trask’s poetry inside of them—a beautiful estate. Fennell was in charge of the entire program; I was very fortunate. It was endowed by a financier Spencer Trask and his wife Katrina. It was left as a legacy to the tragic deaths of their children.

**PC:** **After Eastman?**

**GJ:** After my first year of graduate work, I went to the Duxbury Opera Center. In charge of the group was David Blair McCloskey. He was famous as a breathing instructor. At one point he taught [John F.] Kennedy how to breathe when he was having difficulty with his voice in the presidential campaign. I played opera and chamber orchestra. The principal ‘cellist was Arnold Kvam who was at Douglass. Isabella Brylofsky had played with one of the famous touring bands—perhaps Arthur Pryor as violin soloist. She came back to New Brunswick [and] became a critic [in] New Brunswick. Kvam used people like her. He then asked me if I’d be interested in leaving Eastman. Arey was retiring. I was told by Hansen that I would perhaps be in line for his job in the Rochester Philharmonic and school. At the time, most the first chair players were the faculty—Remington on trombone, Mariano on flute, and Sprenkle on oboe. I was my teacher’s second clarinetist for four years. He suggested that I request an audition with Leinsdorf. I did and received no answer. They offered the position to Clark Brody, and then they later hired Stanley Hasty, an Eastman graduate who had had more experience outside of Rochester for ten years or so.

When I learned that I wasn’t going to get the principal clarinet post, I decided to take the position at Rutgers. They had to hire a bass, a second, and an E flat player after I
left. I did all three. Mr. Arey recommended me to Hanson. He did not like Hasty very much because of his attitude. When Hasty graduated, he suggested that he was using a reed that was too soft to which Hasty disagreed among other things. Arey told me that Sprenkle and White wanted Hasty (who played with them in White’s orchestra at Lake Placid over the summer) and persuaded Hanson to hire him. By the time I graduated, Hanson told my mother that I was lucky due to the fact that I had two job offers: remain in the Rochester Philharmonic (though not as principal as I had wanted) or go to Douglass.

**PC:** Speaking of the E-Flat clarinet, didn’t you have to borrow one from Rutgers’s band director Martin Sherman when you performed with the Rochester Philharmonic at Rutgers?

**GJ:** Yes. I left my E-flat on the above luggage compartment in Grand Central Station in New York. I called Martin Sherman and asked if I could borrow an E-flat clarinet for a rehearsal the next morning. We were playing Ravel. He lent me a metal school instrument that was just awful; I had to play the rehearsal with that horrible instrument. He apologized for that many years later. We played a concert at Rutgers and the next day in Princeton. Thankfully, I was able to get my own instrument back before the concert. We were playing with Robert Casadesus’s son who was living in Princeton. Leinsdorf agreed to let his son play in order to secure a concert in Princeton for the Rochester Philharmonic.

**PC:** What was your title when you began?

**GJ:** In 1954, I came to New Brunswick. *Instructor* was the title of new teachers at the time, not assistant professor. I taught all the woodwind instruments: flute, oboe, clarinet, and bassoon. There were only five full time members of the music faculty at Douglass. I had built up such a large class of flute students that they had to hire a separate flute teacher who was Jim Scott. [At the time of this writing, Dr. Scott is Dean of the College of Music at the University of North Texas.] He was from Peabody; Arnold [Kvam] went to Peabody for his master’s. He called the head of Peabody, and he recommended Jim Scott who was hired to teach. We actually needed a counterpoint teacher and Jim Scott studied 16th century counterpoint so that he could take on the position. He couldn’t justify just hiring a flute teacher; it had to be flute and counterpoint.

**PC:** Was there any interaction at all with Rutgers music at the time?

**GJ:** Not really.... As long as Howard McKinney was there, he didn’t believe in the performance model. Princeton is still the same way for the most part. Joseph Naumberg left McKinney a fund that he used for recordings and for the concert series. He gave both Rutgers and Princeton funds. I taught at Princeton for twenty years, part time. Naumberg’s fund was used there to promote live music on the campus. They still use the fund to supplement the private lessons for Princeton students. At Rutgers, McKinney used monies to buy recordings for music appreciation classes and also to build an audience for the concert series. Before he died, McKinney admitted to Arnold Kvam that
he was right by building up the performance program as opposed to the way he led the music department at Rutgers. He was very old and nearly retired by then.

PC:  Kvam was at the Douglass program through the 1950s and ‘60s. Was there a separate Douglass Band at the time?

GJ:  No, we had an orchestra and a chamber orchestra.

PC:  In a *Targum* article of 1961 uniting Rutgers and Douglass, you were listed as a co-conductor of the wind ensemble.

GJ:  That year I went to Richard Gerstenberger, who was by then my brother-in-law at the time, and said that I thought that with the combined forces at Rutgers and Douglass, we could start a wind ensemble. We had most of the woodwind players and Rutgers had more brass players. That same year, Arnold [Kvam] told me that Martin Sherman got wind of the idea and was changing the name of the Rutgers Band to Wind Ensemble. The first concert that year, I conducted a Beethoven overture arranged for band, some marches, and a few other works. It was very well received—maybe thirty players at most. The next semester, I thought a Morton Gould piece would work well as a challenge. I had worked with Gould and recorded with him and felt that they should play some more modern literature. I forgot the name of the piece but it wasn’t terribly difficult. For whatever reason, The Rutgers brass players didn’t attend the rehearsals. One week there was one player, the following week a different player. It was decided that we’d perform it anyway. It was a fiasco. The brass really didn’t learn the parts; they didn’t think it was important for some reason.

The following year Kvam decided to give the program to Dick (Richard Gerstenberger). Kvam was trying to secure tenure for Richard by doing this. Richard was a French horn player who had played some for Arthur Fiedler and the Boston Pops. He was at Rutgers/Douglass four years at teaching horn and then was doing the complete band job for about four or five years in all. Kvam felt that the main reason why Richard didn’t receive tenure was due to the fact that he was not able to spend enough time on campus. His wife was rather demanding of him and did not allow him to spend enough time with the music department.

PC:  There were a lot of memorable performances that you did when I was a student. Bartok *Contrasts* and the Messiaen *Quartet for the End of Time* come to mind immediately. Then, there was the clarinet ensemble, which I played in during my sophomore year. Today, it seems that many of the studio teachers these days are doing these kinds of ensembles for their students.

GJ:  Well, the clarinet ensemble became more difficult to schedule when they started to assign credit for the experience. It ended up conflicting with some of the times of other ensembles. I used to be able to add some of my private students in order to balance the group. That became impossible; we used to rehearse on Saturdays and in the evenings.
PC: When Scott Whitener arrived at Rutgers. Were you consciously involved with the band students? Was there any interaction with him in the early years, before the creation of the Mason Gross School of the Arts?

GJ: No, we were more or less separate from each other. Scott Whitener was hired by Howard McKinney, I believe, because he could play baroque trumpet though he later switched to the French horn. We had about twenty faculty members in the Douglass department—practically a full complement to teach all instruments and voice in addition to some part-time instrumentalists plus music theory and history. I had to teach classical saxophone until the combined school was established. The jazz saxophone teacher taught all the jazz saxophone students.

PC: Was there a lot of controversy when Mason Gross School of the Arts was assembled?

GJ: We absorbed the pianists and other faculty members from Rutgers. The jazz players came over from Livingston. It worked out; some of the people are still there.

PC: Was there a music education degree offered at Douglass?

GJ: Yes, there was always a music education component at Douglass. At Rutgers, they were only required to take two years of an instrument. Steve Dillon studied clarinet for two years with me. He was a music education major. That is all he was required to take.

PC: Did each school have a separate music education component?

GJ: Livingston, Rutgers, and Douglass did, but not Cook. There was a small department at Rutgers/Newark and at Camden.

PC: What other wind teachers exerted an influence on the band over the years?

GJ: The bassoon teacher Brian Kershner and I had some discussions about staccato playing. He felt that my students were not producing a ‘tut’ staccato sound. I told him that I’d be fired by the conductor for producing that type of staccato for most of my playing; it is the sort of thing that I felt should be used sparingly. I was used to a more connected rapid staccato. He had a dual career as a composer, but I was not consulted by the conductors very much; they seemed to have their own way of dealing with the various instruments and sat the students as they saw fit. Rochester seemed to have a more codified approach from studio to studio with the conductors. Towards the 1990s, Anthony Pasquale (a student of Hasty’s) began doctoral work with me and also taught. We didn’t agree on reed strength at all. He favored a much softer reed than the 3-3.5 strength that I recommended. He never finished the DMA degree.

PC: It seemed that as the orchestra continued to improve, many of the best wind players ended up choosing orchestra over the band.
**GJ:** Well that is natural. You are always heard more in the orchestra. Wind players always want to be heard. I did that to my band teacher Carlton Butler at the summer camp at the University of Alabama. He conducted the band and I chose the orchestra.

**PC:** As a Douglass instructor, did you listen to any concerts of the Rutgers Band?

**GJ:** Before Richard’s involvement, I knew that Rutgers had a marching band. I was not even aware that there was a band other than the marching band. It was quite separate.

**PC:** At Douglass, where were the performances held?

**GJ:** [They were held] at the Voorhees chapel or else the auditorium of the music building. There was a lot of reverberation there; too much for large ensembles. Some of the old recital and chamber program recordings had a nice sound to them. There was so much progress in the first twenty years of my tenure. Mont Arey said to me that he could count the really fine students he had on one hand (about five). I can say the same thing. In forty-eight years of teaching there are a few who have become fine performers and many who are excellent teachers. In all of those years of my tenure at Rutgers, I enjoyed wonderful collaboration in performing with other faculty members. Vittorio Verse (piano-theory) had been Toscanini’s assistant in Italy and was an excellent musician and accompanist. While at Rutgers, I was able to perform most of the clarinet repertoire. In addition, I gained a PhD in Musicology at New York University with Gustave Reese with whom I published an article *Text Underlay in the 15th Century* in the German publication MGG. These were all musically satisfying years.

**PC:** Thank you so much for your time and service to the university.
Rutgers Band alumnus, Robert Pisuck—South River, N.J. interview, January 9, 2010

PC: What years did you attend Rutgers University?

RP: [I attended from] 1962 to 1966. I went to Rutgers College. It was an all-male school at the time. The only women who took courses there were ladies from Douglass College who were studying math, sciences, and physics. The band was entirely male, including the twirler. All the cheerleaders were in fact, male. It was much smaller university than it is today.

PC: Who was the band director at this time?

RP: My best recollection was that it was a gentleman named Casey Bork. He just came in that year I believe. His son was in the band...I think a freshman or sophomore.

PC: What instrument did you play?

RP: Trumpet

PC: Did you play the trumpet all though grade school and high school?

RP: Yes, I played in South River high school, and I can remember playing as far back as grammar school. This was the “Russian Alley” of South River. Back then, everybody’s parents wanted you to start out on the accordion. Everyone started out on the accordion. I tried it for a year or two. I just didn’t like it. Through the program in school I started to play the trumpet.

PC: What were your early musical influences on the trumpet? Were you inspired by big band trumpeters or was this something that was happening in school?

RP: My father had a polka band. We had a neighbor who played the trumpet. There was a clarinet player from Sayreville. Music was just a thing to do. I even had a band in high school and college. It was just fun and to make money. We played at parties and weddings. It was never supposed to be a career or anything. My early music influence was Lawrence Welk. His show was on the television every Saturday night. On Sunday afternoon on WCTC, they used to have Bernie Goldish and the Tick Tock Orchestra. For two hours that was on the radio. I didn’t learn about classical music until I went to college. Rock and Roll was just starting to come in the mainstream. I saw Bill Haley and the Comets at the State Theatre in New Brunswick. As I got into college, I listened to some Louis Armstrong, Dixieland, and some of the big bands. When I was in high school, there used to be dance bands. They were nice. Every year we would get together at Highland Park. They had a festival of high school dance bands. All the local schools South River, Sayreville, Highland Park, New Brunswick, and I think Edison would attend. We would all play a few songs and then the guys from the (musician’s) union
would really show us how to play. It was a fun thing. That is when I started listening to Benny Goodman and the big bands.

PC: This was a time of great change in American popular music.

RP: Yes, the trumpet was disappearing from the face of the earth as far as pop music was concerned. The other bands that I liked were Blood Sweat and Tears and Chicago.

PC: When you decided to attend Rutgers University, how did you find out about the marching band? Was it just the marching band or did you also participate in the concert band?

RP: In both, just for a couple of years, then I was involved heavily with studies and I just couldn’t do it anymore. I knew there was a band at Rutgers, just by living this close. When I was accepted, they sent letters or flyers. I did have to audition. It was at the Music House which was on the corner of Easton Avenue and I think Hamilton. I didn’t audition for Casey Bork. I’m not sure if he was on board or wasn’t available. The college had an organist by the name of David Drinkwater; he was very good. He was there for my audition. I did pretty well for a freshman I guess. I ended up as a first trumpet.

PC: How many members were in the band at the time?

RP: It was nowhere near one hundred—not less than fifty members, but probably in the sixty to seventy range, not more than eighty. It was just Rutgers College students. The Cook College agricultural students generally did not participate. Their focus was more about running a farm when they graduated. It was a much smaller school than it is today.

PC: Where did the band rehearse in those days?

RP: In that hall, but to practice the football shows, we went to the parking lot two or three blocks...on the side where the Henry Rutgers Bell was located. We would go out and paint some lines.

PC: How was the band organized? Did you have section leaders or additional staff in addition to the band director?

RP: Absolutely nothing.... It was very much like a high school band was at that time. Most of the guys by my judgment were pretty good players. Here, everybody could learn music pretty fast...even the guys on the second and third parts. Occasionally, a senior might have acted like a de facto staff member or section leader.

PC: The only official staff member then would have been Casey Bork?

RP: That would have been it.
PC: Describe the instrumentation:

RP: We had clarinets, saxophones, trumpets trombones tubas snare drums...

PC: What about xylophone?

RP: I don’t remember any xylophone. It seems to me that it was pretty bare-bones instrument wise. In the marching band for pre-game, a few of the trumpets would play a long trumpet...

PC: Herald trumpet?

RP: Yes, [someone used] a herald trumpet for a quick fanfare and then put it on the side. Now, in the concert band we had oboes and cornets. Some of the members who played clarinet and saxophone on the field would play oboes and bassoons in the concert band. There were more people in the concert band than in the marching band.

PC: How many different shows did you play each year?

RP: We might have done eleven games. Connecticut was an overnight trip. We probably did five or six shows. The first year it seemed like the band was in disarray the year before. When I entered, they made a big deal about the fact that we would attend an overnight camp in the hills of North West NJ someplace. I think it was from Friday to Sunday. Some of the band mothers would come up and make us meals. The early shows were pretty basic, but we spent time working on the scroll “R” for the pre-game show. We spent a lot of time trying to memorize the Alma Mater and Colonel Rutgers. That is a nice thing. I think they still have those songs now...the tradition is a nice thing.

PC: What were the uniforms like?

RP: We wore a red sport coat, white shirt, red and black tie. Everyone had to wear the red and black ties, black pants with a red stripe down the side. Then, we all had to purchase white bucks (shoes). Those were tough on a rainy day between the mud and the grass stains. They didn’t look too good after those days. Also, [we wore] a straw hat with a red and black band.

PC: What were the schools that you played in those days?


PC: Would you say the band was comparable to the other bands in terms of size and quality?
RP: We were somewhere in the middle I would say. Lehigh had an excellent band. Princeton was like us but a bit clownish. We were like a step sister of the Ivy League at this time. We probably played some Ivy League schools at this time.

PC: Did Rutgers president Mason Gross watch the band closely at the time?

RP: Not that I was aware of. There was never pressure to play well because he was coming to a game or anything like that.

PC: Were any of the professors from the school of music around the rehearsal site often?

RP: Again, just David Drillock [Drinkwater] [was around]. I wasn’t too aware of the school of music or music department. I was at Rutgers College on the science side of it.

PC: Howard McKinney was a prominent music professor at the time. He was responsible for setting up the concerts at the College Avenue Gym.

RP: I remember those concerts. I used to go to them. I remember seeing Itzhak Perlman before he became a big deal. I think it cost seventy-five cents or a dollar. I also heard a lot of good orchestras there.

PC: The Concert Band or the Wind Ensemble. What was the name of the group then?

RP: I’m not sure if there was a wind ensemble. I think it was the Rutgers Concert Band. We did one or two concerts on campus. Because exams were after Christmas, we would play Christmas concerts around campus. I remember doing this with a brass ensemble at an institute on or near campus.

PC: Can you remember any of the pieces that the band played at the time?

RP: Certainly [I remember] some Sousa and Aaron Copland. I remember playing Pictures at an Exhibition. I think the vast majority of the pieces we played were for orchestra. They didn’t have as much original music for the band back then. We didn’t have lot of rehearsal time. We didn’t play every day.

PC: What was the rehearsal schedule like for the marching band?

RP: We usually had two music rehearsals a week with the marching band. Then, we had one night of drill rehearsal. We would get to the stadium two or three hours before the game and rehearsed in the stadium parking lot. We didn’t have flag bearers, just the one male twirler. It wasn’t all that complicated.

PC: The shows themselves, what type of music was played?
RP: I remember some early rock music and some Henry Mancini, I believe it was the *Peter Gunn Theme*. Most of the music from the band shows was from popular TV show themes.

PC: The pre-game show was pretty much the same every game?

RP: We would come out and play Colonel Rutgers, make the script “R” and then play the alma mater. It was simple eight to five marching. We did not do any high step marching. The drum major did all of the fancy marching. The twirler was very good. I lost track of almost all these guys. The Viet Nam war was raging. Soon after graduation, I was drafted and lost track of many people. Back then, two hundred or three hundred people a week were getting killed in the war. There were two or three friends from South River who went to Rutgers and were killed there. It was a different time.

PC: Today’s marching bands are much different in respect. They now come out of a drum and bugle corps tradition.

RP: Right it is a totally different style. Back then not many high schools or colleges were marching in that style. I know this might sound pompous, but those of us who played in a more or less “legitimate” band or orchestra would look down on those types of bands...because it seemed at the time that they were dancers who held instruments. It is a different case today.

PC: Also, the indoor bands the Wind Ensemble especially, will play music that is original music.

RP: I know that. I still attend the concerts at Nicholas Music Center. A lot of beautiful music is coming out of there. It is a nice thing that happened. While I was there, the program was starting to get bigger. They started allowing women in the band. Livingston College expanded. Busch Campus was built up. Soon after graduation, I would hear about the Marching One Hundred. We were so much smaller then. We were a state university, but we acted more like an Ivy League. Football was nice to win games, but it wasn’t the end of the world. The Princeton game was the game you brought your dates to.

PC: Music arrangements...do you know who created the arrangements that the marching band used?

RP: To the best of my knowledge, I think Casey Bork wrote the fanfare that we used. The Rutgers songs seemed to have been handwritten prior to his arrival. I think that the music that we used for the shows were store bought.

PC: Stock arrangements?

RP: Yes
PC: At the time, were you aware of the larger marching bands throughout the country?

RP: Of course, the monster bands of 300 players were on television way back then. The Michigan, Notre Dame, UCLA, Texas—we couldn’t even fathom having a group that size at the time. I was even amazed when Rutgers marched one hundred students.

PC: Did you take any music classes at Rutgers?

RP: No, I did have an art class, but I switched from pre-med to chemistry, so I could not really take too many extra classes.

PC: Thank you so much for your time.

RP: I hope I was of some help.

Mr. Casey Bork, Jr.
His father, Mr. Casey Bork, directed the band at Rutgers.
Hillsborough, NJ Interview, January 21, 2010

PC: What years did your father serve as Rutgers University Band director?

CB: He was band director from 1962 until 1966.

PC: What was his music and band background before coming to Rutgers?

CB: Well, he took over a lot of the things that my grandfather started. He was a consummate trumpet player. He studied with Harry Glantz of the NBC Orchestra. He was the lead trumpet player with the Frankie Carle Orchestra. He also performed frequently at the Radio City Music Hall. During World War II, my father was also in a military band stationed in San Antonio, Texas. He even appeared on a radio commercial jingle while he was stationed there. My father was on the road with Frankie Carle during the first five years of my life. These were the days when the band traveled together on train cars. Frankie Carle appeared on some famous films in the 1930s or 40s. *Sunrise Serenade* was one of his more well-known songs. My father studied classical trumpet, but he was a great jazz player.

My grandfather escaped from Poland in 1902. The country had been partitioned by Austria, Germany, and Russia. Poland disappeared until World War I. My grandfather was in the Russian controlled area. Our family name then was Bach; we don’t know if there is any relation. In those days, the people were tied to the land. They learned that my grandfather was able to read, which was unusual for the people in that area at that time. When he escaped from Germany to Ellis Island, he ended up in Clarksburg, West Virginia. At twelve years old he was driving an ox team through the mines to get the coal. As he was growing up in Clarksburg, an old Italian music teacher taught him how to play the violin, accordion, and piano. Cornet was his main instrument. After a while he became both the Catholic school music teacher and the town music teacher. While he
didn’t graduate [from] high school until he was thirty five years old, he eventually got a degree from Salem College and formed the music department there. He later did some course work at Rutgers. He became a representative of the Conn instrument company during the 1920s and ‘30s. He attended the Conn school. In this capacity, he traveled to Roselle, NJ and ended up being hired as the music supervisor there.

In 1936, he founded the Union County Band and Orchestra Summer School. Within two to three years, he had over 600 students enrolled and had a staff of sixty. One staff member was Clarence Andrews (CJ) who was a soloist with the Gilmore Band and later was the director of the Plainfield school district. The Union County Band and Orchestra Camp was quite a phenomenon. It had six levels of bands. It had three to six levels of orchestra, chorus, and a dance band. This was quite good. This would have been in the 1930s. The camp was five days a week for five weeks. Kids were bussed in from all over the county. This lasted until my father retired in the 1970s. In fact, Percy Grainger came to perform on piano one summer. My grandfather bawled him out for being a slob. He walked from the train station with his tuxedo rolled up in his back pack.

When my grandfather was forty four years old, he suffered a heart attack. Doctors told him not to conduct anymore. He then left for Delaware to run a farmer’s market. He also dabbled with some local politics.

My father took over his job as music supervisor of Roselle. I was five years old and I had to go to school. Under the GI Bill, he had received his bachelors and masters degrees from Columbia University. At the same time, he was playing at Radio City regularly. The Eastern Conservatory was formed about ten years after Union County Band and Orchestra Summer School. The concept for it grew out of the camp. When it was founded, it was a degree-granting program. Students received a three year diploma, which at the time was all that was required to teach in the public schools.

His job in Roselle as supervisor was to oversee a strong band and choral program. Dick Koons was a Boston Conservatory graduate who taught in the district. He was one of my first teachers who actually was offered a position with the Boston Symphony.

PC: Was your father a part of the Rutgers Department of Music or was the position entirely related to athletic events?

CB: My dad’s position at Rutgers was supported from a student activity fee. It was not a part of the music department or athletics.

PC: Was he a professor or on tenure track?

CB: No, Richard Gerstenberger was, however. All the teachers who taught applied courses taught at Douglass. There was one brass teacher. Dick [Gerstenberger] was conducting the Wind Ensemble. My father fought to have a full-time position made as band director for the band since no one in the music department had any experience with what that really meant. They finally decided to hire someone full time and instead of asking my father, they asked either Revelli or whoever was at Ithaca College at the time.

At that point, my father had been building and improving the band. My feeling was that they made it seem that by hiring someone from the outside, they were saving the band. The band was already saved.
PC: Who preceded your father as marching band director?

CB: I believe it was Richard Gerstenberger. It was said that the band got together before a game and figured out that their formation would be a meatball or something like that. It was that organized.

PC: Did he have any staff under him or was he the only staff member in charge?

CB: My father did the drill and the music; he was the entire staff.

PC: Robert Pisuck mentioned that there was an organist who would be around the band from time to time.

CB: That would have been David Drinkwater.

PC: Robert Pisuck remembers that your father held the first band camp at Rutgers. How was this received?

CB: The band camp was a lot of fun. We went to Bonnie Brae for what was probably a long weekend—probably not a full week. Dad felt that they needed the time to learn how to march correctly.

PC: What was your Dad’s approach to teaching music to the marching band?

CB: He rehearsed the music for the field during the day. At night, he rehearsed concert band music with us. He felt that we should really learn how to play. We did a lot of Bach transcriptions and a lot of war-horse-type transcriptions.

PC: How was the band involved with the training of future music teachers? Was there a music education degree at Rutgers at the time?

CB: There was stuff in the course catalog that led you to become a music education major, but you didn’t get credit for a lot of the courses, especially the applied courses that you took at Douglass for one-credit subjects like a semester of violin and conducting. Ear training was at Rutgers College for one course. This is when I got into trouble. If you were a liberal arts major, you did not major in anything for two years. You had certain general criteria: two years of science or math, history, social science, etc. At the end of the two years, you had an overall education as opposed to specialization. This was true of the music education majors as well.

In my junior year, I noticed that I was taking twenty-two or twenty-four credits and was only getting credit for 16. I made an appointment with the President of the University, Mason Gross. Members of the music department did not want me to do this. I brought catalogs from the top ten music schools in the country, places that were turning out excellent music education students: Ithaca, Eastman, Indiana, etc. Mason Gross was a wonderful man. He listened politely to what I had to say. He already knew me on campus and was very personable. I was later called back to the music department and was told
that I was being flunked out of their program. They said that it had to do with my composition exam. I asked to see the exam but they would not show it to me. I was ousted by Kaufman and Martin Sherman—all of the Rutgers music professors were musicologists. I went back to Kvam at Douglass and told him what had happened. He conducted the orchestra and was also the head of the Collegiate Music School Association. He was sympathetic to me because he knew how well I played in orchestra, brass ensemble, and recitals. He told me to audition at West Chester and at Lebanon Valley. I did, but then found out that it would take another year beyond my senior year due to the classes that I missed taking at Rutgers. As a result, I managed to talk my way into sociology and received my degree within one year. I wasn’t too happy with Rutgers as far as that was concerned.

Ironically, at the end of my senior year, Dr. Kaufman presented me with the award for the “Outstanding Musician” of my class at a banquet. I remember him asking me, “Casey, what are you going to do after your military service is complete?” I replied, “I am going back into music.” “Good. That is where you belong” was his response!

PC: Where did music classes and rehearsals take place?

CB: The band and brass ensemble rehearsed at McKinney Hall. It was named that shortly before I arrived. The orchestra rehearsed at Douglass at the Old Music Building.

PC: Did the decision to allow women in the band take place under your father’s tenure?

CB: It must have. I don’t remember it being at all controversial, but I didn’t march during my senior year.

PC: Were there any minorities such in the band at the time?

CB: I can’t remember any. That doesn’t mean that they weren’t there. It was a long time ago.

PC: Who arranged the band’s music for pre-game, half time and the fanfare?

CB: My father could have done the arranging, but he used stock arrangements. We had a new show every week. The Rutgers music was already there.

PC: How did your dad rehearse a band?

CB: First of all, the musicians all respected him for his playing ability. Sometimes he would double a lead trumpet part. He also had a good sense of humor. He kept making them reach for more challenging music. He challenged them but got them to play musically. I learned a lot about conducting from him. As a conductor, I want there to be a precise beat. Try to make it perfect, but more importantly, make it exciting-passionate.
PC: What was the budget and inventory like for the band at this time? Do you recall any special instruments that the band owned?

CB: I can only remember that the wind ensemble owned a contrabassoon. You don’t tend to forget an instrument like that.

PC: Can you please describe the uniform during this period?

CB: The new uniform was more military style. It had a shako and was red and black. There must be pictures of it around. The first uniform was a red sport coat with a Rutgers emblem on the front left, white shirt, red and black tie, black pants with a red stripe down the side and of course the white bucks (shoes).

PC: Do you recall the size of the crowd at football games during this time?

CB: Games were well attended. I liked the old stadium. We used to play graduations on the hill next to the scoreboard. We played Crown Imperial at graduation, over and over again. They allowed senior band members to play. It was nice because my father played at graduation; we got to play together.

PC: Did students receive credit for marching band and or any of the concert band groups?

CB: No credit

PC: What was your own career like?

CB: I was an Air Force officer for four years following college. I then taught in the Tewksberry Public Schools. I started with eight students and ended up with two bands of 125. We did repertoire like Shostakovich’s Festive Overture with middle school students! I received a recognition award from the American School Band Directors Association for my work there. I was there for twelve years working with a large band in a small room. I began to lose my hearing as a result of these conditions. I had to stop teaching. I then managed real estate for fifteen years until I had a heart attack. I used to manage a music library for people like Jon Faddis. I then founded the Whitehouse Wind Symphony in 1996. The conservatory had stopped in 1957. After the heart attack, I decided to go back to music. In 1999, my wife suggested that I reopen my grandfather’s conservatory. We reopened in the Fall of 2000.

PC: Was your father involved with the New Jersey Music Educators Conference?

CB: Certainly, through his job at Roselle, he was very involved. He conducted the Region Orchestra. Although, the job at Rutgers was part time, he was still working his other jobs at the same time.
PC: Is there anything else that you would like to mention about the Rutgers Band or your father’s tenure as band director at Rutgers?

CB: It is too bad that we didn’t conduct this interview a few years sooner. There was a man by the name of Fred Wesche who was like an uncle to me. He attended Rutgers in the 1930s as an engineering major and became one of the finest arrangers for big band. He was with the Rutgers band in those days. He became the lead arranger for Enoch Light and the Light Brigade. During World War II, he was a B-17 pilot and became known as the Fred Wesche the Rabaul Raider. Lowell Thomas wrote a book about the B-17 bombers called *These Men Shall Never Die*. There is a chapter about Fred in there. He also became a pilot for Eastern Airlines. Fred became the dance band teacher at the Union County Band and Orchestra Summer School—great guy, great trumpet player. He was like an uncle to me.

PC: How did your dad learn all of the other instruments? Were they studied formally or in methods classes?

CB: My grandfather had four sons and it was the greatest damn Dixieland band that you ever heard. One uncle played clarinet, the other one trombone and tuba. I think by breathing, he just figured out the way these instruments worked.

PC: At Columbia, was he a music education major?

CB: I guess so. I recently saw his master’s degree from Columbia in 1950.

PC: Was there a different pool of players between the marching band and the wind ensemble?

CB: Most players in the band played indoors and marched. Very few did one or the other. In addition, there were a lot in the ROTC band. It was another group but almost all the same people. Pretty much, unless you were married or physically incapable, you were going to the military either as an officer or enlisted man.

PC: Thank you so much for your time and information.
Rutgers Band alumnus, Dr. John Adamus—New Brunswick, NJ interview, March 8, 2010

PC: What was your musical background before coming to Rutgers?

JA: I played in the Livingston HS Band for six years and had taken private lessons on saxophone and clarinet. I played in the Livingston Community Band for eight years from sixth grade on. I did a small amount of singing in a church choir. I did play in the high school dance band. I also played in the pit band for a number of shows. I did not play in All-State. I was more or less a utility player.

PC: What year did you enter the university as a freshman? How many years did you perform with the band?

JA: I came here in the September of 1965. I played in the marching band for two years. I played one year full time with the pep band and then two additional years off and on. I also performed one year with the wind ensemble.

PC: Who was the band director during this time?

JA: It was Scott Whitener’s first year. Also, a man by the name of Richard Gerstenberger was there as well. The band (and the entire school) transitioned from a blazer-straw hat operation to a state university.

PC: How much of a time commitment was the band?

JA: [It was] not a big time commitment, one or two afternoons a week and all day Saturday. Pep band started in 1966/67; it was a pick up organization. It was a bunch of guys that got together and played. [There were] no expenses. I think it was Scott Whitener’s idea. He asked a group of us at the end of sophomore year if we would be interested in playing. It was going to be informal—no professor leading it. We would vary from eight to twenty people, depending on whether it was Madison Square Garden or the Palestra. We wore blazers and straw hats, black bow tie. They were the old band uniforms before the Marching 100. [The year] 1966 was the bicentennial of the university; there was a push for the band and the glee club to do more activity that year.

For the most part, the push for many of the new ways came from Scott. Before he arrived, I honestly don’t even know if music was a major at the university. The tenor of the music changed dramatically after he arrived. Scott brought the ideas and the impetus for this. Especially by his second year, marching band became a lot more serious. The band was bigger, new uniforms, people were practicing more, and it became much more formalized. Music wasn’t a main thrust of what was going on at Rutgers. Most of the people you were playing with were there for relaxation or a hobby. That was my motivation.

PC: Where did the band play?
JA: Marching band was football. The pep band was for basketball, which was really the rage in 1967 with Bobby Lloyd and Jimmie Valvano. They ended up going to the NIT. Football was not overly successful at this time. Basketball was huge then. We would play for nearly an hour right before the game began at the College Avenue Gym. We sat in a corner of the bleachers and played a lot of fight songs, Beatles tunes that we threw together, maybe Herb Albert and the Tijuana Brass. These arrangements were just a melody line. It required us to create and improvise harmony parts on the spot. We would do all the home games and whatever away games we were able to travel. With the pep band, we received a nice thank you note at the end, but that is far as it went. There was no real funding.

PC: What kind of instrumentation was used?

JA: For the pep band, it all depended on what night it was, maybe two trumpets, clarinet, baritone. I was on saxophone, a makeshift drum set—a snare, some tom toms, and a bass drum. One of the men that helped organize this was a man named Livingston; he played tuba.

PC: As a former superintendent of schools in two different New Jersey schools, do you view the band as curricular or extracurricular?

JA: I think [it] is both. There is a curriculum to study music. Two of my electives were a semester of music history and a semester of opera. Howard McKinney might have been the instructor for one of these; that name rings a bell. Opera stuck with me, I frequently attend opera performances in the city. I would have liked to have studied more formally; it just didn’t fit into my schedule. I think the unique thing about music is that you can be as serious as you want to be. I had students in my school district sit first chair in the New York Youth Orchestra and play at Carnegie Hall. I’ve also had kids play in rock bands and things like that. It is also a life skill. As superintendent, I always wanted to make sure that we had curriculum work in it as well as things like stage band. I certainly think that the time that you play in a group makes it worthy of receiving curriculum credit for it.

PC: How do you view the marching band? Should it be voluntary or part of the entire curriculum?

JA: I would like to see it become voluntary, but in my school district it was mandatory. Mainly because the board of education felt that music was marching band in the Fall semester. I never was able to change that. Personally, I would rather see the serious symphonic band and then if you wanted to do a stands band or marching band or something, it was an activity. I was never a big fan of marching band, to be honest; I played in it here because that was the way you got into the other organizations.

During my twenty years as superintendent, two of the high schools became competitive. They put in a lot of hours and received a lot of awards. The time commitment did put hardships on the students and their families. Marching can be overly competitive. During my last couple of years, the marching bands stopped competing and
did more a less a concert formation at half time and then played in the stands during the game. The quality of the music improved dramatically. I think the overall music experience was better. Some on the board of education disagreed with me. I would say that competitive marching band takes up a disproportionate amount of time for the amount of musical reward. The teamwork and competitiveness are good, but they can be developed in other ways. We used to have a band festival that was a fund raiser. I used to watch rehearsals where students would be yelled at for being a half a step late doing some maneuver. I didn’t like to watch that. If we are trying to instill an appreciation of the arts, I felt that this was not the way to do it.

PC: What was the Rutgers Wind Ensemble like during this time?

JA: They were used to doing a lot more serious music than the other bands. I sat towards the back of the section. As a math major, I didn’t really have time to be serious musician. Don’t forget, to get our draft deferments, we had to maintain at a C+ or B average. Since Rutgers College was an extremely competitive school, the curve was pretty high, so I didn’t have the time to really become that dedicated as far as my playing was concerned. Overall, the group did have some serious players in it but the overall quality was probably a bit uneven. The music was a release for many of the people I knew. If it was going to take too much time, I think that many of us would not have been able to continue playing.

PC: Did you receive credit for band?

JA: We had a gym requirement of four semesters. If you marched, that counted as a semester of gym. It was pass/fail. Band was not on my transcript.

PC: Did the band recruit at local high schools?

JA: No, but I think that one football game a year there were some high school bands that came in the stands to play. You didn’t come here to play music. You came here to be a doctor or a mathematician, and we had a band too.

PC: Any memorable performances?

JA: We were one of the very first pep bands in the country. I met some really nice people in the band. The year we played at the NIT final, and we played at the old Garden in 1967. Rutgers ended up in third place for the NITs. We would hustle on the train to NY, have dinner at a street vendor. Playing at the old Garden was cool. It was dark and dingy, but the music reverberated throughout the entire place. Scott (Whitener) said that pep band was popular in the Midwest, but in the east, pep band was almost unheard of. Marshall asked us to play for some of their games. It was probably one of the last years that the old Garden existed. One time when we played at Princeton, we weren’t even sure they were going to let us in the door because they didn’t have a pep band.

PC: What were some of the schools that the teams faced in those days?
JA: Princeton, University of Penn., Lafayette, Manhattan, St. John’s, Lehigh, and Lafayette. We used to drive to the games ourselves with the equipment hanging out of the car windows. We would arrive at the gate and we would often receive a startled look when we said that we were the band. “Rutgers has a band?” was the frequent greeting we received when we walked up to the gate at the basketball games. We didn’t even have a sign that said “Rutgers Band” until the second year. We had to struggle just to get a seat at the games. Basketball was a really happening thing at the time. The auditoriums were really filled. We played the typical RU songs: Colonel Rutgers, The Bells Must Ring, Loyal Sons, Alma Mater, and the RU Cheer. Scott had Colonel Rutgers rescored for the full band for the bicentennial. That was the drill that had 1776 change to 1966—my sophomore year. For the Pep Band, we had to adapt Colonel Rutgers and everything else for whatever we had, it wasn’t complete. Some of the guys could really improvise and make up harmony parts. While I mentioned that it was Scott’s idea to do the pep band, he told us that it is something that we could do, but that we would be on our own, which was fine. He never came to the basketball games those first two years. Overall, we were received really well at each game; that was what made it so much fun. I also got to see some basketball games for free.

The New York Times mentioned us favorably in a sports article. It was nice to get some type of recognition. There might have been four or five of us that were at almost every game, unless there was a test. I think that year the pep band raised a lot of awareness about what a band can do for the university. The student population was at all of these games, and they really were exposed to band.

PC: Were you a founding member of the Rutgers Pep Band?

JA: In some ways I was. I was among the first group of guys to be asked to play in the group. I attended almost all of the games my first year. I also helped figure out rides and transportation for the band.

PC: Did you attend the University Concert Series at the College Avenue Gym?

JA: Yes, they were fantastic. I used to get in for free by ushering the concerts. There were also some really good concerts at Kirkpatrick Chapel. That was one of the few places where Douglass and Rutgers mingled. David Drinkwater was the university organist who was a driving force behind a lot of the music there. That was a separate music entity from the band. There was a formal music program at Douglass.

PC: Where did the band rehearse at the time?

JA: For music rehearsals we were at McKinney Hall. We practiced on a field that was right next to the football stadium for practice. It used to take a while to get to rehearsals with buses due to construction near the Landing Lane Bridge.

PC: Would you please describe the diversity of the student population and the band at the time?
JA: It was still all-male my entire time. Women probably entered the school around 1969 to 1970. Again, Rutgers College was all male—virtually all white males. It is hard to believe that we are standing in the same place as far as diversity is concerned. It is dramatically different now.

PC: Thank you very much for your time, your thoughts, and your memories about the Rutgers Band. I am also grateful for your professional opinions regarding the role of the band in school.

JA: You are very welcome.
Dr. Scott Whitener—New Brunswick, NJ interview, August 16, 2010

PC: What was the state of the Rutgers Band prior to your arrival?

SW: The history dates back to around 1916. Prior to that time, there was a fife and drum corps on campus. All this was intertwined with the ROTC program. Also, since Rutgers at that time was still related to the Dutch Reformed Church, there were daily chapel requirements for students in those days. Rutgers was not a state university until just after World War II. Professor Leigh Kimball from the French Department was the first director and founder of the band. He had written to President Demarest about establishing a band and the Rutgers Band began from that letter. Kimball was a clarinetist who had played in military school bands in his youth. He was also a composer and wrote several excellent marches. When I arrived at Rutgers, I felt it would be a good idea to try and bring back some of the important people from the band’s past. This had been done on a regular basis at the University of Michigan, and I felt it was a very positive thing for the morale of the band—to give it a sense of its history and past excellence.

We held band award dinners annually, and Professor Kimball attended one year where we honored him as the founder of the band. He was quite old by that point but sharp as a tack. I also recorded with the Wind Ensemble two marches that he had written nearly a half century earlier. He seemed touched by that and renamed them in honor of the Rutgers Band. (They are in the Band Library.) They happened to be charming marches that were characteristic of the time period in which they were composed.

After Professor Kimball came Warrant Officer Charles W. Cook. He was a regular army band conductor who was part of the ROTC. He directed the band in the late 1920s through the 1930s. I made contact with him and exchanged letters. In these he told me what things were like during his period in the Depression era. I got the impression that he was a very effective director. Dr. F. Austin (Soup) Walter told me he had directed the band as well as the glee club during the Second World War. Toward the end of the War, Babe Hitchner, who was a Rutgers alumnus directed the band. He later was chairman of the Music Department at Temple. I saw a photo of a band banquet during this time in which Dr. Edwin Franko Goldman was the guest speaker.

Around 1947 Martin Sherman joined the Music Department and, in addition to his music history teaching, directed the band until the early 1960s. He was a Juilliard pianist who had also played trombone in a military band during the war. He founded the Wind Ensemble in 1953. There was an interesting presentation that he made to the College Band Director’s National Association of which he was a member. He expressed criticism of college band programs particularly for the repertoire that was prevalent during this time. His points were quite valid but were expressed rather harshly in tone and it was not well-received. In addition to music history, Martin Sherman (after he had given up directing the band) also served on the Dean’s staff for a time.

I wanted to go through the history of the directorship of the band before going on to the main point of your question. In the early 1960s Martin Sherman gave up directing the Band and Richard Gerstenberger was appointed to the Douglass College Music Department to teach music courses and direct the band. He served as Director of Bands, conducted the Wind Ensemble, but did not direct the marching band. A part-time high school band director, Casimir Bork, was hired to direct the marching band.
The Marching Band of that day was similar to Ivy League marching bands. There was one rehearsal during the week and the show was put together on Saturday morning before the game. Bands of this type wore straw boater hats and blazers and had an informal atmosphere. There was a great deal of fluctuation in the personnel and the musical quality and marching ability were by necessity limited. By 1965/66, the band had become something of an embarrassment. After one particularly bad showing, President Mason Gross told the Chair of the Music Department of the College of Arts and Sciences, Dr. Henry Kaufmann, to do something about the band. This coincided with the departure of Mr. Gerstenberger so the faculty line was transferred from Douglass to the College of Arts and Sciences (later Rutgers College). I was finishing my master’s degree at the University of Michigan at the time. Dr. Revelli, the director there, announced the position at Rutgers, and so I applied and was appointed. My charge was to entirely rebuild the band and make it of positive credit to the University.

A word should be said about the collegiate situation at Rutgers at this time. All applied music (with the exception of piano lessons) was extra-curricular. Rutgers had very high admission and academic standards then and was a traditional liberal arts college offering BA degrees. Students did not major at the College of Arts and Sciences or Douglass College until their junior year. The work was all academic in music involving the study of music history and theory. There were about seven BA music majors at the College of Arts and Sciences and perhaps eighteen to twenty at Douglass. Fortunately, the general college students included many very skilled players, and it was out of these that we staffed the bands. This changed after 1970. I had been offered a position at the University of Maine, and so I met with my chairman, and he asked me what I wanted to stay at Rutgers. I said that I wanted credit for band. Mason Gross told the chairman to try to keep me, so this was done. After the band got academic credit, the glee club, Kirkpatrick Chapel Choir, University Choir, and the orchestra at Douglass said that since the band had credit so should they. This is how credit for ensembles came about.

PC: What was your musical background before arriving as director?

SW: I come from Arlington, Virginia, suburban to Washington, D.C. The school music program was very good there. I played first trumpet in a good high school band and a full symphony orchestra from which a number of professional musicians emerged. Two of my teachers were members of the United States Navy Band in Washington. From Arlington, I went to Juilliard and was first trumpet of the Juilliard Orchestra. Upon graduation, I was offered a position in the US Navy Band in Washington but instead won the audition for assistant first trumpet of the New Orleans Symphony, one of three jobs open in the entire United States. I also played in the New Orleans Symphony Brass Quintet. During the time that I played there, I started teaching part time as brass and wind ensemble conductor at Xavier University in New Orleans (I had been trained in conducting at Juilliard).

The orchestral season was only twenty-five weeks, typical of many orchestras of that time (early 1960s), and so making a year-round living was difficult; therefore, I decided on a career change and wanted to go full-time into college teaching. A colleague in the New Orleans Symphony had gone to the University of Michigan, and he interested me in studying there. So, I went. They were kind enough to place me in a Master of
Music program even though I had only an artist’s diploma from Juilliard, rather than a bachelor’s degree (The Dean said we have done this for European conservatories; Why not an American one?). I joined Dr. William D. Revelli’s Wind Instrument Graduate Program, which was designed to prepare college brass teachers, and played 1st trumpet in his University of Michigan Symphony Band. It was at Michigan that I heard about the vacancy at Rutgers and submitted my application. The finalists for the position were two of us from Michigan and one from Ohio State. I was selected.

PC: Who were your most influential teachers at Juilliard?

SW: Juilliard had the great wisdom to have as its principal orchestral conductor not a typical conservatory conductor but one of the great French conductors, Jean Morel, who, at the time, was the principal French repertory conductor at the Metropolitan Opera. This made the Juilliard Orchestra not only better than most professional orchestras but a fabulous learning experience. Everyone who played in this orchestra from Itshak Perlman right on down will tell you what a tremendous experience they had playing under Morel. So, Jean Morel was my principal influence in conducting, and I had the opportunity to study his technique with Jorge Mester and from the 1st trumpet chair in his orchestra. My trumpet teacher was the legendary William Vacchiano who was principal trumpet of the New York Philharmonic for many years and had taught several generations of top orchestral trumpet players. [I continued to free-lance in New York City after coming to Rutgers with the Contemporary Chamber Ensemble and played at the US debut of one of the best German orchestras, the Bavarian Radio Symphony Orchestra, under Raphael Kubelik at Carnegie Hall, among others.]

PC: How old were you when you assumed responsibilities as director?

SW: I was twenty-five when I was appointed, twenty-six years of age in September of 1966 when I began actively directing the band.

PC: Please describe the band when you arrived.

SW: The Rutgers Band was in sort of a state of breakdown awaiting the new director. As it turned out, by asking students to audition for the marching band, I ended up scaring away some members since this had never been done before. The first year, therefore, we fielded a small band. It was very good, though, and had enormous spirit and dedication. There were some outstanding musicians there. Some of them were comparable in playing ability to students from the University of Michigan, despite the fact that they were studying to become doctors, attorneys, and engineers. The band was all male, following the Rutgers tradition (the University of Michigan Marching Band also was all male). The Wind Ensemble had some excellent players and over a year of hard work I felt confident enough to schedule a concert in Town Hall, New York City. We filled the hall (with Mason Gross narrating Copland’s *Lincoln Portrait*) and received a very positive review in the *New York Times*. The Wind Ensemble went on from there and continued to develop. I was truly fortunate in having many outstanding players who, although they
were not music majors, played at a music major level and this enabled me to attain a high standard. The Marching Band more than doubled in size for my second year.

From the beginning of my directorship I was incredibly fortunate to have band officers who would make a professional orchestral staff pale in comparison. Entirely volunteer, they worked tirelessly on a daily basis to make the band what it was. This was a period of massive and revolutionary change in the band program at Rutgers, and I received most of the credit for the positive changes. In reality, this credit needs to be shared equally with my magnificent band officers without whom nothing could have been done. I am eternally grateful to my first band president, Ralph Acquaro and Vice President Dick Spence. They were followed by Drs. William Trusheim and Robert Grechesky, Terry Baker, R.I. Nagel, Joe Demarest, and Dave Homgren. There are too many of these loyal and dedicated officers to list, but I want them all to know how much I appreciate what they did.

PC: Describe your approach to the music arrangements.

SW: Most of the Big Ten marching bands like the University of Michigan had custom arrangements, which enabled one to freely develop show ideas. I felt this would be desirable here and since I had the ability to arrange, I wrote the balance of the arrangements at that time. I was also was able to get some top arrangers to write for us, John Higgins, who was the Michigan Marching Band arranger, David Mairs, and the legendary Jerry Bilik, who was no longer taking commissions but since I knew him at Michigan, he complied. He also composed some magnificent fanfares based on Rutgers school songs which are in the band library.

Jerry Bilik did teach a course on band arranging while I was there. I regret not taking the class. I had always done some arranging when I was younger. When I went to Rutgers, I did write arrangements in his style—I considered him to be a genius arranger.

PC: Did you study arranging while at Michigan?

SW: No, but I had written arrangements for years before coming to Rutgers. As we went forward, I taught Nick Santoro and Doug Haislip during lunch classes how to arrange, and we used many of their arrangements, as well.

PC: What prompted the Town Hall Concerts?

SW: There was no suitable place to perform on campus. In order to play at the College Avenue Gym, which, by the way, had fine acoustics, and the University Concert Series was held there; however, there was a large fee involved just to set up the chairs. I asked a lot of the students in terms of preparing their parts and a commitment to the group. I felt that it would be a disservice to the students if they performed to small audiences. Of course, asking Mason Gross to narrate *Lincoln Portrait* (Aaron Copland) ended up being an excellent way to promote the concert. He was extremely popular on campus and the hall was packed.

For the second Town Hall concert I got together a set of performing parts for the Berlioz *Symphonie Funebre et Triomphale*. This was the first New York performance of
the original version of this work, and we used the Kirkpatrick Chapel Choir for the choral parts in the last movement. We also gave the New York premiere of Brahms’s *Begrabnisgesang* for choir and winds. I included some premieres on each of the Town Hall concerts.

Throughout my directorship, I was always concerned with building an audience. I spent a great deal of time creating fliers, posters, and program notes in order to inform, entertain, and educate the audience. Playing to a full audience demands that you program music in a certain way. One has to be concerned with what an audience can tolerate yet at the same time, pick music to challenge the group and be of artistic merit. I did my share of new music with the wind ensemble. I just would not program an entire concert’s worth.

**PC:** Can you explain the change in your thinking of the value of transcribed music?

**SW:** I felt always that the core of the wind ensemble repertoire should be original works. When I began I was against playing transcriptions of any kind. As time went on, I became concerned that the students were not getting a sufficiently balanced program of repertoire, since almost all of the original band works were composed in the twentieth (and now twenty first) centuries. I began to feel that an important part of my mission with the students is to give them the experience of performing music from periods other than the 20th century, especially since the orchestra at that time did not provide a very positive experience; therefore, I began to supplement my programs with carefully-chosen transcriptions to broaden the repertoire so that romantic period music could be included with the original pieces. I also included some Renaissance music with brass for the same reason. My goal was a broader repertoire around the core original compositions for band. I also tried to create new repertoire by starting a project of commissioning (really begging, since I had no funding for this) new works for premieres. Here follows a list of these:

1973: Elliot Schwartz, *Eclipse II*
1983: Carl Della Peruti, *Capriccio* (This concert was the subject of a broadcast on New Jersey Network's “State of the Arts”)
1985: Philip Corner, *Counterpoint.s*
1988: Richard AmRhein, *Rotations*
1988: Daniel Goode, *Flower Forms I*
1989: Robert Moevs, *Dark Litany*
1989: Bruce Craig Roter, *Fanfare*
1990: Daniel Goode, *Flower Forms II and III*
1991: Ken Lampl, *Statiphony*
1992: Ken Lampl, *Xyrgey*
1998: John Messenger, *Vision I*
1999: Gerald Chenoweth, *Graphic*
2003: Stanley Cowell: *Sweet Song for Brass Choir*
2006: Steven Holochwost:
Some very good pieces came out of this project, especially the works by Robert Moevs, Philip Corner, and Daniel Goode (all important composers and faculty colleagues, and the Ken Lampl pieces. I included the brass ones, as well.) I was also interested in trying to bring the wind ensemble to the general classical music audience, and I felt that a broader repertoire was important in doing so. Concerts of only twentieth century music have limited impact. Today, of course, with a fully functioning symphony orchestra on campus, I would not take such an approach.

PC: Can you describe your approach to getting a desired sound from the marching band?

SW: It occurred to me after rehearsing the band outdoors that a good sound did not just happen by itself. I found that an important difference between playing indoors and outdoors is the need for very clear articulation. Another important issue is the acoustical decay that occurs outdoors and the need for sustaining and balance. So my approach was to stress three things: sustaining, balance, and articulating clearly to the distance. The bands of my day played very well, always with an in-tune, well-balanced, clearly focused and articulated sound. I think that was their great strength, and people always commented on the high quality of the playing. I always started rehearsals with a period of playing chordal exercises and progressions to establish a full, balanced, in-tune sound before we did anything else. Also, I used the Eb alto (tenor) horns of the brass band in place of French horns as opposed to the other instruments available now. This gave us a full, horn-like sound in the critical alto range. We were fortunate to have a set of antique Italian Orsi tenor horns. These dated from the time they were used in concert bands and had an excellent sound and good intonation.

PC: What was the initial response when women joined the band?

SW: The men were quite opposed to it initially. When Rutgers College became co-ed, I thought that the all-male marching band could not continue. At the time, a lot of the thinking was that many women would not be able to handle the physically demanding high-step that we and most bands in the Big Ten were using. I thought that was rubbish and so I presented it to the band that we were going to have no changes in how we did things, and the women would have to measure up. I told them “A band member is a band member.” There were about ten to twelve women in the band that first year. Thank goodness they proved that they could do anything that the men could do, so I didn’t have to eat my words. The first year was the trial for those women. Having proved themselves that year, there were no problems after that.

PC: Describe the merger of the Douglass and Rutgers Music Departments.

SW: There had been a serious discord between President Bloustein and the faculty union, the American Association of University Professors in the late 1970s. This resulted in no-confidence votes for the President. He took a leave, and when he came back, he unveiled a reorganization plan for Rutgers in New Brunswick that merged departments into the Faculty of Arts and Sciences. Part of that plan was to create the Mason Gross
School of the Arts. President Bloustein was very good friends with John Bettenbender, the chair of the Theater Department at Douglass. It was rumored that during a card game one night, Bettenbender convinced Dr. Bloustein to create an arts school. This brought the Rutgers Music Department, of which I was chair, and the Douglass and Livingston departments together to form the Music Department of the Mason Gross School. A lot of the early organization of the department fell to me as former chair of the Rutgers department. I wrote the curriculum for the Bachelor of Music Degree and the by-laws of the department, which established its organization, among other things. I was tired of being chair, so I did not run for chair of the new department.

**PC:** Was this the time that you left the marching band?

**SW:** When I was elected department chair at Rutgers, I felt the time had come for me to move on from the marching band. Times were changing in the marching band field, and there was great resistance among the members to any changes since they valued our tradition. I also felt that the trends in marching bands were not positive in regard to the realities of the football situation. We had enjoyed enormous popularity with the football audience for the type of shows and performances we did, and the direction things were going in the marching band field I suspected would not continue that positive relationship. It was also hard to recruit a large band then. The campus tended to empty out and shut down on weekends with many students returning home. Very different from how it is now. It took a lot of dedication to be in the marching band then. Also, I felt I really could not do the chairmanship, conduct the Wind Ensemble, and direct the Collegium Musicum along with the marching band on the weekends. Ray Lucia took over for one year and then I appointed Bill Berz the following year to direct the marching band.

**PC:** How did you feel about the contemporary repertoire that was written during this time period?

**SW:** With some exceptions, I was disappointed in it from a musical and artistic point of view. I had the problem as a conductor that I had to believe in the piece I was conducting if I was to ask my players to give their all for it, and that’s the only way I could do it; therefore, I had trouble at the time finding pieces of sufficient musical merit that I could believe in. I did acquire every new piece that came out for the library but chose carefully what I performed. Later, after I gave up conducting the Wind Ensemble, things got much better with a lot of good works coming out—just too late for me.

**PC:** Did you ever conduct the NJ All-State Band?

**SW:** (Laughs) Well, early on, I was overheard saying to several NJ band directors that I did not think that the NJ All-State Band would receive a division one rating in Michigan. I was blacklisted after that incautious remark! I did, however, conduct the North Jersey Area Band and the first Central New Jersey Wind Ensemble.

**PC:** The book?
SW: My deep interest in brass instruments and technique began early, and I have pursued this interest my entire life. I wanted to know everything about the instruments, their history, and especially, how to play them. My teacher at Juilliard, the legendary William Vacchiano, was a great player but could not explain basic concepts of how he played so I became interested in finding ways to explain brass playing. People can waste a lot of time and never get the best results without this information. Over time I developed a method of instruction of the fundamental aspects of technique and this has been very successful. I never imagined that the book, *A Complete Guide to Brass: Instruments and Technique*, would reach the large audience it has. The first edition came out in 1990 and here we are twenty-two years later with its 3rd edition. It is continually used in over 100 universities and known internationally. My concept has evolved since my first edition. [At this point, Dr. Whitener explained types of breathing techniques used in brass playing. This information is can be found in his book.]

PC: Anything else of interest about the Rutgers Band program?

The ratio of graduate to undergraduate students is here is about half-and-half—quite unusual amongst state universities. The idea from the graduate program came from James Scott who was the flute professor and department chair. He really got the graduate program going, and I must admit I never thought the idea would work. I was wrong about that.

PC: Thank you for your contribution to this paper.
**Professor Floyd Sumner—New Brunswick, N.J. interview, August 23, 2011**

**PC:** What was your background prior to coming to Rutgers?

**FS:** I had done a double major at the University of Louisville School of Music in voice and piano under their rubric program and received a bachelor of music education from U. of L. in 1959. Even before I received that degree, I began work in the College of Arts and Science in music history, but they did not offer a double major at that time so I went on to get a M.A. in music history.

I was married in 1961 and taught choral music for a year in Vine Grove, Kentucky and then received a position in Indiana that involved teaching marching band for the first time. I took another appointment for a three-year position with another marching band program.

**PC:** Describe your arrival at Rutgers:

**FS:** When I came here in 1966 it was with a full scholarship and fellowship-work study—that sort of thing. Henry Kaufman was the department chair and was excited because Scott Whitener was just hired as a hot-shot trumpet player who was with the New Orleans Symphony and who was going to do something with the marching band. Kaufman was able to arrange a work-study compensation. If I did the marching band camp I would be paid for the entire weekend on a twenty-four hour basis. It was done at Bonnie Brae camp at the Watchung Mountains. Only one cabin had a light bulb. We got that one because I had my family with me. I think it was Thursday to Sunday—not quite a week. I’m not exactly sure.

We got there in the evening and Scott was already involved in a music rehearsal. He spent (what seemed to me at the time) an inordinate amount of time simply getting the band to play in tune. He went through all the sections encouraging them to listen and instructing them on how to tune. He also had with him a graduate student who had marching experience from the University of Delaware. I don’t know his name. He was the first person to tell me that he thought that the Rutgers school song sounded an awful lot like *Red River Valley*.

Prior to Rutgers, I was teaching marching band at Pekin, Indiana (population two hundred) with a high school that served several different areas. We had a band of forty-eight students. The community had one of the longest continuously running Fourth of July Parades. The summer before I left for Rutgers, the bass drummer became ill. I played the bass drum for that parade. I’m sure that I lost at least five pounds that day. It was a highly disciplined well organized group of students. We had a summer school that was accredited by the state so we did all the work in August from 6:30 until about 10:00 in the evening. I think it was almost every night. It was an unbelievable program—no football team, but we performed at various parades and in exhibitions.

When I arrived at Rutgers in August 1966 that first morning of marching rehearsals and saw what we had to work with, I was ready to turn around and go home. I could not believe it. In prior years, rather than approaching the field in any systematic way, the players would simply run onto the field.
PC: Marching basics?

FS: Basic marching techniques were not in their repertoire. Coming from a really good high school program in Indiana to a major state university, I simply could not believe what I saw. It wasn’t quite as bad as not knowing the right foot from the left foot, but there may have been some with that problem. We worked enormously hard through the hot sun. By the end of the camp it did improve. Scott had to work really hard the first four or five years. He devoted himself completely to improving that marching band and it worked. Throughout the football season, I would attend some of the home games that year to check on the band. There were probably between fifty and one hundred students in the band that year. I was really pleased with what it became that year compared with how it started out.

PC: Was there a sense that Rutgers felt itself “above” the marching band activity due to the fact that it considered itself quasi-Ivy league at the time?

FS: Perhaps, but their performances had been laughed at by the audience so it was not a successful solution. There had to be a middle ground somewhere, but that solution was not the right answer. Under Scott, the feeling was well maybe we aren’t going to be Indiana or Michigan but on the other hand we certainly were not going to make fools out of ourselves either. We were going to march onto the field and do it right. That’s where I came in. They were well on their way to respectability. People in the audience said it was much different than what they saw in previous years.

Scott Whitener told me years later after that band camp that many of the students told him how good they felt about that camp. As seniors, they told him how positive an experience it was and that they had felt a strong sense of accomplishment. That was really nice to hear and to have been a part of that.

PC: Can you describe the Rutgers music program in 1966?

FS: There were different departments in each college. Livingston had just started as a college in 1966. The most well-established was at Rutgers. I don’t think there was a music education department option at Rutgers College but I am not sure. Douglass was performance oriented and that was under Arnold Kvam. Rutgers was more academically oriented: theorists, musicologists, composers.... I think Robert Moevs was composer-in-residence in 1966. Alfred Mann had moved to Newark at that time. He was the department chair there. There was potential friction between the academically oriented department of Rutgers College and the performance department at Douglass. Livingston became established soon. A cellist named Robert Martin, a philosophy professor who had strong performance credentials, formed a trio with Gilbert Kalish who was on campus.

Then, the jazz department with Larry Ridley and Ted Dunbar developed soon afterwards. The band program was always at Rutgers College. A music education degree was possible at the time, although I think there was a way that they had to get the music education component accredited through Douglass somehow. Before Bill (Berz) came here, music education at Mason Gross School of the Arts struggled mightily. There was one lady (Janet Moore) who handled almost all of the music education course work
herself. She nearly killed herself. She worked constantly and did a good job. She left after a few years. I assume that things are much different now.

PC: Thank you very much for your time and for your willingness to participate in this project.
Rutgers Band alumnus, Dr. William H. Trusheim,—Pequannock, N.J. interview, July 22, 2010

PC: What was your musical background before coming to Rutgers?

WT: I was pretty active as a trumpet player as a high school student. The thing that captivated my interest most in high school was a brass group that traveled around Baltimore. We used to play in churches for free and for fun. I attended a high school that had a competitive band program at one time but was decimated when the school went to a split shift. It went from a huge concert band that was pretty advanced. It was competitive just for seating to a program that was a shadow of its former self. When school let out at 12:30 and students can choose to stay and play or leave, many of them left.... I stayed to play. I probably gained more from the experience in the brass choir. We did play a lot—several Sundays a month and got around.

PC: What year did you enter the university as a freshman? How many years did you perform with the band?

WT: I went to Rutgers in September of 1966. It was the first year that Scott [Whitener] was the band director. I entered as chemistry major. The first time I met Scott, I played a Telemann Concerto—made most of the notes, not all of them. I was in the band program all four years and probably stayed connected to it for twenty-two years. I marched all four years. The marching band my first year was very small—a forty-eight piece band—but, there were a lot of really fine people in that band. Fine people not just from a musical standpoint; they were really good musicians. Beyond that, Rutgers College was an exclusive liberal arts college at the time. There were brilliant people at the school. A few in particular were very sharp. It was a building block for what was to emerge under Scott’s leadership. The program was mostly marching band, pep band, and the wind ensemble. Freshman year, I played lacrosse so I did miss wind ensemble freshman year. I rejoined the band again in the Fall. When I had to make the choice between band and lacrosse the following year, I chose the band.

PC: Was the marching band basically the indoor band?

WT: Yes and no—wind ensemble continued in the Fall. It just didn’t have as much rehearsal time. There were some who marched and didn’t play in the indoor group, and I suppose the reverse was also true.

PC: You already mentioned that the marching band was small the first year. Describe the marching band style during this period.

WT: We did Big Ten-type shows—pretty much tongue and cheek. Mostly pictures—humorous—not in the sense of the Ivy League though. It was a transition from the straw hat band to what was to follow. We did a new show every week.

PC: Were there any additional staff members involved with the band program?
WT: An announcer. Ralph Acquaro was the band president. His friend Terry Baker may have helped. It was basically Scott and rank leaders. Scott did drill and arranging. He did some terrific arrangements. In pre-games, we did Rutgers tunes. He either wrote the definitive arrangement or had arrangements written of the well-known Rutgers songs: Colonel Rutgers, Bells, and Men of Rutgers. Some of these were a combination of Bilk and John Higgins arrangements. At that time there would have been more from Higgins because Bilk was becoming more commercial. Scott was and is a terrific arranger. He wrote some great charts. By my second and third years, almost all the music was specially arranged for us either by Scott or by a Michigan arranger. Pre-game was made up of the Rutgers tunes, and then we probably played the other school’s fight song. Halftime was a topical show: jazz show or a Beatles Show, thematic shows, pictures, props—very different from what band is today. We did more drill during the later years.

PC: High stepping?

WT: All high-step—pre-game and half-time.... The Rose Bowl was all high-step. We did the Rose Bowl parade in January, 1969.

PC: As you know, Scott Whitener retired last spring. What legacy do you think will be left from his forty-year tenure at the university?

WT: Scott was an inspirational leader. He still is in my life. Regis Wiegand [superintendent at South River] was a mentor to me, especially since I became a school superintendent. But Scott was the most influential person in my life and still is. Even though I don’t see him that much, in one way, shape, or form I think of him every day. In terms of music, ethics, and how you live your life, I would have to say that there is not a greater influence on me than Scott Whitener. I wish that there were more Scott’s at the University. He often fought upstream for music and the arts, but ethics.... Is it the right thing to do? That was foremost in his mind. Scott was an orchestra player—Juilliard, University of Michigan, and New Orleans Symphony as a trumpet player. He is the reason that I do what I do today. I’ve been in education for forty-one years myself. When I think of those four years at Rutgers, it really shaped who I am. The people that I attended school with, Scott, Soup [Walter], others.... Soup was a phenomenal man.

PC: Was he involved with the band at all?

WT: No, but he was a presence in the music department. The glee club was widely recognized nationally during his tenure, and the Rutgers University Choir was performing regularly with major orchestras. The glee club toured Soviet Union one year as United States ambassadors. He was highly regarded by Eugene Ormandy [and] Steinberg and was a terrific choral conductor. The Rutgers Choir was outstanding. At the time, the band was nowhere. That is when Scott came in.

PC: Released in 1966, McCormick’s Bicentennial History of Rutgers University has little written about the band.
WT: I know. I have a signed copy someplace—my freshman year. The truth of the matter is that it is a major state university. It needs to have a place for everybody. The band is a part of that. I hope that continues to be the case. I know the focus has changed considerably. Mason Gross School of the Arts is a professional school. You need to realize that Rutgers College when I attended was relatively exclusive liberal arts college—all male, 5,600 students; Livingston College didn’t exist; Cook College was the “Ag” school. What we may have lacked in terms of a conservatory background musically speaking...put it this way, there was a lot of mental horsepower going on there. That worked perfectly with Scott, because that was what Scott was about. When Scott does anything, he does it to the “nth” degree. He does it to perfection. If he gets interested in something, he has to know everything about it. That goes for music and life—a great lesson. For me, it was the most pivotal point of time in my life. It made me who I am today.

PC: I was interested to know how it would be for someone coming in with Dr. Whitener’s conservatory background to relate to a largely non-music major scholarly student population.

WT: Scott is a scholar. There is no reason to think that a scholar in music is different than any other type. I think of some of the guys that I was in band with: doctors, surgeons, researchers, Sloan-Kettering professors. The academic standard was rigorous as was the expectation for work. It was a challenge to do it all.

PC: How much of a time commitment was the band?

WT: For many of us who were really involved it was 24/7, for those of us who were really involved. I clearly put in a forty hour week outside of rehearsals with the band. So did Bob Grechesky, Ralph Acquaro, and others.

PC: Where did the band rehearse and perform?

WT: Rehearsals: McKinney Hall was my home for four years. We did some concerts at the Barn [College Avenue Gym]—the Rutgers Student Center on College Ave.; that opened in April of 1968. I think we played an inaugural concert there. There was also a multi-purpose room in the back of the student center. We played there often. We also performed at the Student Center next to the Barn as well as the Ledge Student Center which was by the river dormitories. Then there were a number of organizational shifts at the university—the Federated College Plan first. Then, the music department used to be located on Bishop Place as well as McKinney became amalgamated onto the Douglass campus.

PC: What kind of instrumentation was used?

WT: We did a show one year at Columbia with marching sarrusophones. I don’t know where Scott got these from. Their band used to take out bassoons and contrabassoons in their marching band.—It was quite humorous. Our marching band was pretty standard.
My senior year was a one hundred piece that had thirty-six trumpets. My sophomore year we had one hundred members on the field. That was the goal.

**PC:** When were women allowed into the Rutgers Band?

**WT:** We started recruiting women for the indoor band program around that time. The Douglass department viewed themselves as a conservatory. They didn’t see why their students would want to play in the Rutgers Band.

**PC:** Repertoire: What were some of the big pieces done by the Wind Ensemble?

**WT:** *Lincoln Portrait* was one. Of course, this was narrated by Mason Gross at the first Town Hall concert. I rehearsed for this, but I didn’t play due to the fact that I was playing lacrosse. That was spring 1967. We did the standard band literature: Holst, Vaughn Williams, Persichetti, *Psalm for Band*. There was also some quasi-contemporary band literature. We did *Red Pony*, some Stravinsky with the Wind Ensemble.

**PC:** Going through the programs it seemed that Dr. Whitener had an affinity for British composers.

**WT:** German music as well, but don’t forget that there was a lot more band music written by British composers than German composers. With German composers, you are for the most part talking about transcriptions.

**PC:** Would you say that most of the same players from the marching band also made up the wind ensemble?

**WT:** Absolutely, almost all of them—the difference with the current situation now is probably political. It most likely comes down to funding. The marching band can probably get more money from the athletic department than it can from the music department. During my undergraduate years, we had to go in front of a student activities board which was made up primarily of...students!

Rutgers Band was funded as a student activity. Every year we had a proposed budget to put in front of the board. They determined how much you would receive. One of my friends was involved with the forensics team. It was determined that they had to get by with half the funding of the previous year. The forensics people argued that they could not run a successful program with the reduced amount. As a result, the student activities board told them that they would remove all funding. Their rationale was that they did not want to fund anything that would not be successful. The *Targum* [Rutgers newspaper] and WRSU [Rutgers College radio station] were pretty influential as well. We also ran concerts and lectures to raise funds. At the time, the University Concert series was run by Julius Bloom. He was the impresario who had connections with Carnegie Hall.

There was a linkage between Carnegie Hall and Rutgers. Major acts performing at Carnegie Hall would often repeat the program at Rutgers the next day. We had some unbelievable performances at the Barn [College Avenue Gymnasium]. The acoustics
were unsatisfactory. I remember reading letters between Soup and Eugene Ormandy regarding the unsuitable acoustics at the Barn. They would play and the paint would fall off of the ceiling, but they still managed to get them to play there. I think I saw Charles Munch perform the *German Requiem*—one of the last performances of his life. Stravinsky was supposed to conduct there but Robert Craft had to conduct due to illness—with the Boston Symphony. Steinberg with the Pittsburgh Symphony performed Mahler 2nd. The Royal Philharmonic came to play. Gary Howarth was at the time the principal trumpet of the orchestra. He later became famous with the Philip Jones Brass Ensemble. Scott was friends with him, and I remember going down to meet him. They played the *Alpine Symphony* if I am not mistaken. It is quite a mouthful for trumpet. As a concert venue, it was not up to the acts that performed there. It [the campus] was still a small place overall.

The concert and lecture series was different in that it was a means for the various student activities to make money by sponsoring concerts. Once the expenses were paid, the club received whatever was left over. Tom Paxton, Judy Collins, the Rotary Connection—we had to go crazy to try to sell these tickets. It seemed whenever we needed something, we received funding through a different source. We played halftimes at NFL games—Giants, Jets, and Colts. We were scraping money to get to California for the 100th Anniversary of College Football. We were at the parade accompanying the float from the National College Football Hall of Fame. The Hall of Fame was supposed to be held at Rutgers originally, but it was moved to Notre Dame.

We never had raincoats. We were trying to figure out how to buy raincoats when a call came in from the Ed Sullivan show. It paid $x$ number of dollars which happened to be the exact amount needed for the raincoats. So, we were on the Ed Sullivan Show in April of 1970 with Nancy Sinatra. That was an interesting experience. We had to arrive on Saturday morning to tape the music. We came back Sunday night to play for the live audience. It was part of a dream sequence called “The Boys in the Band.” It was an interesting experience to say the least. I got to talk to Ed Sullivan for about a half hour. I know that he was onto the Paul Robeson subject, a football All-American, Rhodes scholar who fled the country. I guess that was the connection that Ed Sullivan made with Rutgers. It seemed to be on his mind.

**PC:** Did you receive credit for band?

**WT:** We received “E” [elective] credit that didn’t really mean anything. I learned how to do my job through these credits. It wasn’t until years later when the school finally realized the importance of the ensemble credits and gave them the weight that they deserve. At one point, Whitener was upset that it didn’t happen sooner and almost left for a different university because of this.

**PC:** Did the band recruit local high schools?

**WT:** Well, I was at South River; Doug Haislip was at Bridgewater; Nick Santoro was at Freehold and then North Brunswick. Basically, [it recruited] wherever Scott’s students became local band teachers.
PC: Any memorable performances?

WT: Garden State Arts Center, football games, one hundredth anniversary of college football Rutgers 29-Princeton 0. That was on September 29th of 1969—I don’t know why I remember that.

PC: Were you a member of the Rutgers Pep Band?

WT: I was a member for all four years. I was the assistant director my senior year. At first we didn’t even have buses. We showed up in cars. Ralph Acquaro was the director of the pep band. We did all the home games at the Barn—certainly all the games in New York-Army, the Palestra in Philadelphia. When I first joined the pep band, we had to drive in cars to the away games. My freshman year, the memorable thing about it was that Rutgers made it to the NIT. Bobby Lloyd and Jimmy Valvano were on the team that year. I remember going to the semi-final game at the old Garden against Southern Illinois. Walt Frazier was on the team; they ended up winning.

The pep band was pretty much on a wing and a prayer. We drove to Annapolis to play Navy...it was a pretty long trip—Columbia, Princeton. My South River pep band played a few times at Rutgers—a couple times at the athletic center during the winter break. That was nice. My kids got to play all the Rutgers tunes. Adam [Dziemian] used to come along and help out. The performance of the Wind Ensemble at Town Hall was interesting because it was a New York premiere of the Berlioz Symphonie Funèbre et Triomphale and a piece by Brahms called Begrabnisgesang which I believe was the US premiere. That was a transcription I think. Scott did not program a lot of transcriptions in those years. The Town Hall concert was significant for those reasons. We were supposed to play at Lisner Auditorium in Washington D.C. the following year, but that was when Martin Luther King, Jr. was assassinated.

PC: How did you feel about Whitener’s final concert?

WT: One aspect of the program...when you look at the program from his last concert compared to the early days, it looks like there is a standardized outer booklet from [the] Mason Gross School that also lists the many events at the school. This was different from the early years. He was meticulous about every aspect of the program itself and the program notes which he wrote himself. He is not going to change the way that he is.

PC: Did you get a sense that his last program (Rutgers Brass—Spring 2010) was where he was aiming all these years?

WT: It was an excellent concert. I think that it is always easier to build something than to maintain it. We had a sense that we were doing something that is really important...as if we were building something back then. There weren’t a lot of us who were music majors but there were some great players early on: Mel Goldfinger, a trombone player; Mike Klein, a great euphonium player; [and] Lou Kresfky, tuba player. These guys could really play. They had other career aspirations, but they could play their instruments.
Ralph, Bob, and I were guys from that first group who went into music. Bob stayed in it, and Ralph and I became school superintendents.

PC: How would describe the diversity of the student population?

WT: There were 5,600 men at Rutgers then. Not 38,000. I wouldn’t say it was non-diverse, just not as cosmopolitan as it is today.

PC: Is there anything else that you would like to add about your time as a Rutgers Band member?

WT: The jazz program was happening in Newark. Scott directed the Jazz Band on our campus. He brought in Donald Byrd to coach the group and solo. At some point after I left, there was a concert band added (early ‘70s) in addition to the Wind Ensemble. He later had an assistant named Martin Smith and later Ray Lucia who did marching band for one year. The interesting thing between marching-athletic and academic band is the funding stream. As good as Mason Gross is for preparing students to become musicians, they also need to be able to understand that students need to know what to do when they become band directors. I know that this separation does not exist in a place like Michigan. I have a student at Rutgers who is one of the best clarinet players in the state studying at Rutgers. He made it into the Wind Ensemble as a freshman but has not marched yet. I think that is odd that since he wants to become a band director that he didn’t march during his freshman year. Again, it’s probably funding. If the marching band were part of the Mason Gross School of the Arts, it probably would not receive the funding that the athletic program can provide.

PC: How do you view the marching band? Should it be voluntary or part of the entire curriculum?

WT: I had to grapple with that as band director at South River. I think that it is essential as a core subject, but I also believe that the commitment required in some of the things that are done marching after school or evening rehearsals—there is a commitment that goes beyond the intellectual commitment of the class, but that is where you use what you learn in the class and bring it to life. I see it as both. If they made music entirely extracurricular, then what are you saying about music as a subject area?—less than second class citizenship. I know what it meant for many of my students. The success that they had in music led to success in other things. Everybody is different. There is a core content of subjects, but there is also a need to spark interest so that they would want to learn other things. There is a principle that I believe in. If every student made a connection with a strong adult role model and found something that they felt strongly about. For many, that is where music fits in.

PC: Thank you very much for your time, your thoughts, and your memories about the Rutgers Band. I am also grateful for your professional opinions regarding the role of the band in school curriculum.
Rutgers band alumnus, Mr. Nicholas Santoro—East Brunswick, NJ interview, July 24, 2012

PC: What years did you participate in the Rutgers Band program?


PC: You attended during the co-ed transformation.

NS: I was the band president the year we went co-ed—my senior year. A group of us were front and center with recruiting. It was my job to get the girls off of the bus that was the “singing” bus. To my surprise, I turned to the back after “three cheers for the bus driver” and saw two freshman girls who were sitting in horror. I tried to reassure them but for the next two hours it was non-stop.

PC: What was your musical background before attending Rutgers?

NS: New Brunswick High School—but I studied trumpet with Alfie Weissman since I was in third grade. Most of us had marched with girls in high school at the time. Many college bands of the Midwest, however, were all male—especially with the high stepping. I think that most of the guys were okay with girls in the marching band. It became known as the “Rutgers Incident” with Kappa Kappa Psi. Bobby Ruben was the executive director we invited him to a game in November. After the game, we had a meeting in McKinney Hall. He was going to ask questions; we were going to ask him questions.

PC: They were already deemed brothers?

NS: Yes, that was Ruben’s first question. “Did you give the first degree to the females as part of the initiation rank?” After we responded affirmatively, he pulled out a prepared statement that stated that the meeting was over; we were no longer brothers. After he threw us out, we developed MYA at Rutgers. After this incident, we were practically called communists by many of the southern colleges. It was a big thing at the time. You could draw a line above the Mason Dixon. Most northern schools were fine with this. We developed our own initiation, secret handshake, secret knock—that sort of thing. A couple of years ago, Rutgers made them change to become part of a national organization. My senior class was the founding brothers of MYA. It was an interesting time.

PC: Was it true that each campus had a separate music major and music education component?

NS: Rutgers College had three or four music majors in my time. Douglass had theirs and Livingston, which was where the jazz program started. We took all our general music courses. We went to Douglass to take woodwind methods—Scott taught brass methods and percussion methods. You had to go to Douglass for Elementary Methods and
Secondary Methods. Soup Walter was the conducting teacher. Back in the day, Rutgers was probably considered fourth in the state for music education. That is because there were so few of us—Montclair, Jersey City State, Trenton State, Newark State, Kean. Jersey City State was the jazz school. Trenton also had the Master’s of Music Education before Rutgers. It was the only place to go for working teachers—summers, night classes. It was a good program.

PC: Who were your music professors?

NS: I had George Jones for woodwind methods [and] Daniel Schuman for elementary and secondary methods classes. I couldn’t take string methods—it was only offered every other year or choral methods courses due to conflicts with all my other courses—no vocal experience. Livingston had just started up and they were jazz oriented. We had a very good jazz band at Rutgers College—good straight ahead big band. Ralph Acquauro ran it—no credit, just a fun thing. In 1972, we had a concert/clinic with the Don Ellis Orchestra. Major Concerts helped sponsor it. High school bands came during the day. The concert was at night. Ellis had just written the music for the French Connection so he was really big at the time. We played the Villanueva Jazz Festival. Don Ellis was the featured band so Doug Haislip and I got to eat dinner with them and hang out. I conducted the jazz band after I graduated ‘74 and ‘75. There was a guy that came in who looked like me, Carmen Ligato, who had Maynard chops. So we did some Maynard back in the day.

PC: Can you describe the programs on the other campuses?

NS: Larry Ridley was on the Livingston Campus (he may have watched us rehearse), Kvam on Douglass along with Kovach, Dan Schuman, [and] Jim Scott. I am not sure if the Powells [John and Daphne] were there at the time.

PC: Did you attend the second marching band conference?

NS: Yes, I was there for that. Scott really threw himself into that. Whatever he did, he did it to the max from learning about wine—I have a picture of him someplace doing a brake job in my driveway of my Fiat. He was one of the smartest men I ever met. Back then, there was an interesting relationship between him and the early band guys. Off duty, we had a very good personal relationship and would kind of hang out with him. Scott with his wife Maxine at the time lived in North Brunswick near Ralph, Trush, and Grechesky, but when it was on the job—it was all business, no BS. A year before I got there, a New Brunswick student ahead of me told Trush and Scott that I was a hot shot player coming in. They had this notion of who I was and kicked my tail pretty much the whole first semester. They killed me. In Wind Ensemble—they beat me up in rehearsal with the tuning notes. They sidelined me for the second game. They said I marched so badly. Then, I learned later they were just doing this to bust my chops. They later said they were doing it to break me or make me.
PC: When I interviewed Mel Goldfinger and Jacqueline Fesq, I learned that they were non-majors who marched and had private lessons. I wonder how many are able to do that these days.

NS: Back then, I think you paid sixty-five dollars for a semester of lessons.

PC: When did the student arrangements begin?

NS: My senior year. Scott was on sabbatical my junior year. We expressed an interest in learning to arrange for marching band: Haislip, Del Vecchio, and me. Scott was doing a lot of the marching band arrangements at the time. Also, Higgins and Bilik wanted two dollars per measure and we could do it for fifty cents. I wrote my first arrangement my senior year. It was “Celebrate” by Three Dog Night. After I graduated, he met with us at the beginning of the year to map out the various shows with the three of us. Every time one of my arrangements was prepared for the marching band, I waited for Whitener to make a comment from the bullhorn on the tower. If he moved on, you were alright. This one arrangement of Stevie Wonder’s “Don’t You Worry about a Thing”—from the tower, I heard “Santoro, it’s in the wrong key.” I went home and dropped it down a step to Eb. We passed out the parts the next day. The band played it, and he was right; it sounded great. I was still waiting like I was on trial. Then, he said “Next.”

PC: That wasn’t a big part of our training later on.

NS: Both Trusheim and I would share arrangements because we would do three and four shows per year. I must have written over eighty arrangements between Rutgers and my own school band stuff.

PC: Memorable Rutgers shows at the time?

NS: The best was when Whitener did an RU Screw show. The band actually formed a screw as it played “Nobody Does it Better.” The Budget Cut Show—the band left the field one at a time until there was one piccolo left. The infamous Peace Show at West Point was also memorable. The last male bus trip, November of 1972, we got some letters from that show. That was Ralph’s year. He arranged Chicago III Man vs. Man. We made two stick figures on the field. They had a fight, and the arm of the one figure hit the head of the stick figure. They collapsed at the end Whitener had previously arranged “The Cruel War is Ending into Where Have all the Flowers Gone.” Out of the collapsed blob, the rosebud opened up with the red flags—very effective. We did get appropriate applause.

PC: The size of the Band was still one hundred?

NS: Yes, but with thirty-six trumpets. Many of them were strong players. Once in a while at the end of the chart we’d take it up a third often to Eb’s. At Delaware, we had a screaming six part trumpet arrangement the echoed off the wall. You get that rush. I began to understand what marching band was after that.
PC: What were some of the recruiting approaches?

NS: They used to send out interest cards to the general student population. We would divide the names amongst the section leaders and have them go to each dormitory. It was not easy. Whitener ran a tough band camp—Friday night to Sunday afternoon. We spent the first day just doing marching technique—high step turns, etc. The best part was picturing Whitener leading all of this. The pep band was called “Those Magnificent Men” for a time—around twenty guys. We also played the grand opening of Woodbridge Center. They paid the band.

PC: Did Whitener run the pep band directly?

NS: No, it was student run. But Whitener cultivated that with the officers. One year I was business manager. The jazz band my junior year attended the Mt. St. Mary’s College in Altuna, PA.

PC: Did Whitener have a staff?

NS: We were his staff. It was Ralph [and] Martin Smith who came my senior year. He was an assistant. There was always an assistant—later John Korzun.

PC: (Looking through programs)—You did Prague back then?

NS: Yes, the year after it was written. Once some of us graduated, we always got on Whitener to have the Wind Ensemble play for high school bands. We did a Giant’s Stadium game at Yankee Stadium in 1971. Here I am playing a solo in what was center field. It was a tremendous field next to the monuments.

PC: When did the Symphonic Band arrive?

NS: We always had two bands, first semester we had Wind Ensemble. The second semester was both Wind Ensemble and Symphonic Band who were mostly marching band members. Wind Ensemble members played in the Symphonic Band. It was all through audition.

PC: When did the drum corps style really kick in with high school Band directors?

NS: In the early ‘80s, I was one of the few directors that was still doing three or four shows a year. Then, most bands started doing one show per year.

PC: You mentioned that Dr. Whitener conducted the first Region II Wind Ensemble Concert?
NS: If you look at any Region II Band program, Scott is listed as the first conductor of the Region II Wind Ensemble. The Rutgers Alumni Band was started in 1983 coming up on thirty years. Pete Del Vecchio started that. It was a direct outgrowth of the positive band experience. All the conductors were Whitener’s students—forever. We always said it was his fault. Once the Mason Gross thing kicked in, the camaraderie was no longer just from marching band. Our challenge with the alumni band is to get more of the recent alums to play. The group has gotten much better the last few years. They’ll play almost anything you put anything in front of them.

PC: How did the numbers increase so dramatically in the 1980s?

NS: Well, the program began to develop. Berz did a lot of recruiting with the region and all-state groups. Bill was always there for the NJMEA stuff. Silvester was there for Trenton State. When everything went to Mason Gross under one umbrella a lot changed with the emphasis of each program. The old Douglass orchestra was small—chamber like. I played in it a few times, but they added ringers I’m sure. Before Mason Gross, the Band was everything—the Jazz Band, the Marching Band, the Wind Ensemble. Almost all the good players were in all these groups. The fraternity was the same guys.

PC: Thank you for your contribution to this study.
Email correspondence from Rutgers Band alumnus, Peter Del Vecchio R’73

TO: paulcaruso@
Monday, July 16, 2012 2:13 PM

Hi, Paul,

Thanks for the note. Unfortunately, I have no information to share with you about any band festivals, except to say that I do not recall any marching band festivals at Rutgers from the Fall of 1969 onward. As for the Home News Band Festival, I believe that featured high school bands, and I do not recall the Marching 100 ever being a participant in that event. I was deeply involved in the student band officer corps almost from my first day at Rutgers until my graduation in May of 1973, so I think I would have recalled that clearly.

I have emailed Jaki Fesq, forwarding your email to her; hopefully you will hear from her soon.

I first arrived at Rutgers in September of 1969, Scott Whitener's fourth year there. Trusheim was a senior (from whom I learned much about marketing and recruiting) and Acquaro was the assistant band director. You could say I was in the second wave of the Whitener Effect, what I like to think of as the firming up of the dramatic changes that he had begun to introduce upon his arrival in 1966.

I hope that you have heard about, and will focus on, the legacy that Scott Whitener established within the Rutgers Band program – that of excellence in performance. It is this singular force that catapulted not only the Rutgers Band, but the entire academic music performance scene at Rutgers to a whole new level, forming the foundation of what eventually became the Mason Gross School of the Arts. The performance level Whitener was able to attain with the Rutgers Wind Ensemble within just a few years of his arrival as Director of Bands, was nothing short of astounding.

Whitener approached the Marching 100 with the same expectation of perfection, asking more of his students than they had ever been asked of before – and we were willing to delve deep within ourselves to connect with the personal discipline, dedication, and drive to meet his expectations. I think it is safe to say that on many occasions, we might have surprised “The Old Man” by surpassing even his rather steep challenges! While most university bands of the day were presenting halftime shows with mindless pinwheels, diamond maneuvers and bubble gum music, Whitener was designing, composing the music for, and producing shows that placed Art squarely on the gridiron. One of the more famous in this genre was a wonderfully creative halftime show based on the mighty power of “The Sea”, where every formation presented a moving visual, set to classical and other music, especially written and choreographed at an artistic level rarely seen. One of my favorites in this show was the scene of ocean waves crashing up against a lighthouse – all represented by the musicians who were both forming the patterns, moving to create the kinetic effect, and playing the very music which supported the
moving visuals. It was like self-contained ballet of a form. The football crowds came to understand this, and were incredibly supportive, as was the university administration.

With the focused support of then-Rutgers President Mason Gross himself, Whitener brought the highest level of teaching, conducting, and expectation to Rutgers, which was, at the time, striving for its own place in the higher rankings of academia nationwide. The Rutgers Music Department of the time was a throwback to traditional academic days gone by, while Whitener was the embodiment of the future: young, forward-thinking, bold, and with a fresh attitude of truth-seeking through his music and his teaching that was precisely what the students of the late 60's and early 70's were yearning for. Scott Whitener came to Rutgers at a perfect time, and what Music at Rutgers is today is due largely to the foundation he laid in the late 1960s.

We students of that time wanted meaning in our lives, and Whitener absolutely delivered meaning to every piece of music and every ensemble that he touched, whether it was the Wind Ensemble, Marching 100, brass ensembles, or an individual trumpet lesson. When you showed up in Whitener's class, you expected more of yourself because he expected more from you – and he was always right in having that expectation. It’s either in tune or out of tune. There are thousands of ways to be out of tune, but only one way to be in tune. Such teaching was not only the key to building a better and more dynamic band program at Rutgers, but for many of us, it was the foundational key to living a more fulfilling life, with more meaning and a deep sense of artistic accomplishment, whether it be through the making of music or the living of one's everyday life more aligned – in tune – with truth.

So, I am hoping that you are taking a step back from the easel of your craft and are getting the broader picture of what Scott Whitener brought to Rutgers. Not just to the Rutgers Band, but to Rutgers as a university, and to its students. The establishment of the expectation of excellence in music performance is Scott Whitener's legacy to Rutgers.

I wish you much success in your endeavor. Please feel free to contact me at any time.

Peace,

Peter

Peter Del Vecchio R’73
Email correspondence from Raymond Lucia

From: “Lucia, Raymond”

To: ‘paul caruso’ <paultcaruso@y

Sent: Monday, September 10, 2012 9:43 AM

Subject: RE: Rutgers Band History

Dear Paul,

I answered an ad in the New York Times for an “assistant to the band director” position at Rutgers in 1979. When I arrived at the interview Scott Whitener told me that he was going to be the chair of the department and that the position was as marching band director. I did get the job, having previous experience as the associate instructor with the Marching Hundred at Indiana University Bloomington. I was very apprehensive because I was taking over a position without any transfer of the workings and traditions of the Rutgers marching band. This turned out to be the case, as Scott Whitener had a certain methodology of running the band and the only thing I came with was my own marching experience. So in many cases, it was a complete turnaround for the veteran marching members. Scott directed the rehearsals from a large tower, while I directed from the field. He gave disciplinary power to rank leaders, while I would not permit it. We did use the big ten style marching, but the charting was different from what Whitener had done in the past. The band members were passionate about their band, but were frustrated (as I was) with all the changes. I remember a meeting with the officers who said “can’t you be more like Scott Whitener?” And I told them that I had no idea how Scott ran the band. In the meantime, Scott did all he could to distance himself from the band, so he was no help. During that year, the band had some great experiences. We played for the arrival of president Jimmy Carter for a meeting in New Brunswick, travelled to the Princeton/Rutgers football game, and did a half-time Superman show at Giants stadium which featured an evolving “S”. We also formed a pep band for the women’s basketball games, a first.

Students were excited about a halftime show that used props and “scatter” band formations that had been done in Scott’s last year with the band, and my intention was to have the students write their own show for the following year, but it never came to pass.

I don’t agree that the students were inflexible. If there had been a better planned transition from one director to the next, (and from the job description, perhaps that was the plan) the band would have had a better year. These same students flourished as we transitioned to a concert band in the spring. There, they put their great musicianship towards revitalizing a band that had been run in the past by a graduate student and did not have a good reputation. We had a terrific spring concert where the audience couldn’t get over the improvement.

If your thesis is that students were rigid and inflexible, I don’t agree. Scott had built a hierarchy and power structure within the band (in the past rank leaders could
“sideline” students) that was anathema to my ethics of band leadership and there lay the conflict and tensions.
Ray Lucia
Dr. William L. Berz—Hillsborough, N.J. interview, August 6, 2011.

PC: What was your musical background prior to coming to Rutgers?

WB: I had very basic experiences prior to attending Michigan State. My high school band was very modest. I did take some clarinet lessons from my elementary band instructor but he didn’t see very well, and I developed some very poor habits. In my final years in high school I studied with William Mobley; he had attended Wayne State in Detroit. I thought I would attend there. It was affordable and I had attended their summer day camp for two years. My junior high school band director who was a Wayne State graduate, however, more or less forbid me to go there. He wrote to Keith Stein at Michigan State and told him about me. While Stein never heard me played, he recruited me because of my junior high band director’s recommendation.

PC: You were able to study with him as a freshman?

WB: Keith Stein was on sabbatical during my freshman year. His replacement was Larry Maxey who recently retired from the University of Kansas. He was a fine teacher. I had so many bad habits because I was essentially self-taught. For example, I didn’t tongue; I made all my separations with air. Maxey made me start over and he was very patient.

PC: At the same you make these changes, you still have performing responsibilities in the ensembles.

WB: That’s right. I remember practicing tah, tah, tah over and over again and the person in the next practice room working on the Mozart Concerto. I owe Maxey a great deal. Then, I studied with Stein my sophomore, junior, and half of my senior year. After my senior recital, he kicked me out of his studio and had me study with Elsa Verdehr. From that half year, throughout the following summer I studied with her. I studied with both of them again during my graduate years.

PC: Keith Stein played in the Chicago Symphony prior to Clark Brody?

WB: I believe that is correct. In fact, I think Brody may have studied with Stein. Stein had two or three things about which he was obsessive. He had diagrams in his studio showing the release of the tongue versus the attack of the tongue and air. He talked all the time about these things, but he was also a bit disengaged in some ways when I had him and he let us get away with murder, whereas Elsa [Verdehr] is one of the most organized teachers on the planet. Even though she was a really gifted player, she had analyzed everything; she had exercises for every concept. She had a regime and she was tough. Especially when I was a doctoral student, she was extremely kind to me. She knew me pretty well because I had played bass clarinet for a number of years in the Lansing Symphony where she was principal. I was very lucky to study with both Stein and Verdehr; they were both master teachers.
PC: Who were the conductors of the Michigan State Band during your time?

WB: Dr. Harry Begian was during my freshman year. I really hit it off with Dr. Begian. Even though I didn’t study conducting with him, I maintained contact with him over the years, and I considered him to a tremendous influence. When Dr. Begian left to go to the University of Illinois, Kenneth Bloomquist became the Director of Bands. Mr. Bloomquist was trained at Illinois under Mark Hindsley. The band program at Michigan State had a strong University of Illinois influence. He became even more active with the marching band than Dr. Begian was.

PC: You stayed through your Masters?

WB: I graduated early and got a part time teaching job right away. My first full-time job was in a town just south of East Lansing, so it was logical to continue with the master’s which I finished largely in the summers. I started the doctoral program partially as a result of my principal changing where I was teaching [Leslie HS]. I had decided that it was time for a move. I went to see Mr. Bloomquist for his recommendation for a teaching position in suburban Detroit. That same day, a teaching assistant had just resigned. Mr. Bloomquist asked if I would be interested in starting the doctorate and taking the TA slot. I needed to talk to my dear wife [Rita]. She had just had our son a few months before.

PC: I imagine that was a difficult conversation.

WB: No, she was incredibly supportive. We decided I would quit teaching, and I’d go back to graduate school. The next two years were tough. She had to go back to work part time while she was raising our son.

PC: All of your degrees were in music education?

WB: Yes—BM, MM, and PhD.... I did take a great deal of conducting during my doctorate. I had the same basic course of study that the DMA conducting majors had, a lesson every week plus the conducting class. Stanley DeRusha was my conducting teacher.

PC: Describe the repertoire that you studied at Michigan State. Was it mostly contemporary?

WB: During the undergraduate years, it was mostly transcriptions—some new music. Mr. Bloomquist played mostly transcriptions. Once a year, however, he would bring a composer in for a new music festival. When I was in the doctoral program, DeRusha programmed primarily original band compositions, primarily contemporary works.

PC: You were the first conductor that I came across in the area to bring modern band music to the table.
WB: That was part of the DeRusha training. I’ve mellowed a great deal since then regarding transcriptions and such. That is part of the history of bands from the late ‘70s and early ‘80s as typified by Reynolds, Hunsberger, and Battisti. Stanley DeRusha studied with Reynolds and was of that approach. There was a separation between the older bands such as the University of Illinois Symphony Band. They were large bands and viewed themselves as an orchestra without strings; they played transcriptions mostly.

PC: Your conducting classes were centered on band music and not orchestral music?

WB: At Michigan State, I was being trained very specifically to be a band director. I did conduct a concert group every year that I was a TA, but most of my responsibilities involved the marching band. I had to write drill and work with the color guard.

PC: When did you learn to do guard work?

WB: Most of what I knew I had learned when I was a high band director. I was very fortunate that some of the women in the guard at MSU were very experienced, and they helped a great deal. The work wasn’t very complicated back then—just flags, without much choreography. The MSU band met every day and twice on Thursdays; it was consuming.

PC: What year was it when you started at Rutgers?

WB: In the summer of 1980

PC: This was right before the Mason Gross School of the Arts began.

WB: During my first year, the bands were part of Rutgers College. My main responsibilities to direct the athletic bands and conduct the non-major concert band in the spring. During my first year, the marching band still rehearsed at McKinney Hall and then bused over to the heights [the parking lot on the west side of the stadium]. They had a lined field and a wooden tower that had been built during the Whitener era that stood in the parking lot. I also taught a music education class and helped with student teaching.

PC: What was the size of the marching band when you arrived?

WB: I think that there were seventy to eighty enrolled. According to students, the person before me, Ray Lucia, tried to change many of the traditions that were established under Dr. Whitener, and it didn’t go so well. I worked like crazy that August to try to get people to join the band. I think we got the number close to 120 in my first year. At that time a band camp was held during the first weekend of school. We bused up to a scout camp in Sussex County; it was only two or three days. I remember being very frustrated. Many of the players couldn’t play and march at the same time. At the end of the first day I felt that I had accomplished very little. Dr. Whitener kindly went to the camp that first year. He recommended that I should move ahead and that the students would pick it up
later. He was right, but they worked their tails off that year. By the Army game we did an *Earth, Wind, and Fire* show. We did a drill where a square rotated and moved into a rhombus and it was almost perfect when we did it at West Point. The way the sun shone through and the shadows appeared in the diagonals. I have the picture in my office. The students really came through despite the rough start—very nice people who worked really hard.

I watched every film of the band from Whitener’s period. I tried to reestablish every tradition that I could. The script-R was something done in the past that I re-instituted. Restoring those traditions help to re-establish pride in being in the band.

**PC:** So you considered tradition to be important?

**WB:** Tradition was big at Michigan State. I respected their traditions. I figured that the Rutgers Band should have its own tradition.

**PC:** During my years in the marching band, I can remember a high step pre-game with Colonel Rutgers. Was that the same arrangement that Whitener used?

**WB:** Yes

**PC:** That was pretty difficult to play and move high-step given the quick tempo of the piece.

**WB:** I think they played it at a faster tempo under Whitener. I relaxed it a bit. The last time I heard the marching band, it was relaxed a bit more, but that’s just a style of the times.

**PC:** Those arrangements were from the Whitener era that were done by Jerry Bilik?

**WB:** Yes, at least some of them. My first year was the last time that Rutgers played Princeton; that would have been 1980. There was an arrangement of the *Princeton Cannon Song* that was recorded by the Michigan Band for their Touchdown USA College Fight Song recording so that certainly was by Bilik. At halftime, we did a satire of the Princeton Band. Dr. Whitener told me what to do; it was hilarious.

**PC:** What other schools did the football team play during the first year?

**WB:** If I remember correctly, one was at the Meadowlands against Alabama. They didn’t bring their band. Rutgers played them really tough but lost. Princeton at home, Army away.

**PC:** Temple?

**WB:** Yes, it was at their stadium, maybe Franklin Field. It was not one of my favorite memories. They had a lot of music majors in their band and played much better than we
We did not compare favorably. There were also some logistical problems. I think that it was the first game of the season.

**PC:** Did you have a staff or a budget for equipment?

**WB:** There was no staff. I did much of the arranging and all of the drill myself. We did have a secretary, Mrs. Kish, who was responsible for all of the activities that took place at McKinney Hall. She was great. Dr. Whitener came to many of rehearsals early—at least one a week. He was terrific, supportive but hands-off. The first TA was when he took his sabbatical 1983 to 1984; Jon Korzun would have been the first TA.

**PC:** Who were the department chairs prior to the move?

**WB:** Scott (Whitener) would have been the Rutgers College chair; Robert Lincoln was the Douglass chair; Robert Moevs was the New Brunswick chair. When they put the departments together, Lincoln was the chair. He had a heart attack and then Jim Scott after some time assumed the position.

**PC:** Was there any interaction with the music faculty when you were the marching band director?

**WB:** There were very few music education majors then: Werner Coleman was one, Steve Dillon, Chris Arnold, Joe Hetman, and Ruth DeSarno. Other than Whitener, there was not really any interaction at all with the faculty.

**PC:** Were the only music facilities on the Rutgers campus McKinney Hall and the Music House on Bishop Place?

**WB:** As far as I know [they were]. I had my interview at the Music House which was on the corner of Bishop and College Avenue.

**PC:** Who was on the interview committee at the time?

**WB:** Whitener, Henry Kaufman (a musicologist), another music faculty member and one or two students [were on the committee]. The interview lasted about an hour. Years later, I found out that I was their second choice. The first choice was a band director from New York State who turned it down because of money.

**PC:** Once marching band was over, what were your other responsibilities?

**WB:** Pep band [was my other responsibility]. I taught a course at the Graduate School of Education that no longer exists. It went along with student teaching; it was a three credit class with a small enrollment. I supervised the music student teachers. I conducted the Concert Band in the spring. We did a formal concert at Voorhees Chapel and an outdoor concert near Brower Commons. I didn’t conduct the wind ensemble except for
the tuning exercises the day of a concert. Dr. Whitener had an elaborate set of tuning exercises that he would do. I did watch many rehearsals.

PC: You did not attend music faculty meetings?

WB: I was not allowed to attend. In fact, the first day of school my first year there was a faculty meeting. Henry Kauffman walked up to me and told me that I was not a music faculty member and I had better not attend that meeting. My official title was of administrative assistant. It was configured by Whitener from half of a harpsichord position with another half that came from the Dean of Students, Howard Crosby.

PC: The second year, things were mostly the same?

WB: Not exactly.... I don’t know about the details, but Dr. Whitener asked to be relieved from the administrative responsibilities connected with the band program. Robert Lincoln, the Department Chair, called me in and asked me to take over the administrative work for the athletic bands. Eventually, Dr. Whitener decided that the concert and athletic bands should be separated. Also, he did not want to be involved with the marching band anymore. That is when the program was separated although it took most of the 1981-82 year for it to happen.

PC: The third year, you assumed the wind ensemble as well as the marching band?

WB: Yes, Dr. Whitener was on sabbatical that year. Jon Korzun became a teaching assistant. He was a skilled arranger. He helped with the arranging and then directed the basketball band. I dropped that. He did much of the work with the Concert Band, which only met in the spring.

PC: The marching band went to Douglass?

WB: It moved between ’80 and ’81 to Antilles Field on the Douglass campus; we had indoor rehearsals in Rehearsal Hall. It stayed there until my last year as marching band director. The last thing I did as marching band director was to move the band to Livingston. It was always difficult because of the high rise apartments on the corner of Commercial and Rt. 18. Every year we’d start in August and someone would complain about the volume of sound. The police came over and stopped band rehearsal. I would then have to go to the central administration to restore our right to practice.

PC: What year did that end, ’88?

WB: I think [it ended] spring and summer of ’88. We moved to Lucy Stone Hall on Livingston. There was a lot of negotiation with that. Even when we were on Antilles field, during daylight savings, we still had to bus the band over to the stadium because there were no lights on Antilles. Not only was it a pain, it was expensive. Lucy Stone Hall had been used by the Livingston Music department. It had a small band room, a
number of practice rooms, some classrooms, and some storage. It wasn’t being used at all. Various administrators and Jim Scott essentially told us that we had to move. I could have fought it but it wouldn’t have mattered. I assumed I would be doing marching band the next year; however, I was re-assigned to the music education area in the late spring and John Madden became the director; 1987-1988 was the last year that I conducted the marching band.

**PC:** Were you doing the concert band throughout that time?

**WB:** When Dr. Whitener was on sabbatical in 1983 to ‘84, I conducted the wind ensemble and Korzun took over the concert band. I also did a staged production of *L’Historie du Soldat*. I had people from the orchestra and wind ensemble, our bassoon teacher, actors from Theater; a faculty member from Dance did the stage direction. The Mason Gross people were into it because it was interdisciplinary. During one of the rehearsals, Jens Nygaard, the orchestra director, was watching the rehearsal. The violinist was struggling with his part. Jens talked to the Dean and was able to find funding to engage a professional violinist from New York to play. In a way, Jens adopted me after that. He went to many of the rehearsals. He also came to some marching band rehearsals, oddly enough. The performance was at Nicholas that spring and it came off really well. Nygaard, Jim Scott, and the Dean then reconfigured my job in the Spring of ’84. I became 125%; I retained my clerical position and was also appointed as a part-time clarinet teacher. My job was to be the administrator of the orchestra, start a second orchestra, and direct the marching band. I also taught an orchestral repertoire course. This was 1984.

**PC:** You were an assistant professor?

**WB:** No, I was still an administrative assistant. The only way that I was allowed to attend faculty meetings was to be appointed as a part-time clarinet teacher. Jens wanted me to be able to attend the faculty meetings. Dean Bettenbender was involved with *L’Histoire* and helped with some of the potholes that came up during the production; he became supportive of my work. The new appointment also raised my salary. I was very appreciative.

**PC:** At this point, you were not really involved with the band.

**WB:** Well, except for marching band…. I was officially in charge of the marching band. Jon Korzun was handling a fair amount of the actual work. He became a part time faculty member because they knew I couldn’t do all of the marching band rehearsals and the orchestra at the same time. He also directed the basketball band. At this point, I still directed many if not most of the rehearsals but I no longer wrote much drill.

**PC:** Did you do recruiting?

**WB:** Yes
PC: I remember that you conducted the Region II Wind Ensemble that I played in during my junior year of high school. What other activities were involved with recruiting?

WB: I did any clinic that came my way. While I didn’t pursue these things too aggressively, anytime anyone called me I went out. I went to all of the music education meetings. Also, through the student teacher observations, I got to know many of the local teachers. Because there were so few music education majors, I spent enormous amounts of time recruiting non-majors. Dr. Whitener was very good with this and I learned from him to get the student officers involved. I tried to retain a great deal of what he did in that regard.

PC: I remember the red band jackets that many of the members wore; they seemed to be all over the campus.

WB: That came from a tradition at Michigan State. It instilled pride but also helped show a presence on campus.

PC: I can also remember some nice t-shirts that the band had also—different types. One was a sketch of a trumpet player that said Rutgers University Marching Band. There were some other designs as well.

WB: That was a tradition before I came. I tried to keep it going.

PC: What was the size of the band in those years?

WB: It peaked at around 220 members in the mid-1980s. A trumpet player in the band, Doug Wong was the student responsible for recruiting that year. He did a great job. It tailed off a little after that year.

PC: When did you become more involved with the music education program?

WB: Mason Gross had one music education professor. She left late that year, and Jim Scott asked if I would take over in her place. I agreed if they would reconfigure the music education curriculum. One of the things that I insisted upon was that they hire a choral/general music specialist part time in the music education area. That’s what I believed in. They never had this degree of specialization before.

My position was finally converted to a faculty line that year, 1989, although without tenure. They conducted a national search a year later. John Madden then became the athletic band director. My responsibilities were coordinating music education, some clarinet studio teaching, and working with the orchestra. I did all of the administrative work with the orchestra and some conducting. Generally, I conducted one concert each year. Nygaard was a genius but he conducted only very traditional repertoire. The Department wanted me to conduct more modern music so that the students would have a broader experience.
PC: My recollection was that you conducted almost all of the 20th century orchestral music. On Stravinsky, you did Firebird but he conducted Petroushka. You also conducted the Wind Serenade of Mozart. Was that the first performance of the piece on campus?

WB: I think it was, although I could be wrong. We used the old Kalmus parts that required a great deal of editing. I was able to do that because I was working with the orchestra players who wanted to play the piece. I wanted to conduct something substantial from the wind repertoire. Jens supported me on that.

PC: It seemed that the orchestra really started to get a lot of attention during this period.

WB: The orchestra was very good. There were some excesses; perhaps too many ringers were hired. They played at a very high level. Many faculty were upset with repertoire and some of Jens’ idiosyncrasies. In that era, I conducted at least half of the Mozart symphonies—not in performance; we read a tremendous amount of repertoire between each concert.

PC: What year did you begin conducting the Wind Ensemble?

WB: Dr. Whitener was going to go on sabbatical but he was going to do two consecutive Fall semesters instead of the conventional academic year. John Hendricks was asked to conduct the Wind Ensemble for those two semesters. I met with Jim Scott and indicated that I might be interesting in conducting the group. I said that I would do it if I could conduct it for two full years rather than the unconventional two Fall semesters. I didn’t think that would have been good for the continuity of the group to interrupt in the middle of a year. I said that after the second year, it would revert to Dr. Whitener’s leadership. By the end of the first year, Dr. Whitener said that he didn’t want to conduct the group anymore. Jim Scott called me in and said “It’s yours now.”

Also at this time, John Hendricks and I decided that the athletic and concert bands should be re-joined. Hendricks conducted the Wind Ensemble some and I started attending marching band rehearsals again. We were trying to work towards a more traditional model of music education/band. When Gunter came, he really did not want my help. I still went to games and occasional rehearsals. He left—again at the last minute, and I called up the chair at the University of Arkansas where he had accepted his new position. I said “OK, you stole our guy, who was next on your list?” It was suggested that I contact Joe Brashier. He came for an interview and was offered and accepted the position. He was a great colleague and probably had the closest connection with the Music Department of all of those many marching band directors. Joe Brashier was a terrific recruiter for the whole department. We did several music education conferences such as NYSSMA, and Florida. The funding came entirely from the athletic department.

Bill Kellerman entered at around the same time. Paul Kellerman was the director at Williamsport [PA] High School when I had conducted an Honor Band there. His son Bill was finishing his master’s at Michigan in euphonium; he also had great experience with drum corps. I was department chair by then and I saw this as a way to get a real
euphonium teacher. We had a line in the marching band budget for a part time assistant. Bill was able to get a position at Highland Park at this same time as an elementary band teacher. He worked during the day at Highland Park and then would travel to campus to help with the marching band and teach euphonium. He did that the entire time that Brashier was at Rutgers.

PC: When did the recording projects begin?

WB: Not right away.... I made some drastic changes with the group. My rationale was if the size of group were somewhat larger, it would sound better. In ’92 or ’93 when I took the group over, there were still many non-majors in the ensemble. I went from six to nine clarinets. I added a trumpet or two.

PC: Were there many graduate students at the time?

WB: No. I don’t even think that any of the trombones or percussionists were music majors. It was a struggle to have complete instrumentation. Maybe half in the group or more were music majors.

PC: You changed the repertoire dramatically from what I remember.

WB: I played fewer transcriptions. We did *Pictures* and Shostakovich *Festive Overture*. It was tough the first year. There were some students that complained that things were different from when Dr. Whitener was there. The faculty was very supportive. Much of the music early on was chosen for practical reasons—stuff that we could pull off. We did the Berlioz *Grand Symphony*—at the New England Brass Conference. Dr. Whitener had two or three different sets of parts. I adapted the Whitwell parts from the newly revised score. Curtis Hasselbring played the trombone part. The performance was the day of the first World Trade Center bombing. We did it on campus a few years ago. I know that there was an alternate part for the solo instrument in the second movement for horn and bass clarinet trombone. We played the symphony on two different concerts a few weeks apart. Doug Lundeen played solo part on the horn at the first concert, and Michael Powell played the solo on trombone on the second. We didn’t ever use the bass clarinet version.

PC: I played in the group that year when I was teaching at Highland Park. It seemed that some of the contemporary literature like *Lord of the Rings* (Johann de Meij) was a continuation of the other contemporary music on the campus.

WB: We weren’t playing fiendishly difficult music but I did try to keep the better players engaged. Gradually, things improved. The department got larger and we were able to attract better players. The graduate school was growing. The whole program matured. I think that in the ’90s the enrollment of the school doubled. The good economy of the time certainly helped. Plus, I worked to improve recruitment.

PC: All-State band hosting—was 1983 the first year?
WB:  That was the first year we did it. We didn’t do it again until I became chair in the 1990s. We also started hosting all-state orchestra rehearsals as well.

PC:  How many times did you conduct New Jersey All-State?

WB:  I conducted the orchestra one year with two performances. I did the All-State Wind Ensemble on two different occasions, Region I once, Region II twice, [and] Region III twice.

PC:  Mid ‘90s recordings began. How many are there?

WB:  Frank Battisti asked me this recently; I think it is close to twenty. I made a deal with Dean Someville that when I took over as chair an outside evaluator would look at our music education program. Nancy Cooper and I were the faculty; there were also a couple of adjuncts. Neither of us were tenured. So I asked the dean, “Can we get a prominent music education specialist to come in and give us an evaluation?” The fellow that the Dean contacted was from S.U.N.Y. Buffalo, Terry Gates. He is really good guy and is a major music figure in education. We prepared a self-study and then he came down to observe us. In addition to a review of the curriculum, he was asked to advise both Nancy and me about tenure. He suggested that we make a recording with the Wind Ensemble. With that information, I asked Mark Morette, and he agreed to get us started. At the same time, I became friends with composer Charles Wuorinen. I learned that he was between commissions. I asked if him if I could raise a small amount of money, would he write a piece for the Rutgers Wind Ensemble; so, that was the how Windfall came about. He wrote for a large wind ensemble rather than a band. Some of the parts were extremely difficult. Peter Bond [Rutgers trumpet teacher at the time] played the first trumpet part and William Kellerman played bass trombone. We had a couple of other ringers sit in as well. Windfall became the title track of the first CD. In later years, we performed Windfall without any ringers, just students. That shows how the program grew.

PC:  Was Wuorinen present during the rehearsals?

WB:  Yes. He was absolutely terrific—really demanding, but great. A variety of things happened after the second disc. Joe Brashier at some point had become friends with friends with David Holsinger who had won multiple Ostwald awards. There was going to be a push to record a whole set of his older music. It was decided that we would record a disc of his music with Mark Morrette. The one piece I really liked was The Armies of the Omnipresent Otoserf. It had won an Ostwald award. We performed and then recorded it. With this disk’s success, we were asked to record a second. Mark recorded them for free and actually gave us some funding.

Funding was always an issue. Around the same time, Ken Lamp [former Rutgers student now a composer] came down to rehearse a piece that he was doing with us. He saw on the board that we were working on Ghost Train by Eric Whitacre. He asked about the piece because Ken and Eric had attended Julliard at the same time. At the time, Juilliard really didn’t have a band so Eric became interested in us. Mark suggested we do an entire Whitacre disc, which would include the two pieces that he had written for band
at that time as well as some choral and chamber music. I ended up editing some of the choral pieces because the choral people couldn’t make it to the studio in Clarence. I even wrote some of the program notes. So, we had five discs with very little financial investment, and then the recording project just took off. It had enough success that people were buying the discs. I began to feel that this was really good for the players. Playing a concert has certain values; recording has other benefits. I believed it to be an important part of the educational process. I know it is demanding and tiring to do it, but I believed in it. It also ended up helping our reputation, which was the original intent in the first place.

PC: I noticed a card by Karel Husa in the Music Building.

WB: We did a disc which included some of his music: Smetana Fanfare and Music for Prague. He came to Michigan State when I was in graduate school.

PC: You’ve done a fair amount of arranging throughout your career.

WB: I did a considerable amount at first for the RU Marching Band. I have arranged and adapted some things more recently for concert band/wind ensemble. There was a march written by Khachaturian for a Soviet era band that I adapted for modern concert band, which is published by Schirmer/Hal Leonard; another is the Prokofiev, March, opus 99. H. Owen Reed is another composer whose work I studied and had written about. We became good friends. There was a piece that he originally wrote for chamber orchestra and later rescored for woodwind quintet with piano. I mentioned that I thought a wind ensemble arrangement would work well and he gave me permission to score it. He changed the name to Frolicking Winds. I sent the final arrangement when I finished it, and he made a couple of minor changes and suggestions; that was published by Alfred. I later made an arrangement of his Overture 1940 that was composed for the Rochester Philharmonic. Hanson premiered it with Rochester. I am working on a few other pieces now including some pieces for school percussion ensemble that are published.

PC: You had Michael Colgrass as a resident composer.

WB: Darryl Bott and I thought it would be interesting to do something different for the NJMEA conference. We invited Frank Battisti to do a residency for the music education students. (He has become a dear mentor to me.) He suggested I look into Colgrass’s approach. At the time, I wanted to challenge band directors to look into some interesting music so we performed some of his band pieces and had him explain his process to the audience as well as present a method of composition at the conference. The following year we brought Robert Reynolds to do a residency at the college.

PC: With all the modern literature, did you still go back to traditional works for the wind ensemble at all?

WB: We did at least one British piece per year: Holst, Vaughan Williams, Jacob. Then, I also selected American composers: William Schuman, H. Owen Reed, Roger Nixon, Joseph Wilcox Jenkins—some of their more obscure works in addition to their “hits.” To
the best of my ability, I did try to do the absolute core repertoire: Shōenberg *Theme and Variations, Prague*. Dr. Whitener did a lot of British music; Philip Spark comes to mind. More recently, we recorded *Elsa’s Procession to the Cathedral* but changed the arrangement to be closer to the opera score. I wanted to perform Sousa marches, but that was a battle, especially with the graduate students. I believed that we should also support and perform important living-composers’ music, David Del Tredici for example.
PC: Describe your musical background prior to coming to Rutgers University.

JH: I went to school here at WVU for my bachelor’s degree in music education. I graduated in 1983. I taught for a while and then came back to WVU to get my master’s degree in conducting in ’88 and graduated in 1990.

PC: What about early childhood?

JH: I joined the band in fifth grade (trombone) and played throughout grade school and I was in band all the way from elementary, junior high school, high school until graduation.

PC: As I recall from the year that when we worked together, you arranged music and wrote drill for the Rutgers Band. When did you develop these skills?

JH: I think that came about when I was working as a high school band director. I could sometimes not find the right stock arrangement to suit the group I was working with. I definitely thought that this was something that I should delve into. I then had some success writing arrangements for the marching band at WVU—I continued that at Rutgers. Drill writing when I started out was all by hand back then. At Rutgers, I learned to use the new computer program for drill writing (Advantage). It might have been there already or else I had it ordered. Arranging music was different those days with copyright laws. Those laws were not enforced as much as today. These days especially with large programs, you have to have to be careful to have clearance first. It was a little different twenty years ago. It wasn’t as if copyright laws were not in existence, however, that is a tremendous issue now especially with a high profile group such as a college or high school program.

JH: I taught at Rutgers the from the Fall of 1990 until spring 1993. I was the assistant director of bands/athletic band director so I was in charge of the Rutgers Marching Band and Pep Band. I worked with the Concert Band and every once in a while, I worked with the wind ensemble.

PC: Did you have other responsibilities such as evaluating student teachers or courses?

JH: I did evaluate a handful of student teachers. It was a small handful. I remember conducting those field observations. As far as courses go, I may have taught a course in Marching Band Techniques. If I did, it wasn’t every semester or year. It may have run every other year.

PC: Describe the program when you arrived.
JH: As far as the marching band goes, it went from William Berz, then John Madden. I followed John Korzun. There was a bit of a revolving door back then. Of course, I didn’t help by leaving after three years either. The marching band program was good, but of course the football team was not in the same place that it is today. I thought the entire time that while I was there, that collegiate marching band was not that big a deal in the northeast region. Probably the biggest marching program up there was with UMASS and George Parks. At the time it wasn’t an area of focus and emphasis. I didn’t find the quality of the individual players to be bad at all—it was just that there were smaller numbers.

The biggest thing at Rutgers was that the basketball team was big at that time. I remember the pep band was a big deal. Marching band still took more time; it’s the nature of the beast. As far as the concert band, Scott Whitener was the director of the Wind Ensemble for two years and the last year Bill Berz took over. I did the second group (the Concert Band) which was on Douglas campus. The position at the time was a non-tenured instructor position. That can make a difference when directors are trying to decide if they should stick around. I don’t know if it has changed. Ultimately, though, the assistant band director job opened up at WVU and that is why I left.

PC: Would you say that the Concert Band was made of marching band members?

JH: For the most part, but there were music students there as well who were not as advanced yet for the Wind Ensemble.

PC: What teams did the football team play in that era?

JH: Army, I remember going to West Point, Boston College, Temple, probably WVU at that point. Some of the schools that are presently in the Big East. There was a totally different mindset then. Rutgers Stadium was smaller at the time.

PC: Where did the band rehearse?

JH: [At] Livingston campus—near Lucy Stone Hall and the RAC. I remember that the students stayed on the dorms near there for all three years of band camp.

PC: Were there many music or music education majors?

JH: Honestly, I know there were some but I don’t remember the exact amount of music majors, nor do I remember if there was a requirement for music majors to march. I don’t remember a lot of music students, but there were some.

PC: Was there a strong connection between you and the band service fraternity?

JH: Before I came, Mu Epsilon Alpha had broken away from Kappa Kappa Psi. That
had happened possibly because of the policies. As I recall, it was due to the fact that they did not allow women. I was directly involved—I attended many of their meetings. In some ways I was an advisor to the group.

PC: Did you rearrange the school songs or just the halftime show music?

JH: I remember attempting to reconfigure one of the school songs and got holy heck for it by the band alumni! I immediately changed it back. Live and learn—that was something that I should not have done. The thing I did try to do was to beef up the pre-game a bit more than in the previous couple of years. I don’t remember changing form high step or corps style—nothing that dramatic. I went with what was already there at the time [italics added].

PC: The Rutgers band alumni were a presence back then?

JH: They had a newsletter and certainly knew more of the traditions than I did or any of my students did. They weren’t afraid to speak out, but they were also very supportive.

PC: How much staff did you have?

JH: [The staff was composed of] myself, a teaching assistant, guard instructor, one or two percussion instructors. I think my last year we had some part time help with the horn line, maybe marching staff as well. Lou Milan and Charles McGovern did drums. Mona Willence also helped all three years.

PC: Was there pressure to adjust to drum corps type of program?

JH: I think that style was there already. Maybe the guard had more changes—dancing. Choreography was more a part of our routines. That was a trend. The guard instructor Darryl Woodliff added that. Also, [there was] the introduction of rifles. Not necessarily a college thing, but the students are used to it from high school. Maybe sabers.... Traditionally, the featured twirler was something we continued. We had a very good twirler.

PC: Twirlers are not something that you would see in drum corps.

JH: No, not there but it still can be a big thing.

PC: Any memorable performances outside the usual?

JH: When I was at Rutgers, I started an end of the year concert that took place at the College Avenue Gym. These were not well attended at first, but they gradually began to attract bigger crowds by the last year. We tried to showcase the entire season—the music, the guard, [and] drumline. The idea is community outreach—for the students, their families, recruiting, and possibly high school students. This happens right at the end of
the football season. We also made the end of the season cassette tapes also from that performance.

PC: Describe any type of work done with New Jersey high school bands.

JH: I think that I started an honor program there. It was a big success here at WVU, a great recruitment tool. I talked to Scott and Bill and suggested it to them. They were on board with it. I did it when I was a graduate assistant at WVU. The first year it was one band. It grew to two bands. The third year it was snowed out and rescheduled, but it is good in terms of outreach and to get students acquainted with the facilities. It is a lot of work and requires organization. I tried to be involved with the New Jersey music educator’s conferences.

PC: Do you remember the numbers of the marching band?

JH: Not exactly but I imagine it was around 170. This poster says that in the last ten years, the numbers ranged from 150-220. I didn’t have 220. We increased as I went on—but not dramatically. The revolving door never really helped. Different directors come in with their own style and it takes time.

PC: Describe the planning and interaction with the indoor band staff.

JH: It was understood that the second band was for the non-major and was a stepping stone for the wind ensemble. He (Scott) didn’t really look over my shoulder but that was pretty much the understanding. I don’t remember a specific philosophy or methodology other than that arrangement. We did some good literature with the Concert Band though. Bill was teaching clarinet, and I guess music education classes the first two years.

PC: Is there anything else regarding your time as band director at Rutgers that you would like to mention?

JH: We did some demo shows at high school band competitions—maybe one or two a season. Many of the games were done at Giant’s stadium. Two of the home games Army and Penn State were at Giant’s stadium. They hoped for bigger crowds. I haven’t been back to Rutgers stadium since then. There was a Rutgers rule that they don’t allow many visiting bands at their games. I think it is still in effect. Home team advantage—maybe sell more tickets. There was a sense of isolation from the music department. It was really quiet on Livingston; you could get all of your work done. The interaction with the school of music was limited. Many (faculty) were part-time anyway. I basically only came over to get the mail except for Concert Band. There was room for the band at Livingston though. The downfall was cars and buses to get to rehearsals; it was a bit remote. At WVU, the athletic bands are all under the umbrella of the school of music. Some of the budget comes from athletics—but a lot goes through the music department. We are facing a storage shortage here for the marching band. At some point we might have to have a different facility.
A lot of music professors don’t realize how important the marching band is for recruiting the entire music school. Our core body is music education students. At WVU, seventy-five percent of undergraduate music students are in music education. That might be different at Rutgers; therefore there is more of a music education emphasis than a place that has more performance majors.

**PC:** What are the marching numbers at WVU?

**JH:** We march 380 to 400. The band has always had a good reputation—thankfully they just come. Even when there were years when football wasn’t big, the band is big. I was the assistant director for five years, and director for seven. When the gentleman before me (Don Wilcox) who was director of bands retired, and I applied and took over. I now conduct the indoor groups and teach conducting classes. Our music education program is pretty strong. Music ed. majors used to be required to march; that was done away with several years ago. There is a still, however, a marching band component to their training. Many are in marching band for four years. Many of the percussionists do drum corps than woodwind or brass.

**PC:** Thank you so much for your time and assistance with this paper.

**JH:** My pleasure.
Timothy Gunter February 28, 2012 Email Interview

PC:  What your musical background prior to coming to Rutgers?

TG:  RU was my first college position. I had taught in the public schools in Arkansas for 12 years, then left for graduate school at the University of Arkansas where I served as a graduate assistant for two years. Because of my age and experience, I was allowed to conduct several ensembles, which was a wonderful experience for the next level. I received my Masters in Music in Instrumental Conducting after two years. Towards the end of my last semester in graduate school, I applied for and was offered the job at RU. I sang in various church choirs since birth, started piano and organ at age 6, and enjoyed a successful band career during my secondary school years.

PC:  What were the main challenges faced by each director?

TG:  One of my biggest challenges was adjusting to the collegiate level of teaching in a new part of the country. There were many similarities, which made some things easy to adjust to, but the differences were the challenges. The music ed. department was in its infancy, the marching band programs in the region were not as numerous or strong overall as in the South (i.e., Texas), athletics in general and the athletic department at RU at the time was not at the same standard or organizational level of the SEC. My southern mindset was something I could not change, but to survive, I had to adjust some ways of doing things and building relationships without sacrificing any of my principles.

PC:  When did the band begin to take on a level of importance equal to that of the other music offerings in the university?

TG:  That is difficult to answer, having only been there for two years and not knowing much of the history before I arrived. Certainly, the athletic bands were not as accepted as in the South, but that began to change due to some efforts that both Bill [Berz] and I made to move what we did to another level, and the natural evolution of a growing athletic program who seemed intent on growth and relevance on a national level. While I was there, the “classical” musical opportunities, such as the Wind Ensemble and Orchestra, were considered much more important than the athletic bands. While that is understandable in the area of the arts in which RU is located, Bill and I worked very hard to achieve more respect for the efforts of the students in the athletic bands.

PC:  What major pieces of the band literature has the Rutgers group performed?

TG:  I don’t remember the specific pieces of band literature, but I can testify without a shadow of doubt how wonderful and top-notch the Wind Ensemble was under the direction of Bill Berz. They were serious, talented, hard-working, and motivated student musicians. It was always a joy to be around that environment.

PC:  Please describe marching style, uniforms, rehearsal schedules, etc.
TG: Corps style marching, with an element of traditional style for the pregame show and the occasional halftime show. We used the traditional uniforms that were in place when I arrived. I used the rehearsal of three days I inherited when I got the job. Had I been there longer, we would have made an effort to increase the marching band rehearsal time.

PC: What was your job responsibility?

TG: I was in charge of the athletic bands – marching/football, basketball, and soccer. We were also asked to occasionally perform for an alumni function or other outside event. We started the Band Spectacular Concert to highlight the music of the marching band inside in a concert band setting where people could hear us better, which was another way to promote our product. I also conducted the second concert band and taught a music education class on marching band techniques.

PC: How did you develop repertoire and concert programming?

TG: Bill and I made a definite effort to raise the standard of the second concert band in all ways – talent, preparation time, number of concerts, and quality of music. The research of music was done in much the same way many others do it – lots of listening, research, asking of questions, and attending concerts.

PC: Can you describe other noteworthy performances and accomplishments during their tenure:

TG: I will defer to Bill for his memory of any “accomplishments”, but I am proud of our progress in the spirit and attitude of the athletic and concert bands. If there is any legacy I could take any credit for, it would be in the attitude and more positive outlook from the students. The northeast is a much faster pace of life, not to mention a pressure cooker, and I thought it was important to give students another perspective of life to help balance what they were trying to do, which hopefully made things more fun, and in the end, created more self-motivation to learn and succeed.

I believe I was the first director to establish a detailed syllabus for the marching band class and raise the standards of accountability and conduct that was new to this program. I inherited a program that was used to holding some wild parties, have freshmen moon toll-gate workers on their way to Giants Stadium, stop at liquor stores on the way to and/or from games, etc. This was a hard sell at the beginning, but by the end of my first year, the upgraded standards were accepted more as we grew to understand each other more.

PC: Can you discuss the impact of various members of the Rutgers faculty?

TG: I do not have much memory about this. My main contacts and colleagues were Bill Berz and Nancy Cooper. They were wonderful colleagues – it was a joy to battle through life’s ups and downs with them. Our applied staff at the time was mostly adjunct who were not on campus very much. The other names that made an impression on me for
their work ethic and priority on students was Frederick Urrey, Judith Nicosia, Lois Fromer, and Annaliese Callen. All six of these professors were also very encouraging and supportive during my time.

PC: How did the development of the Rutgers University Band program replicate or deviate from similar universities throughout the country?

TG: I know of no data to support an answer to this question. If we replicated anything or anybody, it was to try to raise the standards in every way as we compared to the best college programs in the country, particularly the ultra-successful bands in the SEC.

PC: Other information for this paper includes the development of the music education program and the uniqueness of the bands in the Northeast region of the U.S. If there is anything that you can mention about the place of the band program within the context of music education department at Rutgers. How was the band program involved with the training of music education majors?

TG: I hope Bill will feel free to correct my memory, but I do not think there was much emphasis or connection between the athletic bands and music education until I arrived and we found ourselves to be like spirits in this regard. With the help of Nancy Cooper, my memory is that we made inroads into making that connection even stronger for the students who wanted to pursue music education as a career, particularly instrumental music in the secondary schools.

PC: Did you notice anything different about band programs in this region of the country than in other geographic locations? In other words, did you feel that marching band excellence was considered important by the students, music school, and community?

TG: Important, yes, but that would be true of anyone who spends a lot of time working hard to accomplish goals. The issue was the awareness of where the New Jersey bands were, both in the secondary and collegiate levels, in relationship to the rest of the country. The ideal would be to strive to be the best we could be, and not compare ourselves to anyone else to arrive there. But since other areas of the country were more “excellent”, it was helpful to at least take a look at what was being done and how.
Joseph Brashier statement prepared on January 16, 2012

I guess the part of the Rutgers Band that impressed me the most when I arrived in 1995 was the huge selection of “Rutgers” music that had been developed through the years. There was a march-size book that contained a substantial number of songs from the past and present. Although only a few were still utilized, just the sheer number was impressive. The avid membership of the Alumni Band also reflected the strong association with the past. I got to know many of the Alumni Band members, and they were the true die-hards of Rutgers and especially the band.

My first year at Rutgers, Bill Berz and I would recruit at various music conferences on behalf of the Music Department, as well as the band program. The recruiting display consisted of a tri-board with photos and a header across the top the read: Rutgers University The State University of New Jersey. Out of state, people would walk by and look at it—we could hear them say, “Oh, Rutgers! The state university of new j....” They obviously had a good perception of Rutgers, but not of New Jersey. I must say, that prior to living there, my perception was somewhat tainted. I decided that we needed a new recruiting display, and this was of my two contributions to music at Rutgers—using funds from the marching band budget to purchase a new recruiting display. I bring this up only because of the research I did in deciding what to put on the display. I wanted to use a display that had one large photo (8’ x 10’). I spent a lot of time going through the files in the band office and at the university’s Archives. I saw photos of the first band (I believe from 1916) as well as the glee club from the 1860s or 1870s. It was fascinating, but the photos were not of the quality we could use for such a display. We finally decided on the arched gate at (I believe) Old Queens. That display is still being used 16 years later.

In my search through files, I found copies of the original letters sent to the President of Rutgers in the time around 1915 requesting funding to start a band. This was quite amusing. As I recall, it was going to cost around $800 to get started, and the President replied that this would be a lot of money. I guess he gave in or had a major development campaign to get the band off the ground.

There was other correspondence through the years that showed the impact of the band. I especially like the letter sent to the RU President from then Columbia University president Dwight Eisenhower thanking him for his hospitality at the RU/Columbia football game, and that Mamie “got a kick out of the Rutgers Band spelling IKE on the field.”

I also remember playing Army my first year. Soon after I arrived, I received a certified letter from the attorney at West Point wanting to know what the Rutgers Band would be performing. I had never had such a letter. When I inquired about the letter (I think from Berz), I was told about the band’s anti-Vietnam War show at West Point in the late 60s. Apparently they’ve never forgotten about it. I’m sure you have info from someone who was there.

One of the things I enjoyed the most from my time at Rutgers was starting the recording project with Bill Berz. Bill had developed the Wind Ensemble into one of the finest wind bands in the country, but I’m not sure he knew just how strong they were. Bill and I shared a similar opinion about band literature, so we worked together very well. The first CD, which was recorded in December of 1995 and released in 1996, came to
fruition because Bill worked tirelessly to make the funding possible. The result of the first CD was very good, and thus started a 15-year project, which just ended last year. The CDs contained outstanding recordings of some of the great standards in band literature, as well as premiere recordings of the newest composers in the field. The first recording sessions were long and laborious. Neither of us really had experience doing this—Bill conducting the sessions with myself as producer. And fortunately, Bill did the editing, which was the real grunt work. However, each recording became easier because we understood the process and the members of the wind ensemble also learned the process. Eventually an additional project included music for young bands. This project, entitled “Distinguished Music for Developing Bands”, was a 10-CD set with nine of the recordings by the Rutgers Wind Ensemble and the Symphony Band, and one recording by the New Jersey Wind Orchestra, also conducted by Bill Berz. The recording project also gave Rutgers an “in” with many composers. They wanted to be recorded by the RU Wind Ensemble, which gave Berz access to music before it became available elsewhere. There is no doubt that this series of recordings has had the greatest single impact in establishing the outstanding reputation of the band program at Rutgers.

Just a few thoughts from my perspective.
Joe Brashier
Email correspondence from Dr. Osiris Molina

Osiris J. Molina, B.M. 1996
Assistant Professor OF Clarinet
The University of Alabama
Tuscaloosa, Alabama

It is hard to overestimate the influence Dr. Berz has had on my career. He assumed direction of the university bands during my second year at Mason Gross (1992-1993). Dr. Berz had been involved with all aspects of the music education curriculum as well as teaching clarinet. There was, as with all changes in leadership, there was a period of adjustment. But in short order the wind ensemble performed works of the highest level, and in my last year he started the recording legacy (Windfall) that has shaped and defined the mission of the Rutgers Wind Ensemble. This has brought the school of music national credibility and respect. It also ushered in the growth that the music school would see in the late nineties and continues to this day.

As a clarinet teacher, Dr. Berz was a strong voice in establishing the fundamentals of technique, tone and musicianship. He studied with Keith Stein and Elsa Ludewig-Verdehr, both pioneering performers and pedagogues, and his instruction was modeled after their principles (sic). In addition to his musicianship, his attention to detail and his motivational tactics served me well. He knew what would motivate me and what would keep me interested in lessons. I also had Dr. Berz for music education classes as well. William Berz has had a profound influence not only on my musicianship, but on the direction of the music program at Rutgers University.
Email correspondence from Mark J. Morette

From: Mark J. Morette <MarkM@MarkCustom.com>
To: paultcaruso@yahoo.com
Sent: Tuesday, September 4, 2012 11:59 AM

There are few people who have positively changed and influenced the field of wind band music more than William Berz and his Mark Records recordings with his Rutgers Wind Ensemble during the 1990’s and first decade of the 21st Century. Bill was instrumental in introducing experienced orchestral composers to the wind band discipline; Charles Wuorinen, Scott Hawkinson, Brian Kershner. He also spurred new creation by commissioning unknown and lesser known composers to write for wind band such as Eric Whitacre, Steven Bryant, Jonathan Newsman, Andrew Boysen, Jr. and Ralph Hultgren.

Bill was also instrumental for keeping the legacy of established composers alive and fresh in the minds of wind band enthusiasts by recording works from composers; H Owen Reed, Joseph Wilcox Jenkins, and Roger Nixon.

Quality was the main focus of the recording series. To that end the series of CDs was able to garner 44 different appearances on the Grammy Nomination Entry List. This total was dozens above the next label over that same period of time.

Bill’s contribution to the growth and expansion of the wind band through his recordings and scholarly writings is virtually unsurpassed. I am honored to have worked along side of him during the decades.

Humbly submitted:

Mark J. Morette
Mr. Kenneth Zampella, Interview, Edison, N.J. December 3, 2012

PC: Describe your musical training prior to attending Rutgers University?

KZ: I grew up in South Amboy, N.J. I started taking piano lessons during pre-kindergarten in 1984 with JoAnn Walter, and started playing saxophone in 4th grade with her husband, Joe Walter, who both taught in South Amboy Public Schools. By high school, I went to St. Joseph’s High School in Metuchen and was involved in their band program. I auditioned to become a music education major at William Paterson University and entered there in the fall of ’98. I was in music education with a concentration in saxophone. I studied saxophone there with Jim Noyes, who graduated from Manhattan School of Music where he studied with Paul Cohen. I also did some accompanying for juries on piano. I played with the Latin Jazz Ensemble. I graduated in 2003 and then applied for the Master’s of Music program at the Mason Gross School of the Arts. This degree was for classical saxophone performance. I played alto and baritone saxophone in the Rutgers Wind Ensemble. We were very active within the saxophone studio playing concerts at least once a semester. I studied with Paul Cohen who kept an active schedule with duets, quartets and ensembles of all different types. He encouraged us to do a lot.

PC: Describe your association with the Athletic band component of the Band.

KZ: I attended from Fall of 2003 until the Spring of 2005. I helped with the marching band in the Fall, Pep Band in the Winter, and in the Spring assisted with Concert Band. Concert Band was directed by Tim Smith and involved all non-music majors. I can’t remember if I conducted anything in that group during my first year. The second year I conducted a Timothy Broege piece. I helped them rehearse. I believe there were some music education majors playing secondary instruments.

PC: How many indoor bands were there at the time?

KZ: Wind Ensemble, the Concert Band and then the larger Symphony Band.

PC: How were your responsibilities delegated?

KZ: As soon as I found out that I received the assistantship, I met with Tim Smith in July for the purposes of going over my responsibilities. We talked and set up the framework for the year. My first year, the camp was held on Livingston Campus. My second year we went away to Camp Echo Lake in New York. I had all the woodwinds—piccolos (no flutes), Bb soprano clarinets, alto saxophone, and tenor saxophones.

PC: That was a big part of the band you had.

KZ: The band size at the time was about 150-160. I had at least a quarter of the group. Greg Schiano had just started and the team was starting to improve.

PC: Can you recall the other staff members of the group?
KZ: Dennis DeLucia for drums, Jennifer Kyle-Ellis was guard instructor. Another graduate assistant instructor my first year was Paul Mergen, and my second year was Natalie DeJong. Paul was studying towards his doctorate in tuba performance and I think he still plays with the President’s Own Band. Don Martin, a phenomenal brass instructor, was also on staff. John Witherspoon was on visual and Joe Mundi was the music arranger for the 2 years I was there. The staff was great. Tim Smith wrote the drill.

PC: How many shows were done each year?

KZ: There were 3 shows done each year. Two complete shows and one hybrid which was a combination of the two others. Basically 3 different sets of drill per season. We used the auditorium at the Lucy Stone building for indoor rehearsals and the outdoor field was a few blocks away. Witherspoon led all the marching basics and the rest of the staff would assist.

PC: Did they use flip folders or was the music memorized?

KZ: The music was memorized. They started rehearsing with the flips and then fazed them out.

PC: Can you recall the school songs performed?

KZ: “Loyal Sons,” “The Bells Must Ring,”, and “Alma Mater,” were the ones that I can recall. There was also a third down song that they would always play. There was always a pregame and a halftime show. The pre-game was always the Rutgers songs. For my years, some of the halftime shows were: “Hi-De-Ho” from Blood Sweat and Tears, “Boogie Woogie Bugle Boy,” and I know we did “25 or 6 to 4” from Chicago but that was possibly a stand tune.

PC: Did you go to Bowl games?

KZ: The year after I left they did. We had a consolation game in my last year but it wasn’t far away.

PC: How about overnight trips?

KZ: One was at UCONN. I remember that because the fire alarm went off at 3:00 in the morning. Sewer water had backed up into the water supply. This triggered off the alarm system. Tim Smith and the rest of the instructors were really worried at first because we naturally assumed that it was probably the Rutgers Band students creating a ruckus, but that wasn’t the case.

PC: Football ends and then you have Pep Band.

KZ: Yes, much smaller around 33-40 members. Typical band instruments plus drum set and bass. It was always pretty tight. Lots of rock tunes—almost all stock
arrangements. We played men’s and women’s home games. One time there were important men’s and women’s games on the same night. We split the band in half—I went up north and Tim stayed at the RAC.

PC: Any memorable shows with the athletic bands that were not directly related to the football or basketball season?

KZ: The year after I left, they did one of Donald Trump’s shows The Apprentice. It was a challenge on campus for who could sell the most in a college football parking lot. They showed clips of the band during different segments of the show. They had a couple shots where the band played background music. There were some cool horn moves that they showed. There were a few other events that Tim just asked people to come out and play. They always had around 30 or so kids with a nice balance. During the marching season were some recruiting things such as high school marching band festivals. I think we went to South Brunswick and Hillsborough in the same day during one of the years.

PC: Can you describe your time with the Rutgers Wind Ensemble?

KZ: There were two reasons that I went to Rutgers; I wanted to study with Paul Cohen and I wanted to study with Bill Berz. The year that the Wind Ensemble played at Carnegie Hall was unbelievable. Playing in that ensemble those two years was a humbling experience—all graduate and doctoral students and only the best undergrads. It was a work of art—Berz had great taste for repertoire. We had nicely balanced programs that had traditional and some really cutting edge modern works.

PC: What about the recordings?

KZ: I played on Hey and Caricatures. A long recording day on a Saturday—at least 6 hours. It was always very well-rehearsed. First, we did large chunks and then went back for some small spots. We also recorded one or two Hal Leonard type publications for high school and middle school bands. Bill knew where all of the rehearsal spots would be, so it all ran smoothly. I also played in a saxophone quartet that was on the Rutgers promotional CD. It was a phenomenal quartet—we considered going on tour. In fact, one year, we did a double quintet—for saxophone and brass with Whitener’s brass ensemble. Paul Cohen always managed to pull out some really interesting music—great 21st century pieces.

PC: Thanks for your time and commitment to this project.

KZ: My pleasure.
Christopher Ciarlariello—Parlin, NJ interview, June 28, 2012
Music education major—Mason Gross School of Arts ‘09,
Mu Beta Psi President from 2007-2009.

PC: Why did you decide to attend Rutgers University?

CC: I wanted to attend Rutgers because I was going to be a music education major and I knew that Rutgers had a marching band program. During my senior year in high school, I had friends in the Rutgers Band and was invited to play in the stands for the “Scarlet and White Game” in the spring. That’s when the football team plays against itself in the spring semester. They invited people who showed interest in joining the marching band to play for this game.

PC: What year did you first join?

CC: Fall of 2005

PC: In which ensembles did you perform?

CC: [In] marching band, pep band, and symphony band all four years of college. I also did a semester of the Sinfonia which is the second orchestra. In addition, I sang in the glee club and the University Choir while I was at Rutgers.

PC: Describe your involvement with the band service fraternity:

CC: I pledged during the spring of freshman year. You couldn’t be in it as a freshman first semester. I did service with the pep band, marching band, and in the community. The fraternity would set up the field for rehearsals and for game day. They had a store during band camp for basic items like soda and snacks. We were pretty isolated out there, and you couldn’t go to a convenience store very easily. We hosted activities for band members and did a lot of behind the scenes stuff. I was uniform manager my senior year—we would hand wash the 175 uniforms! I think the current uniform arrived in 2003 or 2004—right before I joined. The fraternity would also give scholarship awards to members outside of the fraternity who we felt exemplified our values of service and commitment.

PC: Was marching style high step or glide?

CC: It was all glide-step, even for the pre-game. I think they did a high step run-on last year and then did glide step the rest of the way.

PC: Describe the band camps—where were they held, how long, etc.

CC: It was about a week-long (six or seven days). It was held at Camp Echo Lake in the Adirondacks in Warrensburg, NY. We were essentially at the camp. We stayed at
camp cabins. The band fraternity hosted activities like bonfires and games every night. Now it is at Lake Greeley Camp in Pennsylvania.

PC:  Was there a staff for the marching band?

CC:  Tim Smith was the director all four years. John Witherspoon taught marching basics and helped with drill. Abdur-Rahmanas [was] the percussion instructor. They had different teaching assistants with woodwind, brass, and percussion who came to band camp and helped out throughout the season. Colorguard was Danielle DeNorscio and Gina Phillipe was the twirling instructor.

PC:  Describe the type of shows such as pre-game, halftime, etc.

CC:  Pre-game was the same all season. The main half-time show was changed approximately every month. We did about three half-time shows per year. Most shows had some sort of theme, be it the artist or style of music.

PC:  What was the size of the band during your four years?

CC:  It was around 150-175 members. It may have been smaller my freshman year.

PC:  Were there many music majors in the band?

CC:  [There were] very few. My freshman year there were about three music majors, sophomore year maybe only two of us. In junior and senior years we had a few more, but they didn’t make it through the entire season.

PC:  Which arrangements of the school songs were used? Which songs were always played?

CC:  Pre-game was Fanfare (from a collection of Rutgers cheers) [and] The Bells Must Ring—Bilik arrangement. There was also a newer arrangement of Colonel Rutgers that is on the alumni band website.

PC:  What type of show arrangements were used?

CC:  I remember that we used a lot of Tom Wallace stock arrangements. We did a Queen show my freshman year that stood out. They used the Colonial “Q” to start the formation. I think it was a Wallace arrangement. I think it was recycled last year. We did a cartoon show, A Spanish Show, [and] rock-styled shows geared towards the audience such as Earth, Wind and Fire.

PC:  Who wrote and rehearsed the drill?

CC:  Professor Smith did all this.
PC: Describe the preparation and experience with bowl games.

CC: In order it was the Insight Bowl, Texas Bowl, and International Bowl. My senior year I didn’t go to the bowl game because I had a previous obligation. These were chaotic because we had to send instruments and equipment out ahead of time on a truck. That had to be done days ahead—they didn’t fly the equipment. The truck took trips to Arizona, Texas, and Toronto. Almost the entire band went to the bowl games, although sometimes a few people couldn’t make it. I remember leaving at 5:00 AM on December 26th one year.

PC: When did the rehearsals begin?

CC: A lot of times we did the rehearsals after the season was over in November right before and through finals week, but the rehearsals were less frequent by that time and the shows were often the ones we had learned already. Sometimes it would be a culmination of shows. We would often do one or two pep rallies and a parade through the fans leading to the stadium.

PC: Did the marching band do any outreach with high school programs?

CC: We hosted a Bands of America show. There were some USSBA (United States Scholastic Band Association) shows hosted at Rutgers stadium. We probably played one at Rutgers and then another one or two such as Piscataway, Edison, and Brick.

PC: Other than the bowl games, did they still do an overnight trip?

CC: Army and Navy were day trips, but my freshman and sophomore years we traveled overnight once a year. I think that ended my junior year.

PC: Describe your experiences with the concert ensembles.

CC: Symphonic Band my freshman year was Tuesday night from 7-10:00 one day a week. My sophomore year it conflicted directly with marching band so I ended up played in Sinfonia for that one semester so I could march. The requirement was one large ensemble per semester. I was up for having a scholarship my junior year in the marching band, and I didn’t want to give that up. They changed it later to fit better with marching band. The Symphony Band was around a hundred pieces with good balance. Darryl Bott conducted and we did some really good literature like Bells for Stokowski and the Bach Toccata and Fugue on the same program. It was primarily music majors with very few non-majors. The Concert Band was in the spring. I played bassoon in it for one year. It was valuable for music education players to play their secondary instruments.

PC: Describe training for public school instrumental teaching.

CC: Elementary methods and Introduction to Music Ed were with Susan Guerrini, Foundations was Rhonda Hackworth, and Professor Bott for Secondary Instrumental
Methods. That course dealt with different aspects of being an instrumental teacher and band director. Practical items such as attrition from the time they start in the early years and the administrative side of being a music teacher. There was also a music education lab for both instrumental juniors and seniors. Everyone played a secondary instrument. We did band music grades one to three. Each student was assigned a piece. It rotated from sight reading, rehearsal, and a final performance. It is like a simulated rehearsal. We had to learn to work using time effectively, finding ways to prioritize a rehearsal whether it is to address issues such as rhythm, blend, playing notes, patterns, etc.

PC: Describe the elementary methods course:

CC: With Guerrini we did some recorders. We had to play them for her. We did a lot with Orff instruments, rote teaching, songs, [and] extra activities with songs.

PC: Did you have any experience with the jazz program at all?

CC: Darryl Bott taught a special topics course in jazz education: how to swing rhythms, improvise, how to listen to chord changes. I didn’t actually play in any of the Rutgers jazz groups though.

PC: Can you describe the approach used for music education majors to learn the “other” instruments:

CC: You have the methods courses and then after that two semesters of lessons. If you are a woodwind player you would take one “in family” and one “out of family.” I did bassoon as “in family” and French horn for “out of family.” They were one credit lessons. Sometimes you have two or three of these one credit courses at a time plus piano. One semester, I think I had around thirteen courses but only twelve credits!

PC: Thanks for your time.
Appendix 2: Available Programs
Concert
by the
RUTGERS UNIVERSITY BAND
NEILSON CAMPUS, SATURDAY, MAY 22nd, 1926
Ms. ANGRI, DRI, RUSTO, Conductor

Program

1. March, InDEPENDENTIA R. B. Hall
2. Selection, America Moses
3. Humoresque, Piccolo Pic Sister, Arr. by Lake
4. Overture, Pretziosa Skaggs
5. Trombone Smear, Mr. Trombonologist Davis
6. Serenade, La Paloma Yradier, Arr. by Tobani
7. March, Albanian R. B. Hall

The last Hour of Music of the present year will be given tomorrow afternoon, May 23rd, in the Kirkpatrick Chapel, at four o'clock. Miss Charlotte Borgen will play a program of music for the violoncello.
CONCERT
BY
Rutgers University Band
CHARLES W. COOK, LEADER
RUTGERS GYMNASIUM
NEW BRUNSWICK, N. J.
Saturday, April 7th, 1934, 8:00 P. M.

Sponsored by the University Student Council
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PROGRAM
1. March—"OLD COMRADES" ............................................ Teike
2. Overture—"RUY BLAS" .............................................. Mendelssohn
   1. Morning
   2. At the Games.
      The Lowell brothers are graduates of the University of Maine, and former
      members of the band there. This is their first serious composition, and the
      first time this number has been heard in concert. Mr. J. H. Lowell is a resident
      of South River, N. J.
4. Comic—"FUNERAL MARCH OF A MARIONET" .............. Gounod
5. Solo for Cornet—"O DRY THOSE TEARS" ......................... Del Rigo
     Played by Mr. E. B. Heard '37
6. Selections from the Comedy-Opera "THE FIREFLY" ........ Friml
7. Saxophone Quintet—(a) "MARCHÉ MILITAIRE" ........ Schubert
     (b) "COURT BELLES" gavotte ......................... Dunn
     Played by C. G. Fadelford '36, I. R. Duff '36, Paul Sher '36,
     W. L. Connolly '37, and R. G. Milnes '37
8. Fantasia—"EVOLUTION OF DIXIE"; .................................. Lake
     A fantasia depicting the gradual evolution of "Dixie." Slowly through the
     "Creation," "Dance Aboriginal," and the "Minuet" the melody is developed
     until there emerges the immortal "Dixie." This in turn becomes a "Walz"
     then "Ragtime," and at last "Grand Opera."
9. March—"SCARLET RIFLES" ............................................. C. W. Cook
     This march, completed in January of this year, is dedicated to "The Scarlet
     Rifles," the exhibition drill team of Rutgers University.

"ON THE BANKS OF THE OLD RARITAN"
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DANCING UNTIL MIDNIGHT
Music by
KEN ADER AND HIS PLAZA GRILL ORCHESTRA

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
CONCERT

by

Rutgers University Band

CHARLES W. COOK, Faculty leader

Student leaders:

JOHN W. BULBY '36
JOSEPH N. ECKERT '36
PAUL SHER '36
WILLIAM G. PLENTY '37

RUTGERS GYMNASIUM
NEW BRUNSWICK, N. J.

Saturday, March 28th, 1936, 8:00 P. M.

PROGRAM

1. (a) March—"War March of the Priests" from Athalia Mendelssohn
(b) Fox-Trot—"The Oregon Trail" Hill and DeRose


William G. Plenty '37, conducting

2. (a) Overture—"Barber of Seville" Rossini
(b) March—"Chicago Tribune" Chambers

John W. Bulby '36, conducting

3. (a) Menuet—"Menuet in G" Beethoven
(b) March—"The Conquerer" Teike

Joseph N. Eckert '36, conducting

4. (a) Selection—"Eight Rutgers Songs" C. W. Cook
(b) Rumba—"Caribca" from Flying Down to Rio Youmans

Paul Sher '36, conducting

5. Exhibition Drill by the "Scarlet Rifles"

—Cadet J. W. A. Whitehorse, Captain.

This team, coached by Kenneth E. Kline, Captain U. S. Army, is composed of 36 Cadets selected from the R.O.T.C. unit. All movements in the drill are executed in cadence to music, no oral commands being given. The music, "Scarlet Rifles" March, was written for the team by Mr. Cook.


(a) Introduction and March to the Tournament.
(b) Serenata.

Charles W. Cook, conducting

DANCING UNTIL MIDNIGHT

Music by

DICK BROOME AND JACK HIMBER'S ORCHESTRA

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
TENTH ANNUAL CONCERT
BY
Rutgers University Band

CHARLES W. COOK, Faculty Leader
Student Leaders
ROBERT M. FELLER, ’38    LEONARD KRIEGER, ’38
ABRAHAM M. GELFOND, ’38    A. EDWARD THOMPSON, JR., ’38

Rutgers Gymnasium, New Brunswick, N. J.
Saturday, March 19th, 1938, at 8:00 p. m.

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
## MEMBERS OF THE BAND

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<thead>
<tr>
<th>Instrument</th>
<th>Member</th>
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<td><strong>FLUTE and PICCOLO:</strong></td>
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<td>J. A. Leib, '41</td>
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<td><strong>E FLAT CLARINET:</strong></td>
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<td><strong>B FLAT CLARINETS:</strong></td>
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<td><strong>BARITONES:</strong></td>
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<td><strong>BASSES:</strong></td>
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<td>H. E. F. Hawkins, Jr., '40</td>
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<td>V. J. Sullivan, '40</td>
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<td><strong>DRUMS and TYMPANI:</strong></td>
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<td>M. B. Tarshish, '39</td>
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--- PROGRAM ---

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Part Four

LEONARD KRIEGER, Conducting

(a) "Hungarian Dance" Numbers 7 and 8 .................................................. Brahms

(b) Aria—"O Rest in the Lord," from the Oratorio "Elijah" ................................ Mendelssohn
Arranged for the band by L. Krieger, '38

(c) Novelty—"Dizzy Fingers" ................................................................. Confly

Part Five

CHARLES W. COOK, Conducting

(a) Suite in Four Parts—"Scenes Pittoresques" ........................................ Massenet
1 Marche  2 Air de Ballet  3 Angelus  4 Fête Bohème

(b) "Valse Triste," from Järnefelt's Drama "Kuolema" .................................. Sibelius

(c) March—"In Tempest and Calm" ......................................................... A. Andrews
    A new march by a member of the U. S. Army Band in Washington, D. C.

"ON THE BANKS OF THE OLD RARITAN"

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DANCING UNTIL MIDNIGHT

Dance music by Lee Temple and His Band

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
ELEVENTH ANNUAL CONCERT
by
THE RUTGERS UNIVERSITY BAND
RUTGERS CYLCEUM SATURDAY, APRIL 15TH, 1939 8:00 P.M.

PROGRAM

1.
Harold J. Pettis '38, Conducting.
(a) March "QUAD OF HONOR" - - - - - - J. Leonard.
(b) Overture "LA BURLESQUE" - - - - - - Franz von Suppe.

2.
George A. Rubino '39, Conducting.
(a) "PIZZICATO POLKA" - - - - - - Johann and Joseph Strauss.
(b) "LARGO" - - - - - - - - - - C. F. Händel.

3.
Russell M. Mantell '39, Conducting.
(a) Characteristic Novelty "TRIPLETS" - - - G. F. Brielgeil & J. Tucker.
(b) "TWELVE RUTGERS SONGS" - - arranged for band by C. W. Cook.

INTERMISSION
(Two Minutes)

4.
Frederick F. Neesche '39, Conducting.
(a) March "FOR THE NATION'S HONOR" - - J. B. Friedrich.
(b) Cornet Duo "SHORT AND SWEET, POLKA" - - T. V. Short.
(c) "FUGUE NO. 1" from Vol. I of Bach's Well-Tempered Clavier.
Arranged for band by Frederick F. Neesche.

5.
James E. Wood '39, Conducting.
(a) Waltz "NIGHTS OF GLADNESS" - - - - - - Charles Aschliffe.
(b) Selection from the Comic Opera "SWEETHEARTS" - Victor Herbert.

6.
Charles W. Cook, Conducting.
(a) "CHORALE AND FUGUE IN G MINOR" - - - - - - - - Bach-Abert.
(b) "RUTGERS R.C.T.C." Marching Song - - - - - - C. W. Cook

STAR SPANGLED BANNER

Informal Dancing until Midnight. Music by Lee Temple and his band.

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
RUTGERS UNIVERSITY
The State University of New Jersey

DOUGLASS COLLEGE

CONCERT

by the

RUTGERS UNIVERSITY BAND

MARTIN A. SHERMAN, Director

Elizabeth Rodman Voorhees Chapel

Thursday evening, April the nineteenth
at eight-thirty o'clock
Nineteen hundred and fifty-six

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
Program

I

*Hands Across the Sea

*Folk Song Suite
  March—"Seventeen Come Sunday"
  Intermezzo—"My Bonny Boy"
  March—"Folk Songs from Somerset"

*Suite in F
  March
  Meditation
  Finale

*Fantasy on American Sailing Songs

*Chorale and Alleluia

John Philip Sousa
Ralph Vaughan Williams
Frederick M. Breydert
Clare Grundman
Howard Hanson

II

Finals of the Brett Song Contest
  Lambda Chi Alpha
  Phi Gamma Delta
  Tau Kappa Epsilon

III

Overture to "The Student Prince"

Laura
  Conducted by Bernard Stark, ’56

Bugler’s Holiday
  Henry Laskowsky, ’56
  Harold Glen Rudy, ’56
  Bernard Stark, ’56

Selected Marches
  *The Official West Point March
  March, Op. 99
  *Pieces of Eight

*Medley of Rutgers Songs

Philip Egner
Serge Prokofieff
Jenkins and Neff
Arranged by John Finnegan

*Original compositions for band
RUTGERS UNIVERSITY CONCERT BAND
1955-1956

MARTIN A. SHERMAN, Director

FLUTE
Lois McCloskey, '58
Libby Offhouse, '57
Carol Serra, '57
Janet Tepper, '56

OBOE
John Tellier, '58

CLARINET
Henry E. Appar, '59
Raymond Asterino, '56
Allen J. Feider, '58
Robert Lehrer
Saul Levyson, '58
John Margotta, '58
Robert A. Mohn, '58
Alan D. Murray, '57
Robert A. Orlando, '60
Roloff A. Sedor, '56
Harry W. Sharkey, '56

BASS CLARINET
Donald E. Troxel, '56

ALTO SAXOPHONE
Bernard Seaman, '56
Thomas M. Valega, '59

TENOR SAXOPHONE
Robert C. LaCosta, '56
William Tunison, '58

BARITONE SAXOPHONE
David S. Primost, '59

FRENCH HORN
Charles H. Bieler, '58
Thomas L. Pasternack, '59
Edward Phoenix, '57
Theodore Schlosberg

EUPHONIUM
William F. Beach, '57
Thurrell T. Jones, '59
James Vukler, '59

CORNET
Frederick R. Graye, '59
Fred J. Heyer, '59
Ryland Jones, '59
Henry J. Laskowsky, '56
Steve R. Matteson, '59
Frank A. Pedreira, '59
Harold G. Rydy, '56
Eric F. Shuler, '57
Bernard Stark, '56
Vincent B. Troiano, '59
Raymond F. Updike, '57
John Odick
James Warrington, '57

TROMBONE
John A. Bostrom, '57
Richard W. Dietmer, '59
John W. Ellis, '57
Gordon A. MacLeod, '56
John Theibault, '59
Donald R. Ulrich, '58

TUBA
Bruce Batterfoss, '58
John J. Lochbaum, '56
William Birtwell, '57
Mardi Valgemea, '57

PERCUSSION
Fred Buoni, '56
Leonard W. Engel, '58
Fred C. Lyon, '57
David L. Pendergast, '58
Walter Thomas, '59

MANAGER
Osborne Buchanan, Jr., '56

ASSISTANT MANAGERS
Edward Buchanan, '59
William Banks, '58
Charles Piano, '58
Langdon Stallard, '56

BAND COUNCIL
Raymond Asterino, President
Mardi Valgemea, Vice-President
David Pendergast, Secretary
Bernard Seaman, Publicity
RUTGERS • THE STATE UNIVERSITY

DOUGLASS COLLEGE
Department of Music

CONCERT
by
Douglas College Wind Ensemble
Elizabeth Rodman Voorhees Chapel
Tuesday evening, November the fifteenth
at eight-thirty o'clock
Nineteen hundred and sixty

Facade and Fugue in G minor

Concerto for Trumpet
Allegro
Andante
Allegro

Johanna Sebastian Bach
Arranged by Lucien Cailler

Franz Joseph Haydn
Arranged by W. J. Duthoit

Barbara Lee Ginn, 1961, Trumpet Soloist
Richard C. Gryzynwcrz, Conductor

Essay on Emperor
Somewhat ma non troppo
Allegro

Ludwig van Beethoven

Semip Public March

George M. Jones

John Philip Sousa

Clyde and Alleluia
Largamente

Howard Hanson

Folk Song Suite
March (Allegro), "Sevenoot Corna Sunday"
Toccata (Andante), "My Bonnie Boy"
March (Allegro), "Folk Songs from Somerset"
Adoration of the Shepherds, from "Mlada"

Ralph Vaughan Williams

Nikolai Rimsky-Korsakov

Richard C. Gryzynwcrz, Conductor

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
RUTGERS UNIVERSITY BAND
NEW BRUNSWICK, N.J.

Alfred Weissman, Director

RUTGERS UNIVERSITY WIND ENSEMBLE

March 23, 1961
Central Regional High School Auditorium
8 P.M.
Benefit of C.R.H.S. Student Council

PROGRAM

Serenade ............. LeRoy Anderson

Trumpet Voluntary .... Jeremiah Clarke
Soloist: Herbert Meistrich '63

Folk Song Suite .. Ralph Vaughan Williams

Bugler's Holiday ........ LeRoy Anderson
Soloists: William Huss '62
Larry Lample '64
Herbert Meistrich '63

Official West Point March . Philip H. Egner

Concertino ............. C. M. v. Weber
Soloist: David Ressler '63

West Side Story ........ Leonard Bernstein

Stardust ............ Arranged by P. Ryerson
Soloist: William McClellan '62

Under the Double Eagle March . J. P. Wagner

* * *

ENSEMBLE OFFICERS

President
William McClellan '62

Vice-President
Leonard Beyersdorfer '62

Secretary
Roger Zittel '63

Student Director
W. Dennis Stires '61

Manager and Announcer
Barry Shapiro '63

Assistant Manager
Charles Ceseretti '62

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
Concert
by the
RUTGERS UNIVERSITY WIND ENSEMBLE
Sunday Evening, April the eighth
at eight-thirty p.m.
Nineteen hundred and sixty-two
at
Voorhees Chapel, Douglass College

I
Proc.ession of Nobles from "MLADA"  
Nikolai Rimsky-Korsakov

Military Symphony
  Adagio-Allegro
  Menuetto
  Finale
  Franz Joseph Haydn
  Arranged by Moses-Tobani

Conducted by
Richard C. Gerstenberger

II
The Cocoran Cadets March  
John Philip Sousa

Recitative and Polonaise for Clarinet  
Carl Maria von Weber
  Arranged by E. Roentgen

Ian Hobos, 1963, Clarinet Solo

Rosamunde Overture  
Franz Schubert
  Arranged by Moses-Tobani

Conducted by
George M. Jones

III
Capriccio Italian  
Peter Ilich Tchaikovsky
  Arranged by L. P. Laurendeau

Conducted by
Richard C. Gerstenberger

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
RUTGERS, THE STATE UNIVERSITY

A Concert of
Music for Winds and Percussion
by
American Composers

Presented by the
RUTGERS UNIVERSITY WIND ENSEMBLE

on
Sunday afternoon, November twenty-second
at four o'clock
Nineteen hundred and sixty-four
in
VOORHEES CHAPEL
Douglass College

Program courtesy of George M. Jones.
A moment of silence will be observed preceding the playing of the National Anthem, in memory of the late President of the United States, John Fitzgerald Kennedy.

**STAR SPANGLED BANNER**
Arranged by Robert Russell Bennett

**FESTAL MARCH**
(Perstare et Praestare)
Arranged by Philip James

**WHEN JESUS WEPT**
Prelude for Band
Trumpet Solo: Bruce Schwartz
Baritone Solo: Robert Levy
This Prelude is based on a four-part round by the eighteenth century American composer William Billings.

**CHESTER**
Overture for Band
This Overture is based on a hymn by William Billings. "Chester" later became an important marching song during the American Revolution.

**GARDES DU CORPS MARCH**
R. B. Hall
AMERICAN OVERTURE
Joseph W. Jenkins

COMMANDO MARCH
Samuel Barber

SUITE OF OLD AMERICAN DANCES Robert Russell Bennett
- Cakewalk
- Schottische
- Western One-Step
- Wallflower Waltz
- Rag

AMERICAN SALUTE
Morton Gould
Arranged by Philip Lang

This composition by Morton Gould is based on the well known song called "When Johnny Comes Marching Home,"
THE RUTGERS WIND ENSEMBLE
Richard C. Gerstenberger, conductor

Sunday, December 5, 1965
at 4:00 P.M.
Voorhees Chapel, Douglass College

PROGRAM

Festive Overture, Opus 96
Dmitri Shostakovich

Lincolnshire Posy
Percy Aldridge Grainger
Dublin Bay (Sailor’s Song)
Harkatow Grange (The Hiser & His Man)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (who returned
to wed his true love)
Lord Melbourne (War Song)
The Lost Lady Found (Dance Song)

Ryym & Puruing Tune No. 1
Henry Cowell

Scoonthree
Henry Cowell

Canto Yoruba
Pedro Sanjuan

Variants on a Medieval Tune
Norman Dello Joio

Ganzona
Peter Mennin

Variations on a Shaker Melody
A. Copland

Preludio from Symphony No. 4 in F minor
P.I. Tchaikovsky

Program courtesy of George M. Jones.
Overture in C Major for Band, Op. 24 ........ Felix Mendelssohn (1809-1847)

Hymn to Yerevan, Op. 83 .................. Alan Hovhaness (b. 1911)

Trois Pieces Breves ......................... Jacques Ibert (1890-1962)
  I allegro
  II andante
  III assez lent-allegro scherzando

Anthony Signa, Flute
Barbara Chance, Oboe
Richard Henkel, Horn

Carl Falco, Clarinet
Harvey Fleet, Bassoon

Music for Prague, 1968 ..................... Karel Husa

Introduction and Fanfare
Tocata and Chorale

INTERMISSION

Psalm ........................................ Vincent Persichetti (b. 1915)

Variations on a Theme of Glinka
  for Oboe and Band ...................... Nikolai Rimsky-Korsakov (1844-1908)

Barbara Chance, Oboe

Trittico (1963) ................................ Vaclav Nelhybel (b. 1919)
  I Allegro maestoso
  II Adagio
  III Allegro marcato

Program courtesy of Nicholas Santoro.
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<th><strong>Rutgers University Symphonic Band Personnel</strong></th>
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<td><strong>Flute</strong></td>
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<td>Anthony Signu*</td>
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<td>Carolyn Rea*</td>
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<td>Pamela Stetz*</td>
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<td>Neil Levine*</td>
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<td>Joyce Hardy*</td>
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<td><strong>Piccolo</strong></td>
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<td>Joseph Holden*</td>
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<td>Robert Messer*</td>
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<td>Carl Falco*</td>
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<td>Martha Boughner*</td>
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<td>Jeffrey Aschendorf*</td>
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<td>Harvey Fleet*</td>
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<td>Dennis McMullin*</td>
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<td>Roger Bass*</td>
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<td>James Tanguy*</td>
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<td>Robert Seifring*</td>
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<td><strong>Bass Trombone</strong></td>
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<td>Daniel Petrini*</td>
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<td>Mark VanDoren*</td>
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<td>Robert Grechasky*</td>
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<td><strong>Tuba</strong></td>
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<td>Louis Kreftki*</td>
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<td>Bennet Zurofsky*</td>
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<td><strong>Percussion</strong></td>
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<td>Perry Garfinkel*</td>
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<td>Howard Takiff*</td>
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<td>Victor Elgort*</td>
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<td>Steven Hues*</td>
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<td>Dennis Levin*</td>
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*Rutgers Wind Ensemble*
PROGRAM NOTES

During the summer of 1824, Mendelssohn composed the Overture in C Major, Op. 24, for Band. The 15 year old composer was staying at the resort of Dberan on the Baltic, and became interested in writing a work for the resident band. It was performed during that summer and was published in 1826 by Simrock. Mendelssohn's preciosity can be clearly seen in the perfection of style and maturity of the work. Much of the same romantic spirit and mood found in Incidental Music for A Midsummer Night's Dream, composed two years later, pervades the score of the earlier work.

Alan Hovhaness, long known for his affinity for mystical symbolism and Eastern assimilation, composed Hymn to Yerevan in the fifth mode (kinzaz) of the Armenian Church and in the Sharagan or Armenian hymn style. For centuries Armenians have found refuge from many massacres in the ancient city of Yerevan, at the foot of Mount Ararat. The hymn is set off by a middle section of rhythmless chaos of bells and trombones, the trombones symbolising the roaring of lions. Hymn to Yerevan, is more a solemn contrapuntal motet than a hymn in the Western sense, and expresses sorrow, strength and spiritual resurrection.

Trois Pieces Breves by Jacques Ibert is one of the best-known 20th century works for woodwind quintet. It represents Ibert's unique mastery of the sonorities of wind instruments.

Karel Husa, Professor of Music and Composition at Cornell University, was born in Czechoslovakia. He was awarded the Pulitzer Prize for Music in 1969. It is Mr. Husa's wish that the following statement be reproduced in every concert program of Music for Prague, 1968:

"Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, Ye Warriors of God and His Law, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in My Country. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns.

Different techniques of composing as well as orchestrating have been used in Music for Prague, 1968 and some new sounds.
explored. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfars), the unbroken hope of the Hussite song, sound of bells, or the tragedy, there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence."

Psalm for Band, Opus 53, by Vincent Persichetti, was first performed on May 2, 1952. It has become a standard work in the repertoire of the symphonic band and wind ensemble. Dr. Persichetti currently teaches composition at the Juilliard School and the Curtis Institute of Music.

Nikolai Rimsky-Korsakov served as Inspector of Military Bands for the Imperial Russian Navy during 1873 and 1874. In 1876-1877, he composed "Variations on a Theme of Glinka for Oboe and Band" in order to master the virtuoso style prevalent during this time. The work is based upon Glinka's song, What Young Beauty, and is one of three works for solo wind instrument and band. Although the work was published in 1878 in Russia, it is not yet available in the West.

Trinitico, composed in 1963 by another Czech composer, Vaclav Nebhybel, was written for and dedicated to the University of Michigan Symphony Band conducted by Dr. William D. Revelli. Since that time it has become one of the major contemporary works for symphonic band. The movements are related to one another only in the scoring for individual instruments, and in the re-emergence of the stormy atmosphere of the first movement by the restatement of the initial motive at the culmination point of the third movement.

RECEPTION WILL FOLLOW THE CONCERT
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

A Program of English Music

Fanfare, Homage to Shakespeare... Arthur Bliss
   Founded on a phrase of the
   composer of madrigals, John
   Wilbye (1574-1638)

Capriccio... Gustav Holst
   (1932)

Brief Intermission

An Original Suite... Gordon Jacob
   For Military Band (1928)
   (b. 1895)

Prelude and Fugue (1942)... William Walton
   (The Spitfire)

Program courtesy of Nicholas Santoro.
The Rutgers Wind Ensemble Personnel

Flute
Donna Reisner, Hightstown High School
Marc Sackman, Atlantic City High School
Janet Bauer, Westfield High School
Laurie Seidenstein, South Brunswick High School
Ellen Sam, Waldwick High School

Piccolo
Mary Schmidt, South Plainfield High School

Clarinet
Bonnie Murdock, Ewing High School
Nancy Bauer, Westfield High School
Janet Hawk, Pennsauken High School
Sara Weinberg, Moorestown High School
Eileen Szuba, West Essex High School
Robyn Marantz, Verona High School
Lori Luria, Teaneck High School

Alto Clarinet
Karen Laggner, Manalapan High School
Cliff Herrington, Teaneck, High School

Bass Clarinet
Elin Schimmel, Dumont High School
Joyce Creely, Lenape Regional High School

Contrabass Clarinet
Thucydides Markos, Westfield High School

Bassoon
Mary Ellen Clark, Westfield High School

Alto Saxophone
Michael Mueller, Peerfield Academy
Peter Boise, Randolph High School

Tenor Saxophone
Lauren Appleton, West Milford Twp. High School

Baritone Saxophone
Bruce Haring, Bridgewater-Raritan-West High School

French Horn
Kenneth Trotall, Phillipsburg High School
Cathy Hetman, South River High School
Dena Wolfson, Paramus High School
Cathy Zaccaria, Elmwood Park High School
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor
John Powell, Baritone

RUTGERS STUDENT CENTER
Friday, November 20, 1970
8:30 p.m.

Prelude Overture, Op. 96
(Dmitri Shostakovich
(1956) (b. 1906)

Prelude to Act II, Le Quatorze Juillet
(Albert Roussel
(1936) (1869-1937)

Choral and Alleluia
(Howard Benson
(1956) (b. 1906)

Intermission

Songs of Abelard
(Norman Dello Joio
(1969) (b. 1913)

John Powell, Baritone

Introduction

I. The Tryst

II. Praise and Profanation

III. The Parting

A reception will immediately follow the concert

Program courtesy Special Collections and University Archives, Rutgers University Libraries.
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Dad's Day Concert
Voorhees Chapel
Saturday, April 20, 1974
8:30 p.m.

Flourish for Wind Band . . . . . . Ralph Vaughan Williams
(1872-1958)

Gymnopédie I . . . . . . . . . . . . Erik Satie
(1866-1925)

Gymnopédie II . . . . . . . . . . . . Erik Satie
(1866-1925)

Jakl Pesq, Flute
Beth Schwartz, Harp

INTERMISSION

The High Castle . . . . . . . . . . Bedrich Smetana
(Vysehrad) (1824-1884)

Program courtesy of Nicholas Santoro.
The Rutgers Wind Ensemble

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<tr>
<th>Flute</th>
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<td>Jakki Pesq</td>
<td>Kenneth Troxell</td>
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<tr>
<td>Donna Riesner</td>
<td>Joseph Freisig</td>
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<td>Laurie Seidenstein</td>
<td>Mary Frank</td>
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<td>Beth Shaw</td>
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<td>David Holmgren</td>
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<td>Jon Pawlow</td>
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<td>Rafael Chaves</td>
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<td>Michele Sparta</td>
<td>William Renz</td>
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<td>Suzanne Braun</td>
<td>Paul DiSarro</td>
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<td>Susan Harwood</td>
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<th>Additional Instrumentalists</th>
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<tr>
<td>Gary Gendel</td>
<td>William Kline, Horn</td>
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<tr>
<td>Peter Boise</td>
<td>Beth Schwartz, Harp</td>
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Rutgers College Campus - New Brunswick, N.J.

Admission Free

10:15 - 11:30 a.m.

Friday, April 26, 1974

Rutgers University Wind Ensemble

are invited to a concert by the New Jersey English & Educators and Students
The program will be selected from the 1974 repertoire:

Flourish for Wind Band ........................................ Ralph Vaughan Williams
The High Castle (Vysehrad) .................................... Bedřich Smetana
Grand Symphonie Funèbre et Triomphale ................. Hector Berlioz
Sinfonia India ...................................................... Carlos Chávez
Elegy ................................................................. John Barnes Chance
Trittico ............................................................... Václav Nejvibel
O How Amiable ..................................................... Ralph Vaughan Williams
Deux Gymnopédies ................................................. Erik Satie
Second Suite in F ................................................ Gustav Holst

Arrival point: In front of Gymnasium - College Avenue - 10:00 a.m. Busses will be met and you will be escorted to your seats.

Lunch procedure: Those schools which are located too far from New Brunswick to return there for lunch are invited to bring their lunchea. Orange drink will be available, courtesy of the Rutgers Bands. If weather permits, visiting bands will be directed to the picnic area in Johnson Park (adjacent to the University).

Reservations: Please detach and return the form at bottom of page or call McKinney Hall (201) 932-7736 or the Band Office (201) 932-7220 by Friday, April 19, 1974. Return all to Rutgers University Bands, McKinney Hall, New Brunswick, New Jersey 08903.

I am bringing ____ students and educators to the Rutgers University Wind Ensemble Concert.

____ we are anticipating bringing our lunch.
____ we are returning to school for lunch

Name

School

Address
Performance relevant to the student’s experience in his own school
the selections being played should have a practical aspect of
in a concert-like manner so as to enable students to learn more about
for junior and senior high school students. Actually conducted
for further music education within the state of New Jersey. Concerts
one of the primary aims of the Rutgers University Band is to
available to the modern symphonic band and wind ensemble.
demonstrate both the quality and diversity of serious literature
of musical styles from the 18th, 19th, and 20th centuries, and
appropriate choice for performance presents a broad spectrum


THE RUTGERS WIND ENSEMBLE
A CHRISTMAS CONCERT

by

The Rutgers Glee Club, P. Austin Walter, Conductor
The Rutgers Wind Ensemble and the
Rutgers University Marching Band, Scott Whitener, Conductor

Friday, December 13, 1974
RUTGERS STUDENT CENTER

God Rest You Merry, Gentlemen
Greensleeves
(Marching Band)
Sleepers Wake
Eastern Sages
Lo, How a Rose Ere Blooming
Ding Dong Merrily on High
Quid Petis O Filii
Torna, Laura, Laura
Masters in This Hall
Silent Night
(Glee Club)
In Dulci Jubilo
Norfolk Rhapsody
Fantasy on a Bell Carol
(Wind Ensemble)
Festive Songs of Christmas

arr. by A. O. Davis
arr. by Alfred Reed
Philip Nicolai
R. Elmore
Fraeterius
French Carol
C. Cope
Burgundian Carol
Traditional Carol
F. Gruber
J. S. Bach, arr.
by Alfred Reed
Ralph Vaughan Williams
Edward J. Madden
arr. by Frank Erickson

The audience is invited to sing along. Words to the carols are printed on the back of the program.

Program courtesy of Nicholas Santoro.
FESTIVE SONGS OF CHRISTMAS

Deck the Hall with boughs of holly, Fa la la la la etc.
'Tis the season to be jolly, Fa la la etc.
Don we now our gay apparel, Fa la la etc.
Troll the ancient yuletide carol, Fa la la etc.

Hark! the herald angels sing, "Glory to the newborn King;
Peace on earth, and mercy mild, God and sinners reconciled!"
Joyful all ye nations, rise, Join the triumph of the skies;
With th' angelic host proclaim "Christ is born in Bethlehem."
Hark the herald angels sing, "Glory to the newborn King."

Angels we have heard on high
Sweetly singing o'er the plain.
And the mountains in reply,
Echoing their joyous strain:
Gloria etc.

Good King Wenceslas looked out
On the Feast of Stephen,
When the snow lay round about,
Deep and crisp and even;
Brightly shone the moon that night,
Thro' the frost was cruel, when a poor
man came in sight, Gath'ring winter fuel.

I saw three ships come sailing in,
On Christmas day, on Christmas day;
I saw three ships come sailing in,
On Christmas Day, in the morning.

And what was in those ships all three,
On Christmas day, etc.

Repeat
Deck the Hall;
Gloria
THE RUTGERS INTERMEDIATE WIND ENSEMBLE
and CONCERT BAND

Martin Smith, Douglas Haislip, and Scott Whitener, Conductors

Friday, April 25, 1975
8:30 p.m.
Rutgers Student Center

The Black Horse Troop........ John Philip Sousa (1854-1932)
Martin Smith, Conductor

Grand Dialogue............ Eugène Gigout (1844-1925)
Scott Whitener, Conductor

Military Symphony in F........ Francois J. Gossec (1734-1829)
Transcribed for band by Richard Franko Goldman and Robert Leist
1. Allegro Maestoso
2. Larghetto
3. Allegro

Douglas Haislip, Conductor

Chorale and Alleluia.......... Howard Hanson (1896-)
Martin Smith, Conductor
(Intermediate Wind Ensemble)

INTERMISSION

The Strategic Air Command.......... Clifton Williams

Troika, from Lieutenant Kije
Suite....................... Serge Prokofiev (1891-1953)
Transcribed for band by Harold L. Walters
Martin Smith, Conductor

Song of La Creuse.............. César Franck (1822-1890)
Arranged for band by Stan Applebaum

Grand March, from the opera
Tannhäuser
Transcribed by Philip Gordon
Richard Wagner (1813-1883)
Douglas Haislip, Conductor

(Concert Band)

Program courtesy of Nicholas Santoro.
RUTGERS INTERMEDIATE WIND ENSEMBLE PERSONNEL

Flute
Barbara Knowlton
Ellen Sam
Marcia Cohen
Linda Lyon
Brigitte Bingham
Susan Marcus
Piccolo
Helena Tenenbaum
Oboe
Janice Mooney
Bassoon
Steve Tumlicki
Clarinet
Karl Schlenker
Robert Benedon
Franz Weiberth
Jeff Myera
Chris Doremus
Don Palombi
Wayne Jamson
Marilyn Vine
Alto Clarinet
Robert Elichert
Bass Clarinet
Eileen Scuba
Alto Saxophone
Russell Parr
Baritone Saxophone
Perry DelPurgatorio
Tenor Saxophone
Nancy Updike
French Horns
Arthur Perry
Rochelle Saperstein
Dena Wolfson
Cornet
Lou Bongiovi
William Kline
Frank Nafey
Fred Mendez
Trumpet
Carmen Ligato, Jr.
Jon Vogler
Trombone
Jeff Bohrer
David Miller
Douglas Personette
Euphonium
Bettina Durmaskin
Tuba
Mark Harris
Warren Mangels
Percussion
George Alexander
Marc Tosiano
Gary Meade
Steve Demetrician
Frank Butler
David Kossor
The Rutgers Wind Ensemble Personnel

Flute
Donna Reisner, Hightstown High School
Marc Sackman, Atlantic City High School
Janet Bauer, Westfield High School
Laurie Seidenstein, South Brunswick High School
Ellen Sam, Waldwick High School

Piccolo
Mary Schmidt, South Plainfield High School

Clarinet
Bonnie Murdock, Ewing High School
Nancy Bauer, Westfield High School
Janet Hawk, Pennsauken High School
Sara Weinberg, Moorestown High School
Eileen Szuba, West Essex High School
Robyn Marantz, Verona High School
Lori Luria, Teaneck High School

Alto Clarinet
Karen Laggner, Manalapan High School
Cliff Harrington, Teaneck, High School

Bass Clarinet
Julie Schimmel, Dumont High School
Joyce Creely, Lenape Regional High School

Contrabass Clarinet
Thuridde Markos, Westfield High School

Bassoon
Mary Ellen Clark, Westfield High School

Alto Saxophone
Michael Mueller, Deerfield Academy
Peter Boise, Randolph High School

Tenor Saxophone
Lauren Appleton, West Milford Twp. High School

Baritone Saxophone
Bruce Haring, Bridgewater-Raritan-West High School

French Horn
Kenneth Troxell, Phillipsburg High School
Cathy Hetman, South River High School
Dena Wolfson, Paramus High School
Cathy Zaccaria, Elmwood Park High School
Overture to Tannhäuser (1845)

(intro)

The Return of the Prodigal Son

 interpolate from Wagnerian

Introduction to Act III

Easter Procession in the Cathedral (1893)

Ceremony of the Masses

Prelude

Music of Richard Wagner (1813 - 1883)

Voices, Castle - Donbass College

8:30 p.m.

Friday, March 9, 1978

Scott Whitener, Conductor

Wind Ensemble

THE RUTGERS WIND ENSEMBLE

Program courtesy of Nicholas Santoro.
THE RUTGERS
WIND ENSEMBLE

Scott Whitener, Conductor

Thursday, November 20, 1980
Voorhees Chapel
8:00 p.m.

FESTIVO

Fanfares from Libuše
(1871-72) Bedřich Smetana
(1824-1884)
Arrangement by Vaclav Nelhybel

A Somerset Rhapsody, op. 21
(1906) Gustav Holst
(1874-1934)
Transcription by Clare Grundman

Variations on a Korean Folksong
(1965) John Barnes Chance
(1932-1972)

Intermission

Adagio and Allegro
(1966) Vaclav Nelhybel
(b. 1919)

Finale from the Fifth Symphony
Dmitri Shostakovich
(1906-1975)
Transcription by Charles B. Richter

This and remaining programs appear courtesy of the Mason Gross School of the Arts.
### Flute
- Lorna Dolci
- Dorothy Greene
- Helene Resky
- Tracy Johnstone
- Cindy-Lee Burleindt
- Anne Piero
- Helene Weinberg

### Clarinet
- Wendy Inamine
- Cornelius Sheehan
- Lisa Lyons
- Judith Bergman
- Frank DeMonico
- Carolyn DeTogni
- Joseph Sterbenz
- Cheryl Serenga

### Alto Clarinet
- Anita Neuer
- Linda Lee Pichta

### Bass Clarinet
- Janet Long
- Barbara Korzun

### Contrabass Clarinet
- Keith Klein

### Oboe
- Maria Seilinger
- Beatrice Brunkhorst

### Bassoon
- Valeri Spetgang
- Joan Bonanni

### Saxophone
- Eric Sebben
- David Guest
- Barbara Bowen
- Ralph Parillo

### Horn
- David Martin
- Patricia Tomaszewski
- Robert Arnold
- Ruth DeSarno
- Tracey Farrell

### Trumpet
- Christian Arnold
- John VanDecker
- Trevor Sanders
- Glenn Kaufmann
- Joan Berko
- Joseph Hetman
- Kevin Sumner
- James Steinberg

### Trombone
- Gordon Shay
- Laura Whitbeck
- James Danch

### Bass Trombone
- Arthur Pecht

### Euphonium
- John DiSarro
- Cynthia Mount

### Tuba
- William Rauch
- Michael Onofrietti

### Timpani
- Richard Paul
- Mona Willence

### Percussion
- Edward Bushell
- Andrea Schwartz
- Andrew Weitzner
- Renfrew Bidgood

### Assisting Instrumentalists
- Gerald Szubin, Piano
- Marjorie Molienhauer, Harp

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**Remaining Concerts in this series:**

**Friday, April 3**

**Wednesday, April 8**
- Voorhees Chapel: University Concert Band, William Berz, Conductor

**Saturday, April 25**
- Voorhees Chapel: *Capriccioso*
  - The Rutgers Wind Ensemble, Scott Whitener, Conductor
  - *section leader
  + co-principal
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Friday, March 6, 1981
Voorhees Chapel
8:00 p.m.

From Distant Shores...

Chorale, Krozjsu Bozji bojovnici
for Brass and Percussion

for Vaclav Nelhybel
(b. 1919)

Minaturas

I. Dawn
II. The Sleeping Village
III. Promenade
IV. The Approaching Soldiers
V. Fiesta

Joaquin Turina
(1882 - 1949)

Three Japanese Dances

I. Dance with Pennons
II. Mourning Dance
III. Dance with Swords

Bernard Rogers
(1893 - 1968)

NANCY DRUMRIGHT, mezzo-soprano

INTERMISSION

Armenian Dances

Aram Khachaturian
(1903 - 1978)

Lincolnshire Posy

Percy Grainger
(1882 - 1961)

I. Lisbon Bay (Sailor’s Song)
II. Horkstow Grange (narrating local history)
III. Rufford Park Poachers (Poaching Song)
IV. The brisk young Sailor (returned to wed his True Love)
V. Lord Melbourne (War Song)
VI. The Lost Lady found (Dance Song)

The Rutgers Wind Ensemble welcomes your support. Contributions may be sent to McKinney Hall, Rutgers University, New Brunswick, New Jersey 08903.
The Rutgers Wind Ensemble
Scott Whitener, Conductor
Saturday, April 25, 1981
Voorhees Chapel
8:00 p.m.

Capriccioso!

Ouverture fur Harmoniemusik, Op. 24 (1824)  
Felix Mendelssohn  
(1809-1847)

Psalm  
(1954)  
Vincent Persichetti  
(b. 1915)

Second Suite for Military Band in F major (1911)  
Gustav Holst  
(1874-1934)

I. March
II. Song without words, “I’ll love my Love”
III. Song of the Blacksmith
IV. Fantasia on the “Dargason”

Intermission

Trinuriti  
(1979)  
Peter Del Vecchio  
(b. 1952)

Epic March  
(1942)  
John Ireland  
(1879-1962)

Barbara Thomson, Organist

The Rutgers Wind Ensemble welcomes your support. Contributions may be sent to McKinney Hall, Rutgers University, New Brunswick, New Jersey 08903.
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Voorhees Chapel
Friday, November 20, 1981
8:00 p.m.

MUSIC ANCIENT AND MODERN

Prelude "Richard III" (1952)
Sir William Walton (1902–)

Trevelyan Suite, Opus 96
for eleven wind instruments
Malcolm Arnold (1921–)

I. Palindrome
II. Nocturne
III. Apotheosis

Variations on an Ancient Hymn (1977)
Howard Hanson (1896-1981)

Performed in memory of Professor A. Kunrad Kvan
(1910-1981), Chairman, Department of Music,

Incertation and Dance (1963)
John Barnes Chance (1933-1972)

INTERMISSION

An Original Suite for Military Band (1923)
Gordon Jacob (1895–)

I. March
II. Intermezzo
III. Finale

Scenes from "The Louvre"
Based on Ancient Airs (1964)
Norman Dello Joio (1913–)

I. The Portals
II. Children's Gallery
III. The Kings of France

IV. The Nativity Paintings
V. Finale
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor
Voorhees Chapel
Friday, March 12, 1962
8:00 p.m.

ENGLAND, BE GLAD

Fanfare for a Dignified Occasion (1933)  
Sir Arthur Bliss  
(1891–1975)

Fanfare for the Lord Mayor of London (1971)  
Sir Arthur Bliss

Old Wine in New Bottles  
four old English Tunes for twelve  
wind instruments

I. The Wraggle Taggle Gipsies  
II. The Three Ravens  
III. Begone, dull care  
IV. Early one morning

Four English Dances (1951)  
Malcolm Arnold  
(1921–)

INTERMISSION

First Suite in E flat for Military Band, Op. 28a  
(1909)  
Gustav Holst  
(1874–1934)

I. Chaconne  
II. Intermezzo  
III. March

(Over)
MASON GROSS SCHOOL OF THE ARTS
Department of Music

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Nicholas Music Center
Friday, April 2, 1982
11:00 a.m.

Welcome by Dean John Bettenbender
Dean, Mason Gross School of the Arts
Rutgers University

Program: Music from the British Isles

Fanfare for a Dignified Occasion
(1938) Sir Arthur Bliss
(1891-1975)

Fanfare for the Lord Mayor of London
(1971) Sir Arthur Bliss

Prelude, 'Richard III'
(1955) Sir William Walton
(1902- )

Three English Dances
(1951) Malcolm Arnold
(1921- )

First Suite in E♭ for Military Band, Op. 28a
(1909) Gustav Holst
(1874-1934)

I. Chaconne
II. Intermezzo
III. March

Incantation and Dance
(1963) John Barnes Chance
(1932-1972)
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus
RUTGERS UNIVERSITY CHOIR
FREDERIC FORD, CONDUCTOR
and
RUTGERS WIND ENSEMBLE
SCOTT WHITENER, CONDUCTOR
Nicholas Music Center
Saturday, April 17, 1982
3:00 p.m.

Fest-und Gedenksprache,
Opus 139

Johannes Brahms
(1833-1897)

Fanfare for a Dignified Occasion

Sir Arthur Bliss
(1891-1975)

Fanfare for The Lord Mayor of London

Sir Arthur Bliss

Dehnbnisgesang,
Opus 13

Johannes Brahms

First Suite in e flat for
Military Band, Opus 28a

Gustav Holst
(1874-1934)

Mass in e minor

Anton Bruckner
(1824-1896)
## THE RUTGERS WIND ENSEMBLE

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Flute-Piccolo</td>
<td>Tracey Johnston  *</td>
<td>Saxophone</td>
<td>David Benedetto  *</td>
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<td>Cindy-Lee Barfeindt</td>
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<td>Julie Brinca  *</td>
<td>Horn</td>
<td>David Martin  *</td>
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<td>Patricia Tomaszewski  *</td>
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<td>Pamela Balli</td>
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<td>Robert Arnold</td>
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<td>Wendy Tinnine  *</td>
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<td>Ruth DeSarno</td>
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<td>Janet Long  *</td>
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<td>Thomas Schluckbier  *</td>
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<td>Kevin Moore</td>
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*Section Leader
Co-Principal
### Rutgers University Chamber Winds

<table>
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<tr>
<th>Composition</th>
<th>Composer</th>
<th>Date of Composition</th>
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<tbody>
<tr>
<td>Fanfare for a New Theater (1964)</td>
<td>Igor Stravinsky</td>
<td>(1882-1971)</td>
</tr>
<tr>
<td>Sound Frames (c.1970)</td>
<td>Thomas Albert</td>
<td>(1948- )</td>
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#### Rutgers University Concert Band

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
<th>Date of Composition</th>
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</thead>
<tbody>
<tr>
<td>The Earl of Oxford's March from the &quot;William Byrd Suite&quot; (transcribed 1923)</td>
<td>William Byrd</td>
<td>(1542/3-1623)</td>
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**Freely transcribed by Gordon Jacob (1895- )**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
<th>Date of Composition</th>
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<tbody>
<tr>
<td>Elegy for a Young American (1964)</td>
<td>Ronald Lo Presti</td>
<td>(1933- )</td>
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**INTERMESSION**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
<th>Date of Composition</th>
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<tbody>
<tr>
<td>Typewriter Piece No. 2 (1973)</td>
<td>Sydney Hodkinson</td>
<td>(1934- )</td>
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<tr>
<th>Composition</th>
<th>Composer</th>
<th>Date of Composition</th>
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<tbody>
<tr>
<td>Irish Tune from County Derry (1918)</td>
<td>Percy A. Grainger</td>
<td>(1882-1961)</td>
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<tr>
<th>Composition</th>
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<th>Date of Composition</th>
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<tbody>
<tr>
<td>A Moorside Suite (1928) Scherzo Nocturne March</td>
<td>Gustav Holst</td>
<td>(1874-1934)</td>
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**Arranged by Gordon Jacob**
<table>
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<tr>
<th>Flute</th>
<th>Trumpet</th>
<th>Chamber Winds</th>
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<tbody>
<tr>
<td>Shari Fabri*</td>
<td>Joan Larko*</td>
<td>Flute</td>
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<tr>
<td>Dari Himmel</td>
<td>William Thomson</td>
<td>Karin Bones 3</td>
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<td>Susan Zulauf</td>
<td>Deborah Cox</td>
<td>Oboe</td>
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<td>Barbara Schimpf</td>
<td>Doug Wong</td>
<td>Beatrice Brunkhorst 2</td>
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<td>Lisa Mende</td>
<td>Susan Jackson</td>
<td>Clarinet</td>
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<td>Nancy Atrama</td>
<td>Christopher Dain</td>
<td>Frank DeMonico 3</td>
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<td>Marianne Roszahegyi</td>
<td>Werner Colmon</td>
<td>Alto Saxophone</td>
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<td>Ann Manzella</td>
<td>Richard Cohen</td>
<td>Robert Demetrician 2,3</td>
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<td>Ellen Weiss</td>
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<td>Joann Viola</td>
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<td>Christian Arnold 1,3</td>
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<td>Donna Polise</td>
<td>Dan Maida</td>
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<tr>
<td>Nicholas Rocco</td>
<td>Suzanne Cowan</td>
<td>1. Stravinsky</td>
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<td>Deborah Boxatto</td>
<td>Patrick Bullinger</td>
<td>2. Albert</td>
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<td>Timmy Brown</td>
<td>Bass Trombone</td>
<td>3. Walton</td>
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<td>Frank Pressler</td>
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<td>Sara Brown</td>
<td>Tuba</td>
<td>Jonathan Kozun*</td>
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<td>Rosanne Lemongello</td>
<td>Mike Onofrietti*</td>
<td>Laura Whitbeck</td>
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<td>Agnes Howard</td>
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<td>Dale Bertrand</td>
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MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor
Nicholas Music Center
Saturday, November 20, 1982
8:00 p.m.

- CROWN IMPERIAL -

Four Jubilant and Solemn Fanfares
(1944) Sir Arthur Bliss
(1891-1975)

Military Symphony in F
(1793) François Joseph Gossec
(1734-1829)

I. Allegro Maestoso
II. Larghetto
III. Allegro

Reflections
(1965) Roger Nixon
(1921-)

Three Marches by Great Masters:

Military March
(1816) Ludwig van Beethoven
(1770-1827)

March of Freedom
(1848) Bedřich Smetana
(1824-1884)

Rákoczy March from
'The Damnation of Faust'
(1846) Hector Berlioz
(1803-1869)

INTERMISSION

(OVER)
Gaudium
(1977)

Crown Imperial
(1937)

Philip Sparke
(1951-)

Sir William Walton
(1882-)

THE RUTGERS WIND ENSEMBLE

Flute
Diane Cherewatzy
Pamela Harke
Cindy-Lee Burfeindt
Kathy Tieman
Robin Carter

Oboe
Julie Brincka*
Beatrice Brunhorst

Bb Clarinet
Frank DeMonico

Clarinet
Wendy Inamine*
Robert Silverstein
James Hrynciewich
Laurence Freedman
Susan Mitch
Kenneth Singer
Judith Dorn
David Myerson

Alto Clarinet
Stephen Corny

Bass Clarinet
Barbara Korzun

Contrabass Clarinet
Janet Long
Bassoon
Leslie Holsapfel*

Alto Saxophone
Jennifer Klot
Mary Beth Schimpf

Tenor Saxophone
Robert Demetrician*
Baritone Saxophone
Chris Goe
Horn
David Martin*
Robert Arnold
Lisa Anthony
Peter Herzlinger
Cornet - Trumpet
John VanDecker*

Joan Berkov
Duncan Johnston
Ralph Lugo
Douglas Wong

Trombone
Gordon Shey*
Laura Whitbeck
John Dean
Bass Trombone
Aaron Sultan
Euphonium
Jack DiSarro
Tuba
Thomas Schluckebier
Robin Johnston
Timpani
Mona Willence*

Percussion
Edward Bushell
Kevin Moore
Alan McSpirit
Jean Hartkern
Sharon Bligh

*Section Leader

Assisting Instrumentalist:
Jonathan Korzun, Euphonium
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

A TRADITIONAL HOLIDAY CONCERT

with the

RUTGERS GLEE CLUB, F. Austin Walter, Conductor
QUEENS CHORALE, Frederic Ford, Conductor
Eileen Casazza, Assistant Conductor
RUTGERS WIND ENSEMBLE, Scott Whitener, Conductor

Nicholas Music Center
Friday, December 10, 1982
8:00 p.m.

Advent Carol
Lo, How a Rose
Star in the South
What you Gonna Call the Pretty Little Baby
Jesus, Jesus Rest Your Head
Wasn't that a Mighty Day
Christmas Tide
God Rest Ye Merry, Gentlemen

(Over)
A Ceremony of Carols, Opus 28

1. Procession
2. Wolcum Yole
3. There is no Rose
4a. The Yonge Child

4b. Balulalow
5. As dew in Aprille
6. This little Babe
7. Interlude
8. In Freezing Winter Night
9. Spring Carol
10. Adam lay a-bounden
11. Recession

Esther Mendez, 1983, Soprano
Felicia Graff, 1984, Alto
Marina Selvaggio, 1985, Soprano
Susan Petroulas, 1983, Alto
Margorie Mollenauer, Harp

INTERMISSION

Jesu, Joy of Man's Desiring
from Cantata 147

Salvation is Created

Johann Sebastian Bach
(1685-1750)

Pavel Grigor'evich Chehov
(1877-1944)

Three Little Marches by Great Masters:

Military March
(1816)

March of Freedom
(1848)

Rákoczy March from 'The Damnation of Faust'
(1846)

Ludwig van Beethoven
(1770-1827)

Bedrich Smetana
(1824-1884)

Hector Berlioz
(1803-1869)

A Christmas Festival

Leroy Anderson
(1908-1975)

The Audience is invited to Sing-Along
- VISIONS FROM THE THRESHOLD -

Ceremonial Music on a 10th Century Bohemian Chant
Václav Neředlý
(1919-)

Solo Trumpets: John Van Decker
Joan Berko
Duncan Johnston
Douglas Wong

Prelude on Three Welsh Hymn Tunes
Ralph Vaughan Williams
(1872-1958)

Ritmo Jondo
I. Bulerias
II. Gaeta
III. Garrotín
Carlos Surinach
(1915-)

INTERMISSION

Capriccio
First Performance
Carl Della Femina
(1847-)

Overture to Rienzi
Richard Wagner
(1813-1883)
(OVER)
THE RUTGERS WIND ENSEMBLE

FLUTE
Tracy Johnstone *
Lorna Dolci
Katherine Tieman
Shari Fabri

OBCE
Gayle Malatestino *
Beatrice Brinkhorst

E FLAT CLARINET
Frank DeMonico

CLARINET
James Hryncewich *
Robert Silverstein
Susan Mitch
Stephen Husko
Cyrus Behroozi
Judith Dorn
David Myerson
Robin Federsen

ALTO CLARINET
Stephen Gerry

BASS CLARINET
Barbara Korzen

CONTRABASS CLARINET
Janet Long *

TIMPANI
Mona Willence *

PERCUSSION
Edward Bushell
Kevin Moore
Alan McSpirtitt
Jean Hartkem

BASSOON
Leslie Holzapfel *

ALTO SAXOPHONE
Mary Beth Schimpf
Patrick DiSarro

TENOR SAXOPHONE
Robert Demetradian *

BARITONE SAXOPHONE
Christos Gice

HORN
David Martin *
Robert Arnold
Lisa Anthony
Peter Herzlinger

TRUMPET
John VanDecker *
Joan Berko
Duncan Johnston
Douglas Wong
Susan Jackson

TROMBONE
Gordon Shay *
Laura Whitbeck
John Dean

BASS TROMBONE
Aaron Sultan

EUPHONIUM
John DiSarro

TUBA
Thomas Schlukebler *
Robin Johnston

*Section Leader
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

RUTGERS NEW MUSIC FESTIVAL
ALL-CAGE CONCERT

Daniel Goode and Paul Hoffmann, Co-Directors
Nicholas Music Center
Thursday, April 7, 1983
8:00 p.m.

JOHN CAGE
(1912-)

BACCHANALE (1938) FOR PREPARED PIANO
Paul Hoffmann, Piano

LIVING ROOM MUSIC (1940) FOR PERCUSSION AND SPEECH QUARTET
I. To Begin III. Melody
II. Story IV. End

James Boros, Percussion, Voice and Hawaiian Art Violin
Carol Colombo, Percussion and Voice
David Davis, Percussion
Barbara Friedland, Percussion and Voice
John Welsh, Percussion and Voice
Paul Hoffmann, Conductor

ETUDES AUSTRALES (1974-1975)
Book 1, Etude V Jenny Liao, Piano
Book 1, Etude III John Welsh, Piano
Book 2, Etude X John Welsh, Piano

INTERMISSION (OVER)
QUARTET (1976-1978) FOR CONCERT BAND AND AMPLIFIED VOICES

Rutgers University Concert Band
New Music Vocal Ensemble from Musica Sacra,
Barbara Lingelbach, Conductor
William Berz, Conductor

VARIATIONS III (1963)

Improvising Structures Ensemble

Eric Clark, Percussion
Eric Kloss, Saxophone
David Dennits, Guitar
Wanda Maximilien, Piano
Paul Enge, Flute
Rich Messbauer, Contrabass
Daniel Goode, Clarinet
Ken Mistove, Guitar
Dennis Hallar, Guitar

Daniel Goode, Conductor

CONCERT FOR PIANO AND ORCHESTRA (1957-1958)
WITH SOLO FOR VOICE I (1958) AND FONTANA MIX (1958)

Movement I - John Welch, Piano
Movement II - Barbara Friedland, Piano
Movement III - Jonny Lio, Piano
Movement IV - David Davis, Piano

Terese Novola, Voice
Carol Columbo, Tuba
Eric Keneder, Cello
Mark Zaki, Violin
Edward Fleischman, String Bass

Patti Pardini, Dancer
Gregg Bendian, Percussion
Trish McCormick, Lights
Abe Fogle, Voice
James Boros, Radio

Realization of Fontana Mix by James Boros
Orchestra conducted by William Berz

IN THE PLAZA

Fontana Mix by John Cage
Realised by Max Neuhaus

Next concert in this series:

SOLOS AND COLLABORATIONS
Daniel Goode, Composer

Friday, April 8, 1983
Nicholas Music Center
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor
Nicholas Music Center
Friday, April 29, 1983
8:00 p.m.

- NOCTURNE -

William Byrd Suite
Selected from the Fitzwilliam Virginal Book
trans. by Gordon Jacob

I. The Earle of Oxford's March
II. Pavana
III. Jhon come kiss me now
IV. The Mayden's Song
V. Wolsey's Wilde
VI. The Bells

Procession of Nobles from Mlada

Nicolai Rimsky-Korsakov
(1844-1908)

INTERMISSION

The Red Pony

William Byrd
(1543-1623)

I. Dream March
II. Circus Music
III. Walk to the Bunkhouse
IV. Grandfather's Story
V. Happy Ending

Three Favorite Marches:
The RAF March Past
Military March for the 98th Regiment
Sabre and Spurs

Sir Walford Davies
(1900-1941)

Peter Tchaikovsky
(1840-1893)

John Philip Sousa
(1854-1932)
MASSON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

RUTGERS UNIVERSITY CONCERT BAND
AND CHAMBER WINDS

William L. Berz, Conductor

Nicholas Music Center
Friday, May 6, 1983
8:00 p.m.

RUTGERS UNIVERSITY CHAMBER WINDS

Mitro Jondo (Flamenco) (1952)        Carlos Surinach
Bulerias
Saeta
Garrotín

Rebecca (c. 1972)        Paul Patterson
James Ortlieb, Speaker

RUTGERS UNIVERSITY CONCERT BAND

George Washington Bridge (1931)        William Schuman

Trauersinfonie (1844)        Richard Wagner

INTERMISSION

Caccia (c. 1975)        Norman Dello Joio

Jonathan Korsun, Guest Conductor

Australian Up-Country Tune (1928)        Percy Aldridge Grainger
(1862-1961)
arr. Glenn Chiffe Baiman
(1915-1969)
Second Suite in F for Military Band (1911)

Gustav Holst
(1874-1934)

Fragment
March
Song Without Words "I'll Love My Love"
Song of the Blacksmith
Fantasia on "Dargason"

The Free Lance March (1906)

John Philip Sousa
(1854-1932)

CHAMBER WINDS

FLUTE
Nancy Gaughan - 2
Ann Marie Vroman - 2

PERCUSSION
Alan McSpilllitt - 1,2
Kevin Moore - 1
Christopher VanDuyne - 1
Laura Whitbeck - 1

CLARINET
Frank DeMonico - 2
Lynn Efron - 2
Wendy Inamine - 1
Gail Seigel - 1

PIANO
Seth Dunayer - 2
Jonathan Korzun - 2

TENOR SAXOPHONE
Robert Demetician - 2

TRUMPET
John VanDecker - 1

TROMBONE
Laura Whitbeck - 2

Key to Performers
1 = Surinach
2 = Patterson
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE
William Berz, Conductor
Judith Nicosia, Soprano
Mark Hoeler, Tenor

Nicholas Music Center
Friday, November 18, 1983 at 8:00 p.m.

Festive Overture (1954)  
Dmitri Shostakovich  
1906-1975

Report (1971)  
Lubos Fiser  
b. 1935

Folk Song Suite (1923)  
Ralph Vaughan Williams  
1872-1958

March - "Seventeen Come Sunday"
Intermezzo - "My Bonny Boy"
March - "Folk Songs from Somerset"

Judith Nicosia, Soprano
Mark Hoeler, Tenor
Paul Kueter, Piano

- INTERMISSION -

Musica Boema (1978)  
Zdenek Lukás  
b. 1928

Four Folk Settings of Percy Grainger  
Percy A. Grainger  
1882-1961

Country Gardens (1918)
Ye Banks and Braes O'Bonny Doon (1932)
Irish Tune from County Derry (1918)
Shepherd's Hey (1918)
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

RUTGERS UNIVERSITY CONCERT BAND
AND CHAMBER WINDS

Jonathan Korzun, Conductor
Nicholas Music Center
Tuesday, December 6, 1983
8:00 p.m.

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RUTGERS UNIVERSITY CHAMBER WINDS

Sokol Fanfare from Sinfonietta (1926)

Leos Janaček
(1854-1928)

Sonata

Allegro Moderato
Andante
Rondeau

Francis Poulenc
(1899-1963)

Duncan Johnston, Trumpet
Cathy Whitener, Horn
Jonathan Korzun, Trombone

RUTGERS UNIVERSITY CONCERT BAND

Salvation is Created

Pavel Grigor'evich Tschesnokoff
(1877-1944)

Chorale and Alleluia

Howard Hanson
(1896-1981)

INTERMISSION

Sea Songs

Ralph Vaughan Williams
(1872-1958)

William Berz, Guest Conductor

Serenade

Vincent Persichetti
(b.1915)

Pastorale
Humoreske
Intermezzo

Road to the Isles

Arranged by J. H. Howe

His Honor

Henry Fillmore
(1881-1956)
PROGRAM

THE RUTGERS WIND ENSEMBLE
William Berz, Conductor

Huldigungssarch (1864)..........................Richard Wagner
The Immortal Do (1923-1925)......................Percy Grainger
Folk Song Suite (1923).............................Ralph Vaughan Williams
March — "Seventeen Case Sunday"
Intermezzo — "By Bonny Boy"
March — "Folk Songs from Somerset"

Satiric Dances (1975).............................Nurhan Dello Joio
Allegro nonante; Adagio aezo; Allegro aguanta

Hans Across the Sea (1889)..........................John Philip Sousa

************INTERMISSION************

TRENTON STATE COLLEGE WIND SYMPHONY
William H. Silvester, Conductor

Two Syphonic Movements—2nd Movement (1976)..............Veerav Melbybel
(Allegro impetuoso)

Toward the Sea (1963)..............................David Uber
Premiere Performance

Variants on a Medievel Tune (1963).....................Nurhan Dello Joio
Introduction, Andante moderato; Var. 1, Allegro deciso; Var. 2, Lento;
Var. 3, Allegro aguanta; Var. 4, Andante; Var. 5, Allegro gioioso

English Dances (set two) (1948)..........................Malcolm Arnold
Allegro non troppo; Con brio; Grazioso; Giubiloso

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Acknowledgments

It is a distinct pleasure to be able to bring this concert to you. It is because of the efforts of the conductors from both departments of music that this concert has come to fruition. The willingness of both Trenton State and Rutgers to engage in such cooperative efforts should be recognized and thanks should be given to the administration of both schools for their cooperation. We look forward to these combined events in the future.
RUTGERS UNIVERSITY CONCERT BAND
Jonathan Korzun, Conductor
- and -
RUTGERS UNIVERSITY ALUMNI WIND SYMPHONY
Peter DelVecchio, Conductor

Nicholas Music Center
Tuesday, May 1, 1984
8:00 PM

RUTGERS UNIVERSITY ALUMNI WIND SYMPHONY

Earle of Oxford's March from
"The William Byrd Suite" (transcribed 1923)
William Byrd
(1542/3-1623)
freely transcribed by
Gordon Jacob

Prelude and Fugue in G Minor (BWV 558)
Johann Sebastian Bach
(1685-1750)
transcribed by Lucien Cailliet

First Suite in E-flat, op.28a (1909)
Gustav Holst
(1874-1934)

Chaconne
Intermezzo
March

- short intermission -

RUTGERS UNIVERSITY CONCERT BAND

Fanfare for Europe
on the notes E-E-C, op. 142 (c. 1973)
C. Edmund Rubbra
(b.1901)

Four Movements from
"Eight Russian Folk Songs," op.58 (1906)
Anatol Lyadov
(1855-1914)
transcribed by Richard Franco Goldman

Round Dance
Plaintive Song
Humorous Song
Legend of the Birds

(over)
DO NOT GO GENTILE INTO THAT GOOD NIGHT (c.1979) Elliot Del Borgo
b. 1938

Polka Italienne (c.1906) Sergey Rachmaninov
1873-1943
transcribed by Erik Lidzén

Tribute to Canterbury (c.1977) Gordon Jacob
b. 1895

Chorale Prelude (Ein' Feste Burg) 
"for the Chapterhouse"

Scherzo 
"for the King's School"

March 
"for all pilgrims"

- short intermission -

The Rutgers University Concert Band and Alumni Wind Symphony

A Welsh Rhapsody (c.1968) Clare Grundman
b. 1913

Conducted by Peter DelVecchio

Elsa's Procession to the Cathedral Richard Wagner
from 'Lohengrin' (1848) 1813-1883
transcribed by Lucien Cailliet

The Liberty Bell (1893) John Philip Sousa
1854-1932

Conducted by Jonathan Korzun

PERFORMANCE FACULTY OF THE MASON GROSS SCHOOL OF THE ARTS

James Scott, Flute Joseph Anderer, Horn
Marsha Heller, Oboe Harold Janks, Trombone
George Jones, Clarinet Janice Robinson, Trombone
Atsuko Sato, Bassoon Alan Silverman, Percussion
John Stubblefield, Saxophone Michael Carvin, Percussion
William Fielder, Trumpet
Huldigungsmarsch (1864)  
and the mountains rising nowhere (1977)  
Satiric Dances (1975)  
  Allegro Pesante  
  Adagio Mesto  
  Allegro Spumante  

---INTERMISSION---

Cave of the Winds (1978)  
The Immovable Do (1933-1939)  
The Solitary Dancer (1969)  

Kim Vetter '85, Dancer  
Toccata Marziale (1924)  

Richard Wagner  
1813-1883  
Joseph Schwantner  
b. 1943  
Norman Dello Joio  
b. 1913  
Russell Peck  
b. 1945  
Percy Grainger  
1882-1961  
Warren Benson  
b. 1924  
Ralph Vaughan Williams  
1872-1958  

(over, please)
MASSON GROSS SCHOOL OF THE ARTS

Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE

Scott Whitener, Conductor
Nicholas Music Center
Saturday, November 17, 1984
8:00 p.m.

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Golden Spurs

Medieval Suite (1983)

Ron Nelson
b. 1929

Colonel Samuel Rhodes

Honage to Léonin
Honage to Pergin
Honage to Machaut

Franz Joseph Haydn
1732-1809

Feld-Partie, Hob. II, 46

Andante quasi Allegretto (Chorale St. Antoni)

Menhueto

Rondo. Allegretto

Arr. by Harold Perry

Roslyn Weiss, Flute
Wenpeng Han, Clarinet
Helen Hoefele, Oboe
Joan Bonanni, Bassoon
Lisa Anthony, Horn

Variations on a Korean Folksong

John Barnes Chance
1932-1972

--- INTERMESSION ---

(over, please)
Canzona per sonare IV
Giovanni Gabrieli
1557-1612

Trumpets: Duncan Johnston
Raymond Nettleship
Trombone: David Aldouby
Horn: Lynn Parker
Tuba: Kenneth Kemmerer

--- INTERMISSION ---

Prelude and Fugue, BWV 553
Johann Sebastian Bach
1685-1750
transc. by George Drumm

Marche des Parachutistes
Belges (c. 1946)
Pierre Leemans
arr. by Charles A. Wiley

Apollo (c. 1971)
John Pennington

Chorale Prelude - Jesu, Joy of Man's Desiring from Cantata 147 (1723)
Johann Sebastian Bach
transc. by Erik W.G. Leidzen

First Suite in E-flat, Op. 28a (1909)
Gustav Holst
1874-1934

The Stars and Stripes Forever (1896)
John Philip Sousa
1854-1932
A TRADITIONAL HOLIDAY CONCERT

with the

RUTGERS CLEE CLUB
Frederic H. Ford, Conductor
Timothy McDonald, Assistant Conductor

THE QUEEN'S CHORALE
Frederic H. Ford, Conductor
Eileen Casazza, Assistant Conductor

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Nicholas Music Center
Friday, December 7, 1984
8:00 p.m.

RUTGERS CLEE CLUB

A Solis ortus cardine
Gregorian chant
Hymn for Lauds of Christmas Day

O Magnum mysterium
Jacob Hartl
1550-1591

Es ist ein Ros entsprungen
Michael Praetorius
1571-1621

Shepherds! Shake Off Your Drowsy Sleep
Besançon Carol
arr. Sir John Stainer

Puer natus est nobis
Joseph W. Jenkins
b. 1928

I Wonder as I Wander
Appalachian Carol
arr. John Jacob Niles,
Lewis Henry Horton
(over, please)
Mary Had a Baby  
Negro Spiritual  
arrr. Wendell Whalum

Ding Dong! Merrily on High  
Old French Carol  
arrr. F. Austin Walter

THE QUEEN'S CHORALE

Alleluia Psallat  
Medieval, from The Worcester Mediaeval Harmony

From "Three Sacred Choruses", Op. 37  
Johannes Brahms  
1833-1897

Adoramus  
Regina coeli

Trilogy for Women's Voices (1967)  
Houston Bright  
b. 1916

Fall, Leaves, Fall (Emily Bronte)  
Rough Wind that Moanest Loud (Shelley)  
The Sigh that Heaves the Grasses (Anon.)

All and Some  
Medieval Octet

Two traditional carols  
arrr. F.H. Ford

Angels We Have Heard on High  
Deck the Hall

What Cheer? Good Cheer?  
James McCray  
b. 1944

RUTGERS WIND ENSEMBLE

Fanfare Prelude on "Lobe den Herren"  
Traditional Hymn  
arrr. James Curnour

Greensleeves  
Traditional  
arrr. Alfred Reed

Variations on a Korean Folksong  
John Barnes Chance  
1932-1972

A Moorside Suite  
Scherzo  
Nocturne  
March

A Christmas Festival  
Leroy Anderson  
1908-1975

(The audience is invited to sing along.)
RUTGERS UNIVERSITY CONCERT BAND

Jonathan Korzun, Conductor
The Rutgers Wind Ensemble
Scott Whitener, Director
Nicholas Music Center
Tuesday, December 11, 1984
8:00 p.m.

Toccata                   Georg Philipp Telemann
                         1681-1767
March and Fanfare          Carl Philipp Emanuel Bach
                            1714-1788
                            Trumpets: Joan Barco, Duncan Johnston
                            Douglas Wong, Raymond Nettleship
Feld-Partie, Hob. II, 46   Franz Joseph Haydn
                            1732-1809
                            Allegro con spirito
                            Andante quasi Allegretto
                            Menuetto
                            Rondo Allegretto
                            Flute: Roslyn Weiss  Clarinet: Wenpong Han
                            Oboe: Helen Hoefele  Bassoon: Joan Donanini
                            Lisa Anthony: Horn
Seventeenth Century Ceremonial Music  Johann Pezel
                                        1639-1694
                                        Sonata XXII
                                        Intrada
                                        Bal

(over, please)
Raymond Nettleship - Trumpet
Duncan Johnston - Trumpet
Lisa Anthony - Horn
Matthew Paterno - Euphonium
Christopher Hosmar - Tuba

--A Short Intermission--

THE RUTGERS UNIVERSITY CONCERT BAND

FINLANDIA, OP. 26, NO. 7 (1899)                                      Jean Sibelius
                                                          1865-1957
trans. by Lucien Cailliet

VALDRESMARSJ (c.1906)                                                Johannes Haanssen
                                                          (Rescored for modern band c.1952)

TRAUERSINFONIE (1844)                                               Richard Wagner
                                                          (Adapted for modern band by Erik Leidzen)
                                                          1813-1883

CONCERTO FOR TRUMPET AND BAND (1877)                                Nicholas Rimsky-Korsakov
                                                          (Adapted for modern band by Walter Nallin)
                                                          1844-1908

Kenneth C. Kemmerer - Trombone

--A Short Intermission--

TYPEWRITER PIECES NOS. 2 & 3 (c.1973)                                Sydney Hodkinson
                                                          b.1934

NEW ENGLAND TRIPTYCH (1956)                                          William Schuman
                                                          (Trans. for band 1956-1958)
                                                          b.1910

Be Glad Then America
When Jesus Wept
Chester

THE THUNDERER (1889)                                                 John Philip Sousa
                                                          1854-1932
RUTGERS UNIVERSITY CONCERT BAND

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<th>Piccolo</th>
<th>Alto Clarinet</th>
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<td>Lisa Lederman</td>
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<td><strong>Flute</strong></td>
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<td>*Principal</td>
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<td>Mona Willence - Percussion</td>
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MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus
THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor
Voorhees Chapel
Saturday, March 30, 1895
8:00 p.m.

Paine and Glory (1924)  Albert E. Matt
Dunlap’s Creek (1970)  Gardner Read
Sweet Nightingale  Gordon Jacob
1895-1984

Solo Flute: Roslyn Weiss

Variations on a Korean Folksong (1967)  John Barnes Chance
1932-1972

INTERMISSION

Molly on the Shore (1907; 1920)  Percy Aldridge Grainger
1882-1961

Prelude and Fugue (1942) (The Spitfire)  Sir William Walton
arr. by R.B. Bashford and J.L. Wallace 1902-1983

Marche Militaire Française (1881)  Camille Saint-Saëns
arr. by M. Hindsley 1835-1921

(over, please)
MASSON GROSS SCHOOL OF THE ARTS

Department of Music

Douglass Campus

EAST COAST COLLEGIATE WIND-BAND FESTIVAL

Rutgers Chamber Ensemble
William Berz, Conductor

Trenton State College
Kendall Hall
Saturday, April 20, 1985
3:00 p.m.

Serenade in B-Flat Major, K. 361
Wolfgang Amadeus Mozart (1756-1791)

Largo - Molto allegro
Menuetto
Adagio
Menuetto
Romance: Adagio - Allegretto
Theme and Variations
Finale: Molto allegro
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Nicholas Music Center
Friday, May 3, 1985
8:00 p.m.

-- INTERMISSION --

Chorale, Those who are the warriors of God
Anonymous
arr. for brass and percussion by Vaclav Nebybel
b. 1919

Fantasies from Libuše
Bedřich Smetana
1824-1884
arr. by Vaclav Nebybel

Molly on the Shore (1907; 1920)
Percy Aldridge Grainger
1882-1961

Sweet Nightingale
Solo Flute: Roslyn Weiss

Marching Song (1906)

Counterpoint.s
(Composed for the Rutgers Wind Ensemble, world premiere)
Philip Corner
b. 1933

Assisting conductor: Jonathan Korzun

Four Scottish Dances
Malcolm Arnold
b. 1921
arr. by John Paynter

RUTGERS
The State University of New Jersey
Campus of New Brunswick
THE RUTGERS WIND ENSEMBLE

FLUTE
Lisa Mann*
Deborah Tylus
Michelle Masen

OBOE
Helen Hoefele*
David Kritz
Jane Dean

E♭ CLARINET
Robert Silverstein

CLARINET
James Hrynczewich*
Paul Caruso
Susan Mitch
Cyrus Behroozi
Michele Colton
Jaimie Crawford

ALTO CLARINET
John Christakos

BASS CLARINET
Stephen Gorny*

BASSOON
Suzanne Duke*
Cynthia Maloof

SAXOPHONE
Mary Beth Schimpf (Alto)*
Grace Wessbecher (Alto)*
Eric Streckfuss (Tenor)
Richard Giancamilli (Baritone)

PIANO
Kyu Jung Rhee

HORN
Lisa Anthony*
Lynn Parker
Sharon Raucher
Linda Zoltan

CORNET—TRUMPET
Duncan Johnston*
Raymond Nettleship*
James Coolbaugh
Andrew Kowal
Donald Schells

TROMBONE
David Aldouby
John Dean
Kenneth Moore

BASS TROMBONE
Kenneth Kemmerer*

EUPHONIUM
Matthew Paterno
Seth Dunayer

TUBA
Christopher Hosmer
Helen James

PERCUSSION
Janice Erickson*
Edward Majorossy
James Gierczyk
Adam Friedman
Sharon Bligh
Carol Majorossy

ASSISTING INSTRUMENTALISTS
Mona Willence, Percussion
Ellen Tillson, Percussion

* = Principal
(Co-principals are listed alphabetically)
FESTA
Elliot Del Borgo
b. 1938

EIGHT RUSSIAN FOLKSONGS
Anatol Lidiav
1855-1914
Sacred Song
Christmas Song
Lament
Comic Dance, "I have danced with a gnat"
The Legend of the Birds
Lullaby
Round Dance
Choral Dance

INCANTATION AND DANCE
John Barnes Chance
1932-1972

--- INTERMISSION ---

SINFONIA V
Timothy Broege
b. 1947
Symphonia Sacra et Profana for
winds, percussion and piano

"MARCH" FROM SYMPHONIC METAMORPHOSIS OF
OF THEMES BY CARL MARIA VON WEBER
Paul Hindemith
1895-1963
trans. Keith Wilson

TWO CLASSIC MARCHES
Washington Grays
Claudio Grafulla
1810-1880
THE GALLANT SEVENTH
John Philip Sousa
1854-1932
THE RUTGERS WIND ENSEMBLE

FLUTE
Lisa Mann*
Deborah Tylus
Michelle Masen

OBOE
Helen Hoefele*
David Kritz
Jane Dean

E♭ CLARINET
Robert Silverstein

CLARINET
James Hrynczuk*
Paul Caruso
Susan Mitchell
Cyrus Behroozi
Michele Colton
Jaimie Crawford

ALTO CLARINET
John Christakos

BASS CLARINET
Stephen Gorny*

BASSOON
Suzanne Duke*
Cynthia Maloof

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James Gierczak
Adam Friedman
Sharon Bligh
Carol Majorosy

ASSISTING INSTRUMENTALISTS
Mona Willence, Percussion
Ellen Tillison, Percussion

* = Principal
(Co-principals are listed alphabetically)
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

A HOLIDAY CONCERT

THE QUEEN'S CHORALE
Frederic H. Ford, Conductor
Patricia Clavin, Assistant Conductor

RUTGERS GLEE CLUB
Frederic H. Ford, Conductor
Timothy McDonald, Assistant Conductor

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor
Nicholas Music Center
Friday, December 6, 1985
8:00 p.m.

Pre-concert carols by the Rutgers Tuba Quartet, Kenneth Kemmerer, Director

THE QUEEN'S CHORALE

Three "Christmas Madrigals" (1955)  
Welcome, Yule
I Sing of a Maiden
A Christmas Blessing

Magnificat quarti toni  
Giovanni Pierluigi da Palestrina
C.1525-1594

Patricia Clavin, Solo

A Christmas Carol  
Zoltan Kodaly
1882-1967

The Angels and the Shepherds  
Zoltan Kodaly
(over, please)
RUTGERS GLEE CLUB

Hodie Christus natus est  
Gregorian Chant  
Antiphon for second Vespers at Christmas

Jesu Dulcis  
Tomas Luis de Victoria  
1549-1611

Four Carols  
Halsey Stevens  
b.1908

1. All This Night Shril Chanticleer (William Austin)  
2. What Sweeter Music (Robert Herrick)  
3. As I Out Rode This Enderes Night  
   (From the Coventry Shearmen and Tailor's Pageant)  
4. A Virgin Most Pure (Traditional)

The Song of the Birds  
Catalan Folk Song  
Arr. Don Luis Millet

Bernard Litzinger, Solo

God Rest Ye Merry, Gentleman  
Arr. Sir John Stainer

THE RUTGERS WIND ENSEMBLE

Bells  
Ian McDougall

Jesu, Joy of Man's Desiring  
Johann Sebastian Bach  
1685-1750  
Trans. Erik Leidzen

Eight Russian Folk Songs  
Anatol Liadov  
1855-1914  
Trans. Richard Franco Goldman

1. Sacred Song  
2. Christmas Song  
3. Lament  
4. Comic Dance: I Have Danced with a Gnat  
5. The Legend of the Birds  
6. Lullaby  
7. Round Dance  
8. Choral Dance

Incantation and Dance  
John Barnes Chance  
1932-1972

A Christmas Festival  
Leroy Anderson  
1908-1975

(The audience is invited to sing along.)
The Rutgers University Chamber Winds

Little Threepenny Music (1929)

Kurt Weill (1900-1950)

Overture
The Moritat of Mack the Knife
The Instead-of Song
The Ballad of the Easy Life
Polly’s Song
Tango-Ballad
Cannon Song
Threepenny Finale

The Rutgers University Concert Band

William Byrd Suite, selections from the Fitzwilliam Virginal Book (1619)

William Byrd (1543-1623)
FREELY TRANSCRIBED BY GORDON JACOB

The Earl of Oxford’s Marche
Pavanna
Wolsey’s Wilde
The Bells

Apollo March (c.1962)

Ye Banks and Braes O’Bonnie Doon (1949)

Anton Bruckner (1824-1896)
Percy Aldridge Grainger (1882-1961)
CAPE BRETON CONCERTO (1982)

Soloists:

VIOLIN - Darryl Kubian
          Jonathan Dinklage
          Elizabeth Schulze

Piano - Philip Corner

SYMPHONIC DANCE NO. 3 (c.1967)

INTERCOLLEGIATE MARCH (1892)

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RUTGERS UNIVERSITY CHAMBER WINDS

Flute
Galit Samuels
Katie Greer

Clarinet
Christopher Summer
Paul Caruso

Saxophone
John Cipolla
Eric Streckfuss

Bassoon
Clark Abrams
Troy Lowell

Trumpet
Raymond Nettleship
Duncan Johnston

---

Trombone
Kenneth Kemmerer

Percussion
Shawn Hopkins
Sandra Lynn Buss
Daniel Burwasser

Guitar
Seth Dunayer

Piano
Alexia Vyshkina

---

CLIFTON WILLIAMS
(1823-1916)

CHARLES IVEs
(1874-1954)
# Rutgers University Concert Band

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Performer(s)</th>
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<tbody>
<tr>
<td>Piccolo</td>
<td>Roberta Hasse†</td>
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<tr>
<td>Flute</td>
<td>Jeannine Briggs‡ Paul Young†</td>
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<td>Michele Bruno† Jacqueline Jones Judy Cruyse Cynthia Laidig Lynn Saltiel Sharon Trackman Mathilde Gottschop Janice Kreb</td>
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<tr>
<td>Oboe</td>
<td>Jane Dean‡ Frederick Hurford†</td>
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<td>Bassoon</td>
<td>Suzanne Duke†</td>
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<tr>
<td>Clarinet</td>
<td>Elizabeth Coco‡ John Young† John Rifkin Steve Borey† Laurie Nielsen† Robert Orr† Christina Horn† John Picker Amy Zissman Rayford Farguhar Diane Letulle Dije Perolli Wayne Aparin</td>
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<tr>
<td>Alto Clarinet</td>
<td>Angela Bullock</td>
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<tr>
<td>Bass Clarinet</td>
<td>Patricia Schumak Rosanne Cillo</td>
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<tr>
<td>Contrabass Clarinet</td>
<td>Rosanne Cillo</td>
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<td>Alto Saxophone</td>
<td>Richard Giancamilli‡ Anne Lawrence</td>
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<tr>
<td>Tenor Saxophone</td>
<td>Jill Sanders Laura Vallone†</td>
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<tr>
<td>Baritone Saxophone</td>
<td>Michael Eaton†</td>
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<tr>
<td>Cornet and Trumpet</td>
<td>Edward Hirschman‡ Andrew Kowal† Donald Schels† Jay Helverson Alan Pechman Gary Lustor Paul Schriffer Jennifer Neumann David Levitt Donna Norbury</td>
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<tr>
<td>Horn</td>
<td>Dale Erickson‡ Mark Noonan† Rolland Coutinho Thomas Walton James Garbely Mary Beth Harvey</td>
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<tr>
<td>Trombone</td>
<td>Susan Rosenthal‡ Theodore Stites† Chris Dorey</td>
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<tr>
<td>Euphonium</td>
<td>Matthew Paterno§ Kathleen Farrell Patrick Disarro</td>
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<tr>
<td>Tuba</td>
<td>Christopher Hosmer‡ Nicholas Lawryk Howard Stanick</td>
</tr>
<tr>
<td>Percussion</td>
<td>Adam Friedman‡ Ellen Tillson Carole Majorosy Jill DeGristo</td>
</tr>
</tbody>
</table>

**Assisting Instrumentalists**

- Christopher Summer - Clarinet
- John Dean - Trombone
- David Aldouby - Trombone
- Kenneth Kemmerer - Trombone
- Mona Willence - Percussion
- Edward Majorosy - Percussion

*‡ = section leader
+ = performer, Cape Breton Concerto
MAYFLOWER OVERTURE.................................Ron Nelson
  b.1929
VARIATIONS ON A SHAKER MELODY....................Aaron Copland
  from Appalachian Spring
  b.1900
FANTASIA IN G........................................Timothy Mahr

--INTERMISSION--

FIVE PANFARES COMPOSED IN HONOR OF NIKOLAY RIMSKY-KORSAKOV

Allegretto
Moderato
Moderato scherzando
Allegretto
Thème russe

Anatol Liadov
b.1855-1914

Alexander Glazunov
b.1865-1914

arr. Glazunov

TRIUMPHAL MARCH IN E\textsuperscript{b}
"The Capture of Kars"

Modest Mussorgsky
b.1839-1881

FIRST SUITE IN E\textsuperscript{b} FOR MILITARY BAND..............Gustav Holst

Chaconne
Intermezzo
March

b.1874-1934
SEA SONGS (1924) Ralph Vaughan Williams 1872-1958

IN FESTIVITATE (1962) Robert Moews b.1920

FIRST SUITE IN Eb FOR MILITARY BAND (1909) Gustav Holst 1874-1934

--INTERMISSION--

FANTASIA IN G (1983) Timothy Mahr b.1956

TRITTICO (1963) Vaclav Nellybel b.1919

Allegro maestoso
Adagio
Allegro marcato
MASON GROSS SCHOOL OF THE ARTS

Department of Music

RUTGERS UNIVERSITY CONCERT BAND

Jonathan Korzun, Conductor

May 1, 1987
Nicholas Music Center
8:00 pm

Ceremoniale (c. 1981)......................Elliot Del Borgo
(b. 1938)

Nobles of the Mystic Shrine (1923).........John Philip Sousa
(1854–1932)

Kaddish (1976)...............................W. Francis McBeth
(b. 1933)

Syrtos (1975).................................Nicolas Roussakis

--INTERMISSION--

Pictures at an Exhibition (1874).........Modeste Mussorgsky
(1835–1881)

transcribed by Erik W.G. Leidzen

Promenade
Bydlo
Catacombae (Sepulchrum Romanum)
Cum Mortuis in Lingua Mortua
The Hut on Fowls Legs (The Hut of Baba Yaga)
The Great Gate of Kiev

The Mad Major (1921)......................Kenneth J. Alford
(1881–1945)
H.R.H. The Duke of Cambridge

Malcolm Arnold
[b. 1921]

Introit

Fisher Tull
[b. 1934]

Two Classic Marches:

Valdresmarsj

Johannes Hanssen
[1874-1967]

Nobles of the Mystic Shrine

John Philip Sousa
[1854-1932]

Presented in association with the Student Government Association Finance Committees of Rutgers, Douglass, Cook, and Livingston Colleges.
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Nicholas Music Center
Friday, March 11, 1988
8:00 p.m.

FESTAL MARCH..........................Gordon Jacob
1895-1984
scored by J. Curnow

FLOWER FORMS I..........................Daniel Goode
(Premiere)
b.1936

SEA SONGS...............................Thomas Knox

Helen Hoefele, English Horn

--INTERMISSION--

ANCIENT HUNGARIAN DANCES..................Vaclav Nelhybel
for Brass and Percussion
b.1919

SONGS OF THE WEST......................Gustav Holst
1874-1934
tans. J. Curnow

PROCESSION OF NOBLES FROM "MLADA"....Nikolai Rimsky-Korsakov
1844-1908
tans. E.W.G. Leidzén

Presented in association with the Student Government
Association Finance Committees of Rutgers College,
Douglass College and Cook College.
THE RUTGERS WIND ENSEMBLE

FLUTE
Cara Antoine*
Sheri Perl
Christine Tricarico (piccolo)

OBOE
Helen Hoefele*
Jane Dean

Bb CLARINET
Jamie Crawford

CLARINET
Paul Caruso*
Laurie Nielsen
Jill Milkovitz
John Young
Lynn Hoover
Andrew Briglia

ALTO CLARINET
Fiona Williams

BASS CLARINET
Matthew Snyder

CONTRABASS CLARINET
Donna de Vincentis

SAXOPHONE
Richard Giancamilli* (alto)
Bruce Mann (alto)
Eric Streckfuss (tenor)
Ignacio Cruz, Jr. (baritone)

PIANO
Jae Hwang

*Bassoon
Dana Walton*
Joanne Ciaravino

HORN
Karen Kennedy*
Mark Noonan
James Garbely
Susan Hoefele
Adam Taggart

CORNET-TRUMPET
James Coolbaugh*
Andrew Kowal*
Donald Schels
Rebecca Polgar
Alan Pechman

TROMBONE
David Aldouby*
James Connery
Patrick Cotter (bass)

EUPHONIUM
Matthew Paterno*
Nicholas Lawryk

TUBA
Chris Hosmer*
Dawn Frederick

PERCUSSION
Janice Erickson*
Mona Willence
Eric Fitzke
Ellen Tillson
Tammy Catatrombon
Dwayne Butler
Jennifer de los Reyes

*Principal
Co-principals are listed alphabetically
Prelude, Siciliano and Rondo                  Malcolm Arnold  
                                       b.1921  
                                       trans. J. Paynter

Rotations
first performance                     Richard Am Rhein  
                                       b.1957

Polk Song Suite                        Ralph Vaughan Williams  
                                       1972-1958

March - "Seventeen come Sunday"
Intermezzo - "My Bonny Boy"
March - "Folk Songs from Somerset"

--INTERMISSION--

Irish Tune from County Derry           Percy Aldridge Grainger  
Country Gardens                          b.1882-1961

March in Homage (Huldigungsmarsch)      Richard Wagner  
                                       1813-1883

This concert is presented in association with the Student Government Association Fee Boards of Rutgers, Douglass, Cook, and Livingston Colleges.
MAISON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS WIND ENSEMBLE
Scott Whitener, Conductor

Friday
November 18, 1988
8:00 pm

Nicholas Music Center

Fanfare and Grand March
Timothy Mahr

Psalm for Band
Vincent Persichetti [1915-1987]

Adieu
Antonín Tučapský [b. 1928]

The Czar's Farewell and Departure
Nikolai Rimsky-Korsakov [1844-1908]
trans. Alfred Reed

from "Czar Saltan"

- INTERMISSION -

Admission Free
THE HARMONIE ORCHESTRA OF THE CONSERVATOIRE OF LUXEMBOURG

Professor Roland Hensgen, Conductor

and

THE RUTGERS UNIVERSITY WIND ENSEMBLE

Dr. Scott Whitener, Conductor

October 29, 1989  2:00 pm  Nicholas Music Center

Rejouissance
Fantasia on Ein feste Burg

Percy Aldridge Grainger
(1882-1961)

Children’s March

Russian Christmas Music

Alfred Reed
(b. 1921)

Rutgers University Wind Ensemble

- Intermission -

Ellyrian Dances

Guy Woolfenden

Magrêchen

J. Kruger

The Year of the Dragon

Philip Sparke

Armenian Dances

Alfred Reed

Paganus (for jazz group
and symphonic band)

G. Waltzing

Hailo

Leonard Bernstein
(b. 1918)

Harmonie Orchestra of the Conservatoire of Luxembourg
The Harmonie Orchestra of the Conservatoire of Luxembourg

The Harmonie Orchestra of the Conservatoire of Luxembourg was founded in 1956. From 1987 a new policy made possible the inclusion of only the finest instrumentalists at the Conservatoire as well as some graduates, professors, and assistant professors. At the same time, the goal was established to perform only works originally composed for wind band. The Orchestra has undertaken tours since 1966 and in 1980 participated in the Copenhagen Festival. It has also participated in exchange concerts with other European conservatoires and is currently in the United States as a guest of the University of Delaware. We would like to express our appreciation to Professor Robert Streekfuss of the University of Delaware for making today’s today’s concert possible. Later in the year the Harmonie Orchestra will visit Switzerland and Greece.

Professor Roland Hensgen studied at the Conservatoire of Luxembourg and was a prize winner in saxophone at the Royal Conservatory of Brussels. In 1974 he was appointed Professor of Saxophone at the Conservatoire of Luxembourg and since 1980 has been Associate Director of the Conservatoire and head of the music schools within the city. Professor Hensgen has conducted the Harmonie Orchestra since 1987.

* * * * *

The Rutgers University Wind Ensemble

The Rutgers University Wind Ensemble was established in 1953 and has won acclaim for performances throughout the New York metropolitan area, including concerts in Town Hall, New York City. Membership consists of students majoring in music at the Mason Gross School of the Arts as well as students majoring in other fields of study at the University. Professor Scott Whitener is a graduate of Juilliard School and later performed in the New Orleans Symphony Orchestra under maestro Pablo Casals, among others, and the Symphony Orchestra of the Bavarian Radio of Munich under Raphael Kubelik. Dr. Whitener is on the faculty of the Mason Gross School of the Arts.
THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS UNIVERSITY WIND ENSEMBLE
Scott Whitener, Conductor

November 10, 1989
Nicholas Music Center
8:00 pm

Rejoissance
[Fantasia on Ein Feste Burg] James Curnow
[b. 1948]

Elegy from "A Downland Suite" John Ireland
[1879-1962]
trans. R. Steadman-AIlen

Fanfare for Band Bruce Craig Roter
[First Performance] [b. 1962]

Children’s March
"Over the Hills and Far Away"
Percy Aldridge Grainger
[1882-1961]

INTERMISSION

Ponteland Hills March Major J.W. Howe, O.B.E.
[b. 1917]

Russian Christmas Music Alfred Reed
[1944]
[b. 1921]

This concert is presented in association with the Student
Government Finance Committees of Rutgers, Douglass, Cook, and
Livingston Colleges.

* Admission Free
THE RUTGERS UNIVERSITY WIND ENSEMBLE  
FALL 1989  
Scott Whitener, Conductor

<table>
<thead>
<tr>
<th>Flute</th>
<th>Saxophone</th>
<th>Euphonium</th>
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<tbody>
<tr>
<td>Katie Evans</td>
<td>Christine Drury, alto</td>
<td>David Paff</td>
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<td>Marc Sackman</td>
<td>Shannon Pierce, alto</td>
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<tr>
<td>Joanna Salzman</td>
<td>Marc Izkowitz, tenor</td>
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<td>Christa Sauerman, baritone</td>
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<tr>
<th>Oboe</th>
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<tr>
<td>Scott Woska</td>
<td>Susan Hoeferle</td>
<td>James Kalbach</td>
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<td>Michele Bedore</td>
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<td>Susan Armstrong</td>
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<td>Margaret Drudy</td>
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<tr>
<th>F# Clarinet</th>
<th>Cornet-Trumpet</th>
<th>Percussion</th>
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<tbody>
<tr>
<td>Jamie Crawford</td>
<td>Chris Hasselbring*</td>
<td>N. Scott Robinson*</td>
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<td>Conrad Doudin</td>
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<td>Rebecca Polgar</td>
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<td></td>
<td>Sergei Puchinsky</td>
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<td>Joseph Vachnik</td>
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<tbody>
<tr>
<td>Bruce Roter*</td>
<td>Patrick Cotter*</td>
<td>Wen-Tzen Shieh</td>
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<td>Jill Milkovitz</td>
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<td>Elizabeth Bryda</td>
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<td>Fiona Williams</td>
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<td>Denise Perez</td>
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<td>Lynda Vecch</td>
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<th>Bass Clarinet</th>
<th>Bass Trombone</th>
<th>Assisting Instrumentalists</th>
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<tbody>
<tr>
<td>Donna DeVincenitis</td>
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<td>Chia Ching Ho,</td>
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<tr>
<td></td>
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<td>oboe</td>
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<td></td>
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<td>Henry Schairer,</td>
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<td>Anthony Funicchia,</td>
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<td>Jonathan Kozanski,</td>
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<td>euphonium</td>
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<td>Janice Erickson,</td>
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<tr>
<td></td>
<td></td>
<td>percussion</td>
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</table>

*Principal  
Flutes, bassoons, and trumpets below the principal rotate on parts and are listed alphabetically.

Rutgers University Wind Ensemble  
Chairman: Sergei Puchinsky

The Wind Ensemble Committee  
Michele Bedore, Joanna Claravino, Jennifer Perrigno,  
Susan Hoeferle, Kerry Portwine, Joanna Salzman,  
Alan Seiden, Fiona Williams

Rutgers University Band Officers  
President: Susan Hoeferle  
Vice President: Alan Seiden

Secretary-Treasurer: Karen Kennedy
A TRADITIONAL HOLIDAY CONCERT

with

THE RUTGERS GLEE CLUB
THE QUEENS CHORALE
THE RUTGERS UNIVERSITY WIND ENSEMBLE

Friday, December 8  8:00 pm  Nicholas Music Center

I
Queens Chorale
Steven Russell, conductor

Gaudeamus Igitur  arr. J.E. Newton
trans. Nancy Broadwell

Quem pastores  trans. Nancy Broadwell
(14th Century German carol)

Verse '41  Marion Lackas
Verse '42 Eloise Degenring

Some Men Desire Spouses

Love's Music  Thomas Weelkes
Shirley W. McRae
James Joyce

Angels We Have Heard on High (French carol)

Deck the Hall (Welsh carol)

II

Queens Chorale
Rutgers Glee Club

Hallelujah Chorus  G.F. Handel

(Admission Free)
III

Rutger’s Glee Club
F. Austin Walter, conductor

Es ist ein Ros’ entsprungen
Michael Praetorius

Ave Maris Stella
Edvard Grieg

As I Rode Out This Enderes Night
Halsey Stevens

What Sweeter Music
Halsey Stevens

God Rest Ye Merry, Gentlemen
(arr. F. Austin Walter)
(traditional carol)

My Lord, What a Mornin’
(arr. F. Austin Walter)

— Intermission —

IV

Rutgers University Wind Ensemble

Festive Songs of Christmas
Frank Erickson

Salvation is Created
Pavel Grigor’yevich Chesnokov

Children’s March
Percy Aldridge Grainger
“Over the Hills and Far Away”

Russian Christmas Music [1944]
Alfred Reed

A Christmas Festival
Leroy Anderson
(The audience is invited to sing along.)

This concert is presented in association with the Student Government Finance Committees of Rutgers, Douglass, Cook, and Livingston Colleges.
Rutgers University Concert Band
Jonathan Korzun, conductor

December 12, 1989  8:00 pm  Nicholas Music Center


Chorale Prelude,
"Jesu, Joy of Man's Desiring"
from Cantata BWV 147 [1723]  Johann Sebastian Bach  [1685-1750]
trans. Erik Leidzen

II. Adagio sostenuto

Italian Polka [1906]  Sergei Rachmaninov  [1873-1943]
adapt. Erik Leidzen

- Intermission -


I. Cake Walk
II. Schottische
III. Western One-Step
IV. Wallflower Waltz
V. Rag

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS UNIVERSITY WIND ENSEMBLE
Scott Whitener, Conductor

March 2, 1990  8:00 pm  Nicholas Music Center

Handel in the Strand  Percy Aldridge Grainger
[1882-1961]

O Cool is the Valley  Vincent Persichetti
[1915-1987]

Jupiter, from The Planets  Gustav Holst
[1874-1934]

- Intermission -

Regimental Quick-March:
The Royal Anglian Regiment  arr. G.A. Holben

The Year of the Dragon  Philip Sparke

Interlude
Finale

This concert is presented in association with the Student
Government Finance Committees of Rutgers, Douglass, Cook, and
Livingston Colleges.
THE RUTGERS UNIVERSITY WIND ENSEMBLE

Scott Whitener, Conductor

Flute
Cara Antoine
Marc Sackman
Jeanne Salzman
Susan Yackinous

Bass Clarinet
Walter Drummond

Contrabass Clarinet
Joel Sokol

Trombone
Patrick Cotter*
Kevin Sztam
Alan Seiden

Bass Trombone
Arthur Pecht

Oboe
Jennifer Ferrigno*
Scott Wonka

Saxophone
Christine Drury*, alto
Shannon Pierce, alto
Marc Iskowitz, tenor
Christa Saurman, baritone

Euphonium
David Paff

Bassoon
Joanne Claravino
Dana Walton

Horn
Karen Kennedy*

Clarinet
Jill Nilkovitz*
Elizabeth Bryda

Michele Bedore
Susan Armstrong
Margaret Drudy

Fiona Williams
Lynn Hoover

Cornet-Trumpet
Chris Hasselbring*

Lynda Veech
Christopher Wilson

Conrad Doudin

Eb Clarinet
Serge Puchinsky

Joseph Yachnik

*Principal
Flutes, bassoons, percussion, and trumpets [below the principal] rotate on parts and are listed alphabetically.

Rutgers University Wind Ensemble
Chairman: Serge Puchinsky

The Wind Ensemble Committee
Michele Bedore, Joanne Claravino, Jennifer Ferrigno,
Susan Hoefele, Kerry Portwine, Jeanne Salzman,
Alan Seiden, Fiona Williams

Rutgers University Bands Officers
President: Susan Hoefele
Vice President: Alan Seiden
Secretary-Treasurer: Karen Kennedy
THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS UNIVERSITY WIND ENSEMBLE
AND
THE RUTGERS UNIVERSITY CONCERT BAND

11 March 1990  2:00 pm  Nicholas Music Center

The Rutgers University Concert Band
Jonathan Korzun, Conductor

Concert Variations
Claude T. Smith
[1932-1988]

The Vanished Army
[They Never Die]
Kenneth J. Alford
[1881-1945]

A Moorside Suite
Gustav Holst
[1874-1934]

I. Scherzo
II. Nocturne
III. March

- INTERMISSION -

The Rutgers University Wind Ensemble
Scott Whitener, Conductor

Handel in the Strand
Percy Aldridge Grainger
[1882-1961]

Cool is the Valley
Vincent Persichetti
[1915-1987]

The Year of the Dragon
Philip Sparke
[b.1952]

Interlude
Finale

Opus 10, from The Planets
Gustav Holst

This concert is presented in association with the Student Government Finance Committees of Rutgers, Douglass, Cook, and Livingston Colleges.
AWARDS

The Kimball Award for Service
Professor Leigh Kimball founded the Rutgers University Bands in 1915

* * *

The Charles W. Cook Award
for Dedication to the Rutgers University Bands
through Service and Musicianship
Charles Cook was director of the Rutgers Bands
from 1927 to 1939

* * *

The Steven Keneely Scholarship
Steven Keneely [Rutgers Class of 1976]
was Drum Major of the Rutgers University
Marching Band

* * *

Conductor’s Awards for Musical Achievement

* * *

The McKinney Award for Musical Excellence
Dr. Howard McKinney [Rutgers Class of 1913]
established the first music department
at Rutgers University
**THE RUTGERS UNIVERSITY CONCERT BAND**

**Jonathan Korzun, Conductor**

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<tr>
<th>Piccolo</th>
<th>Alto Saxophone</th>
<th>Trombone</th>
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<td>Lynn Kerr</td>
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<td>Sherry Klimek</td>
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<td>Anthony Penicchia</td>
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<tr>
<td>Jannie Crawford*</td>
<td>Charlene Johnstone*</td>
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<td>Fiona Williams</td>
<td>Akemi Ooka</td>
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**Assisting Instrumentalists**

- Walter Drummond, bass clarinet
- Alan Selden, trombone
- Geoffrey Zoeller, Jr., trombone
- Sharon Silverstein, horn

**Concert Band Committee 1989-1990**

Chairperson: Aimee Saucer

- Conrad Doudin
- Christine Drury
- Jonathan Joshua
- Kim Neff

**Concert Band Committee 1990-1991**

Chairperson: Julie Huebsch

- Thomas Aungst, percussion
- Thomas Carnegie, percussion
- Mona Willence, percussion
THE RUTGERS UNIVERSITY WIND ENSEMBLE
Scott Whitener, Conductor

Friday, 27 April 1990  8:00 pm  Nicholas Music Center
Admission Free

Marche Russe  Louis Gaston Ganne

Flower Forms II and III  Daniel Goode
[Premiere]  [P. 1936]

Armenian Dances, Part I  Alfred Reed
[D. 1921]

- Intermission -

Tuba Concerto in F minor  Ralph Vaughan Williams
[1872-1958]  Scott Mendoker, soloist

Elsa’s Procession to the Cathedral  Richard Wagner
from "Lohengrin"  [1813-1883]  trans. L. Cailliet

Jupiter, from "The Planets"  Gustav Holst
[1874-1934]

This concert is presented in association with the Student
Government Finance Committees of Rutgers, Douglass, Cook, and
Livingston Colleges.
Scott Whitener, Conductor

Flute
- Cara Antoine
- Marc Sackman
- Jeanne Salzman
- Susan Vackinous

Bass Clarinet
- Walter Drummond
- Contrabass Clarinet
- Joel Sokol

Trombone
- Patrick Cotter*
- Kevin Sztan
- Alan Seiden
- Bass Trombone
- Arthur Pecht

Oboe
- Jennifer Perrigno*
- Scott Woska
- Cristina C. Losada

Saxophone
- Christine Drury*,
  altos
- Shannon Pierce,
  altos
- Marc Iskowitz,
  tenors
- Christa Saurman,
  baritones

Bassoon
- Joanne Claravino
- Dana Walton

Horn
- Karen Kennedy*
- Susan Hoefele
- Michele Bedore
- Susan Armstrong
- Margaret Drudy

Tuba
- Geoffrey Zoeller
  Jr.*
- David Katz

Clarinets
- Jill Milkovitz*
- Elizabeth Byrda
- Fiona Williams
- Lynn Hoover
- Lynda Veech
- Christopher Wilson

Cornet-Trumpet
- Chris Hasselbring*
- Conrad Doudin
- Rebecca Polgar
- Serge Puchinsky
- Joseph Yachnik

* denotes Principal. Flutes, bassoons, percussion, and trumpets [below the principal] rotate on parts and are listed alphabetically.

Rutgers University Wind Ensemble
Chair: Michele Bedore

The Wind Ensemble Committee
- Sue Hoefele, David Katz, Kerry Portwine,
- Jeanne Salzman, Alan Seiden, Fiona Williams

Rutgers University Bands Officers
- President: Joanne Claravino
- Vice President: Christine Drury
- Secretary-Treasurer: Cara Antoine

***

The Rutgers Wind Ensemble was established in 1953 and has won acclaim for performances throughout the New York metropolitan area, including concerts in Town Hall, New York City. Membership is drawn from students at the New Brunswick campus of Rutgers University. The conductor, Scott Whitener, is a graduate of the Juilliard School and performed professionally under maestro Pablo Casals and Czech conductor Raphael Kubelik. Dr. Whitener is on the faculty of the Mason Gross School of the Arts.

If you would like to help the Rutgers Wind Ensemble continue this set of free concerts, contributions may be sent to the Rutgers University Foundation: Rutgers Wind Ensemble Fund 0-39023, 191 College Avenue, Brunswick, New Jersey 08903.
THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS UNIVERSITY CONCERT BAND
Jonathan Korzun, Conductor

Tuesday, 1 May 1990  8:00 pm  Nicholas Music Center

Concert Variations  Claude T. Smith  [1932-1988]

The Vanished Army  Kenneth J. Alford  [1881-1945]
["They Never Die"]

Trauersinfonie  Richard Wagner  [1813-1883]

Eight Russian Folksongs  Anatol Liadov  [1855-1914]
[trans. Richard Franko Goldman]

I. Religious Chant
II. Christmas Song
III. Lament
IV. Comic Dance
V. Legend of the Birds
VI. Lullaby
VII. Round Dance
VIII. Choral Dance

- Intermission -


A Moorside Suite  Gustav Holst  [1874-1934]
I. Scherzo
II. Nocturne
III. March

The Klaxon  Henry Fillmore  [1881-1956]
# THE RUTGERS UNIVERSITY CONCERT BAND

**Conductor**

Jonathan Korzun

## Piccolo
- Lynn Kerr

## Alto Saxophone
- Christine Drury*
- Jeffrey A. Polak

## Trombone
- Robert Kristin*
- Timothy Smith
- Nancy Mannon

## Flute
- Susan Yachinious*  
- Tammi Kalogera  
- Susan DeVincentis  
- Leslie Warner  
- Theresa Giesler  
- Lynn Kerr  
- Amy Hartman  
- Linda Cassidy  
- Lorraine Thonatolya  
- Corrine Mikusi  
- Julie Huebsch

## Tenor Saxophone
- Joseph DeCrosta

## Euphonium
- Aimée Saucier*
- Marc Richter
- Mark Wilson

## Baritone Saxophone
- Jonathan Joshua

## Tuba
- Robert Graser*
- Nicholas Lawryk
- John Mullin

## Trumpet
- Conrad E. Doudin*
- Anthony Fenicchia  
- Don Baker  
- Brian Fitzgerald  
- Kevin Kretz  
- Sergio Villa  
- Thomas Coronato  
- Philip Samanpow

## Percussion
- Kin Neff*
- Elizabeth Heffner

## Clarinet
- Jaimie Crawford*  
- Fiona Williams
- Lynn Hoover
- Christine Rodier
- Alan Sbar
- Laura Hyslop
- Lisa Kennedy
- Matt Kanefsky
- Pamela Stallone

## Horn
- Charlene
- Johnstone*
- Akemi Ooka

---

*Section Leader*

**Assisting Instrumentalists**
- Geoffrey Zoeller, Jr., trombone
- Walter Drummond, bass clarinet
- Thomas Aungst, percussion
- Thomas Carnegie, percussion
- Mona Willence, percussion

**Concert Band Committee**

**Chairperson:** Julie Huebsch
- Don Baker
- Niki Delk
- Jonathan Joshua
- Nancy Mannon
- Corrine Mikusi
- Aimée Saucier
MASON GROSS SCHOOL OF THE ARTS
Department of Music
Douglass Campus

THE RUTGERS UNIVERSITY WIND ENSEMBLE
Scott Whitener, Conductor

Nicholas Music Center
Friday, November 2, 1990
8:00 pm

Brighten Beach:
Concert March for Band [1954]  
William P. Latham  
[b. 1917]

Ambrosian Hymn Variants  
Donald H. White  
[b. 1921]

Dies Natalis [1972]  
Howard Hanson  
[1896-1981]

- Intermission -

Suite from Henry V [1943]  
Sir William Walton  
[1902-1983]

I. The Globe Playhouse
II. Passacaglia:  
   The Death of Sir John Falstaff
III. Charge and Battle
IV. Pistol's Farewell:  
   "Touch her soft lips and part"
V. The Agincourt Hymn

This concert is presented in association with the
Student Government Finance Committees of Rutgers, Douglass,
Cook, and Livingston Colleges

Admission Free
THE RUTGERS UNIVERSITY WIND ENSEMBLE
FALL 1990
Scott Whittenay, Conductor

Flute
Cara Antoine
Marc Sackman
Jeanne Salzman
Susan Yackinous

Bassoon
Joanne Claravino
Donna Kindred

Tenor Trombone
Chris Vicenti*
Jonathan Runde
Kevin Sztaw

Oboe
Jennifer Ferrigno*
Catherine Losada
Scott Woska

Saxophone
Christine Drury*, alto
Shannon Pierce, alto
Marc Iskowitz, tenor
Christa Saurman, baritone

Bass Trombone
Pat Cotter

Clarinet
Elizabeth Bryda*
Eric Kim
Christopher Wilson
Phyllis Levitan
Lynn Hoover
Lynda Veech
Flora Williams

Euphonium
David Faff

Horn
Michele Bedore*
Karen Kennedy

Tuba
David Katz*
Robert Grazer

Elaine Armstrong
Margaret Drudy

Trumpet
Joseph Yachnik*
Anthony Penicchia
Serge Puchinsky
Jennifer Dunlap
Brian Fitzgerald

Percussion
Michael Ciangerasso
Kerry Fortwine*
David Rosenberg
Paul Shaw*

President of the University Bands: Joanne Claravino
Vice President: Christine Drury
Secretary-Treasurer: Cara Antoine

Wind Ensemble Committee
Chair: Michele Bedore

Cara Antoine
Susan Armstrong
Joanne Claravino
Margaret Drudy
Christine Drury
Rob Grazer

Marc Iskowitz
Donna Kindred
Phyllis Levitan
Kim Veech
Kerry Fortwine
Jonathan Runde

Marc Sackman
Joel Sokol
Kevin Sztaw
Lynda Veech
Chris Wilson
Scott Woska

*Principal or Section Leader

Flutes, oboes, bassoons, and percussion rotate on parts and are listed alphabetically.
Trumpets and trombones below the principal rotate on parts.
RUTGERS UNIVERSITY CONCERT BAND
John Hendricks, III, conductor

Nicholas Music Center
Tuesday, December 11, 1990
8:00 pm

An Almighty Fortress      arranged by David Shaffer
Chorale and Alleluia       Howard Hanson
Aria and Fugue             Georg Frideric Handel
                           scored by Eric Osterling
Variations on a Korean Folk Song  John Barnes Chance

- Intermission -

The Schuler Polka         Jacques Offenbach
                           arranged by Arnold Freed
Salvation Is Created       Tschesnokoff
                           arranged by Bruce Houseknecht
American Variations       Jerry H. Bilik

Concert Band Committee
Chair: Aimee Saucier
Jerome Breslin, Christine Drury, Johnathan Joshua,
Nicholas Laeryk, Christine Lupia, Nancy Mannion,
John Mullin, Kim Neff, Kerry Portwine, Gerard Wells
THE RUTGERS UNIVERSITY CONCERT BAND
FALL 1990

John Hendricks III, conductor

Flute
Susan DeVincenzi
Theresa Giesler
Tammi Kalogera
Corrine Mikusi
Katrina Novak
Leslie Warner
Helena Wullert
Christine Zardecki*

Alto Saxophone
Michael Cunningham
Charles Klamett
Jeffrey Polak
Paul Weinstein*

Tenor Saxophone
Erich Lipinski
Tammie Seldenfrau

Baritone Saxophone
Jonathan Joshua

French Horn
Margaret Drudy
Charlene Johnstone
Akemi Ooka
Adam Taggart*

Trumpet
Michael Andriulli
John Babish
Jerome Bruslin
Nils Broster
Thomas DiCostanzo
Brian Fitzgerald*
Peter Fox
Inga Gabliks
Duarie Ann Gifford
Li-Chung Ma
Robert Maintieri
Jeff Vacha

Trombone
Kristina Berringer
Bob Kristin*
Nancy Mannon
Tia Smith

Euphonium
Alene Sauzier
Gerard Wells

Tuba
Russell Coleman
Nicholas Lawryk*
Douglas Leavy
John Mullin

Percussion
Sal Barcia
Naomi Orines
Kerry Portnoy
Kia Neff*
David Rosenberg
Paul Shaw

*Denotes Section Leader
THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS

PRESENTS

THE SECOND ANNUAL
"END-OF-THE-SEASON" CONCERT

BY THE

RUTGERS UNIVERSITY MARCHING BAND

MONDAY, NOVEMBER 18, 1991
7:30 P.M.

COLLEGE AVENUE GYMNASIUM
CONCERT PROGRAM

ENTRANCE
PRE-GAME PANFAR "93
THE BELLS MUST RING
LOYAL SONS

A SALUTE TO THE SOUTH
GEORGIA
ARE YOU FROM GEORGIA?
AMAZING GRACE/"TIME RELIGION"

A TRIBUTE TO LEONARDO BERNSTEIN
NEW YORK, NEW YORK (FROM "ON THE TOWN")
SOMEDAY (FROM "WEST SIDE STORY")
MAMBO/AMERICA
(FROM "WEST SIDE STORY")

HEY, BABY II

A SALUTE TO AMERICA
ARMED FORCES SALUTE
AMERICA, THE BEAUTIFUL

FIDDLER ON THE ROOF
TRADITION IF I WERE A RICH MAN
TO LIFE!
DRUM SOLO
WEDDING MUSIC/DANCE

RUTGERS UNIVERSITY ALMA MATER
(ON THE BANKS OF THE OLD RARITAN)
COLONEL RUTGERS
STAFF FOR THE 1991 RUTGERS UNIVERSITY MARCHING BAND

DIRECTOR - JOHN HENDRICKS, III
TEACHING ASSISTANT - PAUL CARRBO
ADMINISTRATIVE ASSISTANT - MONA MILLENCE
DRILL INSTRUCTOR - LOU MALLIAN
PERCUSSION INSTRUCTOR - DARRELL WOODUFF
GUARD INSTRUCTOR - FRANK DEMORCO
PHOTOGRAPHER -

DRUMS MAJORS:
- TERRI CIMAROLI
- ROBERT MAKWEI

TWIRLER:
- LIZETTE PEREZ

ANNOUNCER:
- ROBERT BENEDETTE

1991 RUTGERS UNIVERSITY MARCHING BAND OFFICERS

PRESIDENT - AIMEE SAUCER
VICE-PRESIDENT (EQUIPMENT) - STEVE RODRIGUEZ
VICE-PRESIDENT (LIBRARY) - STEVE V XIAK
VICE-PRESIDENT (RECRUITING) - SPENCER SCHWARTZ
PRESIDENT OF "MU UPLILON ALPHA" - STEVE RODRIGUEZ

ABOUT THE RUTGERS UNIVERSITY MARCHING BAND

The Rutgers University Marching Band is one of the oldest existing collegiate marching bands in the country today. For over seventy-five years, the Rutgers Marching Band has been an integral part of Rutgers' student life by not only supporting the Scarlet Knight football team, but representing the entire university and the state of New Jersey as well. Founded in 1916, the band has evolved into a well-respected organization which continually strives for the highest levels of musical excellence.

The Rutgers Marching Band is one of the two musical ensembles which is classified under the heading of the "Rutgers Athletic Bands." The band is open to any student attending Rutgers who is interested in continuing their musical and marching interests beyond their high school years. Because most of the students in the band are not music majors, they represent a vast majority of the student body at Rutgers University.

The RU Marching Band is an energetic and dedicated group working to combine both music and marching maneuvers to entertain its audiences. The band is always looking for individuals who wish to join and share in the rich and proud traditions it possesses. Anyone interested in obtaining further information is encouraged and welcomed to contact the RU Band Office at (908) 932-6600.
### THE 1991 RUTGERS MARCHING BAND

<table>
<thead>
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<th>FLUTE/RECORDER</th>
<th>TRUMPET</th>
<th>SNARE DRUM</th>
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<td>Tony Ameda</td>
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<tr>
<td>Carol Hollega (2)</td>
<td>Richard Locke</td>
<td>Michelle Santalini</td>
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Prelude to Comedy  Gordon Jacob  [1895-1984]

Prelude in the Dorian Mode  Antonio de Cabézon  [1510-1566]
    Scored by Percy Grainger  [1882-1961]

Allegro from Concerto for Band  Gordon Jacob

Golden Jubilee  John Philip Sousa  [1854-1932]

- Intermission -

Serenade  Derek Bourgeois  [b.1941]

Jubilee Overture  Philip Sparke  [b.1952]

George Washington Bicentennial  John Philip Sousa

This concert is presented in association with the
Student Government Finance Committees of Rutgers, Douglass,
Cook, and Livingston Colleges

Admission Free
THE RUTGERS UNIVERSITY WIND ENSEMBLE
SPRING 1991
Scott Whitener, Conductor

Flute
Cara Antoine
Marc Sackman
Jeanne Salzman
Susan Yackinous

Bassoon
Joanne Claravino
Donna Kindred

Saxophone
Christine Drury*, alto
Shannon Pierce, alto
Marc Iakowitsch, tenor
Christa Saurman,
baritone

Oboe
Jennifer Ferrigno*
Catherine Lasada
Scott Voska

Bass Trombone
Chris Vincenti*
Alan Seiden
Jonathan Runde

Clarinet
Elizabeth Bryda*
Jaimele Crawford
Christopher Wilson
Fiona Williams
Lynn Hoover
Lynda Veech
Dennis Kim

Bass Trombone
Patrick Cotter

Horn
Michele Bedore*
Karen Kennedy
Susan Armstrong
Margaret Drudy
Elizabeth Young

Euphonium
David Paff

Trumpet
Joseph Yachnik*
Anthony Fenichia
Serge Fuchinsky
Jennifer Dunlap
Donald Baker

Tuba
David Katz
Kevin Milner

Percussion
Anthony Carbonaro
Kim Neff
Paul Shaw
Kerry Portwine

*Brightness or Section Leader

Flutes, oboes, bassoons, tubas, percussion, and trumpets (below the principal) rotate on parts and are listed alphabetically.
FIRST RUTGERS INVITATIONAL HIGH SCHOOL HONORS BAND

John Hendricks, III, conductor
Nicholas Music Center
Saturday, March 23, 1991
7:30 pm

CONCERT PROGRAM

An Almighty Fortress
Ye Banks and Braes O’Donnch Deen
Third Suite
I. March
III. Rondo
Salvation is Created
Armed Forces Salute

arr. David Shaffer
Percy Grainger
Robert Jager
Paul Tchesnokoff
scored by Bruce Houseknecht
arr. Bob Lowden

PARTICIPATING NEW JERSEY HIGH SCHOOL BANDS/ORCHESTRAS AND THEIR DIRECTORS

Abraham Clark High School: Derrell Frydelwicz
Berkeley High School: Thomas M. Finke
Brick Memorial High School: Karen Hoden
Carteret High School: Alan Posse
Cedar Ridge High School: Walter McNesby
Chatham High School: Walter P. Moore
Christian Brothers Academy: Rebecca Silver
Moline High School: Robert Persico
Elizabeth High School: Roger Bantock
Freehold High School: Michael Heap
Hopatcong High School: Lucien Costanza
Lacey Township High School: Brian Tafuro
Lawrenceville High School: Richard Scott
Middlesex Central High School: Joe Basile
Montclair High School: James W. Maro
Montgomery High School: Wayne Hunter
Montville Township High School: Duane Chung
North Bergen High School: Dr. Myke Lesschau
North Brunswick Twp. High School: Jeff Sextinger
Nutley High School: Peter A. D’Angelo, Jr.
Palisade Park High School: Michael D’Andrea
Parsippany High School: Joe Sroka and Dick Wryant
Pennington High School: David Parthasart
Princeton Day School: Frank Jacobsen
Spotswood High School: Robert Fippery
Toms River High School: Frank L. Hughes, Jr.
Vernon Township High School: Dave Jones
Washington Hills Regional High School: David K. Deil
Willingboro High School: Jeffrey Lessor
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THE RUTGERS UNIVERSITY WIND ENSEMBLE
and
THE RUTGERS UNIVERSITY CONCERT BAND

Saturday, April 6, 1991        2:00 pm        Nicholas Music Center

RUTGERS UNIVERSITY CONCERT BAND
John Hendricks III, conductor

Alleluia! Laudamus Te [1973]        Alfred Reed
                                         [b.1921]
Ye Banks and Braes O'Bonnie Doon [1949]        Percy Grainger
                                         [1882-1961]
Scenes from "The Louvre" [1964]
                             Norman Dello Joio
                                         [b.1913]
                             I. The Portals
                             II. Children's Gallery
                             V. Finale
Easter Monday on the White House Lawn [1928]        John Philip Sousa
                                         [1854-1932]

- Intermission -

THE RUTGERS UNIVERSITY WIND ENSEMBLE
Scott Whitener, conductor

Prelude to Comedy        Gordon Jacob
                                         [1895-1984]
Prelude in the Dorian Mode
                                         Antonio de Cabézon
                                         [1510-1566]
Scored by Percy Grainger
                                         [1882-1961]
Allegro from Concerto for Band        Gordon Jacob
Jubilee Overture        Philip Sparke
                                         [b.1922]

This concert is presented in association with the Student Government Finance Councils of Rutgers, Douglass, Cook, and Livingston Colleges.
THE RUTGERS UNIVERSITY CONCERT BAND

John Hendricks III, conductor

Piccolo
Tammi Kalogera
Lynn Kerr

Flute
Ellen Apfelbaum
Octavio Cheung
Theresa Glesier
Maria Jeffrey
Tammi Kalogera
Lynn Kerr
Corryne Mikushi
Diana Miller
Leslie Warner
Helena Mullert
Christine Zardecki*

Oboe
Scott Woska

BB Clarinet
Esmeralda Cameron
Torri Cimaroli
Jaimie Crawford
Gina Dilio
Lisa Kennedy
Dennis Kim
Shari Levine
Chris Lupia
Rhonda Mann
Judy O’Leary
Mary Regal
Christine Rodier
Chris Scialfa
Fiona Williams*

Bass Clarinet
Joel Sokol

Bassoon
Dana Cohen

Alto Saxophone
Michael Beahm
Michael Cunningham
Christine Drury*
Charles Kimett
Jeffrey Polak
Paul Weinstein

Tenor Saxophone
Joe DeCrosta
Erich Lipinski
Christine McEvoy

Baritone Saxophone
Jonathan Joshua

French Horn
Charlene Johnstone
Andrea Krieger
Akseli Ooka
Andrew Stillufsen
Adam Taggart*

Trumpet
Michael B.
Andriuli*
John Babish
Jerome Breslin
Nils Brouer
Mark Coffey
Tom DiCostanzo
Jamie Dazio
Seth Finkelstein
Peter Fox
Inga Gabliks
Jim Pizza

*Section Leader

Trombone
Kristina Barringer
Chris Friedlander
Sonja Kauffman
Robert Kirstin*
Nancy R. Mannon
Kevin O’Brien
Jennifer Perkel
Tim Smith
Matt Ura

Euphonium
David Rich
Jonathan Runde
Gerard Wells*
Mark Wilson

Tuba
Russell Coleman
Jon Muller
John Mullin
Aimee Saucier*

Percussion
Ellen Altheimer
Sal Barcia
Kim Heff
Kerry Fortwine
Charles Saltzman
THE RUTGERS UNIVERSITY CONCERT BAND

The Rutgers University Concert Band is a 75 member organization which performs both standard and contemporary literature from the wind band repertoire. This organization is open to any interested student attending Rutgers through a simple audition. Emphasis within the ensemble is placed upon the development of both performance and musical skills.

The Rutgers Concert Band is under the direction of John Hendricks III who is presently serving his first year as Assistant Director of Bands and Director of the University Athletic Bands. Mr. Hendricks is a native of West Virginia, where he received both his Bachelor’s and Master’s Degrees from West Virginia University. While in West Virginia, he also taught high school for five years and was active as director of church choirs and community musicals.

THE RUTGERS UNIVERSITY WIND ENSEMBLE

The Rutgers University Wind Ensemble was established in 1953 and has won acclaim for performances throughout the New York metropolitan area, including concerts in Town Hall, New York City. Membership consists of students majoring in music at the Mason Gross School of the Arts as well as students majoring in other fields of study at the University. Professor Scott Whitener is a graduate of the Juilliard School and later performed in the New Orleans Symphony Orchestra under maestro Pablo Casals, among others, and the Symphony Orchestra of the Bavarian Radio of Munich under Raphael Kubelik. Dr. Whitener is on the faculty of the Mason Gross School of the Arts. The current year marks Professor Whitener’s 25th year as conductor of the Rutgers Wind Ensemble.

OFFICERS OF THE RUTGERS UNIVERSITY BANDS

President: Joanne Ciaravino
Vice President: Christine Drury
Secretary-Treasurer: Cara Antoine

CONCERT BAND COMMITTEE

Chair: Aimue Saucier
Jerome Breslin, Christine Drury, Jonathan Joshua, Nancy Hannon,
Corinne Mikusi, Diana Miller, Mary Regal, Andrew Stillufsen

WIND ENSEMBLE COMMITTEE

Chair: Michele Bedore
Scott Woska, Joanne Ciaravino, Donna Kindred, Shannon Pierce,
Christine Drury, Phyllis Levitan, Cara Antoine, Kevin Milner, Alan Seiden
THE RUTGERS UNIVERSITY WIND ENSEMBLE
Scott Whitener, conductor

April 26, 1991  8:00 pm  Nicholas Music Center

British Eighth [1943]  Zo Elliot
arr. H. Luckhardt

Prelude in the Dorian Mode  Antonio de Cabezons
[1510–1566]  trans. Percy Grainger
[1882–1961]

Second Suite in F for Military Band [1911]  Gustav Holst
[1874–1934]

I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the ‘Dargason’

Mock Morris [1910]  Percy Grainger
trans. J. Kreines

Black Watch  Claude Smith

- Intermission -

Duo for Flute and Oboe [1945]  Alberto Ginastera
[1916–1983]

I. Sonata
II. Pastorale
III. Fuga

Jeanne Salzman, flute
Jennifer Ferrigno, oboe

Armenian Dances [Part II]  Alfred Reed
Based on Armenian folk songs
collected by Komitas Vartabed

I. Hov Arek [The Peasant’s Plea]
II. Khoomar [Wedding Dance]
III. Lorva Horovel [Songs from Lori]

This concert is presented in association with the Student Government Finance Committees of Rutgers, Douglass, Cook, and Livingston Colleges.
THE RUTGERS UNIVERSITY WIND ENSEMBLE

Scott Whitener, conductor

**Flute**
- Cara Antoine
- Marc Sackman
- Jeannine Salzman
- Susan Yackinous

**Bassoon**
- Joanne Ciaravino
- Donna Kindred

**Trombone**
- Chris Vincenti*
- Alan Seiden
- Jonathan Runde

**Saxophone**
- Christine Drury*, alto
- Shannon Pierce, alto
- Marc Iakowitz, tenor
- Christa Saurman, baritone

**Oboe**
- Jennifer Ferrigno*
- Catherine Losada
- Scott Woska

**Bass Trombone**
- Patrick Cotter

**Euphonium**
- David Paff
- Aimee Saucier

**Clarinet**
- Elizabeth Bryda*
- Jaimie Crawford
- Fiona Williams
- Lynn Hoover
- Lynda Veech
- Dennis Kim

**Horn**
- Michele Bedore*
- Karen Kennedy
- Susan Armstrong
- Margaret Drudy
- Elizabeth Young

**Bass Clarinet**
- Trumpet
- Joseph Yachnik*
- Anthony Ficenichia
- Serge Puchinsky
- Jennifer Dunlap
- Donald Baker

**Tuba**
- David Katz
- Kevin Milner

**Percussion**
- Anthony Carbonaro
- Kim Neff
- Paul Shaw
- Kerry Portwine

*Principal or Section Leader
Flutes, bassoons, percussion, and trumpets [below the principal] rotate on parts and are listed alphabetically.
RUTGERS UNIVERSITY CONCERT BAND
JOHN HENDRICKS III, Conductor

10 December 1991  8:00 pm  Nicholas Music Center

Flourish for Wind Band [1939]  Ralph Vaughan Williams
                          [1872-1958]

Masque [1968]  W. Francis McBeth
                  [b. 1933]

Fantasia  J.S. Bach
                  [1685-1750]
           transcribed by Stephen Anthenien

Children's March [1919]
"Over the Hills and Far Away"  Percy Grainger
                          [1882-1961]

- INTERMISSION -

Marche Militaire Francaise [1880]
[from the Suite Algérienne]  Camille Saint-Saëns
                          [1835-1921]

Paul Caruso, conductor

Past the Equinox [1989]  Jack Stamp

The Boys of the Old Brigade [1903]  W. Paris Chambers
                          [1854-1913]
          edited by Claude T. Smith

This concert is presented in association with the Student Government Finance
Committees of Rutgers, Douglass, Cook, and Livingston Colleges.
ABOUT THE RUTGERS CONCERT BAND AND ITS DIRECTOR

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The Rutgers Concert Band is under the direction of John Hendricks, III, who is presently serving his second year as Assistant Director of Bands and the Director of the University Athletic Bands. Mr. Hendricks is a native of West Virginia where he received both his Bachelors and Masters Degrees from West Virginia University. He also serves quite frequently as adjudicator and conductor at various band festivals.

PROGRAM NOTES

FLOURISH FOR WIND BAND

Since its premier, Vaughan Williams' Flourish for Wind Band has become one of the most widely performed band works for opening concerts and various ceremonial events. The work was originally composed as an overture to the 1939 Pageant "Music and the People" held at the Royal Albert Hall in London.

Flourish for Wind Band contains three separate and distinct sections. Both the opening and closing sections are almost identical in construction and contain a "fanfarish" melody which is first stated by the horns and trombones. The middle of the piece is a much more lyrical and flowing section which helps create a contrast to the two outer sections.

MASQUE

W. Francis McBeth is respected highly by many music educators today as one of the foremost composers for bands. His numerous works are used quite frequently by directors on both the secondary and collegiate levels for the many musical and educational opportunities they possess.

McBeth's Masque was commissioned in 1937 by the band at the State College in Arkansas. Overall, this piece serves as a true study in rhythmic intensity. From the very first measure, the ensemble must maintain an awareness of the rhythmic pulse first generated by the percussion section in order to sustain a constant rhythmic drive. In stark contrast to this intensity, there is a much slower middle section - a section which is quite transparent in texture and almost void of pulse. This middle section, however, soon yields to the initial rhythmic material and continually builds to a conclusion of both sound and motion.

FANTASIA

The arrangement of Bach's Fantasia is a shorter transcription of the Fantasia in G Major first transcribed for band by Richard Goldman and Robert Leist. Bach originally composed this work for the organ during his residence in Annstadt during the years 1703 - 1707. This work serves as an excellent example of Bach's contrapuntal writing style. Not only is the independence of the five voices crucial to the work, but the dissonances created by the various suspensions and other non-harmonic tones make a significant contribution to the overall character of the piece.
RUTGERS UNIVERSITY CONCERT BAND
John Hendricks III, Conductor

Piccolo
Lynn Kerr

Flute
Ellen Apfelbaum
Joanna Askey*
Octavio Cheung
Kathy Corman
Theresa Ciesler
Maria Jeffery
Ann Marotta
Corrine Mikusi
Jill Morrison
Christine Pajak
Leslie Warner
Christine Zardecki

Oboe
Claire Foster

Bb Clarinet
Vanda Bushfield
Adam DiMarco
Aidan Giannelli
Lisa Kennedy
Shari Levine
Phyllis Levitan*
Shirley Lin
Christine Lupia
Kathleen Mullin
Diane Nevares
Jennifer Phillips
Christine Rodier
Diane Villandre
Dennis Wolf

Bass Clarinet
Joel Sokol

Bassoon
Laryssa Blatterman
Margaret Miller

Alto Saxophone
John Contlin
Chad Sutton
Chelsea Smith
Paul Weinstein

Tenor Saxophone
Jeffrey Friel
Christine McEvoy
Tammy Seidenfrau

Baritone Saxophone
Steve Rodriguez

French Horn
Susan Armstrong*
Jamie LeGallząc
Andrea Krieger
Patricia Weiss

Trumpet
Michael B. Andriulii*
John Babish
Karen Bethania
Jerome Breslin
Christopher Dry
Ron Estel
Seth Finkelstein
Inga Gabliks

Edward Glambkowski
Robert Mainieri
William Marble
Sean McIroy
Matthew Mund
James Pizza

Trombone
Chris Friedlander
Jennifer Johnson
Robert Kristin
Jennifer Perkel
Jonathan Runde*
David Wisneski

Baryton
Aimee Saucier
Gerard Wells*

Tuba
Russell Coleman
Nicholas Lawryk*

Percussion
Ellen Altheimer
David Axel
Michelle Calabria
Meredith Gutowski
Kim Neff*
Matthew Olson
Kerry Fortwine
Charles Saltzman

Piano
Tom Runz

*Denotes Section Leader

Concert Band Committee
Chair: Aimee Saucier
Assistant Chair: John Babish
Adam DeMarco, Christine Drury, Andrea Krieger, Phyllis Levitan, Robert Mainieri, William Marble, Kim Neff, Steve Rodriguez, Jonathan Runde, Matthew Olson, Patricia Weiss

Rutgers University Bands’ Officers
President: Christine Drury
Vice President: Christa Saurman
Secretary/Treasurer: Robert Mainieri
RUTGERS INVITATIONAL HIGH SCHOOL HONOR BANDS

14 March 1992  7:30 pm  Nicholas Music Center

Concert Program

The "Scarlet" Honor Band
John Hendricks III, Conductor

Glory [1985]  John Cacavas
Chorale and Allegro [1986]  Claude T. Smith
Song for Winds [1972]  John Edmondson
Mystery on Mena Mountain [1985]  Julie Giroux-West

The "Knight" Honor Band
William Berz, Conductor

Hosts of Freedom [1920/1984]  Karl L. King
                           edited John P. Paynter
Air for Band [1966]  Frank Erickson
from William Byrd Suite
Festivo [1968]  Vaclav Nelhybel

Combined Honor Bands

Great Gate of Kiev [1874/1987]  Modest Mussorgsky
                           from Pictures at an Exhibition
                           arranged by Les Taylor
PARTICIPATING NEW JERSEY HIGH SCHOOL BANDS AND THEIR DIRECTORS

Abraham Clark High School
Darrell Frydlewicz
Admiral Farragut Academy
Bill Trimble
Allentown High School
Peter R. Mauro
Bernards High School
Thomas M. Kane
Bloomfield High School
John S. Chamberlain
Bound Brook High School
Mace Louck
Burlington City High School
David Thomas May
Carteret High School
Alan Fossa
Cedar Ridge High School
John Soboda
Chatham High School
Walter F. Moore
Cinnaminson High School
Edmund G. Cook
Delaware Valley Regional High School
Jay A. Durner
Delran High School
Warren Frederick
Edison High School
Robert F. Porecca
Egg Harbor Township High School
Ben Fong
Freehold High School
Michael Heap
Glen Rock Junior/Senior High School
Joe Sielski
Hackettstown High School
Bernard Baggs
Hasbrouck Heights High School
Bryan H. Jenners
Henry F. Becton Regional High School
Mary Schneider
Hopatcong High School
Lucian Costanzo
Hunterdon Central High School
David Imhof
Immaculata High School
Brian Brown
Sister Dolores Margaret
Jefferson Township High School
Peter Tumillo, Jr.
Kittatinny Regional High School
John S. Cuozzo
Madison Central High School
Joseph Kaschaic
Manalapan High School
Peter Korey
McCorristin Catholic High School
Brian Kern
Middletown South High School
Joseph Lawler
Montclair High School
James W. Wasko
Montgomery High School
Wayne Hunter
Montville Township High School
Duane Chun
Mt. Olive High School
Ken Reed
North Bergen High School
Dr. Myke Leshowitz
North Brunswick Township High School
Jeff Seckinger
Ocean Township High School
Laura Neville
Palisades Park Junior/Senior High School
Michael D’Andrea
Palmyra High School
Scott McCarron
Penns Grove High School
David L. Parkhurst
Pequannock Township High School
Richard Summers
Raritan High School
Thomas A. Mosher
Secaucus High School
Frank Costello
Spotswood High School
Robert Pispecky
Steinert High School
Dennis Blose
Vernon Township High School
Keith Hodgson
Wayne Hills High School
Matthew J. Paterno
Whippany Park High School
Peter Boor and
Carl Sabation
Willingboro High School
Jeffrey Lesser
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<tr>
<th>PROGRAM</th>
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<tr>
<td>The Dam Busters</td>
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<td>Shepherd's Song</td>
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<td>Indiana</td>
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<td>Deliberate</td>
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<tr>
<td>Finale from the New World Symphony</td>
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<tr>
<td>Appalachian Mountain Folk Song Suite</td>
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<tr>
<td>I. Swallowing the Mountain</td>
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<td>II. Back to the Color</td>
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<td>III. Camp Town Races</td>
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<tr>
<td>Amazing Grace</td>
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<td>Florentine March</td>
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<td>Napoli</td>
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<td>The Trombones</td>
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<td>The New York Brass Conference</td>
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<tr>
<td>The Roosevelt Hotel</td>
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<tr>
<td>New York City</td>
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<td>Saturday, April 11, 1992</td>
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<td>3:00 P.M.</td>
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The Rutgers Alumni Brass Band
Dr. William Berz, Conductor

Derek and Philip Smith, Soloists

RUTGERS ALUMNI BRASS BAND
1766

In the spirit of the great band masters who have preceded us...
THE RUTGERS ALUMNI BRASS BAND
DR. WILLIAM BERZ, CONDUCTOR

WITH SPECIAL GUEST SOLOISTS:
ROBERT CHILDS, NICHOLAS CHILDS,
DEEREK SMITH, & PHILIP SMITH

PROGRAM

The Dam Busters ........................................ Eric Coates, arr. Dawson
Shepherd's Song ........................................... arr. Goff Richards
Intrada .................................................. Arthur Honegger, arr. Mark Freeh
Philip Smith, Solo Trumpet and Derek Smith, Conductor
Deliverance ................................................... Phillip Cateinet
Philip and Derek Smith, solo cornets
Finale from the New World Symphony ........ Dvorak, arr. Staudman-Allen
Carnival of Venice ........................................ arr. Ray Farr
Robert and Nicholas Childs, euphonium soloists
Perhaps Love ............................................. John Denver, arr Bruce Fraser
Robert and Nicholas Childs, euphonium soloists
Coventry Variations .................................... Bramwell Tovey

* INTERMISSION *

The Trumpeters ............................................ Erik Leidzen
Philip Smith, Derek Smith, Marvin McGowan, and Nicholas Santoro, cornets
Appalachian Mountain Folk Song Suite .......... James Curnow
I. Sourwood Mountain
II. Black is the Color
III. Camptown Races
Florentine March ......................................... Julius Fucik, arr. Roger Barsotti
Napoli ........................................................... Herman Bellsedt
Philip Smith, Solo Cornet and Derek Smith, Conductor
Amazing Grace ............................................. arr. William Himes
Brilliante .................................................... Peter Graham
Robert and Nicholas Childs, euphonium soloists
Softly As I Leave You .................................... arr. A. Catherall
Robert and Nicholas Childs, euphonium soloists
Sweet and Low .............................................. Bamby, arr. Howard Snell
Derek Smith, Philip Smith, Robert Childs, & Nicholas Childs
Variations on "Laudate Dominum" .................... Edward Gregson

MONDAY, MAY 18, 1992
NICHOLAS MUSIC CENTER
MASON GROSS SCHOOL OF THE ARTS
RUTGERS * THE STATE UNIVERSITY OF NEW JERSEY
Rutgers Wind Ensemble
William Berz, Conductor
John Hendricks, Associate Conductor
with
Scott Mendoker, Tuba

Friday, November 20, 1992
Nicholas Music Center – Douglass Campus
8:00 p.m.

<table>
<thead>
<tr>
<th>Gavorkna Fanfare</th>
<th>Jack Stamp (b. 1954)</th>
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<tr>
<td>Armenian Dances</td>
<td>Aram Khatchaturian (1903-1978)</td>
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<tr>
<td>I. Allegro moderato</td>
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<td>II. Allegro</td>
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<tr>
<td>Toccata</td>
<td>Gaspar Cassadó (1897-1966)</td>
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<tr>
<td>Concertino for Tuba and Band</td>
<td>James Curnow (b. 1943)</td>
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-INTERMISSION-

<table>
<thead>
<tr>
<th>Symphony No. 2</th>
<th>James Barnes Chance (1932-1972)</th>
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<tbody>
<tr>
<td>I. Sussurando-Energico</td>
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<tr>
<td>II. Elevato</td>
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<tr>
<td>III. Siancio</td>
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<tr>
<td>Trauersinfonie</td>
<td>Richard Wagner (1813-1883)</td>
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<tr>
<th>Two Diverse Marches: Inglesina</th>
<th>Davide Delle Case (1856-1928)</th>
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</thead>
<tbody>
<tr>
<td>The Free Lance March</td>
<td>John Philip Sousa (1854-1932)</td>
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</table>
MASON GROSS SCHOOL OF THE ARTS  
Department of Music

Rutgers Wind Ensemble  
William Berz, Conductor  
John Hendricks, III, Associate Conductor  
with  
Curtis Hasselbring, Trombone  

and  
Rutgers Concert Choir  
Bruce Kolb, Director

Tuesday, February 16, 1993  
Nicholas Music Center - Douglass Campus  
8:00 p.m.

Rutgers Sinfonietta

Ritmo Jondo  
Carlos Surinach  
(b. 1915)

Bulerias  
Saeta  
Garrotín

Fantasia in G Major  
Johann Sebastian Bach  
(1685-1750)  
trans. Richard Franko Goldman & Robert Leist

Pageant, Op. 59  
Vincent Persichetti  
(1915-1987)

-INTERMISSION-

Grande Symphonie Funèbre et Triomphale  
Hector Berlioz  
(1803-1869)

Marche Funèbre  
Oraison Funèbre  
Apothèose  
Curtis Hasselbring, Trombone  
Rutgers Concert Choir
Welcome
David Jones
President,
NJMEA

James C. Scott
Chairperson, Department of Music
Mason Gross School of the Arts

Fanfare for Rutgers University (1986) Charles Wuorinen
(b. 1936)
Rutgers Sinfonia
John Hendricks, III, Conductor

Excerpts from Beatrice and Benedict Hector Berlioz
(1803-1869)
Sicilienne
Karen Pajak, Susan Pajak, Lorinda Santos, Dancers

Benedict's Aria/Rondo "Yes, I'll be in love!"
Benedict: John Uhlenhopp, Tenor

Duo-Nocturne: "Night is falling serenely"
Hera: Beth Wagstrom, Soprano
Ursula: Karyn Friedman, Mezzo-Soprano

Overture
Opera at Rutgers and the Rutgers University Orchestra
Valerie Goodall, Producing Director
Benton Hess, Music Director
Sherry Alban, Choreographer
Donna Larsen, Costume Designer

Twilight Town Michael Philip Mossman
(b. 1969)

The Wag Michael Philip Mossman

Rutgers Jazz Ensemble
Michael Philip Mossman, Director

Ave, verum corpus Imant Raminsh
(b. 1943)

See the gypsies Zoltán Kodály
(1882-1967)

Allegro from Quartet in c minor, Op.18, No.4 Ludwig van Beethoven
(1770-1827)
Amabile String Quartet
Ruoan Zhao, Violin
Ning Ma, Viola
Rebecca Engstrom, Violin
Quang Vu, Cello

Apothéose from Grande Symphonie Funèbre et Triomphale Hector Berlioz
Rutgers Wind Ensemble
Rutgers Concert Choir
William Berz, Conductor
The United States Army Band  
(Pershing's Own)  
Colonel L. Bryan Shelburne Jr., Leader and Commander  
and  
Rutgers University—The State University of New Jersey  
presents  

The Rutgers Wind Ensemble  
William Berz, conductor  
John Hendricks III, associate conductor  
and  
The U.S. Army Herald Trumpets  
Capt. Thomas H. Palmatier, director  

New England Brass Conference  
Holyoke Community College  
8 p.m., Feb. 26, 1993  

PAGEANT .................................... Vincent Persichetti  
FANTASIA IN G MINOR ..................................... J.S. Bach  
  trans. R.F. Goldman & Robert Leidzen  
GRANDE SYMPHONIE FUNÈBRE ET TRIOMPHE  Hector Berlioz  
  Marche Funèbre  
  Craison Funèbre  
  Apothéose  
  Curtis Hasselbring, trombone  
  ☆☆☆ INTERMISSION ☆☆☆  

PRIDE AND PAGEANTRY  
A demonstration by The United States Army Herald Trumpets  

PINES OF THE APPIAN WAY ......................... Ottorino Respighi  
  arr. Antonio d'Elia & Eric Leidzen  
THIS IS MY COUNTRY ........... arr. retired Sgt. Maj. James Kessler*  
AMERICA THE BEAUTIFUL ....................... S.A. Ward  
  arr. retired Sgt. Maj. James Kessler*  
  Sgt. 1st Class Gene Tucker, vocal soloist  
THE STARS & STRIPES FOREVER .....................J.P. Sousa  
The National March of the United States of America  

* former member of The U.S. Army Band
Rutgers Wind Ensemble
William Berz, Conductor
John Hendricks, III, Associate Conductor

Friday, April 23, 1993
Nicholas Music Center - Douglass Campus
8:00 p.m.

Commando March
Samuel Barber
(1910-1981)

Concerto for Alto Saxophone and Band
Frank Erickson
(b. 1923)
Paul Cohen, Saxophone

Variations on a Korean Folk Song
John Barnes Chance
(1932-1972)

Intermission

Two Folk Song Settings
Ye Banks and Braes O’ Bonnie Doon
Percy Grainger
(1882-1961)
Country Gardens

Symphony No. 6
Vincent Persichetti
(1915-1987)
Adagio-Allegro
Adagio sostenuto
Allegretto
Vivace

Army of the Nile
Kenneth Alford
(1881-1945)

The Rutgers Alumni Association, celebrating 161 years of service to the Rutgers community, is sponsoring a reception for its members and guests immediately following the concert in Rehearsal Hall 104.
Rutgers Wind Ensemble
William Berz, Conductor
Timothy W. Gunter, Associate Conductor

Friday, October 22, 1993
Nicholas Music Center - Douglass Campus
8:00 p.m.

**Toccata Marziale**  Ralph Vaughan Williams    
(1872-1958)

**Colonial Song**  Percy Aldridge Grainger    
(1882-1961)

**Be Glad Then, America**  William Schuman    
(1910-1991)

**Intermission**

**La Fiesta Mexicana**  H. Owen Reed    
(b. 1910)

Prelude and Aztec Dance
Mass
Carnival

**The Black Horse Troop**  John Philip Sousa    
(1854-1932)
Rutgers Wind Ensemble
William Berz, Conductor
Timothy W. Gunter, Associate Conductor

Friday, December 10, 1993
Nicholas Music Center - Douglass Campus
8:00 p.m.

Flourish
Ralph Vaughan Williams
(1872-1958)

Syrtos
Nicolas Roussakis
(b. 1934)

Chaconne
Johann Sebastian Bach
from Partita No. 2 in D minor for Violin Solo
(1685-1750)
Realized by Frank Erickson

Theme and Variations, Op. 43a
Arnold Schoenberg
(1874-1951)

Intermission

Folk Song Suite
Ralph Vaughan Williams
March—"Seventeen Come Sunday"
Intermezzo — "My Bonny Boy"
March — "Folk Songs from Somerset"

Judith Nicosia Civitano, Soprano
Polly van der Linde, Piano
The Inaugural Church Service

PRELUDES
Vineland Select Choir, Michael T. Testa, Director
Damas Gracias A Ti Dios
Osanna in Excelsis
Hiney Matum

Rowan College Concert Choir, Professor Lourin Plant, Conductor
Esry Valley
Azizun Malekzaman
Hark I Hear The Harps Eternal

Timothy Harrell, Organist

America a Fuge

Rutgers Wind Ensemble, William L. Berg, Director

Dances from the Dansevye
Fanfare For the Common Man

WELCOME
The Rt. Rev. G.P. Mellich Belshaw, Bishop of the Diocese of New Jersey

HYMN
Joyful, Joyful We Adore Thee

1. Joyful, joyful we adore thee, God of glory, Lord of love; Melt the clouds of sin and sadness; drive the dark of doubt away; Giver of immortal gladness, fill us with the light of day.

2. All thy works with joy surround thee, earth and heaven reflect thy rays, stars and angels sing around thee, center of unbroken praise. Field and forest, vale and mountain, flowing sea, chastering bird and flowing fountain, call us to rejoice in thee.

3. Mortals, join the mighty chorus which the morning stars began; love divine is reigning o'er us, binding all with - In its span. Ever singing, march we onward, victors in the midst of strife; joyful music leads us onward in the triumph song of life.
Rutgers Wind Ensemble
William Berz, Conductor
Timothy W. Gunter, Associate Conductor

Friday, March 4, 1994
Nicholas Music Center - Douglass Campus
8:00 p.m.

Königsmarsch
Richard Strauss (1864-1949)
arranged by Roger Barrett

Salvation is Created
Pavel Tchesnokov (1877-1944)
arranged by Bruce Houseknecht

William Byrd Suite
William Byrd (1542/3-1623)
freely transcribed by Gordon Jacob
- The Earle of Oxford's March
- Pavana
- Jhon come kiss me now
- The Mayden's Song
- Wolsey's Wilde
- The Bells

Intermission

Past the Equinox
Jack Stamp (b. 1954)

Lincolnshire Posy
Percy Aldridge Grainger (1882-1961)
- Lisbon
- Horkstow Grange
- Rufford Park Poachers
- The Brisk Young Sailor
- Lord Melbourne
- The Lost Lady Found
Rutgers Wind Ensemble
William Berz, Conductor
Timothy W. Gunter, Associate Conductor

Friday, April 29, 1994
Nicholas Music Center - Douglass Campus
8:00 p.m.

<table>
<thead>
<tr>
<th>Fanfare and Allegro</th>
<th>Clifton Williams (1923-1976)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Immovable Do</td>
<td>Percy Aldridge Grainger (1882-1961)</td>
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<tr>
<td>Do Not Go Gentle Into That Good Night</td>
<td>Elliot Del Borgo (b. 1938)</td>
</tr>
</tbody>
</table>

Intermission

Pictures at an Exhibition
Modest Mussorgsky (1839-1881)
arranged by Mark Hindsley

Promenade
1. Gnomus
Promenade
2. Il Vecchil Castello (The Old Castle)
Promenade
3. Tuileries (Children Quarreling at Play)
4. Bydlo (Ox Wagon)
Promenade
5. Ballet of the Chickens in their Shells
6. Samuel Goldenburg and Schmuyle (Two Polish Jews, one rich, one poor)
7. Limoges—The Market Place
8. Catacombae
Cum mortuis in lingua mortua
9. The Hut on Fowls' Legs
10. The Great Gate of Kiev
Rutgers Wind Symphony
William Berz, Conductor
and
Floyd Grave, Music Historian

Program

Pre-performance lecture
Harmoniemusik: Mozart and the Emperor’s Wind Band
Floyd Grave, Music Historian

Intermission

Serenade in B-Flat, K. 361
Wolfgang Amadeus Mozart
1756-1791

Largo - Molto allegro
Menuetto
Adagio
Menuetto
Romance
Tema con variazione
Finale: Molto allegro

Contributions to the Music Scholarship fund
will be accepted in the lobby.
Rutgers Wind Ensemble
William Berz, Conductor

Friday, November 18, 1994
Nicholas Music Center - Douglass Campus
8:00 p.m.

American Overture for Band
Joseph Willcox Jenkins
(b. 1928)

O, Man, Now Weep for Thy Great Sin
J. S. Bach
(1685-1750)
arranged by Percy Grainger

Suite Française
Darius Milhaud
(1892-1974)
1. Normandie
2. Bretagne
3. Ile de France
4. Alsace - Lorraine
5. Provence

Intermission

The Lord of the Rings
Johan de Meij
(b. 1953)
1. Gandalf (The Wizard)
2. Lothlorien (The Elvenwood)
3. Gollum (Sméagol)
4. Journey in the Dark
   a. The Mines of Moria
   b. The Bridge of Khazad-Dûm
5. Hobbits

Contributions to the Music Scholarship fund
will be accepted in the lobby.
RUTGERS
MASON GROSS SCHOOL OF THE ARTS

Rutgers Wind Ensemble
William Berz, Conductor

Friday, March 24, 1995
Nicholas Music Center - Douglass Campus
8:00 p.m.

Gavorkna Fanfare
Jack Stamp
(b.1954)

Al Fresco
Karel Husa
(b.1921)

Suite in E-Flat
Gustav Holst
(1874-1934)
Chaconne
Intermezzo
March

INTERMISSION

Armenian Dances
Alfred Reed
(b.1921)
I. Tzirani Tzar (The Apricot Tree),
Gakavik Yerk (Partridge's Song),
Hoy, Nazer Eem (Hoy, My Nazan),
Alagyaz (Alagyaz),
Gna, Gna (Go, Go)
II. Hov Arek (The Peasant's Plea)
III. Khoomar (Wedding Dance)
IV. Lorva Horovel (Songs from Lori)

Contributions to the Music Scholarship fund will be accepted in the lobby.
The Rutgers University Wind Ensemble

Program

Schuyler-Colfax Wind Ensemble
Richard A. Lukas, Director

Serenata........................................Ralph Glagery
Features The Flute Section

Western Suite................................Jay Chattaway
Rodeo
Sunrise
Jamboree

Wayne Hills High School Concert Band
Matthew J. Paterno, Director

National Emblem..............................E.E. Bagley
"Ye Banks And Braes O' Bonnie Doon".......Percy Aldridge Grainger
Rondo........................................M. Arnold
From "Little Suite For Brass"

The Rutgers University Wind Ensemble
Dr. William Berz, Conductor
Mr. Timothy Gunter, Associate Conductor

Carmina Burana................................Carl Orff

O Fortune, variable as the moon
I learnt Fortune's blows
Behold the spring
The noble forest
Were the world all mine
I am the abbot
When we are in the tavern
Hail to thee, most beautiful
Fortune, empress of the world

Morning Allelulas for The Winter Solstice........Ron Nelson
Armenian Dances (Part I)..................Alfred Reed

************Finale - "Emblem of Victory"************
Dr. William Berz, Conductor

In Concert With,
The Wayne Hills High School Concert Band
and
The Schuyler-Colfax Wind Ensemble
Tuesday April 11, 1995
7:30 p.m.
Rutgers Wind Ensemble
William Berz, Conductor

Friday, April 28, 1995
Nicholas Music Center - Douglass Campus
8:00 p.m.

The Atlantic City Pageant
John Philip Sousa
(1854-1932)

Morning Alleluias for the Winter Solstice
Ron Nelson
(b. 1929)

Original Suite
Gordon Jacob
(1895-1984)
March
Intermezzo
Finale

Intermission

Carmina Burana
O Fortune, variable as the moon
I lament fortune's blows
Behold the spring
Dance—On the lawn
The noble forest
Were the world all mine
The God of love flies everywhere
I am the abbot
When we are in the tavern
I am suspended between love and chastity
Sweetest boy
Hail to thee, most beautiful
Fortune, empress of the world

Carl Orff
(1895-1982)
arr. John Krance
(1934-1989)
Rutgers Chamber Winds
William Berz, Conductor
Brian Kershner, Bassoon

Tuesday, May 9, 1995
Nicholas Music Center - Douglass Campus
8:00 p.m.

Petite Symphonie
Adagio et allegretto
Andante cantabile
Scherzo
Finale

Charles Gounod
(1818-1893)

Concertino for Bassoon
and Wind Ensemble

Jurriaan Andriessen
(b. 1925)

Brian Kershner, Bassoon

Intermission

The Marriage of Figaro

Wolfgang A. Mozart
(1756-1791)

arr. Johann Nepomuk Wendt
(c.1745-c.1810)

Overture
L'Introduzione
Se a caso madama
Se vuol ballare Signor Contino
Porgi amor
Voi che sapete che cosa è amor
Venite inginocchiatevi
Credel! perché finora e non mi mancherai
Non più andrai farfallone amoroso
Riconosci in questo ampeso
Dove sono i bei momenti
Sull'aria che soave zeffiretto
Pian, pianin le andro più presso
Deh vieni non tardar
Ecco la marcia
Rutgers Wind Ensemble
William Berz, Conductor
Friday, November 17, 1995
Nicholas Music Center - Douglass Campus
8:00 p.m.

New England Triptych
Be Glad Then, America
When Jesus Wept
Chester

William Schuman
(1910-1992)

Heaven's Gate

Scott R. Hawkinson
(b. 1961)

Scaramouch: Symphony No. 3
Rather fast, with restrained energy
Metal—Quietly moving
Wood and membranophones—with energy
Vigorously

Kenneth M. Snoeck
(b. 1946)

Intermission

Sinfonia XVI: Transcendental Vienna
Star-gazing: Aldebaran
Incantation
Waltz
Star-gazing: Sirius

Timothy Broege
(b. 1947)

Syrtos

Nicolas Roussakis
(1934-1994)

Laude

Howard Hanson
(1896-1981)
Program

RUTGERS ALUMNI WIND SYMPHONY
Folk Song Suite Ralph Vaughan Williams
(March—Seventeen Come Sunday
Intermezzo—My Bonnie Bay
March—Folk Songs from Somerset)

RUTGERS CONCERT BAND
Resting in the Peace of His Hands John Gibson
(b. 1960)

The Free Lance March John Philip Sousa
(William Kellerman, Guest Conductor
(1854–1932))

Ye Banks and Braes O' Bonnie Doon Percy Grainger
(William Kellerman, Guest Conductor
(1882–1961))

Psalm for Band Vincent Persichetti
(1915–1987)

RUTGERS WIND ENSEMBLE
Chorale and Alleluia Howard Hanson

Ghost Train Eric Whitacre
(b. 1973)

Ghost Train
At the Station
The Motive Revolution

Tuesday, February 20, 1996
8:00 p.m.
Nicholas Music Center
Douglass Campus
RUTGERS WIND ENSEMBLE
WILLIAM BERZ, conductor

NEW JERSEY MUSIC EDUCATORS
ASSOCIATION STATE CONFERENCE

Brunswick Hilton & Towers
Saturday
February 23, 1996
9:40 a.m.

PROGRAM
IN-SERVICE WORKSHOP

Grade 1
London Air
Conductor: Gerard Wells
John Kinyon

Tempest
Conductor: William Kellerman
Robert W. Smith

Theme and Variations
Conductor: Dominick Ferrara
Timothy Broege

Grade 2
Air for Band
Conductor: Joe H. Brashier
Frank Erickson

Rhythm Machine
Conductor: John Morrison
Timothy Broege

Grade 3
Overture for Winds
Conductor: Christopher Sumner
Charles Carter

Amazing Grace
Conductor: Frank Ticheli
Frank Ticheli

Sinfonia XVI: Transcendental Vienna
Conductor: Timothy Broege

Grade 4
Chorale and Alleluia
Conductor: Joe H. Brashier
Howard Hanson

Antithesis
Conductor: William Kellerman
Jack Stamp

Grade 5
Chester
Conductor: William Schuman
Eric Whitacre

Giust Train
RUTGERS WIND ENSEMBLE

WILLIAM BERZ, conductor
HARRY BEGIAN, guest conductor
JOE H. BRASHIER, guest conductor

CBDNA EASTERN DIVISION CONFERENCE

Thursday, February 29, 1996
8:00 p.m.
Nicholas Music Center
Douglass Campus

Chorale and Alleluia Howard Hanson (1896-1981)
Joe H. Brashier, Guest Conductor

Memories of RFK Brian Kershner (b. 1954)
Premier Performance

Armenian Dances Part I Alfred Reed (b. 1921)
Harry Begian, Guest Conductor

Ghost Train Eric Whitacre (b. 1970)
Ghost Train
At the Station
The Motive Revolution
Rutgers Wind Ensemble
William Berz, Conductor
Joe H. Brashier, Conductor
William Kellerman, Euphonium

Friday, April 26, 1996
8:00 p.m.
Nicholas Music Center
Douglass Campus

Program

Caccia
Norman Dello Joio
(b. 1913)

Folksongs for Band, Suite No. 3
D. Stanhope
(b. 1952)
Droveden Wakes
Lord Bateman
Three Ships and Lisbon
Joe H. Brashier, Guest Conductor

Fantasia di Concerto
Eduardo Boccadori
(1859-1921)

Symphony No. 3
Vittorio Giannini
(1903-1966)
Allegro energico
Adagio
Allegretto
Allegro con brio

Symphonic Dance No. 3 “Fiesta”
Clifton Williams
(1923-1976)
Rutgers Wind Ensemble

William Berz, conductor
Joe H. Brashier, conductor

Friday, November 15, 1996
8:00 p.m.
Nicholas Music Center
Douglass Campus

Program

Suite in F
Gustav Holst
(1874-1934)

March
Song Without Words "I'll Love My Love"
Song of the Blacksmith
Fantasia on the "Dargason"

Resting in the Peace of His Hands
John Gibson
(b. 1960)

Joe H. Brashier, conductor

Fantasies on a Theme by Haydn
Norman Dello Joio
(b. 1913)

Intermission

Staphomy
Kenneth Lampl
(b. 1964)

Courtly Airs and Dances
Ron Nelson
(b. 1929)

Intrada
Basse Danse
Pavane
Saltarello
Sarabande
Allemande
RUTGERS WIND ENSEMBLE

WILLIAM BERK, conductor
JAMES CURNOW, guest conductor
JOE H. BRASHIER, guest conductor
WILLIAM KELLERMAN, euphonium

NEW JERSEY MUSIC EDUCATORS
ASSOCIATION STATE CONFERENCE

Hilton at Cherry Hill
Saturday
February 22, 1997
9:30 a.m.

Program

Postcard
Frank Ticheli
(b. 1958)

Armies of the Omnipresent Otserf
David R. Holsinger
(b. 1945)

Fantasia di Concerto
Eduardo Boccalari
(1859-1921)

Where Never Lark or Eagle Flew
James Curnow
(b. 1943)

Godzilla Eats Las Vegas!
Eric Whitacre
(b. 1970)
## Program

### CONCERT BAND

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<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Date</th>
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<tbody>
<tr>
<td><em>Amparito Roca</em></td>
<td>Jamie Tesidor</td>
<td>(1885-1957)</td>
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<tr>
<td><em>Spoon River Variations</em></td>
<td>Frank Erickson</td>
<td>(1923-1996)</td>
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<tr>
<td><em>Aquarium</em></td>
<td>Johan de Meij</td>
<td>(b. 1953)</td>
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<tr>
<td>Allegro grazioso (Neon Tetra, Electric Eel and Angelfish)</td>
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<td>Andante/Adagio (Sea Horse and Zebra Fish)</td>
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<tr>
<td>Finale: Allegro giocoso (Guppy and Co.)</td>
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</table>

--- **Intermission** ---

### WIND ENSEMBLE

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<tr>
<th>Piece</th>
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<tr>
<td><em>Postcard</em></td>
<td>Frank Ticheli</td>
<td>(b. 1958)</td>
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<td><em>Armies of the Omnipresent Osfer</em></td>
<td>David Holsinger</td>
<td>(b. 1945)</td>
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<tr>
<td><em>Fantasia di Concerto</em></td>
<td>Eduardo Boccalari</td>
<td>(1859-1921)</td>
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<tr>
<td>William Kellerman, Euphonium</td>
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<tr>
<td><em>Godzilla Eats Las Vegas!</em></td>
<td>Eric Whitacre</td>
<td>(b. 1970)</td>
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</tbody>
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Rutgers Concert Band  
Joe H. Brashier, Conductor  
William Kellerman, Conductor

Rutgers Wind Ensemble  
William Berz, Conductor  
Joe H. Brashier, Conductor  
William Kellerman, Euphonium

Tuesday, February 25, 1997  
8:00 p.m.  
Nicholas Music Center  
Douglass Campus
RUTGERS WIND ENSEMBLE

WILLIAM BERZ, conductor
JOE H. BRASHIER, guest conductor
WILLIAM KELLERMAN, euphonium

MENC EASTERN DIVISION CONVENTION

Baltimore Convention Center
Friday
February 28, 1997
2:45 p.m.

Program

Postcard
Frank Ticheli
(b. 1958)

Armies of the Omnipresent Otserf
David R. Holsinger
(b. 1945)

Fantasia di Concerto
Eduardo Boccalari
(1859-1921)
Joe H. Brashier, Conductor
William Kellerman, Euphonium

Godzilla Eats Las Vegas!
Eric Whitacre
(b. 1970)
Program

American Faces  David R. Holsinger  (b. 1945)

Heater  William Albright  (b. 1944)
  Michael Whitcombe, Alto Saxophone
  Joe H. Brasheir, Conductor

Symphony in B-Flat  Paul Hindemith  (1895 - 1963)
  Moderately fast, with vigor
  Andantino grazioso
  Fugue: rather broad

Intermission

Strata I  Brian Kershner  (b. 1954)
  Premier Performance

Homage: Three Tapestries  David R. Holsinger  (b. 1945)
  Tapestry One
  Tapestry Two
  Tapestry Three

Godzilla Eats Las Vegas!  Eric Whitacre  (b. 1970)
Program

March, op.99  
Sergei Prokofiev  
(1891-1953)

The Soaring Hawk  
Timothy Mahr  
(b. 1956)

The Battell  
William Byrd  
(1543-1623)

freely transcribed by Gordon Jacob

The Earl of Oxford's Marche
The Soldiers' Summon
The Marche of Footmen
The Marche of Horsemen
The Trumpets
The Nine Marcha
The Bagpipe and the Drum
The Flute and the Devise
The March to the Fight
The Retreat
The Burning of the Dead
The Galliard for the Victorie
The Morris
The Soldiers' Dance

Intermission

Symphony No. 6  
Vincent Persichetti  
(1915-1987)

Adagio-Allegro
Adagio cantando
Allegretto
Vivace

Divertimento for Winds and Percussion  
Roger Cichy  
(b. 1956)

Excitement
Follies
Remembrance
Salutation

Rutgers Wind Ensemble  
William Berz, Conductor

Friday, October 17, 1997
8:00 p.m.
Nicholas Music Center
Douglass Campus
Rutgers Wind Ensemble
William Bertz, Conductor
Joe H. Brasheir, Conductor
Bryan K. Appleby-Wineberg, Trumpet

Friday, November 21, 1997
8:00 p.m.
Nicholas Music Center
Douglass Campus

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<td><strong>Festive Overture</strong></td>
<td>Dmitri Shostakovich</td>
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<tr>
<td></td>
<td>(1906-1975)</td>
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<tr>
<td><strong>Return and Rebuild the Desolate Places</strong></td>
<td>Alan Hovhaness</td>
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<tr>
<td></td>
<td>(b. 1911)</td>
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<tr>
<td>Andante</td>
<td>Bryan K. Appleby-Wineberg, Trumpet</td>
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<tr>
<td>Adagio</td>
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<tr>
<td><strong>Symphony for Band</strong></td>
<td>Morton Gould</td>
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<tr>
<td></td>
<td>(1913-1996)</td>
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<tr>
<td>Epitaphs</td>
<td>Joe H. Brasheir, Conductor</td>
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<tr>
<td>Marches</td>
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<td><strong>Intermission</strong></td>
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<tr>
<td><strong>George Washington Bridge</strong></td>
<td>William Schuman</td>
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<td></td>
<td>(1910-1992)</td>
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<tr>
<td><strong>Armenian Dances</strong></td>
<td>Aram Khachaturian</td>
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<tr>
<td>Allegro moderato</td>
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<tr>
<td>Allegro</td>
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</table>
Rutgers Wind Ensemble
William Berz, Conductor
Joe H. Brashier, Guest Conductor
David Holsinger, Guest Conductor
Susan Hicks Brashier, English Horn

NEW JERSEY MUSIC EDUCATORS ASSOCIATION STATE CONFERENCE
Friday, February 20, 1998
2:00 p.m.
Nicholas Music Center
Douglass Campus

Program

Chester Leaps In                        Steven Bryant  
                                        (b. 1972)

Reflections                             Roger Nixon     
                                        (b. 1921)

Masada                                  Ralph Hultgren  
                                        (b. 1953)

Variations on “Amazing Grace”           Calvin Hampton  
                                        (1938 - 1984)  
                                        arr. Joe H. Brashier
                                        "Susan Hicks Brashier, English Horn
                                        Joe H. Brashier, Conductor"

Homage: Three Tapestries                David R. Holsinger  
                                        (b. 1945)
                                        Tapestry One
                                        Tapestry Two
                                        Tapestry Three
                                        David R. Holsinger, Conductor

Blue Shades                            Frank Ticheli     
                                        (b. 1958)
CONCERT BAND

Erich's Battle at Sea  Stephen Melillo  (b. 1957)

Canterbury Chorale  Jan Van der Roost  (b. 1956)

Variations sur un air du pays d'oe  Louis Cahuzac  (1880 - 1960)

Anthony Pasquale, Clarinet

Cartoon  Paul Hart  (b. 1945)

Intermission

WIND ENSEMBLE

Chester Leaps In  Steven Bryant  (b. 1972)

Reflections  Roger Nixon  (b. 1921)

Masada  Ralph Holtgren  (b. 1953)

Variations on “Amazing Grace”  Calvin Hampton  (1938 - 1984)

arr. Joe H. Brashier  

Susan Hicks Brashier, English Horn

Blue Shades  Frank Ticheli  (b. 1958)

Rutgers Concert Band
Joe H. Brashier, Conductor
William Kellerman, Conductor
Anthony Pasquale, Clarinet

Rutgers Wind Ensemble
William Berz, Conductor
Joe H. Brashier, Conductor
Susan Hicks Brashier, English Horn

Friday, February 27, 1998
8:00 p.m.
Nicholas Music Center
Douglass Campus
MAISON GROSS SCHOOL OF THE ARTS
DEPARTMENT OF MUSIC

RUTGERS INVITATIONAL HIGH SCHOOL
HONOR BANDS

Saturday, March 14, 1998 Nicholas Music Center 7:30 p.m.

CONCERT PROGRAM

"RARITAN" HONOR BAND
Joe Bruchlor, Conductor
William Kellerman, Co-Conductor

They Hung Their Harps in the Willows........................................W. Francis McBeth
The Gathering of the Ranks at Hebron..................................David Holsinger
Rhosymedre................................................................................Ralph Vaughan-Williams
Whip and Spur.................................................................................Thomas Allen

"KNIGHT" HONOR BAND
Nicholas Santoro, Conductor

The Strategic Air Command........................................................Clifton Williams
By Loch and Mountain................................................................Robert W. Smith
Amazing Grace............................................................................arr. William Himes
Broadway Show-Stoppers Overture............................................arr. Warren Barker

"SCARLET" HONOR BAND
William Bierz, Conductor
William Kellerman, Co-Conductor

Fantasy on American Sailing Songs.......................................Clare Grundman
Chorale Prelude: Be Thou My Vision........................................Jack Stump
The Black Horse Troop.................................................................John Philip Sousa
Masque......................................................................................W. Francis McBeth
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<td>Darrell Foydowski</td>
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<td>Arts</td>
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<td>Werner Cohren</td>
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<td>Belleville</td>
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<td>Mark Fabio</td>
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<td>Fred Trumpy</td>
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<td>Bogota</td>
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<td>Peter J. Griffin</td>
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<td>Boonton</td>
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<td>Joseph A. Itkor</td>
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<td>Bridgewater-Raritan</td>
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<td>Gary Myer</td>
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<td>Burlington City</td>
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<td>David Thomas May</td>
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<td>Carteret</td>
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<td>Alan Fossa</td>
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<td>Laura Mavchione</td>
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<td>Laura J. Neville</td>
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<td>Delaware Valley Reg.</td>
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<td>Joy A. Dumer</td>
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<td>Delran</td>
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<td>Warren Frederick</td>
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<td>East Brunswick</td>
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<td>Verne E. Whittlock</td>
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<td>East Orange</td>
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<td>Vitam Ablim</td>
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<td>Edison</td>
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<td>Bob Mackin</td>
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<td>Egg Harbor Twp.</td>
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<td>Mark Kadetsky</td>
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<td>Elizabeth</td>
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<td>Paul Haase</td>
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<td>Alison L. Tratt</td>
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<td>Lisa MacVicar</td>
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<td>Hackettstown</td>
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<td>David Inrath</td>
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<td>Henry P. Becket</td>
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<td>Christine Pazema</td>
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<td>Highland Park</td>
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<td>Paul Carno</td>
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<td>Hillsborough</td>
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Rutgers Wind Ensemble
William Berz, Conductor
Scott Mendoker, Tuba

Friday, May 1, 1998
8:00 p.m.
Nicholas Music Center
Douglass Campus

PROGRAM

Galop
Dmitri Shostakovich
(1906 - 1975)
arranged by Donald Haasberger

Symphony for Wind Ensemble
Scott R. Hawkins
(b. 1961)

Three Fanfares: an Overture
Fabrikmusik: an Intermezzo
Japentse Dirge
American Wake
Premier Performance

Kansas City Dances
David R. Holminger
(b. 1945)

Malling at the Moebach
Mr. Harry's Haberdashery
Cattleman's Cavort

Scott Mendoker, Tuba

Intermission

Dance Rhythms
Wallingford Riegger
(1885 - 1961)

La Fiesta Mexicana
H. Owen Reed
(b. 1910)

Prelude and Aztec Dance
Ma.s
Carnival
PROGRAM

Sun Dance
Frank Ticheli
(b. 1958)

Night Dances
Bruce Yurko
(b. 1951)

Psalm
Vincent Persichetti
(1915-1987)
Patricia Childress, Conductor

Symphony No. 2 for Winds and Percussion
John Barnes Chance
(1932-1972)

Sussurando-Energico
Elevato
Slancio

Intermission

Bushdance
Ralph Hultgren
(b. 1953)

Lincolnshire Posy
Percy Grainger
(1882-1961)

Lisbon
Hoddinow Grange
The Brisk Young Sailor
Lend Melbourne
The Lost Lady Found

Rutgers Wind Ensemble
William Berz, Conductor
Patricia Childress, Conductor

Friday, October 16, 1998
8:00 p.m.
Nicholas Music Center
Douglass Campus
Rutgers Wind Ensemble
William Berz, Conductor
Taina Kataja, Soprano
Frederick Ureyy, Tenor
Yukyoung Kim, Piano

Friday, November 20, 1998
8:00 p.m.
Nicholas Music Center
Douglas Campus

PROGRAM

Toccata Marziale
Ralph Vaughan Williams
(1872 - 1958)

Sinfonia V
Timothy Broege
(b. 1947)

Prélude
Bagatelle
Alla turca
Chiaroscuro
Bagatelle
Bagatelle alla turca
Chiaroscuro
Chiaroscuro alla turca
Chiaroscuro
Chiaroscuro

Paris Sketches
Martin Ellerby
(b. 1957)

Saint-Germain-des-Prés
Figaro
Père Lachaise
Les Halles

Intermission

Trauermusik
Richard Wagner
(1813-1883)

Folk Song Suite
Ralph Vaughan Williams

March
Intermezzo
March

Taina Kataja, Soprano
Frederick Ureyy, Tenor
Yukyoung Kim, Piano
Rutgers Concert Band

William Berz, Conductor
Patricia Childress, Conductor
William Kellerman, Conductor
Christopher Olka, Tuba

Rutgers Concert Band

PROGRAM

Klimagesmarch
Allegro deciso
Lento e maesto
Allegro giocoso

Christopher Olka, tuba

Concerto for Tuba

Richard Strauss
(1864 - 1949)
adapted by Roger Barrett

Edward Gregson
(b. 1945)

Scenes from "The Louvre"
The Portal
Children’s Gallery
The Kings of France
Finale

Norman Dello Joio
(b. 1912)

Intermission

Bagatelles for Band

Vincent Persichetti
(1915 - 1987)

Vuozz
Allegretto
Andante sostenuto
Allegro con spirito

Past the Equinox

Jack Stamp
(b. 1956)

Original Suite

Gordon Jacob
(1895 - 1984)

Allegro di marcia
Intemperance
Hee

Army of the Nile

Kenneth Alford
(1881 - 1945)

Wednesday, December 9, 1998
8:00 p.m.
Nicholas Music Center
Douglass Campus
CONCERT BAND

Fortress
Frank Ticheli
(b. 1958)

Quiet Music
Paul Whear
(b. 1925)

Mannin Veen
Haydn Wood
(1882 - 1959)

William Kellerman, Conductor

Incantation and Dance
John Barnes Chance
(1932 - 1972)

Patricia Childress, Conductor

Intermission

WIND ENSEMBLE

Tempered Steel
Charles Rochester Young
(b. 1965)

Concertino
Ralph Hultgren
(b. 1953)

Bryan Appleby-Wineberg, Trumpet
Cristian Ganicenco, Trombone

Four Scottish Dances
Malcolm Arnold
(b. 1921)

Pezante
Vivace
Allegretto
Con brio

Friday, February 26, 1999
8:00 p.m.
Nicholas Music Center
Douglas Campus
Rutgers Concert Band
William Kerr, Conductor
Patricia Childress, Conductor
William Kellerman, Conductor

Wednesday, April 28, 1999
8:00 p.m.
Nicholas Music Center
Douglass Campus

Program

Fanfare and Allegro
Clifton Williams
(1923 - 1976)
Conducted by William Kellerman

Al Fresco
Karel Husa
(b. 1921)

Concerto for Trombone
Nikolay Rimsky-Korsakov
(1844 - 1908)

Allegro vivace
Andante cantabile
Allegro

Cristian Gavincenco, Trombone

Intermission

Heart of the Morn
H. Owen Reed
(b. 1910)
Conducted by Patricia Childress

William Byrd Suite
William Byrd
(1543 - 1623)

The Earl of Oxford’s March
Pavana

John come kiss me now
The Mayden’s Song
Wooley’s Wilde
The Bells

Hosts of Freedom
Karl L. King
(1891 - 1971)
Rutgers Wind Ensemble
William Berz, Conductor
Patricia Childress, Guest Conductor

Friday, April 30, 1999
8:00 p.m.
Nicholas Music Center
Douglass Campus

WIND ENSEMBLE

Madaline's First Adventure
Premier Performance

Elegy
Patricia Childress, Conductor
Premier Performance

Strata
Brian Kershner
(b. 1954)
Strata I - “Fanfare”
Strata II - “Fables”
Strata III - “Frolickery”
Strata IV - “Festivity”
Premier Performance

Intermission

Lord of the Rings
Johan de Meij
(b. 1953)
I. Gandalf - The Wizard
II. Lothlórien (The Elvenwood)
III. Gollum - Smeagol
IV. Journey in the Dark
   a. The Mines of Moria
   b. The Bridge of Khazad-Dûm
V. Hobbits
RUTGERS
MASON GROSS SCHOOL OF THE ARTS
Department of Music

Rutgers Wind Ensemble
William Berz, Conductor
William H. Silvester, Guest Conductor

Friday, October 15, 1999
8:00 p.m.
Nicholas Music Center
Douglass Campus

Caccia
Norman Dello Joio
(b. 1913)

Theme and Variations, op. 43a
Arnold Schoenberg
(1874 - 1951)

Halkanya
Jan Van der Roost
(b. 1956)

Moderato ben tenuto, poco rubato
Gentile, poco rubato
Andante comodo

Intermission

Overture to “Candide”
Leonard Bernstein
(1918 - 1992)
arranged Clare Grundman
William H. Silvester, Guest Conductor

Serenade, op. 7
Richard Strauss
(1864 - 1949)

Yiddish Dances
Adam Gorb
(b. 1958)

Khosid
Terkishe
Dolna
Hora
Freylachs

RUTGERS
MASON GROSS SCHOOL OF THE ARTS
Department of Music

Rutgers Symphony Band
William Berz, Conductor
Brian Cline, Guest Conductor

Rutgers Wind Ensemble
William Berz, Conductor

Friday, February 11, 2000
1:30 p.m.
Nicholas Music Center
Douglass Campus

SYMPHONY BAND
Marching Song
Gustav Holst
(b. 1874)

Symphony No. 1: In Memory of Evens,
Alfredo Nikolai
(1865 - 1931)

Polonaise
Robert Schumann
(1810 - 1856)

Rondo Capriccioso
Paganini

March
March from “The Magic Flute”
Wolfgang Amadeus Mozart

Intermission

WIND ENSEMBLE


Marching Song
Gustav Holst
(b. 1874)

Colours
Rudolf Unny
(b. 1908)

Anthem
Dale Johnson

Song of the Carolines
Nigel Slater

Celebration Fanfare
Michael Sretter

Setting in the Prais of His Hands
John Gibson
(b. 1948)

Psalm
Jack Stemp
(b. 1948)
**Rutgers Symphony Band**

William Berz, Conductor  
Brian Chin, Guest Conductor  
William Kellerman, Guest Conductor

**Program**

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<tr>
<th>Piece</th>
<th>Composer/Arranger</th>
<th>Date</th>
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<tr>
<td>Celebration Overture</td>
<td>Paul Creston (1906-1985)</td>
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<tr>
<td>O man, now weep for thy great sin</td>
<td>Johann Sebastian Bach (1685 - 1750) arranged by Percy Grainger</td>
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<td>Bridgewater Breeze</td>
<td>Adam Gorb (b. 1958)</td>
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<td>Fox trot</td>
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<td>Samba</td>
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<td>Merry-Go-Round</td>
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<td>Russian Lament</td>
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<td>William Kellerman, Conductor</td>
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<td><strong>Intermission</strong></td>
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<td>Fanfares from the opera Libuse</td>
<td>Bedrich Smetana (1824-1884) arranged by Vaclav Nefybel</td>
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<td>Amazing Grace</td>
<td>Frank Ticheli (b. 1958)</td>
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<td>Brian Chin, Conductor</td>
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<tr>
<td>Armenian Dances (Part I)</td>
<td>Alfred Reed (b. 1921)</td>
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*Wednesday, April 26, 2000*
8:00 p.m.
Nicholas Music Center  
Douglass Campus
RUTGERS
MAISON GROSS SCHOOL OF THE ARTS
Department of Music

Rutgers Wind Ensemble
William Berz, Conductor
She-e Wu, Marimba

Friday, April 28, 2000
8:00 p.m.
Nicholas Music Center
Douglass Campus

PROGRAM

Whirr, Whirr, Whirr!!!
Ralph Hultgren
(b. 1953)

Venus
Frank Ticheli
(b. 1958)

Concerto for Marimba
Ney Rosauro
(b. 1952)
arranged by Tony McCauley

Saudação (Greetings)
Lamento (Lament)
Dança (Dance)
Despedida (Farewell)
She-e Wu, Marimba

INTERMISSION

Monk
Steven Bryant
(b. 1972)

Music for Prague 1968
Karel Husa
(b. 1921)

Introduction and Fanfare
Aria
Interlude
Toccata
Rutgers Wind Ensemble
William Berz, Conductor

Friday, October 13, 2000
8:00 p.m.
Nicholas Music Center
Douglas Campus

Program

Morning Star
David Maslanka
(b. 1943)

Children's March
Percy Grainger
(1882 - 1961)

"Over the Hills and Far Away"

Hymn to Yerevan
Alan Hovhaness
(1911 - 2000)

Taper No. 1
Alan Hovhaness

Suites Française

Normandie
Darius Milhaud
(1892 - 1974)

Bouganse

Es de France

Alsace-Lorraine

Alpes

Intermission

Three Merry Marches
Ernest Krenek
(1900 - 1991)

Whirled Winds
Gerald Chomowuth
(b. 1943)

Premier Performance

Emblems
Aaron Copland
(1900 - 1990)
Rutgers Wind Ensemble
William Bern, Conductor
William Kellerman, Conductor

Friday, December 8, 2000
8:00 p.m.
Nicholas Music Center
Douglass Campus

Program

Serenade, op. 22c
Derek Bourgeois
(b. 1945)

Serenade, op. 85
Vincent Persichetti
(1915 - 1987)

Presto
Hermanus
Nocturne
Intermezzo
Capriccio

Serenade in Eb, K. 375
Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro maestoso
Molto
Adagio
Allegro

Intermission

Festive
Edward Gregson
(b. 1945)

Fugue à la Gigue
Johann Sebastian Bach
(1685 - 1750)
arranged by Gustav Holst
William Kellerman, Conductor

Sea Songs
Ralph Vaughan Williams
(1872 - 1958)
William Kellerman, Conductor

Suite in Eb
Gustav Holst
(1874 - 1944)

Chauteau
Intermezzo
March
Rutgers Symphony Band
William Bez, Conductor
Jennifer Oliva-Perry, Horn

Rutgers Wind Ensemble
William Bez, Conductor

SYMPHONY BAND
Chester: Overture for Band
William Schuman
(1910 - 1992)

Rhapsody for Horn
Jan Van der Roost
(b. 1956)
Jennifer Oliva-Perry, Horn

An American Elegy
Frank Ticheli
(b. 1958)

Intermission

WIND ENSEMBLE
Psall for Band
Vincent Persichetti
(1915 - 1987)

Equus
Erle Whitacre
(b. 1959)

Handel in the Strand
Percy Grainger
(1882 - 1961)

Internal Combustion
David Gillingham
(b. 1947)

Friday, February 16, 2001
8:00 p.m.
Nicholas Music Center
Douglass Campus
**Rutgers Wind Ensemble**  
William Berz, Conductor  
Stephen W. Pratt, Guest Conductor

**New Jersey Music Educators Association**  
State Conference

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**Program**

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<th>Conductor</th>
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<tr>
<td><strong>Festive</strong></td>
<td>Edward Gregson</td>
<td>(b. 1945)</td>
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<tr>
<td><strong>Concerto for Percussion and Wind Ensemble</strong></td>
<td>Karel Husa</td>
<td>(b. 1921)</td>
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<td>3. Allegro ma non tropo</td>
<td>John Rose, Peter Martin, Scott Martin, Tony Oliver, Ken Richman: Percussion</td>
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<td><strong>Aruban Nights</strong></td>
<td>Andrew Lesser</td>
<td>(b. 1979)</td>
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<td>1. Rimal Sunset</td>
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<tr>
<td><strong>Equus</strong></td>
<td>Eric Whitacre</td>
<td>(b. 1970)</td>
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<td><strong>Psalm for Band</strong></td>
<td>Vincent Persichetti</td>
<td>(1915 - 1987)</td>
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<td>Stephen W. Pratt, Guest Conductor</td>
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<tr>
<td><strong>Internal Combustion</strong></td>
<td>David Gillingham</td>
<td>(b. 1947)</td>
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Program

Elegy for a Young American
Ronald La Peest (1913-1985)
Timothy Smith, Conductor

Symphony No. 3 "Slavyanskaya"
Boris Kochevnikov (1906-1985)

Allegro
Slow waltz
Vivace
Moderato (joyously)

Three Folk Settings
Percy Grainger (1882-1961)

Shepherd's Hey
Irish Tune from County Derry
Country Gardens

Intermission

SPQR
Guy Woolfenden (b. 1937)

Fossa Way
Notturno
Via Appia
William Kellerman, Conductor

Pustta
Jan Van der Roost (b. 1956)

Andante moderato
Tranquillo
Allegro moderato
Rutgers Wind Ensemble
William Berz, Conductor
Michelle Lewis, Percussion
Peter Martin, Percussion
Scott Martin, Percussion
Tony Oliver, Percussion
Ken Richman, Percussion
Richard Asikian Clark, Violin
Maxim Zheleznyak, Violin
Diane Kim, Violin
Katherine Eng, Violin
Jeehoo Lee, Violin
Kyle Szabo, Violin
Anna Marie Sykes, Piano

Friday, April 27, 2001
8:00 p.m.
Nicholas Music Center
Rutgers, The State University
Douglas Campus

Program

Gavorknas Fanfare
Jack Stamp
(b. 1954)

Symphony No. 3
Vittorio Giansalvi
(1903 - 1966)

Allegro energico
Adagio
Allegretto
Allegro con brio

Intermission

Concerto for Percussion and Wind Ensemble
Karel Husa
(b. 1921)

Maestoso
Moderato molto
Allegro ma non troppo
Michelle Lewis, Peter Martin, Scott Martin,
Tony Oliver, Ken Richman, Percussion

Cape Breton Concerto
Daniel Goode
(b. 1936)

Richard Asikian Clark, Maxim Zheleznyak, Diane Kim,
Katherine Eng, Jeehoo Lee, Kyle Szabo; Violin
Anna Marie Sykes; Piano

Missouri Shindig
H. Owen Reed
(b. 1910)
Program

Fanfare for the Inauguration of JFK
Leonard Bernstein
(1918 - 1992)

Elegy for a Young American
Ronald Lo Presti
(b. 1933)

Pacific Celebration Suite
Roger Nixon
(b. 1921)

Prelude
Prayer
Pageant

Amazing Grace
Frank Ticheli
(b. 1958)

Intermission

Overture for Wind Instruments, op. 24
Felix Mendelssohn
(1809 - 1847)

Overture for Wind Instruments, op. 24
Felix Mendelssohn

Red Cape Tango (1993/1998)
Michael Daugherty
(b. 1954)
## Program

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<td>Eric Whitacre</td>
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<td>Moon by Night</td>
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<td>Chester Leaps In</td>
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<td>Be Glad Then, America</td>
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<td>Symphony for Band</td>
<td>Morton Gould</td>
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<td>Variations on “America”</td>
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**Rutgers Wind Ensemble**  
William Bennett, Conductor  
John Darling, Conductor  

Friday, December 7, 2001  
8:00 p.m.  
Nicholas Music Center  
Rutgers, The State University  
Douglass Campus
**Rutgers Symphony Band**
John Darling, Conductor
Bridget MacDonald, Trombone

**Rutgers Wind Ensemble**
William Berz, Conductor

---

**SYMPHONY BAND**

- Kirkpatrick Fanfare
  - Andrew Bozman, Jr.
  - (b. 1968)

- Concerto for Tenor Trombone
  - Eric Ewazen
  - (b. 1954)
  - trans. Virginia Allen

  Trombone: Adagio, Allegro

  Bridget MacDonald, Trombone

- Florestaner
  - Julius Fucik
  - (1872 - 1916)

  *Intermission*

**WIND ENSEMBLE**

- Soundshock
  - Eibhlis Farrell
  - (b. 1953)

- Spiel für Wind Orchestra
  - Ernst Toch
  - (1887 - 1966)

  - Overture
  - Idyll
  - Ball

- Sea Drift
  - Anthony Iannaccone
  - (b. 1943)

  - Out of the Cradle, Endlessly Rocking
  - On the Beach at Night
  - Song for All Seas

---

Friday, February 15, 2002
8:00 p.m.
Nicholas Music Center
Douglass Campus
Program

Noisy Wheels of Joy  Eric Whitacre
(b. 1970)

Sea Drift  Anthony Iannaccone
(b. 1943)
  Movement II: On the Beach at Night
  Movement III: Song for All Seas

American Elegy  Frank Ticheli
(b. 1958)
  Dennis Fisher, Guest Conductor

Soundshock  Eibhlin Farrell
(b. 1953)

Spief for Wind Orchestra  Ernst Toch
(1887 - 1964)
  Overture
  Idyll
  Burro
  Kenneth G. Bloomquist, Guest Conductor

(b. 1954)

Rutgers Wind Ensemble
William Barz, Conductor
Kenneth G. Bloomquist, Guest Conductor
Dennis Fisher, Guest Conductor

New Jersey Music Educators Association
State Conference

Friday, February 22, 2002
2:30 p.m.
Nicholas Music Center
Douglass Campus
Rutgers Wind Ensemble
Williams Bez, Conductor
Kenneth G. Bloomquist, Guest Conductor
John R. Pastin, Guest Conductor

New Jersey Music Educators Association
State Conference

Saturday, February 23, 2002
10:15 a.m.
Brunswick Hilton and Towers
East Brunswick, New Jersey

Program

Noisy Wheels of Joy                      Eric Whitacre
(b. 1970)

Sea Drift                               Anthony Iannaccone
(b. 1943)
Out of the Cradle, Endlessly Rocking
On the Beach at Night
Song for All Seas

When Jesus Wept                         William Schuman
(1910 - 1992)
John R. Pastin, Guest Conductor

Spie! for Wind Orchestra                 Ernst Toch
(1887 - 1964)
Overture
Idyll
Buffo
Kenneth G. Bloomquist, Guest Conductor

(b. 1954)
Rutgers Wind Ensemble
William Berz, Conductor
John Darling, Conductor
Paul Cohen, Saxophone

PROGRAM

Festive Overture
Dmitri Shostakovich
(1906-1975)
Transcribed by Donald Hauser

Concerto for Saxophone (1949 version)
Ingolf Dahl
(1912-1970)

Recitative-Adagio
Rondo
Paul Cohen, Saxophone
John Darling, Conductor

Intermission

“Lisbon” from Lincolnshire Posy
Percy Grainger
(1882-1961)

Impacynations
Steven Bryant
(b. 1972)

Sleep
Eric Whitacre
(b. 1970)

Premier Performance

Incantation and Dance
John Barnes Chance
(1938-1972)

Friday, April 26, 2002
8:00 p.m.
Nicholas Music Center
Douglass Campus
**South Brunswick High School Wind Ensemble**

Ms. Pak福德 - Director
Publisher: Eric & Rona Re Productions

Canotta
Publisher: Carl Fischer

**Rutgers University Wind Ensemble**

Dr. William Berz - Director
Festival Overture
Publisher: MCA Music

Hymn Tune from County Derry
Publisher: Southern Music

Invention & Dance
Publisher: Boosey & Hawkes, Inc.

**Awards Ceremony**

**Audience, we ask for your cooperation:**
There will be brief 3-5 minute interludes between each performance. In consideration of your fellow music lovers, please remember sitting is not permitted after the performance has begun. It is also respectfully requested that you wait until between selections if you must leave the auditorium. Also, it is asked that photos not be taken during the performance, so as this is distracting to both the students and other members of the audience. Video and/or audio taping is illegal and thus prohibited.

**Thank You!**

---

**RUTGERS WIND ENSEMBLE**

*William Bert, conductor*

**RUTGERS SYMPHONY BAND**

*John Darling, conductor*

---

Friday, October 18, 2002
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

**PROGRAM**

The Sinfonians (Symphonic March)
Clifton Williams
(1923-1976)

October
Eric Whisacre
(b. 1970)

Rutgers Symphony Band
John Darling, conductor

Song (for Band)
William Bolcom
(b. 1938)

Dreadnought
Jeffrey Brooks
(b. 1958)

Spiritual
H. Owen Reed
(b. 1910)

INTERMISSION

Rosie the Riveter
Felicia Sandier
(b. 1961)

Lincolnshire Pout
Percy Aldridge Grainger
(1882-1961)

Lisbon
Heartsford Grange
Baffled Park Peacocks
The Birk Young Sailor
Lord Melbourne
The Lost Lady Found
RUTGERS WIND ENSEMBLE
William Berz, conductor
with
Judith Nicosia, soprano
Lynda Saponara, piano

Saturday, November 23, 2002
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

PROGRAM

Flourish for Wind Band
Ralph Vaughan Williams
(1872–1958)

Suite in F
March
Song without words
Song of the blacksmith
Fantasia on the “Dargason”
  Judith Nicosia, soprano
  Lynda Saponara, piano

Cloudburst
Eric Whitacre
(b. 1970)

INTERMISSION

Psalm of Praise
H. Owen Reed
(b. 1910)
  Judith Nicosia, soprano

Passacaglia and Fugue in C minor, BWV 582
J. S. Bach
(1685–1750)
  arr. Nicholas Falcone

For the Unfortunate
H. Owen Reed
PRE-CONCERT MUSIC
7:30 pm

Petite Symphonie, Op. 90 Charles Gounod
Adagio et allegretto (1818–1893)
Andante cantabile
Scherzo
Finale
Rutgers Wind Ensemble
William Berz, conductor

PROGRAM

Intrada, Op. 51a Ernst Krenek
James A. Capes, conductor*

The Labyrinth
Andrew Lessner
Premiere Performance

Rutgers Wind Ensemble
William Berz, conductor

* * * *
**Program**

**Escapade**  
Joseph T. Spaziola  
*(b. 1963)*

*Mark DeJong, Saxophone  
Travis Heath, Trumpet*

**Canterbury Chorale**  
Jan Van der Roost  
*(b. 1956)*

*Peter Boonsheft, Guest Conductor*

**Simple Gifts**  
Frank Ticheli  
*(b. 1958)*

*from “Four Shaker Songs”  
John Darling, Guest Conductor*

**A Hymn for the Lost and the Living**  
Eric Ewazen  
*(b. 1954)*

**La Fiesta Mexicana**  
H. Owen Reed  
*(b. 1910)*

*Prelude and Aztec Dance  
Mass  
Carnival*

**Uncle Sid**  
Jonathan Newman  
*(b. 1972)*
PROGRAM

Erich!

Erich!
The Gift of Love and Epilogue

KADISH

W. Francis McBeth
(b. 1933)

Cacola and Chorale

Clifton Williams
(1923-1976)

Rutgers Symphony Band
John Darling, conductor

* * * *

Escapade

Joseph T. Spanielsa
(b. 1963)

Mark DeJong, saxophone
Travis Heath, trumpet

La Fiesta Mexicana

H. Owen Rand
(b. 1910)

Prelude and Aztec Dance
Mass
Carnival

Rutgers Wind Ensemble
William Berz, conductor
PROGRAM

Jazzologue No. 1
Joseph Turin
(b. 1947)

Etudes
José Maués
(b. 1973)

Choral and Alleluia
Howard Hanson
(1896-1981)

Pageant
Vincent Persichetti
(1915-1987)

Music for Eleven
Samuel Adler
(b. 1928)

Intrada
Scherzo
Arioso
Finale

John A. Darling, conductor

INTERMISSION

A Hymn for the Lost and the Living
Eric Ewazen
(b. 1954)

Symphony in D flat
Paul Hindemith
(1895-1963)

Moderately fast, with vigor
Andantino grazioso
Fugue, rather bread

*The performances of Gur and St. Stewart are in partial fulfillment of the requirements for the Master of Music degree.
PROGRAM

Rienzi Overture  Richard Wagner  (1813-1883)
trans. Mark H. Hindley

Darryl Bott, conductor

Caricatures from Sets I and II  Jere Hutchinson  (b. 1938)
John Cage "I have nothing to say, and I am saying it"
Virginia Woolf Anxious moment
Carol Channing "Oh...I didn’t know that!"
Camille Saint-Saëns Scales
Harry Houdini Escape

INTERMISSION

The Heart of the Morn  H. Owen Reed  (b. 1910)

Judith Niccolia, Soprano

Heart Songs  David Maslanka  (b. 1943)

Quiet Song
Song with Variations
Heart Song

Alchemy in Silent Spaces  Steven Bryant  (b. 1972)

The logic of all my dreams
Points of attraction (the moon and the sun)
The still point of destruction

*The performance of Mr. Bott is in partial fulfillment of the requirements for the Master of Music degree.
RUTGERS WIND ENSEMBLE
William Bert, conductor
Douglas Lundeen, horn

Friday, November 21, 2003
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Overture in C
Charles Simon Castel (1775-1830)
edited by R. F. Goldman & R. Sanfil

Original Suite
March
Intermezzo
Finale
Gordon Jacob
(1895-1984)

Traumenmusik
Richard Wagner
(1813-1883)
edited by M. Vota & J. Boyd

Huntingtower Ballet
Ottorino Respighi
(1879-1937)

INTERMISSION

Symphonie Funèbre et Triomphale
Hector Berlioz
(1803-1869)
edited by D. Whitwell

Marche funèbre
Oraison funèbre
Apothéose
Douglas Lundeen, Horn

with

Michael Porrill, trombone

Monday, December 8, 2003
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Big Spindeltrix
Charles Wootton
(6. 1936)

Trumpets
Bob Barker
Kwame King
Tim Carson
Griffin Stroud
George Hines

Saxophones
Canada Barre
Gregory Thomas
Terrie Hill
Sapphire Trubridge
Don Weimer

Sound Piece
Thomast Albert
(6. 1948)

I.
II.
III.

Lure Gobina, viola
Ken Zampello, alto saxophone
Mische Miford, trombone
Brad Daphna, vibraphone
James Caper, conductor

Sinfonie für Wind
Oswald deWolff
(1791-1848)

Christine Probst, flute
Anna Schell, Carrie DeRidder, oboe
Sarah Schmitt, Lauren Aye, clarinet, horn
Christine Eoni, Janet Britt, bassoon
James Tearn, Adrienne Chamberlin, trombone
Mark Lifland, conductor

These settings of familiar melodies:
Wells of Zion
Greg DeWitt
(6. 1958)

New Way’s N Water
Artistic Ensemble
(6. 1941)

Amusing Overtures for Band
John L. Whitwell, conductor
(6. 1958)

American Overtures for Band
Joseph Wilson Jenkins
(6. 1928)

INTERMISSION

Symphonie Funèbre et Triomphale
Hector Berlioz
(1803-1869)
edited by D. Whitwell

Marche Funèbre
Oraison Funèbre
Apothéose
Michael Porrill, trombone

The performance of life. Caper is in partial fulfillment of the requirement for the Master of Arts degree.

The performance of life. Probst is in partial fulfillment of the requirement for the Doctor of Musical Arts degree.
RUTGERS SYMPHONY BAND
William Bert, conductor
Michael Cardillo, conductor
Mark Stickney, conductor
Paul Tomlin, conductor

Tuesday, December 9, 2003
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglas College Campus

PROGRAM

Königinmarsch
Richard Strauss
(1864-1949)
arranged by Roger Barrett
On a Hymn Song of Philip Bliss
David Holstinger
(b. 1945)
Paul Tomlin, conductor
Night Dances
Bruce Yehko
(b. 1951)
Michael Cardillo, conductor
Raising in the Peace of His Hands
John Gibbons
(b. 1940)
Armenian Dances
Aran Khachaturjan
(1903-1978)
Allegro moderato
Allegro
INTERMEZZO

Sun Dance
Frank Ticheli
(b. 1955)
Mark Stickney, conductor
La Fiesta Mexicana
H. Owen Reed
(b. 1910)
Prelude and Aztec Dance
Mass
Carnival

The performances of Mr. Cardillo and Mr. Tomlin are in partial fulfillment of the requirements for the Master of Music degree.

The performance of Mr. Stickney is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
program

Hey! Timothy Mahr (b. 1956)

Suite of Old American Dances Robert Russell Bennett (1894-1981)
   1. Cake Walk
   4. Wallflower Waltz
   5. Rag

SLEEP. Eric Whitacre (b. 1970)

Awakening of the Ents H. Owen Reed (b. 1910)

A Hymn for the Lost and Living Eric Ewazen (b. 1954)

Seis Manuel Shelley Hanson

Vesuvius Frank Ticheli (b. 1958)
RUTGERS WIND ENSEMBLE
William Berz, conductor
Paul Tomlin, guest conductor

Saturday, February 21, 2004
10:15 am
Brunswick Hilton And Towers
Salons A and B
East Brunswick, New Jersey

PROGRAM

Hey! Timothy Mahr
(b. 1950)

Awakening of the Entes
H. Owen Reed
(b. 1910)

Suite of Old American Dances
Robert Russell Bennett
(1894-1981)
Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag

Amazing Grace
William Himes
(b. 1949)
Paul Tomlin, conductor

New Wade ‘N Water
Adolphus Hailstork
(b. 1941)

Sleep
Eric Whitacre
(b. 1970)

Vesuvius
Frank Ticheli
(b. 1958)
Voorhees Choir
Annual Spring Concert
“Music from Three Worlds”
Mary Kennedy, director
Rebecca Olsson, accompanist
Donna Kregler, graduate assistant
William Berg, guest conductor
Brian McIntosh, soloist

Sunday, April 25, 2004
2:00 pm
Voorhees Chapel
Douglass College Campus

INTERMISSION

Three Rossetti Readings
Molly Burke, Susan Cuno, Marilyn Wilt, soloists

Ripley Ferry
Dr. William Berg, conductor

Two Old Testament Settings
Nigra Sum
Dr. Donna Kregler, conductor

Modim Anachra Lach
Melissa Rosen, soloist

Two South African Songs
Halleluya
Dr. Donna Kregler, conductor

Emakhameni
Zulu/Tsonga

Recessional
Away from the Roll of the Sea
arr. Looner MacGillivray
RUTGERS SYMPHONY BAND
William Berz, conductor
Michael Cardillo, conductor
Paul Tomlin, conductor

PROGRAM

Sea Songs
Ralph Vaughan Williams
(1872-1958)
Michael Cardillo, conductor

Foster's America
David Gillingham
(b. 1947)
"A Penny for your Thoughts"
"Beautiful Dreamer"
"If You've Only Got a Moustache" & "Gentle Lena Clare"

Armies of the Omnipresent Otter
David Holzinger
(b. 1945)

INTERMISSION

Gandalf from Lord of the Rings
Johan de Meij
(b. 1953)
Paul Tomlin, conductor

Sleep
Eric Whitacre
(b. 1970)

Armenian Dances
Alfred Reed
(b. 1921)

The performances of Mr. Cardillo and Mr. Tomlin are in partial fulfillment of the requirements for the Master of Music degree.
RUTGERS WIND ENSEMBLE
William Berz, conductor
Mark Stickney, conductor

with
Jose Maunee, bass trombone

Friday, April 30, 2004
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Toccata Marziale
Ralph Vaughan Williams
(1872-1958)

Bloem
Steven Bryant
(b. 1972)

As the Scent of Spring Rain...
Jonathan Newman
(b. 1972)

Concerto for Bass Trombone
James Kessler
(b. 1947)

Allegro con forza
Slowly, expressivo
Allegro
Jose Maunee, bass trombone
Mark Stickney, conductor

INTERMISSION

Fiesta del Pacifico
Roger Nixon
(b. 1921)

Symphony No. 3 "Shaker Life"
Dan Welcher
(b. 1948)

Laboring Songs
Circular Marches

The performance of Mr. Stickney is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
NJMEA/NBA Presents the New Jersey State Gala Concert

Sunday, May 2, 2004

South Brunswick High School Wind Ensembles

Stap... 

Rutgers University Wind Ensemble

pick Dances 

Fiesta del Pacifico 

Announcing Grace 

RUTGERS WIND ENSEMBLE

William Berz, conductor

Raritan Valley 

Song of Lur 

Ilas y Montañas 

Toccata 

Volver a la Montaña 

Selis Manuel 

La Tumba de Alejandro Garcia Caturla 

Grind

INTERMISSION

"The Gum-Suckers" March 

Colonial Song 

Psalm for Band 

Chamarita

PROGRAM

Raritan Valley by Mark Zuckerman (b. 1945)

Premier Performance

Song of Lur by Fergal Carroll (b. 1969)

Ilas y Montañas by Shelley Hansen

Toccata by Daniel Ott (b. 1975)

"The Gum-Suckers" March by Percy Aldridge Grainger (1882-1961)

Colonial Song by Percy Aldridge Grainger

Psalm for Band by Roger Nixon (b. 1921)

Chamarita by Roger Nixon

Awards Ceremony

Audience, We ask for your cooperation:

Thank You!

THE STATE UNIVERSITY OF NEW JERSEY
Mason Gross School of the Arts
DEPARTMENT OF MUSIC

Friday, October 15, 2004
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus
RUTGERS WIND ENSEMBLE

William Berg, conductor
Mark Steckney, conductor
Paul Tomlin, conductor
Judith Nicole, soprano

Friday, November 11, 2004
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Toccata Courante
Toccata by Mark H. Haskleder
Paul Tomlin, conductor

Two Songs

Carolyn Pollock Stuckey

Julia Nicole, soprano
Myra Ho, alto
Leah Godfrey, mezzo
Jim Alexander, tenor
Sean Kelly, tenor
Sethon Mason, tenor
Mark Steckney, conductor

Symphony for Band

Adagio - Allegro
Adagio sostenuto
Allegro
Vivace

Vincent Persicheti
(1951-1997)

INTERMISSION

Sobokan Vignette

Mark Zenderman
(1949)

The performance of Mr. Tomlin is in partial fulfillment of the requirements for the Master of Music degree.
The performance of Mr. Steckney is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

RUTGERS SYMPHONY BAND

William Berg, conductor
Marian Stewart, conductor
Mark Steckney, conductor
Paul Tomlin, conductor

Thursday, December 3, 2004
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Aria

Anna Elmsheuser
(1923-1972)

Toccata

Gospel Carol

Gospel Carol

Georgia Carol

Porgy Carol

Fugue

Fugue

Philip Spada

Mark Steckney, conductor

Ensemble

New Colours

Ensemble

Paul Tomlin, conductor

Painters

Sing

Bach

Singers

Mark Steckney, conductor

The performance of Mr. Stewart and Mr. Tomlin are in partial fulfillment of the requirements for the Master of Music degree.
The performance of Mr. Steckney is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
PROGRAM

CLEARVIEW REGIONAL HIGH SCHOOL WIND ENSEMBLE

Campanella
Peter Meninin
(1920-1983)

Hymn for the Lost and Living
Eric Ewazen
(b. 1954)

Suite from Hymn of the Highlands
Philip Sparke
(b. 1951)

Andross Castle
Abebe

Davidsennell

INTERMISSION

RUTGERS SYMPHONY BAND

Eli Kreisg Yiddishe Bagmatik
Adam Gorb
(b. 1958)

Paganini
Vincent Persichetti
(1915-1987)

Concert Piece for Tuba and Band
Ronald W. Fulara
(b. 1946)

Four French Songs
Mark Stucky, conductor
Robert Henriksen
(b. 1956)

Troubadours

Solemn Ceremony

Petite Dance

Festivals

Kyle Glaser, conductor

A Summer Was Just Beginning
Larry Daish
(b. 1939)

Bayou Breakdown
Todd Nichols, conductor
Brett Kervick
(b. 1960)
Rutgers University Wind Ensemble
William Benz, conductor
American Brass Quintet
Rutgers Wind Ensemble

William Berz, Conductor

with American Brass Quintet

College Band Directors National Association
2005 National Conference
Skirball Center for the Performing Arts
New York University
New York, New York
Thursday, February 24, 2005
3:45 p.m.
PROGRAM

Windfall
Charles Wurstrom
(b. 1938)

The Rivers of Bowery
Jonathan Newman
(b. 1972)

Premiere Performance

Hysteria in Salem Village
Felicia Sanders
(b. 1961)

Premiere Performance

Espresso
Yotam Haber
(b. 1976)

Shadowcatcher
Eric Ewazen
(b. 1954)

I. Offering to the Sun
II. Among the Aspers
IV. Dancing to Restore an Eclipsed Moon

American Brass Quintet

PROGRAM NOTES

In writing Windfall, Charles Wurstrom intended to fashion "a piece which, while simplifying some aspects of my language, would nevertheless provide a contemporary challenge to players in wind ensembles." Prior to Windfall, the prolific Pulitzer Prize-winning composer and member of the Rutgers faculty, fashioned woodwind instruments to several works, including Triton (1962), Chamber Concerto (1976), The Winds (1977), Concerto (1984), and Fanfare for Rutgers University (1986).

The work alternates between two tempi: quarter = 118 and quarter = 92; a 3:2 relationship. Occasional meter modulations make the transitions between these tempi clear and smooth. In one sense, Windfall may be described as a study in gesture. The work begins with an energetic and stridently-grating introduction. Underneath a legato, choral-like texture in the upper winds, rhythmic motion materializes and disperses in the lower voices. Although the structures are somewhat disjointed, the energy is always driven forward. The effect of fragmentation climaxes toward the conclusion, where all sense of line and form disintegrates, but achieves resolution through a brilliant finale.

According to the composer, the title of this work is a pun, deriving from the fact that it was written for wind instruments during the fall of 1994. The work was commissioned by Rutgers University and is dedicated to the conductor of its Wind Ensemble, William Blei.

Jonathan Newman holds degrees from The Juilliard School and Brandeis University. His principal teachers were John Corigliano, Richard Cornell, David Del Tredici, and George Tsontakis. Recently, the American Composers Orchestra selected his new orchestral work Metropolitan for the 2004 Whitney New Music Reading Sessions, and in 2003 he won the biennial NFL-MetLife Composition Award for Moon by Night.

The Rivers of Bowery represents an impression of an area of lower Manhattan, close to NYU's Skirball Center. It was commissioned by Rutgers University for its concert at the CDRNO National Conference in New York as a celebration of the city and event. It was completed on January 20, 2007. Newman has provided the following text:

The Rivers of Bowery is an overture with a triumphant voice of the City as complex machine, capable of producing the finest of human nature as well as harnessing the best of human emotions. A tone comes directly from Allen Ginsberg's glorious chronicle of Beat counterpoint, Howl. Written in 1955, as a treatise about 2 blocks from where I live on the Lower East Side of Manhattan, Howl celebrates the Beat counterpoint by exponentially reimagining the shadowy grit of Ginsberg's beloved hometown. The image is extracted from the line: "the sun the fancy view of his imagination as ignored the crash of the wailing hollers of the rivers of Bowery."

Ginsberg's vision is a kind of people, not the usual upper-crust dwellers of an E.B. White essay on an O'Henry story, but his specific anti-counterculture of the fear, the thugs, and the music. Ginsberg presides his city as possessing a triumphant spirit, neighbors piled on top of each other, never facing each other down despite being torn apart by music and by themselves.

No one is more convinced of this dichotomy than I. Upon returning home after a weekend away in December, I found that any apartment had been broken into. Someone who most likely knows me, perhaps a
Born in Holland, and a citizen of Israel, Yoram Haber currently resides in New York City and is Information Services Co-coordinator at the American Music Center. He has been a fellow at the Tanglewood Music Center, the Aspen Music Festival, and has been in residence at the Aspen Opera Institute, and the Atlantic Center for the Arts. Haber received his doctoral degree from Cornell University.

"Expression" was commissioned by Cornell University. In premiere was given by the Cornell University Wind Ensemble, conducted by David Conte at the School of Music in 2004. It was awarded the second prize at the ASCAP/SDMA Frederick Fennell Prize in the fall of 2004. Haber has provided the following note:

"Expression was the first work I wrote in New York City. It was written in a time studio just big enough for an upright piano, a chair, a desk, and an espresso machine - the two necessities for a composer (both handjob amount seven rips a day). This desk, short, concentrated shot of a piece is concerned with the development of a fragment, whither motive first played by a pair of clarinets and then expanding out in both directions, always in instrumental guise. A climax is studied, and after a brass interruption, a set of colorful, melodic variations follow. The wind ends with a calm code of weightless whispers... in allusions, faintly recalling flutes... just so-so..."

Eve Esson studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwammetter at the Harvard School of Music, Tanglewood, and Holland, where he received his DMA. He has been a member of the faculty at Holland since 1980.

"Savannah" was commissioned by the American Brass Quintet who premiered the work in 1996 with the Butler University Wind Ensemble conducted by Robert Greckel, an alumni of Rutgers University. It was inspired by photography by Edward Curtis, the noted American photographer who traveled throughout the West during the early 20th century. He is well known for his images of Native Americans. He named it the "Savannah." The specific inspiration for each movement are provided in the notes:

I. "Offering to the Sun" (Towa, 1927)—between the rock cliffs at Ilium, Ilium, a Towa Indian, RIGHTLY, because his son is in supplication to the brilliant morning. The opening brass quintet music, with five rhythms and combinations, is influenced by traditional Native American State music, complex and improvisation. A quiet, prayerful chord leads to music portraying the beauty and excitement of a new day.

II. "Among the Aspens" (Chippewa, 1926)—portrait of a terrace in the mind of a deep grove of aspen trees bordering a stream. An introduction, consisting of traditional Indian drum beats and pentatonic melodies leads to a theme portraying the rushing waters of the famous stream and the chair of the Chippewa nation.

IV. "Dancing to Remember an Epiphany Moon" (Kwakwaka'wakw, 1914)—dancers surrounding a smoking fire. The ancient Kwakwaka'wakw of the Pacific northwest coast had a belief that the epiphany moon was being swallowed by a goddess of the night sky. By lighting a brazier of old clothes and hair, they believed the moon would make the monster swoon, thus disinfecting the moon. The music is a pentatonic portrayal of this legend. A dark, cold night with clouds rolling in front of the moon leads to the gradual brass crescendo. Using heavy Indian drum beats, the fire in lit and the folicent dance begins. The dance concludes in a brass quintet coda—a swell—and the quiet return of the moon as feelings of joy and peace bring the work to a close.
ABOUT THE ARTISTS

Rutgers Wind Ensemble:

The Rutgers Wind Ensemble presents concerts at the highest artistic level, performing both masterworks of the wind repertory and new works, including premieres composed especially for the group. The Wind Ensemble has actively performed with many guest conductors, including Henry Brundage, Kenneth G. Bloemena, Peter Boonstra, Eugene Migliaro Corporon, James Curnow, James Curnow, Darin Klein, David Holmberg, John Price, Stephen Petrilli, William H. Silsbee, and John Whitted. Tomorrow afternoon, the ensemble will present a concert at the New Jersey Music Educators Association State Conference with guest conductor Charles F. Mentges. The ensemble will be presenting a concert in Carnegie Hall in March.

As part of its commitment to new works of performing, the ensemble has recorded several compact discs, which have collectively entered 21 Grammy Entry Listings. With the Rutgers Symphony Band, the group has recorded on additional five educational CDs.

In the words of Classical New Jersey critic William Allen Storrie, the Rutgers Wind Ensemble is "the Rolls Royce of wind ensembles."

American Brass Quintet:

Raymond Marc, trumpet
Kevin Coffe, trumpet
David Wakefield, horn
Michael Powell, trombone
John D. Rapp, bass trombone

When the American Brass Quintet gave its first public performance 44 years ago, brass chamber music was still relatively unknown to concert audiences. That moment occurred on December 11, 1950, marked the beginning of an international career for the ensemble that includes performances in Europe, Central and South America, the Middle East, Asia, and all 50 of the United States. A cross-genre Non-member of fifty recordings, the quintet has presented over one hundred new brass works, and the quintet's discography is well known in many genres.

In the past fifteen years alone, the ABQ has released recordings of over 25 major new brass quintets. The establishment of challenging contemporary brass music, alongside some of the best new brass music, has become a trademark of the ABQ's programming, and has helped establish the American Brass Quintet as the leader in the field of brass chamber music today.

A dedicated artist, the ABQ has performed with visiting artists and ensembles, and has won the American Brass Quintet as the leader in the field of brass chamber music today. The ABQ has also performed with visiting artists and ensembles, and has won the American Brass Quintet as the leader in the field of brass chamber music today.

Karen Coffe, Michael Powell, and John D. Rapp serve on the faculty at the Mason Gross School of the Arts. The American Brass Quintet is represented, as part of the Mason Gross School of the Arts. The American Brass Quintet is represented, as part of the Mason Gross School of the Arts. The American Brass Quintet is represented, as part of the Mason Gross School of the Arts.

William Berry

Dr. William Berry is Professor of Music at the Mason Gross School of the Arts at Rutgers, The State University of New Jersey. He teaches classes in music education and conducting and has conducted a wide variety of performance ensembles, including band, orchestra, contemporary music groups, and opera. Currently, Dr. Berry is conductor of the Rutgers Wind Ensemble and Rutgers Symphony Band. He has performed a variety of new works for brass, and he is well-known to many distinguished composers, including Charles Wuorinen, Roger Noyes, Eric Winer, Martin Shubin, Adam Cohn, David Holmberg, Roger Cappelli, Timothy Male, Jack Pratt, Jonathan Newman, Joseph T. Spallanzani, Andrew Reynolds, Daniel Oll, David Gillingham, Eric Meier, Timothy Brings, John Van der Roost, Ralph Hugeland, Felicia Steiner, Michael Doughty, Frank Tichnell, Norman Dello Joio, and H. Owen Reed.

Dr. Berry served as Music Director and Conductor of the New Brunswick Youth Symphony Orchestra from 1988 until 1994. From 1984 to 1989, he was Assistant Conductor of The Jupiter Symphony and Newbury Symphony Orchestra of New York City. He conducted the New Jersey State Youth Orchestra from 1984 until 1988. For the past four years he has served as Conductor and Music Director of the Rutgers Valley Symphony Band of Hillsborough, New Jersey.

In addition to his work as a conductor, he is active as a researcher and writer. His articles have appeared in Psychology of Music, Music Perception, The Bulletin of the Council for Research in Music Education, Journal of Research in Music Education, WCAS/JSI, Journal of Band Research, Tempus, The New Review of Hypermedia and Multimedia, A Composer's Insight (vol. 2 and 3), and Teaching Music Through Performance in Band (vol. 3). In 2003 he presented a session on composer H. Owen Reed at the Midwest Band and Orchestra Clinic. He is currently the editor of the WCAS/JSI and is on the editorial board of Music Educators Journal.

Dr. Berry was given the Outstanding Teacher Award by the Rutgers College of Education, and in 1996-1997 he was a Lilly Endowment Fellow. He served as Chair of the Music Department from 1994 until 2002 and Acting Dean of the Mason Gross School of the Arts in 1997.

About Rutgers, The State University of New Jersey:

A comprehensive research institution with more than 50,000 students on three main campuses in New Brunswick, Newark, and Camden, Rutgers comprises one of the major music programs in the nation. Located in the heart of New Brunswick as Queen's College, Rutgers is the oldest public university in the nation and one of the most respected institutions of higher learning in the region and the world. The school serves over 14,000 students, including 14,000 undergraduate students, 30 graduate students, and 30 international students. The school's enrollment of 14,000 undergraduate and graduate students is the largest in the nation, and it is one of the most respected institutions of higher learning in the nation and one of the most respected institutions of higher learning in the nation and one of the most respected institutions of higher learning in the nation.
Wind and Percussion Faculty

Hart Fuller flute
Kermit Hinatz flute
Matthew Sullivan oboe
Moacir Hard clarinet
Robert Wagner horn
Paul Cohen saxophone
Douglas Landeaux baritone
Karen Calbi trumpet

William Fiderer trumpet
Scott Whiteford trombone
Michael Powell trombone
John E. Rupps trombone
Scott Menendez baritone sax
Alan Abel percussion
Chris Deveriotto percussion
Shawn Wu percussion

Reutgers University Wind Ensemble

Flute
Joey Mood, New York, NY
Christine Frideres, National Fair* (’,)
Laura Harrinela, Ridley Township, PA
Ryan Ross, Bassar City, LA*
Pamela Hoby, Southfield, MI

Oboe
Leslie Godfrey, Bowie*
Rachel Johnson, High Bridge
Oscar Patti, Morristown

Clarinet
Sajen Bedhair, Succasunna
Adam Berkowitz, Rockville, NY*
Ally Goldstein, Coral Springs, FL
Gregory Grippert, Woodbridge
Jae Hyon Kim, Seoul, Korea
Gunsung Vella, Berkeley Heights

Saxophone
Christopher Briffetti, Bita, NJ*
Andy Lopez, Edison
Melissa Santosuosso, Bridgewater
Ken Zappella, South Amboy

Bassoon
Krence Baich, Pittsburgh, PA
Anthony Curran, Dallas, TX

Oboe
Particka, South Amboy

Trumpet
Samuel Barrios, Ponce, PR
James Capo, Clarksburg
Russel Cox, Panama City, Panama*
Kenneth Hill, St. Thomas, VI
Michael Reitz, Ponce, PR
Sugih Trawono, Palo Alto, CA

Trombone
Aaron Luo, Elk Grove, CA
David Peterson, Folly, MN*

Bass Trombone
James Borewski, Apollis, PA

Explosion
Aaron Goldberg, Beverly, MA*
Shane Medak, East Brunswick

Tuba
Jonathan Fowler, Bell Air, MD*
Mark Suckay, Portmouth, RI

Percussion
Seth Adams, Lewisville, TX
Lawrence Alderson, Greenwood, IN
Great Braddock, Dallas, TX
Bretton Hicks, Freeport, NY*
Aaron Ragsdale, Fayetteville, AR*
Jason Vardakly, West Millford
Leigh Wink, Kendall Park

Piano
Vladimir Vajgarcic
Yuri Kim and Hexagon

Bass
David Chapman, Norwich, CT

*principal or co-principal
RUTGERS WIND ENSEMBLE

William Benz, conductor
Charles T. Menghini, guest conductor
Marian Stewart, guest conductor

NEW JERSEY MUSIC EDUCATORS
ASSOCIATION
STATE CONFERENCE

Friday, February 25, 2005
2:30pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Windfall
Charles Widor (1844-1937)

The Rivers of Bowery
Jonathan Newman (b. 1972)

"Round Me Falls the Night" from
Symphony for Band
Charles T. Menghini, guest conductor

Espresso
Yotam Haber (b. 1976)

Salvation is Created
Pavel Tchesnokoff (1875-1944)
arr. Bruce Housdennecht
Marian Stewart, guest conductor

Hysteria in Salem Village
Felicia Sandler (b. 1961)

Chenarital
Roger Nixon (b. 1921)
DEPARTMENT OF MUSIC

Chamber Recital

RANDY TINNIN, trumpet
Candidate for the Doctor of Musical Arts Degree
Student of Kevin Cobb

with

Janet Montgomery, piano
Rhonda New Tumbish, soprano
Natalie Delong, trumpet
Ken Milk, trumpet
Dew Webber, trumpet
Joe Hart, trumpet
Manny Ruiz, trumpet
Percy Sutton, trumpet
Travis Head, trumpet
Christina Gravin, horn
Bridget MacDonald, trombone
Dan Howard, bass trombone

Tuesday March 22, 2005
1:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass College Campus

PROGRAM

Panfare
Bert Truax
(b. 1954)

Cast A Shadow Again
Eric Ewazen
(b. 1954)

Stopped by the stream
Luminescent moonlight
Two bees
That didn't take too long
Interlude
Everyone says it snowed last night
Hands underwater on my body
Cordite surrounded you
Lie down and cry

INTERMISSION

Big Epithalasmium
Charles Wuorinen
(b. 1933)

William Berz, conductor

Triskelion
Bruce Adolphe
(b. 1955)

Allegro
Andante
Allegro

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
Sunday Evening, March 27, 2005, at 8:00
Isaac Stern Auditorium

75th Concert Worldwide, 624th in New York, 349th in Carnegie Hall
MidAmerica Productions and
Peter Tiboris, General Director and Artistic Director
Present

ENSEMBLE SPOTLIGHT SERIES

PORT ANGELES HIGH SCHOOL SYMPHONY (WA)
RONALD JONES, Conductor

ASTOR PAZZOLLA
Contrabassino
Featuring the Bottom Line Duo

ANTONIN DVOŘÁK
Symphony No 9
Largo
Allegro con fuoco
Intermission

RUTGERS UNIVERSITY WIND ENSEMBLE (N.J)
WILLIAM BERZ, Conductor

MARK ZUCKERMAN
Kantata
MARK STICKNEY, Guest Conductor

ARASH KHACHATURIAN
American Dances

YOSAM HABER
Espresso

DAVID SAMPSON
Serenade (World Premiere)
Featuring SCOTT WENDOKER, Tuba

FERGAL CARROLL
Song of Life

JONATHAN NEWMAN
The Rivers of Home

ROGER NIXON
Chamata

PLEASE HOLD APPLAUSE UNTIL AFTER THE FINAL MOVEMENT.
PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Notes ON THE PROGRAM

ASTOR PIAZZOLLA
Contrabassismo
Born 1921, Mar del Plata, Argentina; died 1982, Buenos Aires, Argentina

Piazzolla left behind an extraordinary treasure of music. Straddling the worlds of classical music and music of his own popular culture in Buenos Aires in the 21st Century, he made nearly 100 recordings of original music released between 1945 and 1995. His opus, comprising more than 1000 works, continues to influence the best musicians in the world of all generations. Contrabassismo, with its heterogeneous and rebellious elements (jazz, classical music, experiments in sound) and the constant heartbeat of the tango, elevates Piazzolla’s status as one of the greatest composers of our time. Composed in 1982, the same year Piazzolla wrote “Le Grand Tango” for cello and piano, dedicated to Russian cellist Menahem Pressler (bassist Hector Gaffoni, chief is Piazzolla’s third work for double bass).

ANTONÍN DVOŘÁK
Symphony No. 9, in E Minor, Op.95 “From the New World”
Born 1841, Nelahozeves, Bohemia; died 1904, Prague, Czech Republic

The “New World” Symphony is the most famous of the works that Dvořák composed while in America. When Antonín Dvořák conducted the New York Philharmonic in its first performance on December 16, 1893, in Carnegie Hall, there were hopes that this piece might prove the starting point of a national style of American composition. Dvořák’s advice to American composers was unerring. In an interview with the New York Herald he was quoted as saying,

I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundations of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with the idea, and it has developed into a settled conviction. These beautiful and varied themes are a product of the soil.

There are a few programmatic elements in the Symphony No. 9, according to Dvořák, the second and third movements are inspired by Longfellow’s Song of Hiawatha. In the Largo we have Hiawatha’s “Funeral in the Forest.” This movement is set in a broad three-part form. It opens with a solo brass chorale, which leads into the movement’s main theme, a long Romanic melody played by the English horn. (This melody became popular as the nostalgic song “Going Home.”) It is popular, in fact, that it was widely assumed that it was a traditional spiritual that Dvořák had quoted.) The contrasting middle section features a more pensive melody heard first in the flute. The movement ends with a return of the English horn melody.

The Finale (Allegro con fuoco) begins with a few stately introductory measures, and then Dvořák brings in the main theme in the brass. After this powerful theme, we hear a more lyrical melody in the solo clarinet. Dvořák set the finale in sonata form, but he used the lengthy development not only to work with this movement’s themes but also to develop music from previous movements. After recapitulating the fourth movement’s main themes, Dvořák launches into a huge coda, which again brings back material from previous movements.

—Program notes © 2003 Ronald Jones

MARK ZUCKERMAN
Raritonality
Born 1948, Brooklyn, New York

Mark Zuckerberg, recipient of a 2004 MacArthur Fellowship from the New Jersey State Council on the Arts, holds a Ph.D. in composition from Princeton University. He has composed extensively for a cappella chorus (including an internationally recognized collection of Yiddish song arrangements), string orchestra, wind ensembles, chamber ensembles, and soloists. He has taught at Princeton and Columbia Universities.

RARITY was commissioned by the Rutgers Wind Ensemble as a musical salute to Rutgers University. The opening fanfare is built on the notes C4-G#5-F#. A representation on the chromatic scale of 1766, the year Rutgers was founded. This gives way to the chorus of “On the Banks of the Old Raritan” (Rutgers’ alma mater), which undergoes a series of alterations and transformations as it is combined with the opening fanfare in various ways, both melodic and harmonic, before returning to the opening.

ARAM KHACHATURIAN
Armenian Dances
Born 1903, Tiflis, Russia; died 1978, Moscow, U.S.S.R.

Armen Khachaturian is considered by some to be the central figure in 20th-century Armenian culture and, along with Prokofiev and Shostakovich, a pillar of the Soviet school of composition. He was a prolific composer, writing primarily ballets, orchestral and vocal music, and a number of film scores. His Gayane ballet might be his most familiar work. The two Armenian Dances heard on tonight’s program were composed for the Red Army Cavalry Band in 1943. Ralph Slatap adapted the Cavalry Band scoring to fit the instrumentation of the American concert band.
YOTAM HABER
Espresso

Espresso was the first work I wrote in New York City. It was written in a tiny studio just big enough for an upright piano, a chair, a desk, and an espresso machine—the bare necessities for a composer. I used to drink seven cups a day. This dark, short, concentrated shot of a piece is concerned with the development of a fleeting, whirling motive first played by a pair of clarinets and then expanding out in both directions, always in innumerable pairs. A climax is reached, and after a brass interruption, a set of colorful, melismatic variations follow. The work ends with a calm coda of weightless whispers...an aftertaste, family meal, flavors just experienced.

FERGAL CARROLL
Song of Lir
Borns 1963, Clareen, County, Tipperary, Ireland.

Song of Lir is a single-movement work intended to suggest a cavatina, or an Irish lament. A large part of the thematic material is derived from a 17th-century Irish harping tune called "Captain O'Kean." Lir was a king in the western part of Ireland at the time of the Gaels. He had four beautiful children—a daughter and three sons. When their mother died he married again, but his new wife was evil and jealous and cursed the children of Lir, changing them into swans. They lived for 900 years as swans until they heard the sound of the first Christian bell coming from a monastery, newly built beside their lake. At the sound of the bell the curse was lifted and they regained their human form, but they were now ancient, frail people. In the monastery was St. Kieran, who baptized them as Christians just before their death. Although not a programmatic work, there are four bell rolls near the end that recall the Christian bell heard by the children of Lir. The piece was commissioned by Timothy Reynish as part of the series of works to commemorate the memory of his son William. The first performance was given by the Band of HM Royal Marines, conducted by Timothy Reynish, in 2004.

DAVID SAMPSON
Serenade
Borns 1951, Charlotteville, Virginia.

David Sampson holds degrees from The Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d'Art Americaines. His composition teachers include Karel Husa, Henri Dutilleux, and John Corigliano.

Serenade was written in 1997, scored for flute, horn, and strings. It has been rescued and is presented this evening for the first time for flute and wood ensemble. Mr. Sampson has provided the following note:

"How does one portray a person in music?" was the question I asked myself. I had actually tackled this question before in a previous work titled Three Portraits for tuba and chamber orchestra, in which the person musically sketched was Scott Mendelsohn, a close friend and tubist. Now I wanted to portray my wife, Christine, my two sons, Benjamin and Mark, and myself. What I chose to do was concentrate on personalities. And since we are quite a close-knit family, it seemed natural to intertwine these personalities into a single 12-minute movement. The personalities (musical sections) are presented in this order: my wife, my then very cool 13-year-old son, Benjamin; and my nine-year-old son, Mark, hanging the hell out of his older brother.

JONATHAN NEWMAN
The Rivers of Bovary

Jonathan Newman holds degrees from The Juilliard School and Boston University. His principal teachers were John Corigliano, Richard Correll, David Del Tredici, and George Perle. Recently, the American Composers Orchestra selected his new orchestral work Metropolis for the 2004 Whistler New Music Reading Sessions, and in 2003 he won the biannual NBA/Merriam Composition Award for Moon Bay Night.

The Rivers of Bovary was commissioned by Rutgers University for its concert at the College Band Directors National Association conference in New York as a celebration of the city and that event. Mr. Newman has provided the following note:

The Rivers of Bovary is an overture with a triumphant vision of the city as a complex machine, capable of inciting the lowest in human nature as well as harnessing the best of men's intentions. The title comes directly from Allen Ginsberg's glorious chronicle of Beat counterculture.
Many of Roger Nixon's compositions reflect programmatic elements that celebrate his home state of California. Composed in 1981, Chamartín is one such work. It embodies the imagery and spirit of the Chamartín Festival of Half Moon Bay, California. The Chamartín is one of several Holy Ghost celebrations, held annually by Portuguese communities in California, and it blends cultural traditions from both new and old worlds. Nixon has provided the following note:

There is much symbolism involved in the ritual (for example, the blowing of trumpets to indicate the “mighty wind coming” and the singing of special hymns). The return parade from the church to the sanctuary in the Chamartín Hall on Pentecost Sunday is perhaps the highlight of the celebration. Encouraging the Queen and her attendants are a large band, a drum corps, Boy Scouts, and drill teams, as well as representatives from the American Legion and members of the Mandarade do Divino Espírito Santo. Following the parade and its attendant ceremonies there is a large barbecue in which food is distributed free to all persons attending....In keeping with the joyful spirit of the festival, there is much dancing. Both folk dancing (primarily dances from Portugal and the Azores) and social dancing (to popular American and Latin American music) are featured. The festival receives its name from a favorite folk dance from the Azores, the Chamartín.
PORT ANGELES HIGH SCHOOL SYMPHONY

VIOLIN
Kellee Allen
Katie Allen
Ashleigh Bader
Sarah Rose
Julie Simmons
Andy Anscombe
Leigha Bond
Olivia Bailey
Monique Barboza
Jonathan Berke
Garrett Bock
Caden Bock
Virginia Bode
Caden Bollman
Wyatt Decker
Kenna Dorn
Morgan Dorn
Emiley Dunn
Milo Dunn
Lynne Dunn
Heather Garwood
Lena Haggard
Monica Haas
Jacques Haas
Avery Haas
Trevor Haas
Seth Harrison
Mallory Mecum
Stephanie Mesick
Jake Johnson
Caleb Johnson
Aiden Kizer
Chloe Kizer
Abby Kizer
Avery Kizer
Abigail Landers
Braden Landers
Alex Landers
Jada Landers

CELLO
Rachel McCall
Katheryn Nilsson
Katie Powell
Anna Schierer
Valerie Silver
Matthew Timoschenko
Nathan White
Brady Winkler
Jayson Winkler
Chase Williams

VIOLA
Reagan Cook
Samantha D'Andrea
Sarah Dufay
Heather Egbert
Gregory Fallows
Katherine Fanjiang
Christian Haring
Nicky Harper
Lindsey Mathison
Madison McCarthy
Ethan Murnin
Evan Murnin
Kris Naesya

CELLO
Jonny Bower
Mary Brown
Emily Bower

RUTGERS WIND ENSEMBLE

FLUTE
Eli Brand
Clarene Fendal
Leanne Penney
Rebecca Phipps

OBON
Molly Gilley
Erica Gilmer

CLARINET
Sarah Babcock
Alex Babcock
Ali Babcock

SAXOPHONE
Christopher Baldwin
Madison Bierer
Katie Boettcher

BARITONE
Katie Bouchard

TRUMPET
Trinity Blaine

TROMBONE
Jacob Lee

RUTGERS WIND ENSEMBLE

Rutgers Wind Ensemble

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Fax: (212) 563-5587
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Sheridan Ball, James Brightman,
Duncan Gough, Randi Van Elenen,
Sylvain浩quelle, Terrie Johnson,
Jenny McCoy, and Kevin Riehle,
Eric Starke
Associate Conductors

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Director of Administration

Sara Bong
Director of Program Development

Irving Darke
Director of Special Projects

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Indiavolante Ramsev
Audience Development Associate

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Kara McGinnis
Executive Assistant to the Executive Director

Edward Carree, Peter Huitzcoza,
Tracy Simoneau, Tari Stark, Jeff Thomas
Program Development Associates

Barbara Budina, Kendal Hunt,
Jenny Locke
Administrative Assistants
PROGRAM

Rationality

Armenian Dances

Allegro moderato

Allegro

Rocky Point Holiday

Ye Banks and Bras 'o Bonnie Deon

Fantasia on a Theme by Haydn

Threnos. Allegro scherzando

Fantasy I. Largo tempo

Fantasy II. Adagio

Fantasy III. Allegro, molto spiritoso

INTERMISSION

Shadowscatcher

Offering to the Sun

Among the Aspens

The Vanishing Race

Dancing to Restore an Eclipse

American Brass Quintet

The performance of Mr. Strohm is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

The American Brass Quintet is supported, in part, by the National Endowment for the Arts and American Brass Chamber Music Association, Inc.

American Brass Quintet appears by arrangement with Benson Management, 45-29 Newtown Road, Astoria, NY 11105, www.bensonmusic.com
RUTGERS WIND ENSEMBLE

William Berz, conductor

Tuesday, October 25, 2005
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

PROGRAM

Festive Overture
Dmitri Shostakovich
(1906-1975)
transcribed by Donald Hunsberger

Desert Flower
Jere Huston
(b. 1938)

Sinfonia No. 4
Walter S. Hartley
(b. 1927)

Alllegro deciso
Adagio
Vivace
Alllegro molto

INTERMISSION

"Frolicking Winds"
H. Owen Reed
(b. 1910)
adapted for wind ensemble by William Berz

Vientos y Tangos
Michael Gandolfi
(b. 1956)

Four Folk Song Settings
Percy A. Grainger
(1882-1961)

Country Gardens
Irish Tune from County Derry
Faro Island Dance
Shepherd's Hey

* Premier Performance
RUTGERS WIND ENSEMBLE
William Berz, conductor
Darryl Bott, conductor

NEW JERSEY MUSIC EDUCATORS ASSOCIATION
STATE CONFERENCE

Friday, February 24, 2006
2:30 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

PROGRAM

Celebration Overture  Paul Creston
                      (1906-1985)

In Wartime  David Del Tredici
            (b. 1937)

Hymn
Battlemarch

Sparkle  Shafer Mahone
        (b. 1968)

October  Eric Whitacre
        (b. 1971)
        Darryl Bott, conductor

Push  Rob Smit
      (b. 1968)

Albanian Dance  Shelley Hanso
RUTGERS WIND ENSEMBLE

William Ritter, conductor
Thomas Leslie, guest conductor
Darryl Burt, guest conductor

New Jersey Music Educators Association
State Conference

Friday, February 23, 2007
10:30 am
Brunswick Hilton and Towers
Salons A and B
East Brunswick, New Jersey
PROGRAM

Mondavi Fanfare
Roger Nixon
(b. 1921)

Trinisco
Vadim Neihiycel
(1915-1996)

Allegro maestoso
Adagio
Allegro marcato

Do the Hustle
Andrew Kindfletich
(b. 1963)

The Ramparts
Clifton Williams
(1923-1976)

Strange Humors
Thomas Leslie, guest conductor
John Mackey
(b. 1973)

Rhymedrome
Ralph Vaughan Williams
(1872-1958)
arr. Walter Beeler

Darryl Bort, guest conductor

Armenian Dances
Alfred Reed
(1921-2005)

RUTGERS WIND ENSEMBLE

Flute
Ryan Byer, Beverly City, CA
Patricia Rice, St. Cloud, MN
1, Yan 3a, Kaohsiung, Taiwan

Oboe
Lisa Godfrey, Irving, TX
Thomas Rennert, Long Island, NY
Oscar Pesci, Newark, NJ

Clarinet
Ashok Bhardwaj, Babylon, NY
Josh Bleyer, Hillelborough
Anthony Conlon, Suit City
Kevin Denny, Newell

Cornet
David Cen, Hackettstown
Ryan Kerr, Sewall

Ed Nishioka, Victoria, BC, Canada
Aguasuva Vail, Berkeley Heights

Soprano Saxophone
Christopher Wrenn, Houston, TX
James Dillamore, Lowell
Jared Smolins, North Brunswick
Michael Sullivan, Somerset

Baritone Saxophone
Anthony Carone, Basking Ridge, NJ
Mark Davis, Assistant conductor

Horns
Jeremy Cherry, Bronx, NY
Christopher Fresh, Bayville
Nicholas Dailiano, Berkeley Heights
Elsa Weiner, Somerville

Timpani
Katherine Cato, Paterson City, Paterson
James Swearing, Setauket, NY
Chelsea Nichols, Edison
Andrew Norton, Newark, NJ

Oboe
David Siffert, Northampton, PA

Trombone
Amadeo Garcia, Sunnyvale, CA
Andrew Gonzales, Wayne

Snare Drum
Jesse Brown, New Brunswick

Reeds
David DelBello, Scotch Plains
Aaron Goldsby, Beverly, MA

Tenor Trombone
John Orofino, Old Bridge
David Myers, New Jersey, MD

Percussion
John D'Amato, Barrie, VA
Marc E. Weaver, Thrall, PA
David Lemieux, Pittsburgh, PA

Ralph LaRocque, Swarthmore, PA
Aaron Rappaport, Elmhurst, NY
Uri Jieung Yoon, Seoul, South Korea
Daniel Tenbusch, East Brunswick

Piano
Hyung-woon Ha, Seoul, South Korea

Bass
Curt Fees, Cherry Hill
* principal or co-principal
NOTES ON THE PROGRAM

Mendelssohn was composer for the University of California, Davis Concert Band. He also composed the Robert and Marion Mendelssohn Center for the Performing Arts at his university. The Mendelssohn Center is named in honor of the distinguished California woodwindist and his wife, who made a $500,000 gift to UC Davis, a portion of the gift, $100,000, was earmarked for the center. Mendelssohn was an alumnus of UC Davis, an institution well known for its work in woodwinds—
a very important industry in California. Since completed the work in 2002. Nixon has passed a short program note for the work.

Mendelssohn was a composer who wrote orchestral music. His work for the band is expressive of the energy of the occasion as well as the appreciation of the audience. The program note to the Mendelssohn Center is the only note of its kind that Nixon has been able to write in the program notes to the Mendelssohn Center. The Mendelssohn Center provides a grand total of the thematic material for the opening section of the piece.

Somewhat larger than a traditional fanfare, the work features two somewhat extended middle sections. The first of these sections (I) is a "scherzo" that it is supposed to be a genre that UC Davis. The next section begins as a recapitulation of the dance (II), then, movement, but quickly moves to a more lyrical style with melody derived from the "Mendelssohn Motiv" that Nixon labels as the "Piano" theme. The next section begins with a return of the opening section.

Piano was premiered by the University of Michigan Band in the spring of 1994 and is dedicated to its conductor, William G. Beisel. Piano is described as an "inspiration". The work in six movements, four of which are divided into three sections, while five movements of piano solo that are then brought together. This title is very fitting for Nobby's solo, as the three movements form a single unit, but with the same energy focused on the dancer, middle movement. The second movement is as long as the other two combined. At the composer states.

The first and third movements are in several ways, used to join another: their character is distinctly forward-moving and energetic; the same style of the first movement represents the culmination point of the dance movement. The second movement is a strongly contrasting dramatic scene with theatrical recitative and expressive melodic lines, punctuated by live brass and percussion.

Vadim Nelhybly was a very prolific composer with over 400 published works. He was born in Czechoslovakia and studied at the Prague Conservatory and at the University of Florence, in Switzerland. He immigrated to the United States in 1957 and became an American citizen in 1962.

In 2003, Andrew Knell received a Legacy Commission from the Library of Congress. The work, titled "An American Elegy," is a three-movement work for woodwind quartet. The opening movement, "Serenade" begins with aantino theme. The slow movement, "Bourrée" leads back to the melody of the first movement that moves freely and is characterized by V. Gould. The third movement, "To the Stars" then moves to general of the 1980s that was composed for the 1980s, Kenny G as his soloist and references to "I Could Have Danced All Night." The movement opens with a serene of the opening section from the first movement. The third movement is often played separately as it is in this evening, in honor of a solo band, clarinet, in this performance by DMA student Adam Berlowitz.

The opening version of "I Could Have Danced" in 1998 and was for mixed quartet and synthesizer. Nobby wrote it while pursuing his graduate degree at The Juilliard School. It was composed for use by the Riverside Dance Company, with choreography by Robert Rizzo. In a review of this performance, the Los Angeles Times said it was "a vibrant score." It represents a merging of emotional elements. According to Nobby, the work attempts to merge African dance patterns, and European folk elements. His music was commissioned to commemorate the work for the American Dance Summer, and this version was premiered at March of 2004 by the Berkeley University Wind Ensemble, conducted by Richard Plak, in whose work is dedicated.

In 1956, Vaughan Williams composed three preludes on gems in the World Music and Dance. Of the three, Allemandes is based on a fantasy by 16th century composer J. B. Newton. This version for band made by Walter Breiter has been recorded on standard transcriptions for concert band.

Part 1 of Allemandes was premiered by the University of Illinois Symphonic Band in the Champaign Urbana Civic Auditorium on January 1979. The work was commissioned by Dr. Harry Bogen, then conductor of the University of Illinois Band, and is dedicated to him. Part 2 of Allemandes was composed two years later. The two parts can be combined or form a larger piece. Although in the first meeting, Part 2 is often played as a separate composition.

Allemandes is built upon five Allemandes that were first popular folk songs but were then adapted for solo voice and piano by the important composers in Germany, composer, and the etymology, "Allemandes". The piece is characterized by its melodic fragments, free use of modal and modal harmony and following elements. The third movement, "To the Stars" then moves to general of the 1980s that was composed for the 1980s, Kenny G as his soloist and references to "I Could Have Danced All Night." The movement opens with a serene of the opening section from the first movement. The third movement is often played separately as it is in this evening, in honor of a solo band, clarinet, in this performance by DMA student Adam Berlowitz.
About the Department of Music

The Department of Music at the Meadon Gross School has a faculty of 29 full-time and 38 part-time members. There are approximately 500 students enrolled in its seven degree programs: Bachelor of Music, Bachelor of Arts, Master of Music, Master of Arts, Artist Diploma, Doctor of Philosophy, and Doctor of Musical Arts. All of the music degree programs have in their common aim the development of well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. The diversity of faculty specializations within the school provides a breadth of expertise rarely encountered in other programs.

Wind and Percussion Faculty

Bart Fellor, flute
Kazumi Hirata, flute
Matthew Sullivan, oboe
Maureen Hunt, clarinet
Cyndie Iwerson, bassoon
Ralph Bowers, saxophone
Paul Cohen, saxophone
Douglas Landeen, horns
Kevin Kohi, trumpet

William Fielder, trumpet
Scott Whittemore, trumpet
Michael Powell, trombone
John Reis, trombone
Coward Horig, trombone
Scott Monks, euphonium/ tuba
Alas Abel, percussion
Chris Daves, percussion
Victor Lewis, percussion

Antonio M. Botteum, Chair, Department of Music
Scott Whittemore, Vice Chair, Department of Music
George Staunch, Dean, Meadon Gross School of the Arts
RUTGERS WIND ENSEMBLE

William Berz, conductor
Patrick Gardner, conductor
Todd Nicholas, conductor

RUTGERS GLEE CLUB

Patrick Gardner, conductor

Friday, April 27, 2007
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
RUTGERS
Mason Gross School
of the Arts

RUTGERS WIND ENSEMBLE
William Berz, conductor
Christian Willjbhn, guest conductor

Friday, September 28, 2007
8:00 p. m.
West Side Presbyterian Church
Ridgewood, NJ
PROGRAM

Overture 1940
H. Owen Reed
(b. 1910)
arr. William Berz

Amazing Grace
William Himes
(b. 1947)

Christian Vlajic, conductor

Symphony in B♭
Paul Hindemith
(1895-1963)

Moderately fast, with vigor
Andantino grazioso
Fugue, rather broad
RUTGERS
Mason Gross School of the Arts

RUTGERS WIND ENSEMBLE

William Berz, conductor
Marian Stewart, conductor

Friday, November 16, 2007
8:00 p.m.
Nicholas Music Center
Rutgers, The State University of New Jersey
PROGRAM

Smetana Fanfare
Karel Husa
(b. 1921)

Light
Royce L. Cole
(b. 1982)

The Hound of Heaven
James Syler
(b. 1961)

— Intermission —

Kelly's Field
Jennifer Higdon
(b. 1962)
Marian Stewart, conductor*

Suite Dreams
Steven Bryant
(b. 1972)

Suite in Eb
Gustav Holst
(1874-1934)

Chaconne
Intermezzo
March

*Tonight's performance is in partial fulfillment of the requirements for the D.M.A. degree in Wind Conducting.
Rutgers Wind Ensemble
* denotes principal or co-principal

Flute
Elisa Beddia
Lydia Foresti
Melissa Healy*
E-Yun Tu*
Anna Urrey

Oboe
Leslie Godfrey*
Thomas Hannett
Andrea Novak
Oscar Petty

E-flat Clarinet
Ed Nishimura

Clarinet
Justin Bulava
Anthony Ciccone
Kevin Dayton
Andrew Hayward
SungWon Hwang*
Christina Song

Bass Clarinet
Ryan Jamison

ContraBass Clarinet
Jennifer Brash

Saxophone
James Brady
John DiSanto
Cary Dibrow
Marissa Stewart*

Baritone
Anthony Carrone*
Lena Nicastro

Horn
Jerene Cherney
Christopher Hersel
Joseph Kirk

Erin Whelan*
Evan Young

Trumpet
Thomas Bolton
James Herzog
Cody Holody
Casten Nichols
Anja-Christian Nielsen
Felipe Rodriguez
Manuel Ruiz

Trombone
Andrea Gonzalo
Luke Grether*
Jim Watkins

Bass Trombone
J. J. Cooper

Euphonium
David DeMai*
Melanie Geffen

Tuba
John Dorn*
Jacob Miller-Hoesly

Percussion
Martin Eck
David Eisenreich
H. Young Ryu
Dylan Frank
Brian Jordan
Tod Quinn*

Rog
Gevvi Tov Yares

Piano
Han Yi Tsai
RUTGERS UNIVERSITY SYMPHONY BAND

Darryl J. Bott, conductor

Kaoru Hinata, piccolo
Marc DeNicuolo, guest conductor

Thursday, December 6, 2007
8:00 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
PROGRAM

Chester Overture
William Schuman
(1910-1992)

*Marc DeNicuolo, guest conductor

Lux Aurumque
Eric Whitacre
(b. 1970)

Symphonic Movement
Vaclav Nelhybel
(1919-1996)

Concerto in C Major
Antonio Vivaldi
(1678-1741)

Transcribed by Alfred Reed

I. Allegro
II. Largo
III. Allegro molto

Kaoru Hinata, piccolo

INTERMISSION

Chester Leaps In
Steven Bryant
(b. 1972)

Spartacus
Jan Van der Roost
(b. 1956)

Florentiner March
Julius Fucik
(1872-1916)

Edited by Frederick Fennell

*Tonight’s performance is in partial fulfillment of the degree requirements for the MM in Wind Conducting.
RUTGERS UNIVERSITY SYMPHONY BAND

PICCOLO
Nicole Tuma

FLUTE
Melinda Grant, principal
Katie Stanek
Cheryl Housten
Tayler Martin
Caroyn Carenza
Kirk Schwenkler

OBOE
Matthew Brady, principal
Julia Fendler
Sharis Aiazian

BASSOON
Mark Davies, principal
Shona Roebuck

CLARINET
Jennifer Brush, principal
Andrew Arcilla
Karen Cox
Katie Boyko
Michael Zharnest
Stephanie Tsai
Christopher Clarariello
Jung Won Sandy Ko
Jessica D’Elias

BASS CLARINET
Peter Stanley Martin, principal
Kevin Dayton

ALTO SAXOPHONE
Marc DeNicuolo, principal
Giuseppe Fusco
David Regner
Joseph Giordano

TENOR SAXOPHONE
Brian Racioppi
Stephen Yoon

BARI TONE SAXOPHONE
James Ailianian

TRUMPET
Cody Holody, principal
Gregory MacArthur
Chris Blecke
Daniel Harper
Joanne Cheng
Ray Lunasin
Gregory Bruno

HORN
Evan Young, principal
Jaclyn Aligera
Michael Mikulka
Lauren DeLago
Geetha Makam
Jenene Cherney

TROMBONE
Mark A. Mucci, principal
Jeffrey Smith
Bokyung Park
Eric Dylewicz
Asum Gunju

BASS TROMBONE
Blavin Shah
Patrick Murphy

EUPHONIUM
Roosevelt Offoah, principal
Melanie Griffen
Joshua Stavola

TUBA
Jacob Miller-Hoesly, principal
Jason Stevens

PERCUSSION
Ross Chu, principal
Alex Atchley
Tara Brooks
Dan Temkin
Vivian Kwan
Carl Radager
Rebecca Reid
RUTGERS UNIVERSITY
SYMPHONY BAND

Darryl J. Bott, conductor

Willowbrook High School Symphonic Wind Ensemble
William Gilmer, conductor

Edison High School Wind Ensemble
Marc DeNicuolo, conductor

Friday, February 29th, 2008
8:00 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
PROGRAM

Willowbrook High School Symphonic Wind Ensemble
William Gilmer, conductor

The Hounds of Spring
Alfred Reed
(1921-2005)

Avenue X
Jonathan Newman
(b. 1972)

Edison High School Wind Ensemble
Marc DeNicuolo, conductor

Dusk
Steven Bryant
(b. 1972)

Push
Rob Smith
(b. 1968)

Intermission

Rutgers University Symphony Band

Overture to Colas Breugnon
Dmitri Kabalevsky
(1904-1987)
Transcribed by Donald Hunsberger

Bloom
Steven Bryant

Symphonic Suite
Clifton Williams
(1923-1976)

I. Intrada
II. Chorale
III. March
IV. Antique Dance
V. Jubilee

The Purple Pageant
Karl Lawrence King
(1891-1971)

Marc DeNicuolo, guest conductor
Concert Band

Timothy Smith, director

Thursday, May 1, 2008
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Program

King Cotton
John Philip Sousa
(1854–1932)
Edited by Frederick Fennell

Adagio
David R. Holsinger
(b. 1945)

Irish Tune from County Derry
Percy Aldridge Grainger
(1882–1961)
Edited by E. Mark Rogers

A Colonial Legend
Clare Grundman
(1913–1996)

Intermission

New Mexico March
John Philip Sousa
Edited by Frederick Fennell

Second Suite In F
Gustav Holst
(1874–1934)
Edited by Colin Matthews

Americans We
Henry Fillmore
(1881–1956)
Rutgers Concert Band

Flute
Afsoon Antia
Chanel Fernandez
Meghan Gavin
Taylor Hays
Maria Juliano
Kristen Koprowski
Beowulf Krieger
Sarah Omar
Renee Parrish
Aarti Patel
Kimberly Queirolo
Marium Rizvi
Jennifer Rusiani
Ryan Salzmann
Hilary Smith

Clarinet
Dhariynne Addabbo
Rayna Addabbo
Thomas Asianian
Yasmeen Constantine
Keri Faty
Maria Elena Gonzalez
Kristin Heiringer
Amber Jensen
Christopher Leaf
Francis Lee
Joe Macirowksi
Stephanie Queirolo
Grace Rezaghi

Bass Clarinet
Lisa Cohen

Oboe
Gregory Salmon

Bassoon
Christopher Ciarciaelio

Soprano Saxophone
Gregory Coughlin

Alto Saxophone
Ciene Arnold
Gerry Butrico
Gabrielle Chaya
Jonathon Curto
Nicholas Deen
Nancy Kell
Michael Malvasio
Thomas Nied

Tenor Saxophone
Gregory Coughlin
Andrea Corridella
Mario Madewela

Trumpet
Nathan Bruen
Nicole Carlucio
Tom Cermena
Dan Digos
Tom Dougherty
Matt Drews
Matt Edwards
Scott Gursky
Rebecca Lommler
Allison Marquardt
Timothy Moran
Devon Pierce
Michael Rayner
Christopher Zawistowski

French Horn
Greg Pope
Geetha Makan
Molly Wood

Trombone
Allison Elchert
Courtney Mills
Eric Resman

Euphonium
Jonathan Marquardt
David Rule
Kevin Wolfgang
Michael Verra
RUTGERS
Mason Gross School
of the Arts

RUTGERS WIND ENSEMBLE

William Berz, conductor
Frank L. Battisti, conductor

with

Maureen Hurd, clarinet
Todd Quinlan, timpani

Friday, May 2, 2008
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
PROGRAM

Fantare for the inauguration of John F. Kennedy

Leonard Bernstein (1918-1992)

Brooklyn Bridge

Michael Daugherty (b. 1954)

I. East
II. South
III. West
IV. North

Maureen Hurd, clarinet

Postlude in F

Charles Ives (1874-1954)
arr. Kenneth Singleton

Variations on America

Charles Ives
arr. by William Schuman
adapted for band by
William E. Rhoads

Frank L. Battisti, conductor

INTERMISSION

Raise the Roof

Todd Quinlan, timpani

Michael Daugherty

Music for Prague 1968

Karel Husa (b. 1921)

I. Introduction and Fantare
II. Aria
III. Interlude
IV. Toccata and Chorale
RUTGERS WIND ENSEMBLE
* denotes principal or co-principal; players rotate part assignments

FLUTE
Elissa Beddia
Carolyn Carewko
Lydia Foresti
Christine Frielink
Taylor Martin
Nicole Tuma
Anna Urrey

OBOE
Leslie Godfrey*
Thomas Hannett
Andrea Nowalk
Oscar Petty

Eb CLARINET
Christina Songi

CLARINET
Justin Bulawa
Anthony Ciccone
Kevin Dayton
Andrew Hayward
SungWon Hwang*
Ryan Jameson
Rebecca Mason
Ed Nishimura
Genevieve Vail

ALTO CLARINET
Karen Cox

BASS CLARINET
Jennifer Brush
Peter Stanley Martin

CONTRABASS
David Geos

SAXOPHONE
John DiSanto
Cory Disbrow
Giuseppe Fusco
David Regner
Marian Stewart*

BASSOON
Anthony Carrone
Donald Rolle*

HORN
Jacek Algiera
Jenene Cherney*
Christopher Hensel
Erin Whelan

TRUMPET
Thomas Boulton
James Herzog
Cody Holody
Caitlin Nichols
Felipe Rodriguez
Manuel Ruiz*

TROMBONE
Bhavin Shah
Luke Strother*
(TROMBONE, continued)
Jim Watkins

BASS TROMBONE
J. J. Cooper

EUPHONIUM
David DeMair*
Melanie Griffen
Andrew Stroffolino

TUBA
John Dorn*
Jacob Miller-Hoosly

PERCUSSION
Ross Chu
Martin Eck
David Eisenreich
Brian Jordan
Matthew Kallend
Todd Quinlan*
Carl Raezer

PIANO
Han Yi Tsai

HARP
Andre Taramikes

BASS
Emilio Guarino
Max Jacob
Rutgers University Symphony Band

Conductor's Collegium Concert

Darryl J. Bott, conductor

with

Graduate Students of Dr. William Berz

John Herlihy
Peter Stanley Martin
Catherine Stanek
Marian Stewart
Brian Toth
John Zazzali

Thursday, October 23, 2008
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
PROGRAM

Flourish for Wind Band

Ralph Vaughan Williams
(1872-1958)

Brian Toth,* guest conductor

Three Ayres from Gloucester

Hugh Stuart
(1917-2006)

I. The Jolly Earl of Cholmondeley
II. Ayre for Eventide
III. The Fiefs of Wembley

Catherine Stanek,* guest conductor

Folly Oliver

Thomas Root
(b. 1947)

Marian Stewart,* guest conductor

Commando March

Samuel Barber
(1910-1981)

Peter Stanley Martin,* guest conductor

INTERMISSION
To the Heroes of the Patriotic War

Aram Khachaturian
(1903-1978)
arr. William Berz

A Tribute to Grainger

Percy Aldridge Grainger
(1882-1961)

I. Country Gardens
II. Mo Nighean Dubh
III. The Gypsy's Wedding Day

John Zazzali,* guest conductor

Windsong

John P. Zdechlik
(b. 1937)

John S. Héralhy,* guest conductor

Armenian Dances

Alfred Reed
(1921-2005)

Please refrain from applauding between movements.

*Tonight's performance is in partial fulfillment of the degree requirements for the MA and DMA in Wind Conducting.
PROGRAM

“Canzon Primi Toni” from Sacrae Symphoniae  Giovanni Gabrieli
   (c. 1554/57-1612)
   Mike Christianson, conductor

Cathedrals  Kathryn Salfelder
   (b. 1987)

Passacaglia and Fugue in C minor, BWV 582  Johann Sebastian Bach
   (1685-1750)
   transcribed by Nicholas Falcone

“Tarantella” from Gazebo Dances  John Corigliano
   (b. 1938)
   *Please hold your applause until the end of the second “Tarantella.”*

“Tarantella” from Symphony No. 1  John Corigliano
   transcribed by Jeffrey Gershman
   Peter Stanley Martin, conductor

INTERMISSION

Symphony No. 4  David Maslanka
   (b. 1943)
Rutgers
Mason Gross School
of the Arts

Rutgers Wind Ensemble

William Berz, conductor
Mike Christianson, conductor
Peter Stanley Martin, conductor

Friday, November 14, 2008
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
PROGRAM

“Canzon Primi Toni” from Sacrae Symphoniae       Giovanni Gabrieli
                                                (c. 1554/57-1612)
      Mike Christianson, conductor
      Cathedrals                                  Kathryn Salfeider
                                                (b. 1987)

Passacaglia and Fugue in C minor, BWV 582  Johann Sebastian Bach
                                                (1685-1750)
      transcribed by Nicholas Falcone

“Tarantella” from Gazebo Dances            John Corigliano
                                                (b. 1938)

Please hold your applause until the end of the second “Tarantella.”

“Tarantella” from Symphony No. 1        John Corigliano
                                                transcribed by Jeffrey Gershman

       Peter Stanley Martin, conductor

INTERMISSION

Symphony No. 4                              David Maslanka
                                                (b. 1943)
RUTGERS
Mason Gross School
of the Arts

RUTGERS WIND ENSEMBLE

Special Guest Artist
Michael Colgrass

These events are made possible with funding from
Mason Gross Presents and the
New Jersey Music Educators Conference.

New Jersey Music Educators Association
State Conference

Friday, February 20, 2009
PROGRAM
A Clinic/Concert with Michael Colgrass

10:15 - 11:30 a.m.
Brunswick Hilton and Towers
East Brunswick, New Jersey
Salon A/B

Apache Lullaby  Michael Colgrass (b. 1932)
Brian Toth, conductor

The Beethoven Machine  Michael Colgrass
Marian Stewart, conductor

Gotta Make Noise  Michael Colgrass
Mike Christianson, conductor

Mysterious Village  Michael Colgrass
David Goss, conductor

Old Churches  Michael Colgrass
Darryl J. Bott, conductor
RUTGERS
Mason Gross School of the Arts

RUTGERS UNIVERSITY SYMPHONY BAND

Artist-in-Residence Series
H. Robert Reynolds, guest conductor

Darryl J. Bott, conductor

with

Guest Conductors
John S. Herlihy
Peter Stanley Martin
Catherine Stanek
John M. Zazzali

Wednesday, April 29, 2009
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
Concerto Sinfonico

Nicolas Flagello
(1928-1994)

I. Allegro non troppo
transcribed by Merlin Patterson

Saxophone Quartet:
Cory Disbrow, John DiSanto, Giuseppe Fusco, David Regner

Intermission

Nitro
Frank Ticheli
(b. 1958)

John M. Zazzali*, conductor

Toccata and Fugue in D minor
Johann Sebastian Bach
(1685-1750)
transcribed by Donald Hunsberger

Bells for Stokowski
Michael Daugherty
(b. 1954)

*Tonight’s performance is in partial fulfillment of the degree requirements for the MA in Wind Conducting.
PROGRAM

Rutgers Symphony Band

Centennial Fanfare-March
Roger Nixon
(b. 1921)

Acrostic Song
David Del Tredici
(b. 1937)
arranged by Mark Speke

Peter Stanley Martin*, conductor

Ginger Marmalade
Warren Benson
(b. 1924)

Catherine Stanek*, conductor

Folk Dances
Dmitri Shostakovich
(1906-1975)
arranged by M. Vakhutinskii
edited by H. Robert Reynolds

John S. Herlihy*, conductor

O Magnum Mysterium
Morten Lauridsen
(b. 1943)
transcribed by H. Robert Reynolds

H. Robert Reynolds, conductor
Concerto Sinfonico

I. Allegro non troppo

transcribed by Merlin Patterson

Saxophone Quartet:
Cory Disbrow, John DiSanto, Giuseppe Fusco, David Regner

Intermission

Nitro

John M. Zazzali*, conductor

Toccata and Fugue in D minor

Johann Sebastian Bach
(1685-1750)
transcribed by Donald Hunsberger

Bells for Stokowski

Michael Daugherty
(b. 1954)

*Tonight's performance is in partial fulfillment of the degree requirements for the MA in Wind Conducting.
RUTGERS
Mason Gross School of the Arts

RUTGERS WIND ENSEMBLE

William Berz, conductor

H. Robert Reynolds, guest conductor
Brian Toth, guest conductor

with

Kevin Cobb, trumpet

Friday, May 1, 2009
8:00 pm
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
PROGRAM

Fanfare

Gerald Chenoweth
(b. 1943)

Bali

Michael Colgrass
(b. 1932)

The Band Music of Virgil Thomson

Study Piece: Portrait of a Lady

Virgil Thomson
(1896-1989)

Edges: A Portrait of Robert Indiana

Virgil Thomson

A Solemn Music

H. Robert Reynolds, conductor

Virgil Thomson

At the Beach

Kevin Cobb, trumpet

Virgil Thomson

INTERMISSION

Terpsichore

Fisher A. Tull
(1934-1994)

Bran Toth, conductor

La Fiesta Mexicana

H. Owen Reed
(b. 1910)

Prelude and Aztec Dance

Mass

Carnival
RUTGERS UNIVERSITY
WIND ENSEMBLE

William Berz, conductor
Darryl J. Bott, conductor
Mike Christianson, conductor

Tuesday, November 10, 2009
8:00 p.m.
Peter Jay Sharp Theatre
Symphony Space
New York

PROGRAM

Fanfare for an Uncommon Time
Mark Zuckermand
(b. 1940)
Premier Performance
Mike Christianson, conductor

Tom Canvas
Matthew Tommasini
(b. 1978)

Chunk
Jonathan Newman
(b. 1972)

In Wartime
Darryl J. Bott, conductor

Hymn
David Del Tredici
(b. 1957)

Battlemarch

INTERMISSION

Windfall
Charles Wuorinen
(b. 1936)

Grand Central Station
Michael Torke
(b. 1961)

Give Us This Day
David Maslanka
(b. 1943)

I. Moderately slow
II. Very fast

Please refrain from applauding between movements.
Appendix 3: Scarlet Letter, Rutgers Monthly, and Bulletin of Rutgers University
College Band

Page, L. W. Kornick, Director
Rutgers University, 1919, p. 213.

The Rutgers College Cadet Band, though a comparatively new organization on our campus, has rapidly come to the fore despite war conditions. It was organized in January, 1918, under the direction of the Military Department, with a small group of men strong in musical ability. The Band has played for various college functions, bandy exercising its regular duty as a unit of the Military.

After a call for recruits from the freshmen, a few, practice was resumed at the beginning of the college year, and many new names were added to the roll. Under the faithful and efficient leadership of Professor L. W. Kinchall, the organization played regularly throughout the Winter, playing at a number of functions, and also at some events for special college events. The regular work started when the entire cadre were in attendance. The efficiency of the organization has warranted its entrance as a strong factor into undergraduate activities.

SCU/A, Rutgers Univ. Libraries

Scarlet Letter, 1919, p. 213. Courtesy Special Collections and University Archives, Rutgers University Libraries.
The Rutgers Student Band a Credit to the College

There was a time not so long ago when a student band at a college was a necessary evil, a volunteer galaxy, sometimes large but generally small and poorly orchestrated, which now and then followed the football teams around and blared out what was said to be music. That time has passed, however, for a representative student band is now being recognized as an essential part of a college’s “rooting” equipment. Today every university of size has its band, and Rutgers may be well proud of its musicians. In ability, in their uniforms, and in their worth they stand on a par with the bands at Harvard, Princeton, Pittsburgh, and Pennsylvania.

Rutgers produced a student band varying from a dozen to fifteen pieces in 1916. This was a purely military organization and seldom turned out for games and other college functions. At the beginning of the college year in the fall of 1920 the present band was instituted on a new basis with about twenty-five men, and now averages an attendance of forty pieces, sometimes marshalling as many as fifty pieces. On October 24, 1920, a total of thirty-six instruments was received under a United States Government issue, with a valuation of $2,800.44. The college owns nine instruments, in addition to five snare and two bass drums.

During the college year 1920-21, the band was directed by Professor L. W. Kimball, of the French department, a capable clarinet player and band leader. Professor Kimball was assisted largely by Warrant Officer R. C. Krasowski, U. S. Army, one of the staff of military instructors on duty here. This present college year has found Mr. Krasowski in charge as faculty adviser. During his fifteen years of service in the Regular Army he has devoted nine years to army bands, having played in such famous bands as those of the 30th, 60th, and 21st Infantry, and the 8th Cavalry. He was commissioned in the 11th Infantry during the war, rose to the rank of captain, was discharged at Camp Devens, Mass., in March, 1919, and re-enlisted in his old grade of sergeant, later being promoted to the new grade of warrant officer.

In Frank Orose, of Orange, N. J., the Rutgers band has a capable, well-instructed and sincere musician who, fortunately for the band, is a member of the present freshman class and should be available...

for three more years. Once, who is a 

vocational, acts as leader of the band for 

all rehearsals. The assistant leader is R. 

E. Willet '26, a trombone player. F. 

A. H&l;lan '22, handles the known as 

drum major. The other officers are: 

President, J. E. S&l;ee '23; vice-president, G. 

B. Brown '24; treasurer, A. 

Peplow '24; secretary, H. H. S&l;orenson 

21, and librarian, A. A. Hoefler 21. 

A permanent organization was effected 

in December when a constitution and the 

necessary by-laws were framed and 

adopted.

During November, the Rutgers band 

was outfitted with scarlet sweaters, white 

flannel trousers, and white shoes. The 

cap has not been decided upon, but may 

either be a white shell cap or a modified 

form of the familiar overseas cap.

The College

Education Conference

A meeting of county and city superin-

tendents, supervising principals, and 

helping teachers for Union, Hunterdon, 

Somerset, Union, Middlesex, Monmouth, 

and Ocean Counties was held at the 

college on Thursday and Friday, 

January 22 and 23. The meeting was 

begun Thursday morning at 10:30 

in the Kirkpatrick Chapel, Mr. Fred-

wick Brown, Superintendent of Schools 

at Elizabeth, read a paper upon "The 

Recent Accomplishments in the High 

School," which was followed by a dis-

cussion by Mr. T. Latimer Brooks, 

Superintendent of Schools of Somer-

setville, and Mr. William H. Smith, Su-

perintendent of Schools at Freehold. 

The morning session was concluded 

with a paper upon "State Summer 

Schools," by Dr. W. A. Ackerman, Direc-

tor of State Summer Schools. The after-

noon meeting began at 2 o'clock, and was 

attended by an address by the Hon. John 

Farley, Commissioner of Education. 

The remainder of the afternoon was 

taken up by a general discussion of the 

subject "High Spots in Our Educa-

tional Practice" by county superintendents 

of the various counties represented. In 

the session, at 7:30, the conference 

was entertained at dinner by the Tresters 

Club of New Brunswick. The speaker 

was Hon. George R. Feis, chairman of 

the Educational Committee of the House 

of Representatives, who reviewed the 

work of the Armament Lithography 

Corporation.

On Saturday morning, at 8:15, Mr. J. 

T. Chapman, Superintendent of Schools 

at Johnstown; John G. Demott, 

Huntington, New York; and J. 

D. Hoof, Superintendent of Schools 

at Somer-

set County, and Mr. A. G. Woodfield, 

Superintendent of Schools, discussed the subject, "Intelligence 

Test for a Diagnose Viewpoint." Other papers read included: "Mental 

Tests" by Dr. Edgar A. Doll, Psychol-

ogist Division of Rehabilitation; "Coor-

dination of Public and School Libraries" 

by Miss Sara Ashby, Public Library 

Commissioner; "A Library for Practical 

Use," by Mr. S. G. Wares, Superin-

ventor of Middlesex Township 

Lecture Hall.

Engineering Lectures

The Engineering Department has been 

active during the past few months in 

arranging joint meetings of the three 

undergraduate engineering societies. 

These meetings are the first in a plan 

for vocational guidance of fresh-

men, with the purpose of setting in 

motion some definite programs as long 

before the students the opportunities, 

qualifications, possibilities of service, etc., in 

the engineering field.

On November 24, C. D. Pollock, a 

member of the American Society of Civil 

Engineers, of New York City, delivered 

a lecture upon "Civil Engineering—Its 

Past and Future Prospects," and on 

December 1, Eugene A. Hurd, consult-

ing engineer for the New York Edison 

Company and power plant expert, lec-

tured on "Coordination of Electrical 

Engineering." The lectures were 

well attended and enthusiastically 

received by engineering undergraduates. 

It is planned to continue these joint meet-

ings throughout the college year.

Legacy for Rutgers

By a will of the late Charles A. Dun-

ham, of the class of 1888, Rutgers Col-

lege will eventually receive a legacy of 

$5,000. This thousand dollars is given to 

Mr. Dunham's grand nephew, Nelson 

Dunham, and to Imogene C. Armit, a 

cousin, the use of properties on Nelson 

street, New Brunswick, together with an 

annuity of $2,000. Upon the death of 

Rutgers Alumni Monthly, 1922, p. 158. Courtesy Special Collections and University Archives, Rutgers University Libraries.
The College Band

President: Edward C. Harris, Jr.
Manager: E. Vernon Dunn, Jr.
Librarian: Theodore B. Hickenlooper

This year marks the formation of the band as a college organization. Although connected with the R.O.T.C., it maintains its distinct position in college life apart from affairs military. A constitution has been drawn up and regular officers are elected.

The organization has served well during the past year. Their presence at football games and student gatherings has shown the college what they can do in accompanying singing and leading triumphal marches.

SC/UA, Rutgers Univ. Libraries

Scarlet Letter, 1922, p. 228. Courtesy Special Collections and University Archives, Rutgers University Libraries.
Rutgers College Band

This year the college band was completely reorganized. It is no longer connected with the K. O. T. C., but is a street college organization. A constitution and by-laws were passed in December tending toward a permanent organization and in February the band was granted the A. C. A. award.

We have a band of approximately forty pieces, well equipped with instruments and uniforms of red sweaters and white flannel trousers.

The Rutgers College "Ruttey Monthly" says of our band: "In ability, in their uniforms, and in their worth they stand on a par with the bands at Harvard, Princeton, Pittsburgh and Pennsylvania. Rutgers may be well proud of its musicians." We, as a college band, can merely re-echo this sentiment.

SCUA, Rutgers Univ. Libraries

The recognition of the College Band by the Association of Campus Activities has been largely instrumental in retaining the interests of the Senior and Juniors, and in its continued successful growth. The Band has endeavored to merit this recognition and the general support of the student body by its willingness to respond for any meeting or activity where the services of a band were desirable.

The Band assisted at the Commencement Exercises of 1922, which was the first time in the history of the college that music was furnished by our own hand; and to quote from the Commencement Number of the Alumnus Monthly, "The College Band provided music . . . and was the subject of much favorable comment from the Alumni." The Band also assisted at the first Commencement of the New Jersey College for Women.

This year the Band enrollment exceeded fifty members and a large representation accompanied the football team on the following trips: Lehigh-Rutgers game, at South Bethlehem, Pa.; Louisiana State-Rutgers game, at the Polo Grounds, New York City, and at the N. Y. U.-Rutgers game, at Ashland Field, East Orange, N. J. The Band also played at all football games and many basketball games at home. In January the Band played at the Agricultural Exhibit at Trenton, N. J.

# Scarlet Letter

**Rutgers College Band**

**OFFICERS**

- **Faculty Advisor**: Warrant Officer R. C. Krasowski, U. S. A.
- **President**: Wayland A. DuBois, 23
- **Vice-President**: John A. Plush, 24
- **Director**: Carl H. Galloway, 24
- **Assistant Director**: Robert H. Walter, 25
- **Secretary**: George H. Stanwood, 24
- **Treasurer**: C. Lloyd Stanwood, 25
- **Librarian**: Walter F. Scott, 24
- **Drum Major**: John H. Griebel, 26

**Cornets**

- R. C. Krasowski, 23
- R. W. Whiting, 25
- G. T. Morse, 24
- L. E. West, 25
- S. H. Africano, 23
- E. G. Brennan, 25
- C. S. Adkinson, 25

**Saxophones**

- H. Pennington, 23
- G. R. Scott, 24
- Win. Anderson, 25
- C. B. Denise, 25
- C. L. Stanwood, 25
- R. Cuse, 26
- G. L. Dehbieler, 26
- E. W. Loyd, 26
- C. Michelson, 26

**Trombones**

- J. V. Africano, 23
- R. Gardoek, 24
- A. Headley, 24
- E. R. Wilson, 24
- R. M. Walter, 25

**Basses**

- J. I. Kibbe, 23
- C. F. Case, 25
- L. L. Cortelyon, 26

**Clarinet and Flutes**

- W. A. DuBois, 23
- J. A. Plush, 24
- W. F. Scott, 24
- F. H. Sorensen, 24
- G. H. Stanwood, 24
- F. Anon, 25
- H. E. Petts, 25
- J. G. DuBois, 26

**Altoos**

- G. R. Mages, 25
- R. Libby, 25
- F. J. Marryott, 25
- C. Weichert, 24
- A. Klein, 26
- M. L. Ratner, 26

**Baritones**

- E. F. Davis, 23
- E. J. Butler, 23

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Rutgers College Band

The College Band, which in the last four years has grown from practically nothing to an organization numbering more than fifty members, has just finished a successful year. Interest is obtained by the non-athletic award being given after three years of satisfactory playing and attendance. The extent of interest thus aroused is shown by the response of the Juniors and Seniors to any meeting or activity where the band is desired.

This year the band played at every football game, going to the Rutgers-Lafayette game at Easton, Pa., the Rutgers-West Virginia game at the Polo Grounds, and the Fordham game at Ashland Stadium, East Orange.

The band furnished the music for the third Commencement of the New Jersey College for Women, as it has done in the past two years. Music for the Commencement exercises of Rutgers was also furnished by the band, and this soon promises to become traditional, much favorable comment having been given by Alumni and visitors.

A concert was given January 15, 1934, at the armory in Trenton where "Agricultural Week" was being held.

Scarlet Letter, 1925, p. 309. Courtesy Special Collections and University Archives, Rutgers University Libraries.
The College Band

The University Band continues to grow steadily from year to year. The present organization consists of some sixty members. The non-athletic award of the Association attend the formations of the band. Whenever called upon the band furnishes music for the various college functions. Football season especially finds the organization active. Music for both Commencement Exercises of the New Jersey College for Women and of Rutgers was furnished by the band when it seemed to impress favorably both the alumni and visitors. The band has this year been under the direction of Mr. L. R. Godden of the Military Department.

OFFICERS

President
FRANKLIN J. MERRYOTT

Vice-President
CLIFFORD F. CASE

Manager-Treasurer
THEODORE E. COURSE

Secretary
ROBERT F. BERRY

College Band

Faculty Advisors
1st Lieut. Arthur C. Purvis, U. S. A.
Warrant Officer Lewis R. Godden, U. S. A.

Instructor
ANGELL DEL BUSTO
Damrosch School of Music

OFFICERS

President
ROBERT F. BERRY '26

Vice-President
JOHN H. GRIEBEL '26

Secretary
EDWARD W. PHILLIPS '27

Manager
ADAM G. MITCHELL '27

Leader
THEODORE E. COUSE '26

Asta. Leader
HENRY O. TUSTIN '28

Librarian
FREDERICK W. HALL '28

Asta. Librarians
ROBERT L. KNIGHT '29

Drum Majors
EDWARD D. GRAY '28

E暴涨 R. DJERF '29

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College Band

WILLIAM H. FARMER, JR., 29, President
C. ROGER KEATY, '29, Secretary
ERD S. PARKER, '29, Director

 private Charles W. York, U. S. A., Institute

Alums

William H. Moorehead, '20
Chester A. Stilker, '20
Andrew K. Carpenter, '21

Adam Pilling, '29
Henry S. Hulse, '29

Clarinetts

Clarence C. Collier, '19
Emery V. Green, '20

Ramin

Robert H. Pitner, '29
William E. Hexton, '20

Saxophones

Sherwood H. Messick, '21
Charles A. Freeman, Jr., '30
George E. Garland, '30

Trombones

George S. Parks, '29
Vince J. Thomas, '29

Two hundred twenty-seven

SC/UA, Rutgers Univ. Libraries

EVERYONE who has attended a college football game probably realizes that without a good band to pep up the routen and the players, a football contest would be a rather colorless affair. The college band supplies the music for all the Rutgers games and also participates in many other college functions.

The Rutgers band was organized December 1921, with the R. O. T. C. band as its nucleus. This newly-formed college group received full support of the association of campus activities, and in February, 1922, members of the band were awarded the gold "I." This rating is still in effect as all three-year members receive the award. In 1922 the band inaugurated a practice which was soon to become a custom, by furnishing music for the commencement exercises. The Alumni Monthly commented on this occasion as follows: "The college band provided music . . . and was the subject of much favorable discussion from the Alumni." During the same year the band assisted at the first commencement at the New Jersey College for Women, and a concert was also given at the New Jersey Agricultural exhibit in Trenton. Throughout the years that have followed, the organization has been actively and successfully engaged in various campus affairs. Rutgers Nights are held in different theatres at which the band plays an important part, more spirit and vigor is promoted by the band at the football games and pep meetings, and various social functions such as Parties' day are made more successful by the appearance of the group.

However, with all its activity, the band has reached a point where it has progressed as far as possible under its somewhat flaky organization. Under the present system the attendance at rehearsals has been surprisingly low. Then, too, even on occasions such as football games, the band has been exceedingly small. Then again at other times almost all of the bandmen have turned out. It can be readily seen that with such laxity of discipline, it is virtually impossible to attain the greatest efficiency and harmony of the unit.

Charles W. Cook, who is a newcomer in the Military department, has attempted to remedy the situation through arousing the interest of the players. He has offered a cup to the "outstanding bandman," who is to be selected by considering attendance at rehearsals, personal appearance, and an examination in the rudiments of music. In a further attempt to make the college band a bigger and better organization, Mr. Cook has made a thorough study of the bands of various colleges and, with the help of Colonel Ralph McCoy, has offered a plan used at Lehigh, Penn State and Cornell.

Under the proposed system, the college band and the R. O. T. C. band will become united. Freshman and sophomore members will receive a special course in band practice and will not be required to study the rifle, and juniors and seniors will receive scholastic credit for their work. The band will play at all football games, both home and distant, in the regular college band uniform which, incidentally, is to be enhanced by the addition of a special black "Band R" on the red jersey. As formerly, those playing three years will receive a gold "R." It is hoped that this plan, which will probably go in effect in September, will help make the Rutgers band one of the best in the East.
Scarlet Letter, 1930, p. 337. Courtesy Special Collections and University Archives, Rutgers University Libraries.
ANYONE who attended a college football game probably realizes the necessity of a good band to pep up the crowd and players and to lend color to the affair. The college band supplies the music for all the Rutgers games and pep meetings and also participates in many other undergraduate functions.

The Rutgers University Band was organized in December, 1921, with the R. O. T. C. band as its nucleus. This newly formed organization soon received the full support of the Association of Campus Activities, and in February, 1923, members of the band were awarded the gold "R." This rating is still in effect, as all three-year members receive the award. In 1927 the band inaugurated a practice which was soon to become a custom, of furnishing music for the commencement exercises. The Alumni Monthly commented on this notation as follows: "The college band provided music . . . and was the subject of much favorable discussion from the Alumni." During the same year the band assisted at the first commencement at the New Jersey College for Women, and a concert was also given at the New Jersey Agricultural College.

Private Charles W. Cook, a newcomer to the Military Department last year, attempted to remedy the levy in attendance at events last year by assigning the names of the players. He offered a cup to the "outstanding bandman," who was to be selected by considering attendance at rehearsals, personal appearance, and an examination in the rudiments of music. This seems to have relieved the situation somewhat, and as a result the band has functioned more smoothly since this year. The constitution of the organization is larger than heretofore and the attendance at rehearsals has been exceptionally regular. As football games the band has turned out on an average constantly, and the excellence of the formations and playing of songs has brought much favorable comment. Director Cook received congratulations on the appearance of the band and the way in which songs were rendered, and great credit is due him for the improvement.

In a further attempt to make the college band a bigger and better organization, Mr. Cook has made a study of the bands of various colleges, and, with the help of Colonel Ralph McCoy, has offered a plan used at Lehigh, Penn State, and Cornell. Under this plan the college band and the R. O. T. C. band will become united. Freshmen and sophomores will receive a special course in band training and will not be required to study the rifle, and juniors and seniors will receive scholastic credit for their work. The band will continue to play at all football games and will, in the regular season, be required to meet at 6:30 p.m. every Tuesday and at 7:30 a.m. every Wednesday. Those playing three years will receive a gold "R." An attempt is being made to have a standardized uniform for the band. Two concerts will suggest the Double Origin of the college.

On January 16, 1930, the band broadcast a half-hour program of music from the New York studio of WOR under the direction of the bandmaster. This was one of the regular weekly broadcast schedules for the winter and was a playing novelty for those in the organization.

University Band

JOSEPH A. BENZAKEN, '36
HENRY F. DAUM, '31
HOWARD R. WESG, '33
CHARLES W. COCK, U. S. A.

Down Major
Student Leader
Student Leader

FLUTE AND PICCOLO
ERNST M. KOCH, '38

RE-CLARINET
G. HAROLD BOUTLER, '36
IRVING R. DUFF, '36
DAVID W. McGURK, '37
RANDOLPH G. MULERS, '37
JEROME LEVY, '37

FELIX E. PANSY, '37
ELTON B. DAVID, '37
VINCENT F. MCKERLOE, '38
ERIC X. FARK, '38
LEONARD KREGER, '38

JOHN S. VANN MAYER, '38

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BAND

Intricate precision marching accompanied by stirring music featured the work of the Rutgers Band throughout the 1939 football season. The band, directed by its new leader, Vernon W. Miller, entertained the thousands of spectators who followed the team in one of its most successful seasons with popular music as well as the traditional Rutgers songs.

The fading autumn sun will never again play upon the moving specks of scarlet on the velvety sweep of the gridiron, for the old band uniforms of red sweaters, white flannels and duck crew hats have been supplanted. A change in uniforms had been contemplated for many years, but until recently no steps were taken to remedy the situation. Aided by contributions, funds accumulated from the annual band concerts, and the receipts from a "battle of swing" for which four campus bands donated their services, the band this year found it possible to take the first step toward the actual acquisition of new uniforms. Sergeant Arthur E. Wilbur of the Military Science Department designed a uniform which, pending War Department approval, will be worn next fall. The new outfits call for scarlet trimmings on the olive-drab uniform now in service in the R. O. T. C. A one and one-half inch tape will be added to the trousers, and red braid will be attached to the sleeves. Scarlet lapels will take the place of the regulation blue, and scarlet piping will be added to the collar and the seam of the jacket.

According to custom, the annual Band Concert was presented on April 20th. A marked success, the concert was divided into six parts, five seniors and Mr. Miller each conducting a part.
Scarlet Letter, 1940, p. 86. Courtesy Special Collections and University Archives, Rutgers University Libraries.
Under the direction of Wilbert B. Hitchner, the University Band was organized early this year. Composed of sixty pieces, it has appeared at all home football games and several of the pep rallies. The full season was highlighted by the weekend trip to Boston for the Harvard game. Appearances were also made at Philadelphia, Wilmington, and New York.

The annual Spring Concert was held again this year after a lapse of three years. The national honorary band fraternity, Kappa Kappa Psi, was also reactivated to honor outstanding bandmen.

The thirtieth year of the University Concert Series was altogether a year of unexcelled performances, a great disappointment, and a happy innovation.

Scheduled to open the 1946-47 season, the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, was unable to perform at the gymnasium due to the incomplete expansion program. This was the first occasion in the history of the series that a program had to be cancelled.

Paul Robeson, one of Rutgers' most outstanding graduates, returned to the campus to sing at the initial concert, in which his vocal artistry was amply displayed.

The Cleveland Orchestra, with George Szell conducting, performed at the second concert. In the season's big attraction, Gregor Piatigorsky, the Russian cellist, demonstrated why he is considered the finest living artist on his instrument.

Closing the Concert Series was the San Francisco Symphony Orchestra under the brilliant leadership of Pierre Monteux.

In view of the large enrollment of this first postwar year, as well as the unprecedented demand, a series of four chamber music recitals was presented at Voorhees Chapel.

Under the direction of Wilber B. Hitcher and his able assistant, Professor Martin Sherman, the Rutgers University Band occupied an increasingly prominent place in campus activities. Playing as usual at the football games, the new uniforms of scarlet and black contributed immeasurably to the general spirit and appearance of the band. The joint performance with the Princeton band during the Rutgers-Princeton game proved to be especially impressive. Drum Major Robert Kaeber did a commensurable job in leading the band through intricate maneuvers while on the field, and Twirler Bob Billian earned much applause for his skillful baton handling.

At the annual Christmas Program given by the Glee Club, the brass choir of the band furnished accompaniment. During the winter radio broadcast was given by the band followed by a joint concert with N.J.C.'s famed studio quartet, the "Weepies." In the spring the annual Band Concert was presented before a capacity audience in the gymnasium and the session came to a close with a banquet for the active members.

Among the numerous activities carried out by the band throughout the year was their participation in commencement exercises and the intercollegial field day program.

Scarlet Letter, 1949, there are no page numbers in the 1949 Scarlet Letter.  
Courtesy Special Collections and University Archives, Rutgers University Libraries.
The marching band has gained the admiration of all Scarlet followers with its weekly band presentations. Marching stately, strong with two first-rate twirlers, the bandmen could not be matched by visiting bands, either in snappy attire or full-blown playing. Who can forget the slaying of the Brown Bear or the satirical IFANA displayed for Colgate, which caused repercussion as far reaching as the Bristol-Meyers Company which came up with free samples for its creators.

Winter was no hibernation time for the men who continued their diligent work in preparation for the annual spring concert, and numerous appearances in parades, field days, and other university functions.
The Rutgers University Band has had another fine season at the football games. With their scarlet blazers and straw hats, they have managed to put on many fine shows, making several of the away games at their own expense. Their usefulness is by no means limited to athletic contests though,Always, their spirit is a real credit to themselves and to the school.

SCOUA, Rutgers Univ. Libraries

it is hardly possible the any Rutgers student is acquainted with the Rutgers University Band, a football game is not a football game or a pep rally without the Band being x to lead our school songs. Not only is their music good, but their physical appearance is im-pressive, too, with those bright scarlet jackets and wigs or French berets. However, the band's music is not strictly limited to football games and rallies, for they perform at various functions as a marching band and as a concert band.

Halftime.

MEMBERS

Attorneys
Banks
Beats
Bolle
Brick
Broth
Burden
Flics
Jones
Kendrick
Lawrence
Longworth
Mann
Oxford
Piper
Rutgers Letter, 1955, p. 91. Courtesy Special Collections and University Archives, Rutgers University Libraries.
The Rutgers University Band provided as good halftime shows during the Knight's first winning football season in nine years as can be remembered. Precise with their marching and pranks as well as with their music, the boys in the scarlet blazers and straw hats supported the team with rousing musical booms and were responsible for inducing many vibrant cheers from loyal boosters.

Under the direction of Martin Sherman, the band also performed at the pep rallies and the student concerts, held in February and March.

*Scarlet Letter*, 1958, p. 27. Courtesy Special Collections and University Archives, Rutgers University Libraries.
Under the direction of Martin Shermas, the Rutgers University Marching Band has made valuable contributions to the spirit of the student body. The band's half-time performances at football games are noted for their variety and originality in both marching formations and musical arrangements. Besides adding color and entertainment at football games, the band also performs at pep rallies and other University-sponsored functions throughout the year.

BAND

Dennis Stires, student director of the Rutgers University Band, had the formidable task unappreciated by most of the student body. Since the band operates entirely under student initiative, Dennis was responsible for selecting musical arrangements and devising marching patterns.

SC/UA, Rutgers Univ. Libraries

In the spirit of our Bicentennial Year the band members shed their traditional straw hats and scarlet blazers and donned new military style uniforms, a result of the tireless efforts of the band's many supporters. With a well chosen repertoire of traditional marches and the latest show tunes, the band added variety and color to the halftime festivities throughout the football season. The marching formations were enhanced by the addition of six majorettes from Douglass and several new routines commemorating the Bicentennial celebration.
Marching 100
Director: Scott Whiener

From military field music to high-stepping TV appearances

THE RUTGERS BAND

By Peter H. Johnson '71

"The football game was not the only encounter that was bitterly contested at Easton last Saturday," noted the Targum in 1923. "Our band played against the maroon musicians and emerged victorious. Time and again the Lafayette trombones and clarinets tried triple passes followed by line plunges by the bass horn, but our musicians played them off their feet and the 'Scarlet Scourge' remained invincible. Finally our leading trombonist got loose and, following superb interference from the cornets and drums, made a remarkable run of twenty-eight measures and two notes, scoring for Rutgers. This totally destroyed the morale of our opponents who, after
a few disquieting blows, retired to Maroon territory, leaving the Scarlet artists still undefeated.

Reading that yellowed clipping in the band's modest file deep down in the University Archives beneath Alexander Library, I remembered my own musical experience under Scott Whitener's baton. We always played the other band off their feet—and the weather damned. Stand under a brain sousaphone at the stadium in an electrical storm and try to keep your mind on the music. I did that after one game, playing "Loyal Sons" as fans began to scatter for their cars. But many of them, more than usual under the circumstances, stayed on to listen and sing along.

The lightning was forgotten.

This December 21 marks the 60th anniversary of the day a Rutgers College faculty member, Leigh Wadsworth Kimball, decided to put together a real, live Rutgers band, and during the past 60 years a lot of Rutgers men and, lately, Rutgers women, have taken memories like that away with them.

A native of Plainfield, New Jersey, and a graduate of Dartmouth, 1905, Mr. Kimball joined the Romance languages faculty at Rutgers in 1914 after 11 years as an instructor of French at St. John's School in Manlius, New York. During the winter of 1915, Kimball, who was a good clarinetist with some previous experience as a band director, held four rehearsals. His proto-musicians were more than likely part of the tiny "field music" contingent that played at weekly drills of the Rutgers College Cadet Corps, which was then compulsory for freshmen and sophomores. Mr. Kimball got together with the military department head, Army Lt. S.C. Leasure, to discuss the possibility of working up something more than six or ten cadets, some drums and fifes or cornets, and little else. Lt. Leasure agreed, but suggested that Mr. Kimball go to the president of the college with the idea. Accordingly, on December 21, 1915, Mr. Kimball typed out a note to Dr. William H.S. Demarest '83:

"...there seems to be material of some sort for a band of eighteen to twenty men," he wrote. "While some of the cadets have already shown that they can be depended upon to attend rehearsals regularly, it is apparent that a number will be too frequently absent to keep as attendance shall be voluntary." He recommended that bandmen be rewarmed for attendance with exemption from regular drill as an incentive.

"There is no reason why...the band should not become in the course of a year or two what it is in some of the state universities—both an important adjunct to the military department and a desirable and creditable addition to the family of college organizations."

Dr. Demarest gave the go-ahead the next day. Mr. Kimball's original letter now hangs in McKinney Hall, the music building at Rutgers College.

By February, 1916, the band had been organized and in the Scarlet Letter of 1916 we see the first known photograph of the group: eleven musicians clad in contemporary Cadet Corps uniforms (tunics and puttees-tapes). The bass drum still carried the legend, "Field Music." A separate identity was still some time away.

Dr. Howard D. McKinney '13, composer of the familiar "Hymn to Queen," organized the Rutgers music department and was its first chairman. He described the early band as "very informal and rather sketchy in practice," a problem that would be remedied within ten years by another bandmaster, Charles Cook, of whom more anon.

"I was appointed director of music in 1916," Dr. McKinney told me recently. "Kimball was in charge of the band when I came here. I had nothing to do with the band at all and, until I founded the music department, there was no separate structure or any faculty participation in music activities."

The band's first 13 years were very important. Professor Kimball held the band together through World War I, and the band of 1919 had grown to 22 men, including a future Rutgers band director, Wilbert B. Hitchner. "The Scarlet Letter commented, "The efficiency of the organization has warranted its entrance as a factor into the undergraduate activities." A valuable account of the band as it entered the twenties was recorded by the now-defunct New Brunswick Sunday Times on October 16, 1921. A four-columnwide photo depicted the band's 22 uniformed musicians and the text chronicled the reorganization of the band by Warrant Officer R.C. Krasowski of the military department, who arranged for the purchase of $2,800 worth of musical instruments from the federal government to augment the 11 instruments then owned by the University. At that time the band was student-supported. Band members raised money by subscription to obtain their first distinctive band uniforms, heavy scarlet sweaters with black tie insignias.

Under Warrant Officer Krasowski's reorganization the band was given separate status from the R.O.T.C. department, since the upperclassmen did not participate in the cadet program. But, as the Sunday Times noted, "The band will be used whenever needed by the military department." In 1921 a drum corps was contemplated as an auxiliary, but we hear no more of the idea.

On Saturday, October 15, 1921, the band met its first rival on the football field. Rutgers trounced Lehigh, 13-0, and the Sunday Times reported the fledgling Rutgers band was quite equal to the older Lehigh organization. Rutgers mustered 50 musicians for the contest at old Neilson Field, now occupied by Records Hall and the physical plant.

During the next few years the band enlarged its activities. It played its first full football schedule in 1924 (the band first played for a baseball game in..."
1916) and began its traditional appearances at Rutgers and Douglass (then New Jersey College for Women) Commencements in 1923. Radio was then in its infancy and in 1923 the band joined the Glee and Mandolin Clubs in a concert over WEAP (now WNBC) in New York, which had fostered radio's first band concert only a year earlier. That year the "Gold R" was also awarded for the first time to bandmen who had participated the three years prior.

In the 1929 Scarlet Letter we come across two names which have become familiar: Clifford P. Case '25 and Ozzie Nelson '27. Senator Case, who then played the tuba, was listed as vice president of the band and as manager of the Glee Club as well. Ozzie was apparently warming up his saxophone during this one year in the band, for he had a band of his own and went on to top the "charts" with Rudy Vanlee, Paul White-
man and other early Big Band greats.

In 1923 the band directorship passed to Warrant Officer Lewis K. Goldem of the military department and by 1926-27 to Selsoi Angeli Del Busto of the Drum and Bugle School of Music. Of these two men I have so far been unable to find anything more.

The familiar halftime shows that are a hallmark of the present band appeared in embryo form in 1928 when the band started using formations on Nellen Field. This was one of many innovations introduced by Warrant Officer Charles W. Cook who was bandmaster from 1927 to 1939. In a letter to band member Eddy Walter D74, whose 1972 correspondence with Warrant Officer Cook and Dr. McKinney provided a source for this article, bandmaster Cook described his 11 years with the band:

When I took over the band, it was a volunteer campus organization with students as officers. The frat houses took care of the political stuff, so the manager and band leader were appointed, with no consideration as to their musical abilities. It was pretty bad musically and as soon as the football season was over it disintegrated. Eventually the band was organized with R.O.T.C. credit for freshmen and sophomores, and finally additional credit for juniors and seniors. The idea behind it was to try and train the students so they could take over a high school band. The 1930s were depression years and we thought, perhaps, it would help a man who applied for a teaching job to be able to double as a band leader.

Eventually the program was arranged to take in only 25 freshmen a year, after the all returning sophomore and upperclassmen would build a band of about 65 men. That way we could have a well-balanced organization that could travel with the football team in two buses. Money for travel was rather scarce. We had a concert each year in the spring and furnished music for parent's day, graduation day, and other events where music was needed.

Cook began an awards system, including a cup awarded to the "outstanding bandman," to boost attendance at rehearsals. In 1930 he merged the underclassmen R.O.T.C. band with the upperclassman College Band. Also, that year, the band received a complete outfit of strikingly colorful colonial-style uniforms, complete with tricorns, as a gift from a group of 25 alumni.

In 1939 Warrant Officer Vernon W. Miller succeeded Cook and led the band until September 1941, when Sergeant B. Hitchiner '22 took the podium. Mr. Hitchiner's student days had been marked by heavy involvement with the band under Kimball and the Glee and Mandolin Clubs under Dr. McKinney. Mr. Hitchiner was also supervisor of music in Wilmington, Delaware, and he commuted to Rutgers twice a week, once for a rehearsal and again for the Saturday football game. In 1941 the band joined the music department and was finally detached from the R.O.T.C. department. Ironically, the band discarded its then current garb of scarlet sweaters, white berets, white slacks, bowties and tucks for military-type uniforms. In 1943, Mr. Hitchiner was called to the service and the band was led briefly by A.R. Berny, a music instructor at New York University.

Dr. F. Austin Walter '32, who became director of the Glee Club in 1932 after an apprenticeship with Professor McKinney, organized the wartime band and glee club into the A.S.T.P. (Army Specialized Training Program) Band and Glee Club. There were only about 200 civilian students at Rutgers then, but nearly 3000 soldiers under the A.S.T.P. "We were formed primarily for the soldiers' music," Dr. Walter said, "and they ate in the gymnasium, before the Commons — which is now Records Hall — was built. There were kitchens in the gym basement and we played while they ate on the main floor. We also played for a few football games in 1943-44."

From 1945, when Mr. Hitchiner returned, until 1962 the band held regular rehearsals in the basement of Silvan Hall (since demolished) on the grounds of the New Brunswick Theological Seminary. In 1962 the University acquired St. James Methodist Church on the corner of Easton Avenue and Hamilton Street and, for the first time, the band had a home. The old church, renamed McKinney Hall, was fitted with offices, a rehearsal hall, practice rooms, uniform and instrument storage and, later, a sound room where rehearsals could be taped.

Martin Sherman joined the Rutgers music faculty in 1947, and from 1949 to 1951 he assisted Wilbert Hitchiner with the band as Hitchiner was still on his twice-a-week schedule. In 1951 Mr. Hitchiner resigned to accept an appointment as head of the Temple University music department and Dr. Sherman took over as band director.

During much of this time, according to Dr. Sherman, the athletic department supported the band's activities and supplied money for trips. The dean of men's office also supplied money, and an eventual $400 was occasionally loaned by the band's proctor, the R.O.T.C. department. Students from Douglass College occasionally performed with the band in concert but were not allowed to march, and the University also had strict rules concerning extracurricular activities: no student could participate in the band, for example, if he were on probation.

Dr. Sherman conducted the band in concert performances, while the marching band was mainly student-directed, in accordance with long-standing tradition. In 1959 Professor Sherman stepped down to devote more time to his classes and the directorship passed to Richard Guttenberger, who had arrived at Douglass as a music instructor. Dr. Guttenberger had conducting the band and several small ensembles. He was assisted for a short time by Casimire "Casey" Burk, a local high school band director. In 1965 the band, which marched through the fifties in Ivy League-type scarlet...
Above: The Marching Band forms a smoking cannon during one of its Rutgers Stadium halftime shows.

Pete Johnson, a former tuba player in the Rutgers Band, is president of the Rutgers University Bands Alumni Association and associate editor of Exploring Magazine which is published by Boy Scouts of America.

Left: Colonial uniform worn by band members during the early 1930s.
blazers and straw hats, refusted itself in the ornate silver, black and red uniforms and shoes in use today.

Now the band had a Big Ten look and it left to Scott Whitener, who succeeded Mr. Gerstenberger in 1966, to give Rutgers a Big Ten band. Fresh from the celebrated University of Michigan Band, where he was first trumpet under Dr. William Revell’s baton, and the Juilliard School of Music, Professor Whitener became Rutgers’ first full-time band director.

He had no time to waste when he arrived. The year 1966 was the University’s bicentennial, and Whitener had to whip his new band into shape for performances at the bicentennial convocation which brought Vice President Hubert Humphrey to the campus on September 22 and for the season opener with Princeton two days later.

By 1968 he had increased the band from 48 men to 100 plus, and the organization became known as the Rutgers Marching One Hundred with football halftime shows characterized by fine musicianship and high-stepping formation marching. How did he do it?

Band camp. For two or three days in September, immediately before classes begin, bandmen and prospective bandmen endure a dawn-to-dusk training schedule at a remote spot “somewhere in North Jersey.” Before a freshman has had a look at his dormitory room and hosted the mob in the bookstore for his first hundred-dollar-worth, he is ready for musical combat in Palmer Stadium and can march like a grenadier. It is training like this (and for three days a week throughout the year) that has made the Rutgers bands the quality units they are today. Mr. Whitener has also led the marching band through many pre-game and halftime performances at pro ballgames before national TV audiences, culminating in the 1969 trip to California for the East-West Shrine All-Star Game and the Tournament of Roses Parade.

That West Coast trip triggered a response from an old friend of the band, who wrote to Whitener days later from California: “I was watching the East-West Shrine football game over TV last Saturday and was startled and delighted to see the band marching on the field. This morning while I was watching the Pasadena Rose Bowl Parade they appeared again… I had never dreamed we would ever see the band on the West Coast… You are perhaps wondering who I am and why I am interested. My name is Charles Cook and I was the band leader at Rutgers from 1927 to 1939…”

The year before, in May 1968, the annual year-end banquet saw bandmen gathered to honor Professor Leigh Kimball, then 87 years old, as “founder and father” of the band. The following spring the band taped three of his compositions and presented the tapes to him for his 88th birthday by way of thanks. Mr. Kimball later wrote to Professor Whitener: “In recognition of the present high standard of excellence to which you have brought the college band, I would like to dedicate my march to you and change its title from ‘Air Pilot’ to ‘Spirit of Rutgers.’ The recording which you and the band made of the march and two waltzes is still a source of immense pleasure and I want to express my appreciation.”

Dr. Kimball passed away on December 6, 1972, at the age of 91.

Professor Whitener has always placed a high premium on the musical skill and development of his players. Marching is only part of the story. He reorganized the Rutgers Wind Ensemble, the University’s premier concert group, into advanced and intermediate groups; began a concert band and the Collegium Musicum, which specializes in music of the 16th and 17th centuries, played on period instruments; and the Pep Band, a longtime fixture in the Gym during basketball season. Under his auspices in the spring of the year, he took a music clinic with the Wind Ensemble for high school bandmen and teachers throughout the state. Nearly 200 University students participate each year in the combined Rutgers bands’ programs; 1700 students and teachers participate annually at the spring clinic, which deals with performance problems and techniques. Clearly, the Rutgers bands today represent the best instrumental music program in New Jersey, of a scope and depth that defies the status of a great state university.

I remember the banquet at which Professor Kimball was honored, and I recall thinking how great it must have felt to be able to see for himself how far his idea had come and to know that the band had always been, in his words, “a desirable and creditable addition to the family of college organizations.”
What a Site, er, Sight!

Homecoming '83 Was
Bigger and Better than
Ever. Just Ask the
More than 2,000 Alumni
Who Were There

Photos by Nat Clymer '74

Out of 'site' but not out of
mind" could have been the
theme of last October's Home-
coming, since the pre-game
festivities were held in a new location—
the Blue Parking Lot across from
Rutgers Stadium—instead of on the lawn
of the President's House.

The new site was the topic of many a
conversation. "I think it's great," Mary
Coletta D'85 told her friend, Linda Lunt
R'84, and an observer. "It's like one big
alumni-student reunion."

Joseph Casey M'48 of North Bran-
swick had an opposite vew. "This loca-
tion lacks the grace and dignity of the
President's lawn and reduces the day to
little more than a tailgate party."

Many others who comprised the larg-
est Homecoming crowd in recent memo-
ry, featuring some 2,000 alumni and their
families, found the change worthwhile
because it brought everyone closer to-
together—literally. Even President Bloustein,
who played host to the alumni dur-
ing Homecoming for years, said the
mood this year was "quite different from
usual, but certainly festive."

Not only did the brisk, sunny weather
contribute to the festive mood but arriv-
ing on the grounds, alumni were treated
to eye-catching floats produced by 16
student organizations. Because of con-
struction at River Road and on Lynch
Bridge, the traditional parade was re-
placed by a stationary boat competition.
The top winners included Delta Sigma
for "Pegasus," Chi Psi for "Knight and
Chario," and Sigma Phi Epsilon for its
"Surrey Colgate" entry.

Is the Blue Parking Lot alumni crowd-
ed around the hospitality tables set up by
their respective schools and colleges for
food, drink and conversation. Many par-
took of the sumptuous barbecue buffet
provided under the tent.

Helping to transform the parking lot
into festival grounds were the Queen's
Cheerleaders, the Rutgers Glee Club, the
Brett Song Contest finalists, the Queen's
Guard precision drill team, the cheer-
leaders and the Alumni Band, which also
performed in pre-game and halftime pro-
grams with the Rutgers Marching Band.

Keeping all the energy and excitement
on track was emcee Burton H. Thomas-
son UC'S2, chairman of the Alumni Fed-
eration's Homecoming subcommittee,
who welcomed the crowd. He introduced
Robert G. Mazzeruto R'86, representing
the Rutgers Alumni Association which
sponsors the Brett Song Contest, who
made the award presentation. Winners
included Sigma Kappa sorority, Sigma
Tau sorority and Alpha Phi Omega, a
service fraternity.

Rutgers Alumni Federation President
Gerald C. Harvey R'72 and Dr. Bloustein
presented the Federation's Meritorious
Service Award to four individuals.

Floyd H. Brag R'36, a member of
both the University's Boards of Gover-
nors and Trustees, was praised for his
long-standing support of the Class of
1936, for his unflagging enthusiasm for
and dedication to Rutgers sports, and for
sharing his abilities, time and energy with
the community.

Donald M. Dickerson R'34, vice chair-
man of the Board of Governors, was
cited for his many years of active partici-
pation in alumni affairs as class officer,
class agent and class historian, executive
committee member of the Rutgers Alumni
Association and former president of the
Alumni Federation, and for his sup-
port of the Rutgers Foundation, on which
he serves as an overseer.

Amidu Sena Riciardi P'56, former
University trustee and former president
of the Alumni Federation, was recog-
nized for her continuous active participa-
tion in the Pharmacy Alumni Associa-
tion, which she once served as president,
for her dedication to the University and
for her service to the pharmacy profes-
sion and to the community.

Frances E. Richie D'32, E'39, former
secretary and assistant dean of Douglass
College, received praise for her tireless
work on behalf of the Associate Alum-
nae, for helping develop the original
plans for the Rutgers Alumni Federation,
and for promoting her vision of Douglass
as an integral part of the University and
the community.

Then it was off to the football game
where, in the final moments, Rutgers
came from behind to take a 29-26 victory
over a tough Colgate team.

Rutgers Alumni Monthly, 1984, pp. 20-21. Courtesy Special Collections and
University Archives, Rutgers University Libraries.
Left: The Alumni Band plays for cheerleaders as the pre-game Homecoming crowd shouts its approval.

Below: Sophomore running back Albert Smith (33) finds daylight and a touchdown for the Scarlet.
Always an inspiration

By Colleen Ruggieri

Flags flying, horns blowing, drums pounding—these are all characteristics of the Rutgers University Marching Band at halftime of a football game. This talented group of students can be seen at every home football game cheering on the Knights and entertaining the crowd, both on the field at halftime and in the stands during the rest of the game. The marching band is not only active at football games. They also participate in competitions against other marching bands throughout the season. Preparing for both football games and competitions takes a lot of work and dedication.

Being in a marching band is different than performing in a concert band because there is an extra added element that the musicians must learn. They must learn how to play their music and march in specific patterns at the same time. This can sometimes be tricky and requires many hours of practice to perfect it.

The Rutgers University Marching Band does not only include musicians. There is also a color guard, a drill team and a baton twirler. The color guard are the young women that you see twirling and tossing the flags to make eye-pleasing patterns. The drill team also twirls and tosses, but they do it with rifles and sabers, which adds some variety to the show. Finally, the baton twirler does spins and other moves while twirling and tossing her baton to attract the crowd’s attention. All of these people attract the fans’ eyes while the band’s music attracts their ears to the show that is being performed.

When all of the music and movement is put together you have a show that is fun for all to watch, and we are glad that the marching band is part of a tradition that has been there performing for us for a long time, and hope that the tradition continues on for many years to come.
Nicholas Music Center on Douglass Campus while the Wind Ensemble has also made several off-campus appearances.

The Pep Band, composed of 45 members, performs at many Rutgers home and away basketball games each season. This past year, with both the Lady Band has been performing at Rutgers football games since 1923 and has since gained a national reputation as one of the finest college marching bands on the East Coast. The band was chosen in 1983 by Governor Kean to represent New Jersey at the Independence Day Parade in Washington, D.C. The band has also participated in the Tournament of Roses Parade in Pasadena, California, while they were then known as the Marching One-Hundred. This year, sporting over 200 members, the band enjoyed one of its most successful seasons, performing at all of the home games and at the Rutgers — Syracuse game, while hosting the Tropicana Music Bowl for the second consecutive year. This year’s shows included one dedicated to the music of Michael Jackson with such tunes as “Thriller”, “Billie Jean”, “Say, Say, Say”, and a stirring percussion solo to “I Won’t Hold You Back.” Another show was a tribute to the Olympics with such crowd pleasers as Stars and Stripes Forever and a rousing Olympic Fanfare. This year the band enjoyed an “undefeated” season as the football team was 7-0 with the band present. With the football team on the rise to the “big time” the band will also do nothing less than play with the best of them.

BANDS
Talent and Spirit

The Rutgers Marching Band performs halftime shows at many Rutgers football games during the fall marching season. They have also played for various professional football teams such as the Jets, the Buffalo Bills, and most recently for the Giants at their Superbowl Celebration. The Rutgers Wind Ensemble plays a series of concerts yearly, which are acclaimed by both the press and the public. The group plays selections from both the classical and contemporary realms of music. The Rutgers Concert Band offers students of any ability level a good opportunity to continue playing while they are in college. The Pep Band is a smaller group consisting primarily of Marching Band members. The Band plays at the men’s and women’s basketball games and are well known for creating excitement with their music to cheer the basketball teams and the fans.

ASIAN CHILDREN'S CHARITY
Goodwill

Asian Children's Charity Association is a non-profit, charitable organization which utilizes entertainment and Asia Rutgers Fagant dance parties, T-shirt sales, etc. for the sole purpose of raising monies for our child sponsorship program. We have successfully managed, in a course of one year, to sponsor five children from five different countries through Christian Children's Fund, etc. Haiti Inc., both non-profit sponsorship organizations: CARE, Vaco, a Vietnamese refugee association, Wat Sa-Keea, an orphanage in central Thailand. However, we also found that there are many other areas need that we could address such as educational supplies and clothing.

This year we hope to expand our program a step past the sponsorship stage although the sponsorship

CHINESE CHRISTIAN FELLOWSHIP
Faith

The purpose of the Rutgers Chinese Christian Fellowship is to encourage support, fellowship, concern, and most of all, Christian conduct amongst its members as well as the entire University Community of Rutgers. The organization will achieve this by having meetings for the occasions of Bible study, singing, guest speaker seminars, and/or discussion. In the long run, the organization hopes to foster a relationship of friendship, understanding, brotherhood, achievement, and unity. The organization professes the Christian faith, emphasizing aspects of humanity and morality.

RU Bands

The various bands of Rutgers University provide the Rutgers community with a diverse offering of styles and instrumentation. Few Rutgers events go without a stirring performance by one of the bands.

The student interested in performing has a wide variety of bands from which to choose. The Rutgers Marching Band performs during halftime at the Rutgers football games, showing off their often-practiced routines of synchronized motion. The smaller Pep Band complements the Marching Band by performing at men's and women's basketball games. The string and spirit tunes that the Pep Band plays whip the crowd into a frenzy.

On a different note, the Wind Ensemble, composed mainly of music majors, plays contemporary and classical music. Students can hone their musical talents by participating. In contrast, the Concert Band caters to non-music majors who simply wish to entertain or pursue music as a hobby.

Rutgers Student Agencies

Rutgers Student Agencies is an entrepreneurial organization, promotes and enhances the learning and practical application of entrepreneurial skills. Rutgers Student Agencies is a part of the Association of Collegiate Entrepreneurs, a national group that encourages entrepreneurial activity on college campuses throughout the nation.

Rutgers student Agencies conducts a mentor program on campus that assists students interested in business by providing them with one-on-one consultation with established business professionals. Some of these mentors include representatives from Rutgers themselves, providing current students a link to alumni networks. The club helps to see that students gain a practical understanding of the business world, a subject not always covered in college classrooms.

RU First Aid Squad

The Rutgers First Aid Squad provides an opportunity for students in the medical professions to gain experience in helping others in need. The squad, student volunteer emergency medical service unit, is a component of the Rutgers Division of Public Safety. On call 24 hrs. a day throughout the year, volunteers provide a number of services. From university sporting events to campus concerns, the squad's volunteers remain ready for any medical emergency. The squad also answers emergency calls from students and can be at any campus dorm classroom within minutes. Non-emergency transport services and assistance to the larger New Brunswick community remain a part of the squad's job. Qualification to administer all types of first aid, the Rutgers First Aid Squad provides a valuable service to the larger Rutgers community.

Amnesty International

Amnesty International's branch at Rutgers helps to enlighten and inform the student community about the larger world around them through educational programs and letter writing campaigns. Students at large universities like Rutgers sometimes find themselves preoccupied by matters of grades and exam. Amnesty International at Rutgers demonstrates that college students can be concerned with larger issues such as human rights.

Amnesty International works for the release of men and women and children held as prisoners of conscience in countries around the globe and monitors other abuses of human rights on the basis of race, religious belief, ethnic origins or sex. Members at Rutgers keep these issues in the minds' eye of the college student.

RUTGERS UNIVERSITY BAND:

RUTGERS WIND ENSEMBLE

William Berz, conductor
Thomas McCauley, guest conductor

NEW JERSEY MUSIC EDUCATORS ASSOCIATION
STATE CONFERENCE

Friday, February 19, 2010
2:30 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey

PROGRAM

Variations on “America”  Charles Ives
(1874 – 1944)
arr. Schuman/Rhoads

Symphony for Band
Vincent Persichetti
(1915 – 1987)

1. Adagio—Allegro
2. Adagio sostenuto
3. Allegretto
4. Vivace

Irish Tune from County Derry  Percy Aldridge Grainger
(1882 – 1961)

Thomas McCauley, guest conductor

Seis Manual
Shelley Hanson

Kingfishers Catch Fire
John Mackey
(b. 1973)

1. Following falls and falls of rain
2. Kingfishers catch fire

Please refrain from applauding between movements.
RUTGERS
Mason Gross School of the Arts

RUTGERS WIND ENSEMBLE

William Berz, conductor
Mike Christianson, conductor

Friday, April 30, 2010
8:00 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey

PROGRAM

March Intercollegiate
Charles Ives
(1874-1954)

Variations on “Jerusalem the Golden”
Charles Ives
Adapted by Keith Brion

Zoroastrian Riddle
Richard Danielpour
(1934-)
Arranged Peter Stanley Martin

Lincolnshire Posy
Percy Aldridge Grainger
(1882-1961)

-Intermission-

Sinfonietta
Ingolf Dahl
(1912-1970)

Introduction and Rondo
Penzl’s Nocturne
Derwent Variations

Kingfishers Catch Fire
John McCabe
(6. 1973)

1. Following falls and falls of rain
2. Kingfishers catch fire

Please refrain from applauding between movements.
Appendix 4: Letters and Miscellaneous Correspondence
October 22, 1929.

Mr. Charles C. Homann, Jr.,
1st Rockview Avenue,
North Plainfield, New Jersey.

My dear Mr. Homann:

Answering your inquiry, I have no doubt our band uniforms could be greatly improved. We have now 80 men in the band and I hope in the next year or two will have 120. We are one of the very few colleges to whom the Army details a trained band leader, a graduate of the Army Music School. The Army pays his salary and furnishes the instruments. We ought certainly to cooperate by providing a really good uniform, something distinctively Rutgers. No one who has seen the band of Carnegie Tech in their Scotch kilts would have any doubt of the value of an appropriate uniform. A good band is of very great value in stimulating college spirit of the right sort.

Wishing you all success in your endeavor, I am,

Faithfully yours,
ALUMNI TO ORGANIZE

The initial meeting of the Band Alumni Association will be held on June 9 - Commencement Day - at the Music House. The meeting will begin as soon after the Alumni Banquet as possible. Mr. Herbert B. Hirschner, himself a former Bandman and Band Director in recent years, will preside over the proceedings until the election of officers. All alumni of the Band are not only invited but urged to attend and help make the Association a success. The idea for this Association was originated by the first editors of this publication, Edward K. Martin '60 and Warren I. Paul '61.

The purposes of the organization are:
1. To help arrange for concerts in the home towns of the Band alumni.
2. To promote the interest of high school musicians toward attending Rutgers and joining the Band.
3. To establish relations between past and present Band members.
4. To maintain interest in the Band among graduates, that they may keep in contact with and spiritually be a part of the Band.
5. To enable Band Alumni to keep in contact with each other; to renew old friendships and cultivate past experiences.
6. To promote an interest in music among Bandmen and alumni alike.

The two main objectives we hope to accomplish at our first meeting are the organization, planning, and firm establishment of the Alumni Association and the election of officers for the coming year, that they may further plan for the future and establish contact with other members.

We hope that all the Band alumni present on Saturday, June 9, will attend the afternoon meeting and help to launch the organization on its initial voyage.

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POPOVICH IS NEW PRESIDENT

The annual Band elections were held on May 15 following the banquet. Richard Popovich '52 of Potsdam was elected President. Dick was a member of Band Council during the past year. He is a member of Alpha Phi Eta. The only other candidate was Frank R. Kolinski '50, retiring president.

C. Kenneth Anderson '52, who was Secretary-Treasurer during the 1954-55 season, was elected Vice President on the first ballot. Other candidates were Anthony Catalina, Fred Dink, Henry Johnson, and Sheldon Loomis - all of the class of '55.

E. Scott Hart '53, a member of Alpha Sigma Phi, is the new Secretary-Treasurer. Hart defeated Donald Russell '54 on the second ballot. Others in the race were George Delano, Albert Lee, Albert Johnson, and Roy Komite - all freshmen.

HITCHER TO LEAVE

At the annual banquet on May 15, it was announced that HITCHER B. HITCHER, esteemed Director of the Rutgers Band, is relinquishing this position due to pressing duties as Chairman of the Music Education Department at Temple University.
EDITORIAL

With the coming organization of the Band Alumni Association, it is more than ever becoming imperative to continue the Bulletin. This paper will serve as the official messenger between the officers of the Association and the members. In this way the alumni can be informed of coming events and can be ready to help with or participate in them.

The Bulletin must stand in readiness to help. Therefore, we ask all of our readers to resubscribe, that we may have the funds with which to operate. The subscription rate will remain 60¢ per year. The high cost of publication and mailing makes it vital that everyone cooperate and resubscribe. Complete cooperation is needed to obtain the funds necessary.

Since this will be YOUR organization and will affect YOU, we feel it is only fair that all of YOU combine to support the Bulletin, that it may aid you in your endeavors. Remember, your help is necessary. Resubscribe now to the Bulletin — and don't forget to attend the alumni meeting on June 9th.

Send subscriptions to BAND BULLETIN, c/o Isiac House, Rutgers University, New Brunswick, New Jersey.

COMMENCEMENT

After a year's recess, the Rutgers Band is again playing for commencement. The exercises will again be held in the stadium. However, the ceremonies will not begin until 6:30 p.m.

A beer party will be held in the basement of Loyce Hall after commencement. It will begin about 9:00 p.m. and will continue until the beer "runs out."

Kappa Kappa Phi

The initiation of the new members took place after rehearsal on May 10. In this impressive ceremony, ten new brothers were brought into the Alpha Phi chapter of the fraternity. After the initiation, elections for the officers of the coming year were held:

Richard Popovich '62 was elected President; William Moore III '62, Vice President; G. Kenneth Anderson '65, Secretary; George Jorgenson '62, Treasurer; and Wilbur Thomas '62, Eastern District Secretary-Treasurer.
CONCERT SEASON

The Band’s 1961 concert season began on February 9 with a somewhat nervous performance at Aubrey Park and moved up to the NCQ presentation of which everyone was proud.

The Band was encouraged at St. Peter’s High School by an enthusiastic audience of students. Although the Band was smaller at Ralyn, the members tried their best, and the results were rewarding. An assembly program of several numbers was presented at Bordentown High School. The students were appreciative, and so were the Band members – BOCO drill started that day, and the Bandmen were excused to make the trip to Bordentown.

The annual Spring Concert was sponsored this year by the NCQ Little Symphony. The concert, presented at Voorhees Chapel, was enjoyed by the largest audience of the season. During the evening, the Band was conducted by Miss Phyllis W. Glass, director of the Little Symphony; Mr. Gilbert R. Hitehorne, director of the Band; Mr. Martin A. Sherman, assistant director; and Mr. Edward H. Martin, past president and current student leader.

After the success of the NCQ concert, the season did not die, but just faded away with a concert at Atlantic Highlands. A green bus driver transported the Scarlet Band in a blue and white bus toward Atlantic Highlands. A “shortcut” over a dusty backroad caused the Bandmen to arrive late, but they recovered from their travel fatigue in time to put on a colorful performance despite the small size of the Band.

MILITARY FIELD DAY

Field day, May 11, wasn’t the clear, sunny day that is usually enjoyed – it rained. This was sad news to the Corps of Cadets as well as to the Band. Ceremonies couldn’t be held in full form, but the competitions and awarding of the year’s decorations were held in the Gym. The Band played several marches for the drills.

On May 5, 16 Loyal Sons – and Daughters – performed at the annual Ag Field Day. The weather and scenery were perfect, and they combined well with the excellent program that was provided.

The Band led the parade through the Ag Campus and also played several selections as a part of the day’s ceremonies. Among those present in the Band were five NCQ girls, who have also performed in the Concert Band. The Band was under the direction of Ed Martin ’60 and led by the new Drum Major, Douglas Wuluth ’64.

Refreshments were generously provided. Pictures of the day were the many interesting exhibits, a sheepshearing demonstration, a pruning exhibition, and the logrolling contest.

Next year’s football schedule will consist of eight games. The season will open September 29 with Lafayette at Easton. The Scarlet will then meet Temple at Philadelphia and N.Y.U. at New York. The opener in the home stadium will be against Lehigh on October 20. After a week’s layoff, Rutgers meets Fordham at home and then travels to Providence to play Brown. Penn State and Colgate, both home games, round out the schedule. This last game is the one that was missed out in the 1950 season. Not only does this schedule look good for the team, but also for the Band, which will continue to support the team at all games.

NEW MANAGER, PUBLICITY
DIRECTOR NAMED

Richard G. Kepolak ’52, who has been serving as property manager, has been named manager of next year’s Band. He replaced Richard Popovich, who is now president. The new publicity director is Robert F. Foose, who has been librarian for two years. Besides the three elected officers and the two appointees, next year’s Band Council will include Mr. Martin A. Sherman, director, and George W. Jorgensen of Student Council.

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Mr. Hitchner, a Rutgers graduate in the class of 1929, was started on his musical career by Dr. Howard D. McKeeney, chairman of the Music Department at Rutgers and faculty advisor to the Band. It was through Dr. McKeeney's efforts that Mr. Hitchner chose music as his life's work, although he received his B.S. in chemistry. He continued his studies at Columbia University and there received his M.A. in music.

In 1946, Mr. Hitchner came back to his alma mater, which he had never left in spirit. Under his leadership, the Band achieved a new level of prominence on campus.

Mr. Hitchner will be deeply missed by his many friends on the Banks. He will leave the Band in good hands, however, for Mr. Martin Sherman will assume his duties. Mr. Sherman has been with the Band in the capacity of assistant director.

GRACE NOTES

The new drum major of the Band is Douglas A. McIvor '66, a history major from Marlfield. Former drum major Norman A. Craft of Glen Ridge is graduating this June.

Arron J. Paul, former president of the Band, who left The Banks last fall to enlist in the Marines, is now stationed in California and expects to head toward his soon.

Harry A. Church '62, a Band alumnus now living in Irvington, now plays with the Oldfield Glen Dance Band and the Irvington Heeze Band, of which he was assistant conductor for two years.

The April 6 issue of the Bordentown Register carried a story of the concert by our Band in the local high school. The article accompanied a three-column cut of a group of grade school children — instead of the Band photo.

George W. Jorgenson '62 of Manasquan, who has played alto sax in the Band for the past two years, was elected president of next year's Student Council. Congratulations. That's real, George!

The members of the Band were excused from military drill for the four weeks preceding Military Field Day. No doubt many members of the alumni remember "tromping the line" and pressing in review. Marching and playing on the drum field included such old standbys as "Billboard," "Improvasser," and "Lights Out."

LOYAL SONS

Arnold W. Kurth '64 of Atlantic Highlands plays third trumpet in the Band. He is one of the very few who have perfect attendance at Band this year. Arny is majoring in mathematics and lists stamp collecting and fishing among his hobbies. He is a member of Alpha Phi Omega, the campus service fraternity, and commutes thirty miles a day in "something he calls a car."

Henry R. Johnson '62, civil engineering major, has alternately been a stalwart of three sections of the Band. After playing trumpet during football season and baritone during concert season of his freshman year, he became a member of the trombone section of this year's Band. Harry was president of the Highland Park High School Band and also had his own dance band. He lives in Norristown, and music is his main interest.

William Moore '62, Millville's gift to the drum section, is majoring in mechanical engineering in preparation for a career in testing, ventilation, and air conditioning. A former secretary-treasurer of the Band, he is now uniform manager and Kappa Kappa Psi vice president. Bill's hobby is model railroading. He takes pride in his rendition of "The Merry-go-Round.""'

Philip Amkenleitner '61 of New Brunswick, an electrical engineering major, has played trumpet in the Band for four years. He also plays in the New Brunswick Civic Symphony. Phil is a member of the campus chapters of Kappa Kappa Psi and Alpha Xi. He is an assistant scoutmaster and an Eagle Scout with Silver Palm. Phil has a novel hobby — he collects pocketbooks.

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DO NOT FORGET ALUMNI MEETING ON JUNE 9 AT MUSIC HOUSE AFTER ALUMNI LUNCHEON
Dr. Mason W. Gross
Provost

Dear Mason:

Last summer you spoke to me about the possible investigation of competition between high school bands. This was stimulated by a letter that the President received from Mike Follensbee a member of my class.

I made a brief study concerning this and obtained the reaction of some of the high school band leaders, and gathered that it would not be advisable to attempt such a thing for this Fall, but rather if we decided to continue the project to plan such a band festival sometime in the Spring. I have obtained the names of most of the band leaders of the county schools and other schools near New Brunswick, but not in Middlesex County. If you feel it would be advisable to continue this project I would like to suggest the following University Committee:

Division of Physical Education -- Harry J. Rockafeller
Department of Music -- Martin A. Sherman
Public Relations -- Ed. Issacs
Admissions Office -- Henry Swans
Dean of Men's Office -- Howard Crosby

This group I think could develop a complete picture and we could go to work to organize for some Spring date.

Very truly yours,

Harry J. Rockafeller
Associate Director

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RUTGERS UNIVERSITY
The State University of New Jersey

OFFICE OF THE PROVOST

NEW BRUNSWICK, NEW JERSEY

October 8, 1951

Mr. Howard J. Crosby
Mr. Henry C. J. Evans
Mr. Edward R. Isaacs
Mr. Harry J. Rockafeller
Mr. Martin A. Sherman

Gentlemen:

An alumnus of this University has written the President suggesting that the University might stage a high school band competition on the campus some time during the spring. I have asked Mr. Rockafeller to look into the situation, and he in turn has suggested that a committee consisting of the five people listed above might well come up with some plans which could be put into action.

I am therefore asking you to serve as members of this committee, of which I shall ask Mr. Rockafeller to act as chairman.

If you agree to serve, I will leave it up to the chairman to call the meetings and make the report.

I would very much appreciate your help in this matter.

Yours very sincerely,

Mason W. Gross

SCUA, Rutgers Univ. Libraries

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
When Professor John Kenneth Galbraith used the phrase "the conventional wisdom" in his recent book, *The Affluent Society*, he applied it, of course, to economic theory and thought, and attached the following meanings to the idea of the "conventional wisdom":

- the tendency to prefer the acceptable to the relevant;
- the tendency of leaders to expound that which will meet the test of audience approval rather than of truth;
- the association of truth with convenience and self-interest and with what promises to avoid change;
- the acceptability of that which contributes to self-esteem; and
- above all, the tendency to approve most that which is most easily understood.

The writer proposes that the phrase "the conventional wisdom" has equal applicability to the field of college music and that many practices of college bands are part of the "conventional wisdom." It would surely be difficult to justify some practices of college bands solely on musical and educational grounds.

I will attempt here to offer some criticism, and, I hope, shed some light on the role of the college band, not only as part of curricular and non-curricular college music, but also in its relationship to the ideals of intellectual and cultural achievement that are at the core of the university idea. The relationship of the college band to higher learning and to college music may well prove to be crucial in determining the direction that American music education will take in the future, for we, the

**Martin Sherman Address:** Courtesy College Band Directors National Association—Eastern Division.
leaders of college bands will lead along the path of greater maturity and become part of a knowledgeable and responsible philosophy of higher learning geared to the national purpose, or we will follow, regretfully, the more familiar path of banality, provincialism, and commercialism. I for one am convinced that the status of the band movement today and the influence of bands in many college/ive aid and comfort to the forces of banality, provincialism, and commercialism.

In an address at Johns Hopkins University on February 22, 1959, Dr. W. Whitmer Griswold described college athletic scholarships as "one of the greatest educational swindles ever perpetrated on American youth."

Dr. Griswold might well have gone one step further and added that this is true of music scholarships as well. I do not mean the music scholarships that recognize talent and intellectual promise in those young people who are to become the scholars, teachers, and performers of the future -- that is, those scholarships based on the same criteria as any other academic award. I am speaking of the scholarships that are offered to the skillful clarinetist or bass drummer so that he, or she, may stamp around on the gridiron in a gaudy general's uniform with a university name printed on it, behind a sexy majorette. He may, in short, be wholly unqualified for college, but he will get the scholarship for four years of college study on the basis of his ability to play an instrument or pass a football.

All of this, and more, is of concern to me because stamping around on the gridiron, like certain other college band activities, has nothing to do with education and next to nothing to do with music, yet it is condoned, supported, and given a dignity it hardly deserves through its association with college life.
"For the most part," Dr. Griswold says, "the traffic in athletic scholarships constitutes one of the greatest educational swindles ever perpetrated on American youth. Its aim is not the education of that youth but the entertainment of its elders, not the welfare of the athlete but the pleasure of the spectator." Substitute "band musician" for "athlete" and you have the true picture that exists in an exceptionally large number of colleges today.

It is a commonplace that the reason for going to college is to get a good education. A college education, in order to serve the needs of the individual and the society in which he lives, must surely provide a broad background in the sciences, the social sciences, and the humanities, and this background should constitute a bare minimum for successful achievement in any profession. A college education ought to be a controlled and disciplined intellectual experience which provides both cultural backgrounds and those tools that enable one to reason, to develop the ability to feel and think. The college degree then should attest at the very least, to a reasonable familiarity with and comprehension of the great events, the great ideas, and the great thinkers of the past and present, and should be proof, above all, of substantial intellectual attainment.

Music education and music activity, curricular and non-curricular, have meaning in this context only.

One musical activity that hardly meets these standards, except in the most superficial way, is the college band, for the band alone more so than most other college music activities, places overemphasis on ephemeral and frequently commercial values.
In a recent discussion of music education in America today, Dr. Howard Kinney wrote:

Instead of showing our young people that music, as well as the rest of the arts—should be an essential and significant part of their existence, and that some understanding and love for it can make their lives more worthwhile, we concentrate on teaching them to do something in it—to play an instrument in school bands,... or participate in varied orchestral activities, sometimes with very little attention paid to what is being sung or played, provided a high state of proficiency is attained.

The fact that we have reached the point where good wind players are in plentiful supply is proof of a job well done with regard to instrumental instruction, although good string players are scarce and it is still all too common to hear a student aver that a whole note is four beats.

But what purpose is served by all of this when too many band-oriented musicians equate the commercial music of television, radio, the juke box, and Hollywood, with music itself? This is true not only of the football band but of the concert or symphonic band as well, for, whether we like it or not, the concert band is primarily devoted to either vulgar original music, show tunes, or transcriptions of orchestral works that are more often than not an insult to the original. This kind of fare may be fine for a television variety program but surely is of questionable value in a university.

One notices in the pitifully small number of high quality pieces written for wind ensemble by many good composers. But how often do they appear on the programs of all but a mere handful of band concerts. Even when they do appear they are sandwiched between the aforementioned show tunes and transcriptions.
What is more disturbing however, is the tendency in some quarters to make it appear that the entire band movement's primary concern is with slick marching, football shows, "arrangements," public relations, band administration, and entertainment. One band director has, without cracking a smile, called the marching band a new art form.

What happens to a student's sense of values when he learns upon entering college that this kind of activity, essentially juvenile, is looked upon as an activity of truly great importance?

One of my colleagues has referred to these activities as "anti-music," not "music".

The whole college band movement then, is a movement devoted more to technical skill than to genuine musical quality. The movement, because of its failure to come to grips with the real substance of music as an art, represents a reactionary activity devoted to the perpetuation of cultural mediocrity and anti-intellectualism, a movement concerned with playing to perfection a type of music of such inferior quality that it properly should not even occupy the time of a serious musician.

It is rather frightening that we, in a world of rapid and violent change where our very survival is at stake, should be so concerned with getting college students to run around on the gridiron while playing a slick arrangement of number one on "The Hit Parade" or its equivalent. It is inconceivable that we, members of university faculties, should be sponsors of the kind of musical activity normally associated with political rallies and the like. It is appalling that we should be privy to a system that allows master's and doctor's degrees to be awarded for investigating such weighty and scholarly problems as: "The Recruiting of Players for College Bands," or a "Comparison of the Organization and Operation of Student Staffs of the Big Ten Marching Bands," or "The Marching Band Festival," or "A Descriptive and Evaluative Analysis of Northwestern University's High School Band Day."
It is indeed regrettable that such activities are liberally supported and encouraged by many universities. One mid-western university has recently constructed a band building that cost over $800,000.00, replete with just about every gadget that has ever been invented, including an airplane cockpit that is mistakenly called a podium.

The good that might result if most of the money spent for such a building or for a band trip to a bowl game were to be used for scholarships, or if most of the time spent on preparing a football show were used for academic pursuits.

To those who might defend the band activity I am criticizing because of its public relations value, I quote from a recent article by Professor Charles Frankel of Columbia University. Commenting on the recent quiz show scandals and their relationship to American morality, he said:

"And it continues to be argued every day that colleges need good football or basketball teams if they are to attract students, obtain public support, and do all the good things they want to do. What is disturbing about such arguments is not that they are false but that they are very probably true. For they reveal the values that dominate large parts of American life. There is no systematic program for the support of higher education in the United States which would permit colleges to give up the circuses they sponsor. And respect for the intellectual life is so precarious, and so perversely focused on the wrong things, that it is quite plausible that a quiz show really will enhance the cause of the mind.

To the extent that the image of some of the activities the college band performs is the image too many people have of college music, to that extent college bands are undermining the highest aims of education in America today, and will continue to do so as long as the peculiarities I have described continue to exist, and as long as commercial interests and commercial standards are permitted to determine what music should show
The future of the college band, if it is to be taken seriously as an equal among other academic activities, depends on the development of the wind ensemble and the development of a literature for the wind ensemble. When a literature for this medium exists that approaches the artistic level of the great symphonies, the great chamber works, the great operas, etc., only then may we consider ourselves professionals in a field worthy of the best efforts of a serious musician and educated man. It is in pursuit of these aims that we should direct all of our energies, because the realization of these aims will demonstrate that there is more than slick marching, pop tunes, hack arrangers, and tin production techniques of commercial music that a band can contribute to a university.

I believe that in college life diversion serves an important social and human purpose, but I also believe that diversion should not be mistaken for education. I would be the last one to say that there is no place for levity on a college campus though I do believe that there is a proper time and place for it. Let there be levity on the gridiron or any place else where the band chooses to display it, but let us not confuse it with music.

Keith Wilson: What do you have to add to that?

William Shelton, Colgate University:

This becomes a difficult point. After arriving this morning and having heard the policy discussed in the opening meeting, again at lunch by Luther Hess, and now having heard this magnificent paper, it leaves me with little to add with the exception of my interesting relationship in job positions. As a bandsman, and as a chairman of a department, I am brought into circles which at various times have opposed each other over the years. This means that for the first time I must sit in judgment related
October 24, 1960

Dr. Mason W. Gross
President, Rutgers University
Queen's Campus

Dear Dr. Gross:

We saw you at the game last Saturday. As Ernie Christ says, "that was the fourth in a row ulcer-maker for us." It is a real pleasure to follow this team around and watch them perform. The team is one of Rutgers' finest assets. It looks as if your staff picked a top-notch coach this time.

Dennis Strick, leader of the Rutgers Band and a Horticulture major, was in my office today discussing the band. You might enjoy calling Dennis in to discuss band improvement or perhaps have a committee review the situation. I was surprised to learn the band has no faculty Director - only advisors. The students pretty much run their own show. He says they need a better all-weather practice area that will accommodate more members plus other needs. At Lehigh band members get 2 hours credit for their effort and are not required to take Physical Education, ROTC, and they have other exemptions. The Lehigh Band is quite impressive and big for the size of the school.

With our excellent team it might be in order to try to make changes and improvements in our band. Perhaps a faculty member could be given the job and time to "coach" and develop an impressive band. Ohio State has one of the finest bands you will see. Perhaps a young understudy could be recruited from Ohio State or a similar school to direct and develop our band.

I believe a little money and administrative effort toward the Rutgers Band should pay off tremendously in crowd support at the games, alumni interest, and possibly help in student recruitment.

Sincerely,

[Signature]

Norman F. Childers, Chairman
Department of Horticulture

NFC:dh

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
November 1, 1960

Professor Norman E. Childers, Chairman
Department of Horticulture
College of Agriculture

Dear Norm:

Many thanks for your most interesting letter about the band. As you know, until this year they have used the Seminary gymnasium, but now the Seminary needs the space. Dean Boocock and Dr. Erfft are trying very hard to solve this problem, but meanwhile it certainly has an effect on the band morale.

Professor Sharan works very closely with the band, but so far as organization is concerned both the band and the Glee Club have been set up with their own offices and have been encouraged to assume responsibility.

I am as interested as you are in seeing a first class band, and will do all that I can to help.

Sincerely yours,

Mason W. Gross
President

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
Kappa Kappa Psi
Honorary Band Fraternity

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"About Rutgers" is published annually at Rutgers, The State University, New Brunswick, New Jersey, by Alpha Phi Chapter, Kappa Kappa Psi, the National Honorary Band Fraternity.

RUTGERS CONCERT OF BANDS, MAY 6

ALPHA PHI CHAPTER

Brochure: Courtesy Special Collections and University Archives, Rutgers University Libraries.
PRESIDENT'S MESSAGE, Continued

On April 16, the fraternity will hold its annual banquet. Guests include Bob Brinster '60, past Band president, and music directors who will have their high school bands participating in a campus band program on May 6.

The fraternity will present a three-foot trophy at the May 6 festivities to the top band and assist in the Ag. Field Day parade and Concert of Bands.

We are also hoping to attend the National Convention at Wichita in August.

Everyone at Alpha Phi Chapter is proud of the enthusiasm shown in the band programs and looking forward to the activities that will wind up this year—initiations, the KKE banquet, elections and a band contest.

W. Dennis Sirens
Chapter President

The Traveling Baritone Visits Many States

At the National Convention, held at Tallahassee, Florida during August, 1958, the members of the Alpha Omicron Chapter at Texas Tech presented to the convention a trophy called the "Traveling Baritone." It was an old model silver-plated Baritone that had been reconditioned. On the bell was inscribed the name and the nature of the trophy.

The purpose of the "Traveling Baritone" was to furnish the chapters an opportunity to visit each other and to share with the membership some of their experiences and activities. Rules and regulations were adopted, points were given for the distance traveled, the number of persons attending the transfer of the "Baritone," and the type of program given to the host chapter. It was further outlined that the exchange of the "Traveling Baritone" would continue until the next Convention at Wichita University in August 1960. Many discussion was given to ideas and after adoption of the "Traveling Baritone," it was presented to the delegates of the University of Maryland.

The "Traveling Baritone" was received by Jack Hillhouse, who on leaving the convention traveled through Alabama, Mississippi, Louisiana, Texas, Oklahoma, Kansas, Nebraska, Iowa, Minnesota, Wisconsin, Illinois, Indiana, Ohio, Pennsylvania, Maryland, Virginia, District of Columbia, Delaware, and landed on the campus of the University of Maryland after having traveled over 3,000 miles.

Many stops were made at Baylor, Oklahoma University, Oklahoma State University, and the University of Wichita. At these places pictures were made to confirm his visit. Since all the schools were closed for the summer, Jack did not have an opportunity to visit chapters, but he did take the "Baritone" on visits to many friends and members of the fraternity.

The University of Maryland kept the "Traveling Baritone" until about the middle of last year when they traveled to Rutgers University at New Brunswick, New Jersey, where Bill Sirens of the Maryland chapter presented the "Traveling Baritone" to W. Dennis Sirens, president of the Alpha Phi Chapter.

Later in the spring the "Traveling Baritone" was wrapped up and sent to the Gamma Pi Chapter at Purdue University. During the transfer, the rules and regulations governing the progress of the trophy were lost. So the "Traveling Baritone" is now resting with the members at Gamma Pi who are trying to get together the pieces of action which have been created for the journey of the horn. It was reported that the members at Purdue are getting everything in shape for the "Traveling Baritone" to make another trip. They plan to visit some neighboring chapters and put into action some of the things hoped for in the beginning; namely, the visitation of neighboring chapters, the creation of good will and fellowship, and the better understanding between the chapters and schools of the fraternity.

Bill Sirens of Maryland (right) present traveling Baritone to W. Dennis Sirens (center), president, Rutgers Chapter—a Maryland member observes.
**Concert On March 16**

**Rutgers University Band Plans Sussex Appearance**

Sussex — The Rutgers University Band, which is made up of the Rutgers Wind Ensemble, will return to Sussex on Thursday, March 16, to present its second Sussex County concert of the year, sponsored by the Sussex Fire Department. The concert will begin at 8 o’clock. Tickets will be on sale at the door.

It will be the second appearance of the year in Sussex County for the large Rutgers organization. On Feb. 16 the university concert was held in the Sussex High School Auditorium. The concert will be held in the auditorium.

In addition to the Wind Ensemble with the Rutgers faculty, the band will include the Rutgers Wind Ensemble. The band will be under the direction of Martin A. Sherman, who is a student director of the Rutgers Band.

**Music Group Positions Open for Students**

Bill McClellan, president of the University Wind Ensemble, has opened this year for students to fill vacant spots in the group. Instruments especially need this year are an oboe, bassoon and several French horns.

"Musical balance in an ensemble is achieved only when a complement of instruments is on hand," said McClellan, a junior music major. "We urgently need these several woodwind and French horn players to give us this balance."

This year’s Wind Ensemble is completely different from its predecessor, the Concert Band, according to McClellan. In the past, the size of the organization ran upwards of 76 pieces.

This year, for the first time, the group has been trimmed to the top 42 musicians available. Positions in all sections are available to those willing to compete for them.

Anyone interested in trying out for the Wind Ensemble is invited to contact either Bill McClellan or Martin Sherman, conductor of the ensemble, at the Music House at Bishop place and College avenue.

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**Rutgers U. Band Concert Tonight**

Sussex — The Rutgers University Concert Band will present a benefit concert tonight (Thursday) in the Sussex High School Auditorium. The concert will begin at 8 o’clock. Tickets will be on sale at the door.

The program will include the West Side Story Suite, by Leonard Bernstein; Serenade, by Burley Anderson; Minuet in G, by Gershwin; Clarinet Concerto, by LeRoy Anderson; Official Band; LeRoy Anderson; West Point March, by P. Emerson, and Paul Horn Suite, by Vaughn Williams. Plus several other selections.

In addition to the Rutgers Concert, the Wind Ensemble will present a special evening concert of its own. The group is composed of 40 musicians and is directed by Martin A. Sherman, who is a student director of the Rutgers Band.

**Above:** N.J. Herald, 3/2/61

**Left:** N.J. Herald, 3/16/61

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**CLEAN-UP!...Four Rutgers Wind Ensemble members do some fancy cleaning up after a practice in Suydam Hall. Practices next year will be centered at the Commons in temporary quarters.**
DUES DUE

Annual dues ($3) to the national office were to be collected last month. All members are asked to see Bruce Hudson, chapter secretary and treasurer, or Rog Zittel, his assistant. We'd like to get this taken care of before our banquet on April 16.

CALENDAR OF EVENTS

April 13 - Thurs. - Initiation of New Members - 9 P.M. at the Music House.

April 16 - Sunday - Chapter Banquet - 6 P.M. at Alpha Gamma Rho.

April 20 - Thurs. - Wind Ensemble Concert - 8:15 P.M. at St. Patrick Chapel.

May 4 - Thursday - Band Banquet and awards - at Sally's, H.P.

May 6 - Saturday - Field Day Parade and Concert of Bands - Ag. Campus.

August 23-26 - U. of Wichita National KKP Convention and Intercollegiate Band.

"ABOUT RUTGERS" STAFF

Denny Stires, Editor; John Burrus, John Kuehn, John Latham, Ralph Stroup, and Roger Zittel.

CHAPTER BANQUET

Alpha Phi Chapter hasn't had a banquet in two years, but is going all out to make the April 16 one a big success. Bob Brinster, past Band president and presently in the U. S. Army, is expected to talk briefly on his "expeditions" since graduation. All the band directors who will have groups participating in the Ag. Day Band activities have been invited.

The dinner will be roast beef and served by brothers in A.G.R. The banquet will be free of charge.

A series of 35 mm slides will be shown following Brinster's talk. Plans for the Field Day parade and Concert will also be outlined. The program will end around 8 P.M.

All brothers and pledges will be expected to attend unless they notify either Len Beyeradorfer or Denny Herzo by April 14.

INITIATION MATERIALS

Nine new initiation robes have been purchased and a new set of altar items made. Pictures will be taken at the Spring Initiation ceremonies on April 13.

SPRING 1961 PLEDGE CLASS

*Dave Ben-Asher, Livingston, N.J.

Ken Gullota, Roslyn Heights, N.Y.

Bill Huss, Lakewood, N.J.

John Kuehn, Tewaqua, N. J.

Larry Lambot, Bethesda, Md.

John Latham, Chatham, N. J.

*Tom Rafter, Metuchen, N.J.

Marty Sobel, Plainfield, N. J.

Spike Zerbe, Dover, N. J.

*Pledges who must be active members of a University Band to be initiated.

LETTER FROM ARIZONA (OMEGA CHAPTER)

Hi There!

Your brothers of the Omega Chapters would like to get your reaction to a proposal we intend to present to the general membership of the Fraternity and Sorority at the National Convention in Wichita this summer. We are desirous of obtaining the 1963 Convention and Intercollegiate Band at the University of Arizona, located in the "Sunshine City," Tucson, Arizona........
THE PLEDGEMASTER SPEAKS

by Ralph Stroup

The Alpha Phi Chapter of KKP has played an integral part in Rutgers Band affairs, its prime efforts devoted toward perpetuating a competent musical organization to represent the University at numerous functions throughout the year.

With a reorganization of the concert band to make it a smaller, more effective musical group last fall, the chapter members have been very busy coping with the numerous problems which arose during this transition state.

The chapter president, Denny Stires, together with other members of the band council and chapter were responsible for arranging a number of band concerts at numerous high schools throughout the state. All were quite successful and afforded the bandmen invaluable experience and preparation for the annual spring concert to be held on April 20.

In view of the smaller size and organizational structure of the Wind Ensemble, a review of the existing system of band awards was felt advisable with the hope of duly recognizing interested bandmen active during football season but unable to participate in the concert band's functions during the winter and spring. It is felt that this new system of awards will renew the interest of many bandmen not in the Wind Ensemble, and at the same time, generate the esprit de corps needed to embrace any proficient musical organization.

The chapter's pledgemaster with the advice of other chapter members initiated pledging during the early part of the winter, and nine bandmen were invited to pledge Kappa Kappa Phi. These potential leaders have been requested to write a 500-word essay on some aspect of the Rutgers Band. Being critical of the band from a constructive viewpoint, the essays are hoped to provide the band leaders with new ideas concerning organizational structure, procedural matters, programming, and methods of incubating in the band members the sincere desire to make the band an effective, proficient musical organization.

It is hoped that the pledge class papers will be available to chapter members by April 16.

Through the industry of several chapter members, a KKP banquet will be held on April 16. It is hoped that the band directors of those bands participating in the Ag. Field Day band competition will be present at the banquet. Bob Brister, last year's band president, will address the group during that evening and a thoroughly enjoyable time is anticipated by all those who will attend the banquet.

With Field Day not far off, the chapter members, spearheaded by the president, are presently engaged in preparations for the numerous festivities to be held on May 6. Nine bands from all parts of New Jersey will make their appearance in the competition to be held that day. Beginning with a morning parade, the day's activities will be varied and enjoyable—all geared to depict to the people of New Jersey the diversified and constructive work presently being engaged in by the Rutgers Ag facilities.

The all-band banquet in early May will formally terminate an active and productive school year. I am sure the other chapter members will join with me in saying that this has been a very successful year for the band members.

CHAPTER MEMBERS, 1960-1961

Denny Stires, president; Tom Calamia, vice-president; Bruce Hudson, secretary-treasurer; Ralph Stroup, pledgemaster.

Actives—John Aclonia, Len Beyeradorfer, Ernest Bastian, John Burrows, Charles Cesaretti, Dennis Hargo, Art Jacob, Bill McClellan, Frank Pasquariello, Dan Ressler, Larry Shapiro, Carl Stave, and Roger Zittel.

Inactives—Jeff Blum, Llewellyn Joseph, Sheldon Schultz, Dennis Viechnicki.
Alpha Phi Sponsors High School Band Concert

Ten outstanding musical groups from all parts of New Jersey will participate in Alpha Phi's Concert of Bands to be held at Rutgers University on May 6, 1961.

The Rutgers chapter, now composed of 25 top musicians from the Marching and Wind Ensemble groups, will help organize the annual Aggie Field Day parade in the morning, and be responsible for the success of the 3rd Annual Concert of Bands in the afternoon.

The chapter's president, Dennis Sowers, will be in charge of the whole parade and music events. He is majoring in Horticultural Journalism, Vice-President of the Agric. Executive Council which runs the Field Day, and student director of the Rutgers Band.

Last year, over two hundred and fifty dollars were spent towards trophies and awards. Hamilton Park Regional High School Band walked away with three of the trophies.

This year, twelve outstanding groups were extended invitations. Over thirty resellers were furnished to the parade committee from a wide variety of band groups.

The Concert of Bands idea is only one of several projects initiated by Alpha Phi this year. With its large membership, the chapter has been able to accomplish many projects. A new set of by-laws were drawn up, a new scrapbook organized, a new constitution presented to the Marching Band, and a second semester banquet is materializing.

The Field Day parade involves many Rutgers organizations. The ROTC, Band, Scarlet Rifles and Queens Guard drill teams, and the Colonial Color Guard are all expected to attend. The Rutgers fraternities will add "Comedy and Color" as separate marching groups. Ten beautiful floats will be constructed by the Aggie Clubs.

The Podium

February 1961
RUTGERS UNIVERSITY

AG FIELD DAY

CONCERT OF BANDS

May 7, 1960

Rutgers - The State University

1:00-1:45 P.M.

P R O G R A M

National Anthem . . . . . New Brunswick High School Band

Band Selections . . . . .

New Brunswick High School Band
Wantage Consolidated School Band
South River High School Band
Hanover Park Regional High School Band
Neptune Drum and Bugle Corps
Edison High School Band
Manasquan High School Band

Presentation of Awards . . . . W. Dennis Stires,
Parade Chairman
Robert G. Brinster,
Band Chairman
President Mason W. Gross
Old Queens

Dear Dr. Gross:

I met on Wednesday afternoon with Mr. Richard Gerstenberger, Director of the Rutgers University Band; Mr. Casimir Bork, Director of the Rutgers Marching Band; and Mr. Paul Conners of our office to discuss the band trip to California. I reminded them that in the initial correspondence with the Rutgers Club of California, we had suggested the appropriateness of an invitation in either 1966 or 1969. Even at that time, two years ago, there was an expression that 1969 would provide more opportunity for the band to develop into a first rate organization that we would be proud to have represent the University at the Rose Bowl. I also pointed out to the men that the problems of financing the University's Bicentennial made it especially difficult to raise funds for something like the California trip. They were in general agreement that the band would be in a much better shape in 1969 than presently.

Any letter regarding this should be sent to Mr. Douglas W. Hansen, Clothier Hall 412, R.F.O. Box C-412. He is chairman of the band's committee working on this project. If you wish to send a copy to the president of the band, his name is Edmund M. Romano, Jr. at 235 Suydam Street, New Brunswick, New Jersey.

Sincerely yours,

Howard J. Crosby
Associate Dean of Men

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
February 18, 1965

Mr. Douglas W. Hansen
Clothier Hall 412
R.P.O. Box G-412

Dear Mr. Hansen:

Since our recent conversations I have been exploring the whole question of sending the Band to the Rose Bowl.

I am afraid that I have been advised on all sides that this is not the year in which to undertake such a venture. All the people who would be most willing to help are already involved in soliciting funds for the Bicentennial, and simply do not feel that they could take on this extra assignment.

As I understand it, when this matter first came up the year 1969 was also suggested as the centennial year for college football. I would like to suggest that we train our sights on 1969, and that we start taking all the necessary steps towards making it a successful affair. This includes not only lining up the funds, but also getting the Band ready for a performance which will bring the greatest possible credit, not only to the Band, but also to the University.

I know that planning and hoping for 1969 cannot be much of a thrill for the students currently in the Band, and I very much regret this disappointment. I am afraid, however, that this seems to be by all odds the most feasible alternative.

Sincerely yours,

Mason W. Gross

cc: Mr. Edmund M. Rosano

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
Dr. Mason W. Gross  
President  
Rutgers-The State University

Dear Dr. Gross:

Four years ago, the Rutgers University Bands were provided with the facilities of McKinney Hall, and several thousands of dollars in new equipment. Unfortunately, with all this assistance, the greatest impediment to Rutgers having excellent Music Organizations still remains. I think that I can best explain our problem by illustration.

When Marching Band started this year, all indications pointed to the best band ever. Less than halfway through the season, however, hourlies were being given on every feasible rehearsal night. Darkness prevented us from having afternoon rehearsals. Within a few weeks the ranks were depleted by over forty per cent (40%), and we were forced to rehearse our shows the morning before they were to be performed. Nothing is more frustrating, nor more destructive to the spirit of an organization. This year followed the same discouraging pattern as last year, when we fielded under fifty men for the last few games.
RUTGERS UNIVERSITY BANDS
NEW BRUNSWICK, N. J.
April 12, 1966

Dr. Mason W. Gross
President
Rutgers-The State University

Dear Dr. Gross:

Four years ago, the Rutgers University Bands were provided with the facilities of McKinney Hall, and several thousands of dollars in new equipment. Unfortunately, with all this assistance, the greatest impediment to Rutgers having excellent Music Organizations still remains. I think that I can best explain our problem by illustration.

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SCUA, Rutgers Univ. Libraries
RUTGERS UNIVERSITY BANDS
NEW BRUNSWICK, N. J.

-2-

This year we tried to formulate a solution with University Officials but were unsuccessful. Our plan is to re-institute a former University program. We would like to have half-course credit given for Band (at one time, a full three credits were given). If we were assigned recognized rehearsal hours, we have no doubt that Rutgers could beat of Bands that would be equal to the best (such as Lehigh, which has a credit program). The Bands seem to have reached some mediocre plateau at which no one is satisfied, but from which we cannot progress without help.

If it would be at all possible, could you please notify us of a time when we could meet with you to discuss a solution to our dilemma.

Sincerely,

[Signature]
Ralph Aquaro II
President
Rutgers University Bands

SCUA, Rutgers Univ. Libraries
April 20, 1956

Mr. Ralph Acquaro II
President
Rutgers University Bands

Dear Mr. Acquaro:

I would be very happy indeed to meet with you and one or two other representatives of the bands.

May I suggest that you call my secretary and find a convenient time.

May I further suggest that you ask Dean Crosby to come with you, because he has shown great interest in the bands.

Sincerely yours,

Mason W. Gross

[Signature]

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
October 4, 1966

TO: Mr. Scott Whitener
    Director, University Marching Band

FROM: Frederick E. Gruninger
    Assistant to the Director
    Athletic Office

SUBJECT: Saturday, October 15, 1966

This is to confirm the arrangements and time schedule concerning the part the Rutgers Marching Band will have in the pre-game and half-time ceremonies.

11:20 - 11:30  Band will play medley of songs performing from the north end of the practice field.
1:50 - 1:59  Pre-game band performance.
1:59 - 2:01  National Anthem (Glee Club, a cappella).
2:02 - 2:05  Coin Toss.
2:05  Game.

Half-time Performance  -  Half-time will be 15 minutes. There will be no formal ceremony. It is planned to call for an announcement over the public address system concerning the pre-game ceremony and its significance. The band will have its normal time allowance.

PEGsmy

Cc: Dr. Mason W. Gross
    Mr. Albert W. Twitchell
    Mr. Marshall E. Wilver
Rutgers University Bands

April 6, 1957

Dr. Mason W. Gross
President
Queens

Dear Dr. Gross:

Following our conversation Monday, April 3rd, several of the band officers suggested that it might be helpful to you in your discussions to have the present uniform available for reference. We have just included the overlay, coat and hat.

We are also sending you one of the new overlays that the Ostwald Uniform Company has submitted for a comparison. In viewing any marching band uniform it is necessary to visualize a band moving in the stadium. The distance involved obscures small details such as found on the back of our current uniform. The viewers receive a general impression from large blocks of color.

As we told you on Monday, the band's sole purpose in raising this question is to seek University backing for the current uniform or to effect whatever changes the University deems appropriate.

Sincerely yours,

Ralph Acquaro
President
Rutgers University Bands

Ralph Acquaro

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
April 25, 1967

Dear Scott:

I received a very nice invitation to the Annual Band Banquet next Wednesday evening. Unfortunately, I have accepted an invitation to dinner and to speak to the Philosophy students at Rider College that evening, and I will therefore not be able to be with you.

However, I would like to congratulate you and all the members of the Wind Ensemble for what I thought was a delightful concert on Saturday afternoon. It was really amazing how good the quality of the playing was and what was even more delightful was the obvious fact that the students were all enjoying themselves thoroughly.

I am most grateful for a very good job.

Sincerely yours,

Mason V. Cross

Mr. Scott Whitmer
Director of Bands
Rutgers, The State University
May 12, 1967

Dr. Mason W. Gross
President
Queens

Dear Dr. Gross:

All of us would like to express our sincerest thanks to you for your tremendous performance at Town Hall. Everyone felt that your narration of the Lincoln Portrait was a meaningful one and that justice was done to Copland’s work.

We are enclosing a copy of the review that appeared in the New York Times on April 23rd. Again, let us express our appreciation and admiration for an excellent performance.

Sincerely yours,

Scott Whitener
Conductor, Rutgers University Wind Ensemble

Ralph Acquaro
President, Rutgers University Bands

Robert Grecherky
Vice- President, Rutgers University Bands

R. L. Nagel
Business Manager, Rutgers University Bands

W. Perry Baker
Administrative Coordinator, Rutgers University Band

SC/UA, Rutgers Univ. Libraries
COPY OF LETTER

RUTGERS UNIVERSITY BANDS,

McKinney Hall
New Brunswick, N. J. 08903
Tel 201 Un 7 1766 Ext 6220

August 31st 1967

Mr Jerry Posner
405 - 35th Street
Paterson, New Jersey

Dear Jerry:

Since I last saw you, we have completed the final arrangements for band camp. The problem is that we now find that we will be taking so many people (new members, old members, staff, etc.) that we feel that this could seriously impair the smooth functioning of the camp. Several high school band directors have expressed a desire to be with us in order to utilize our methods in their own teaching and I feel that I am unable to deny them as this would be an educational purpose. Since your presence at band camp would not be in "direct matters such as drilling the band", etc., I am afraid I am going to have to ask you to pass this one up. Perhaps we can get together at another time later.

I hope that you will not misunderstand this and that there will not be any hard feelings, but it is the only thing we can do under the circumstances. Best Wishes.

Sincerely yours,

Signed Scott
Scott Whitener
Director of Bands

Swish

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
October 23, 1967

Dear Scott:

The performance of the Band at West Point on Saturday was absolutely superb! It was the best show put on by any Rutgers Band since I've been here, and everyone in the stands around me was expressing their pride and pleasure.

Will you please express my thanks and my congratulations to the members of the Band?

The sudden blossoming forth into a first class band has been about the most striking event of the fall.

Sincerely yours,

Mason W. Gross

Mr. Scott Whitener
Director of Bands
Rutgers - The State University

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
November 5, 1967

President
Rutgers University
New Brunswick
New Jersey

Dear Sir:

On the weekend of October 25, I attended the Rutgers-Columbia football game. Just as half-time activities were about to begin, I turned to a friend and told her about a half-time show I had seen on the Rutgers campus a few weeks before where they handled the matter of drugs and the use of them in such a way that I found it distasteful and entirely unnecessary. Then, to my dismay, the Rutgers band strolled onto the field and gave the same performance.

Unhappily, Columbia then proceeded to outdo Rutgers with their display of knowledge about birth control, "the pill", and consequences of the use (or non-use) of it. (Frankly, I'm not sure which.)

Somehow, at age 31, I don't consider myself to be a prudish little old lady who sits around objecting to youth and our changing times, but frankly I found both performances lacking in taste and judgment on the part of those responsible and I was anything but entertained. All I felt was an instant loss of faith in our American colleges and their administrations. Are they so lacking in guidance that this type of "entertainment" is permitted without so much as a second thought?

I'm sorry, but I think we read, listen, and speak about these matters enough in our private lives and in our classrooms, where they belong, without having to see them flaunted about a football field before hundreds of young and impressionable minds.

Perhaps football games should be labeled "For Mature Audiences Only". But then, that would only keep the students from their own games - wouldn't it?

With much concern,

[Signature]

Copy: President
Columbia University

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
November 21, 1967

Dear Mrs. Foster:

I am sorry to be slow in answering your letter of November the fifth.

I have to say that I entirely agree with you about the tasteless character of between halves performances, and I hope to effect something of a change.

As you doubtless know, these performances have grown up in the big mid-western universities, and our bands around here are beginning to copy them. This seems to be altogether regrettable.

I am sure you realize that I will have to move with tact and patience, but I hope that something can be accomplished.

Yours very sincerely,

Mason W. Gross

Mrs. R. B. Foster
183 Spring Hill Road
Fairfield, Connecticut

SC/UA, Rutgers Univ. Libraries

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
December 7, 1967

Mr. Scott Whitmer
Mc Kinsey Hall
Rutgers University
New Brunswick, New Jersey

Dear Sir:

May I tell you that the performances of the "Rutgers Marching 100" this year were most impressive.

It should be a source of satisfaction to you to know that you brought so much pleasure to all who heard your fine organization.

I am sure that everyone familiar with the band wishes only that it had more exposure statewide. Surely this must come - and I hope soon, as the ability of this fine musical group becomes better known.

Sincerely,

Theo. B. Smock

cc: Dr. Mason W. Gross
    The Honorable Governor Hughes

47 Raynor Rd.
Harristown, N. J.
March 25, 1968

Dear Scott:

Mrs. Gross and I thoroughly enjoyed the concert last evening. We were very sorry, of course, that Miss Crochet could not be with you, but the concert was still magnificent.

I cannot congratulate you enough on the way in which you have produced an ensemble of such high quality.

I wish I could hear the concert again on the eleventh, but I'm afraid that is impossible, so I am returning those tickets.

I have another blow—to me at least—I am not going to be able to attend your Band Award Dinner on May the third! I have been summoned to the dinner party of the Undersecretary of Commerce in New York that evening, and I'm afraid that I am going to have to go. I am very sorry indeed about this.

Sincerely yours,

Mason W. Gross

Mr. Scott Whitener
Director of Bands
Rutgers, The State University

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
July 19, 1968

Mr. Scott Whitener
Director of Bands
College of Arts and Sciences
Rutgers - The State University
New Brunswick, New Jersey 08903

Dear Mr. Whitener:

We are delighted to learn that the Rutgers Marching Band has been invited to play an important role in the 100th anniversary celebration of college football.

The Stonier Graduate School of Banking has enjoyed the fine cooperation from the Rutgers Band Department over the years. In view of this, and in anticipation of a similar future relationship, we wish to contribute $500 to support the Band’s appearance at the Rose Bowl. We realize that this sort of an opportunity comes only once in a lifetime. Therefore, we feel our contribution in this amount is justified.

Please let me know to whom the check should be made out and when it should be transmitted.

Sincerely yours,

[Signature]

Devin I. Darr
Registrar

cc: Madison E. Weldner
     Edgar T. Savidge

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
THE EASTERN MARCHING BAND DIRECTORS' CONFERENCE
AT
RUTGERS - THE STATE UNIVERSITY

Mr. Scott Whiteman, Director of Bands, Rutgers University, Conference Director
Mr. George Cavender, Assistant Conductor of Bands, The University of Michigan, Band Director
Mr. Jerry Bilik, Former Marching Band Arranger, The University of Michigan, Clinician
Mr. Bob Dougherty, Drum Major, Rutgers University, Clinician
Mr. Peter Ten Kate, Drum Major, Rutgers University, Clinician

TUES. and WED., AUG. 20th and 21st
NEW PHYSICS LECTURE HALL, UNIVERSITY HEIGHTS CAMPUS
RUTGERS - THE STATE UNIVERSITY

SCHEDULE

Tuesday, Aug. 20th
8:00 A.M. to 9:00 A.M. - Registration (Foyer of New Physics Lecture Hall)
9:00 A.M. to 10:30 A.M. - "POWER PLACEMENT" for Instruments in the Marching Band (Mr. Cavender)
Coffee Break
10:45 A.M. to 12:00 - "MODERN CHARTING TECHNIQUES" (Mr. Cavender)
Lunch
1:30 P.M. to 2:30 P.M. - "BANDORA," The Latest and Newest in Marching Band Repertoire (Mr. Cavender)
Coffee Break
2:45 P.M. to 3:15 P.M. - "FUNDAMENTALS of DRILL" (Mr. Cavender, Mr. Dougherty, Mr. Ten Kate)
3:15 P.M. to 3:45 P.M. - "DRUM MAJOR TECHNIQUES" (Mr. Dougherty, Mr. Ten Kate)
3:45 P.M. to 4:30 P.M. - "SHOW PLANNING" (Mr. Cavender)
Dinner
7:30 P.M. to 9:00 P.M. - MARCHING BAND FILMS and "VOX POP"
The Eastern Marching Band Directors' Conference at
Rutgers, The State University

Wednesday, Aug. 21st

9:30 A.M. to 10:30 A.M. - "FIRST AID FOR MARCHING BAND ARRANGEMENTS," a simple procedure for adding dynamic sounds to published arrangements (Mr. Billik)

Coffee Break

10:45 A.M. to 12:00

"BASIC STEPS FOR MAKING YOUR OWN SPECIAL ARRANGEMENTS" (Mr. Billik)

Lunch

1:30 P.M. to 2:30 P.M. - "WHAT'S NEW IN DRILL?" (Mr. Cavender)

Coffee Break

2:45 P.M. to 4:30 P.M.

SUMMARY - Script, Percussion, Cadences, Question and Answer Session

Directors, Drum Majors and Students should register at the New Physics Lecture Hall. Drum Majors and Students will then be directed to the special sessions in an adjoining building.

Drum Majors and Students are requested to bring their instruments and to wear old clothes.

Instructions and directions pertaining to local restaurants will be provided upon your arrival.
August 22, 1968

Mr. Scott Whitener
Director of Bands
Rutgers University
McKinney Hall
New Brunswick, New Jersey 08903

Dear Scott:

May I take this opportunity to thank you for the opportunity of appearing as featured clinician on the Eastern Marching Band Directors Conference held at Rutgers University on August 20 and 21.

The unusually large enrollment of almost 100 college and high school marching band directors was a pleasant surprise, and surely must please you in your first endeavor in this area.

Your program was well organized, held in very pleasant surroundings, and proceeded with dispatch in testimony to the hours you must have spent in planning and organization for this conference.

It has always been our belief here at Michigan that one of the responsibilities of any university must be the continuing education of its graduates. As one of our former students, it gave me great pleasure to see you continuing this policy and providing the band conductors of New Jersey and its environs this opportunity for additional educational growth and development.

Once again, my sincere congratulations on a most successful conference.

Cordially yours,

George Cavender
Assistant Conductor of Bands

Copies to:
Dr. Mason Cross
Dean Howard Crosby
Dr. Henry Kugleman
Dr. Mason Gross, President
Rutgers - The State University
College Avenue
New Brunswick, New Jersey 08903

Dear Dr. Gross:

On behalf of The Herald-News High School Band Festival Executive Committee, I should like to compliment Rutgers University for hosting the first marching band clinic.

This program can only succeed in improving marching band techniques and interest. It has certainly made an impact on several of our school band directors who attended the clinic.

The Herald-News Band Festival totals forty-four schools from the North Jersey area of Bergen, Passaic, Morris, and Essex Counties, and is conducted on three consecutive Tuesday evenings in October. I have taken the liberty of inviting Mr. Scott Whitener and several of his band members to attend at least one of these programs.

I should also like to offer our committee's congratulations for the expanded schedule of appearances by the Rutgers band during the school year. It is gratifying that our state university will have an opportunity to gain deserving recognition.

Sincerely,

DOM ALAGIA
Program Director
Public Relations

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
NEW JERSEY MUSIC EDUCATORS ASSOCIATION
A DEPARTMENT OF THE NEW JERSEY EDUCATION ASSOCIATION
AND OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

September 23, 1968

Dr. Mason Gross, President
Rutgers State University
New Brunswick, New Jersey

Dear Dr. Gross:

On behalf of the Board of Directors of the New Jersey Music Educators Association, I wish to express our appreciation for your interest in presenting the Marching Band Clinic in August for music students and their directors. It was a most impressive experience for all concerned.

We commend your music department and personnel for hosting the affair and respectfully request an investigation into the possibility of Rutgers State University being the site for an annual Marching Band Clinic for the further advancement of music in education.

Sincerely,

/signed/ Sally Barr
Secretary NJMEA

SCUA, Rutgers Univ. Libraries
October 1, 1968

Mr. Kenneth Gersmann  
Director of Athletics  
Columbia University  
New York, New York 10027

Dear Ken:

I am writing to you concerning the performance of the Rutgers University Marching One Hundred at the Columbia - Rutgers game on October 26. Last year we had a most unfortunate experience during our visit to Columbia. There are certain courtesies that are adhered to by thousands of bands throughout the nation and last year we discovered that either the Columbia University Band is not aware of these courtesies or that they chose not to observe them.

During our half time entrance, it was necessary for one end of the one hundred yard company front to march through part of the end zone. The Columbia Band had moved into the end zone and jeered the members of our band and attempted to trip them. During a half time or pregame performance, the visiting Band should be completely off the field and out of the end zone, if any part of that area is being used in the performance. Trippings and jeerings speak for themselves. Following the game, it had been prearranged with the Columbia Band that our Band would take the field, as is our custom, for the playing of "Loyal Sons." As this was being performed, the Columbia Band marched through our formation and played one of their school songs. Every member of our band was appalled, as were our fans, at such deliberate discourtesies.

Two years ago, when the Columbia Band visited Rutgers, during our half time show, the Columbia Lion came out on to the field and into our formations. Mascots such as the Columbia Lion should stay on the sidelines during the other Band's performance and should accord the performing Band the courtesy of not distracting the audience. If the Lion wishes to go out on the field with the Columbia Band, that is certainly all right. The point is, many hours of serious work go into one performance by our Band. Every member completely devotes himself to the end
of giving a good performance. As we extend the courtesies
to other Bands, we expect to receive them. Everyone connected
with our Band works too hard to prepare our shows only to have
them received with discourtesy. We feel that we cannot perform
at Columbia unless we receive a guarantee that the Columbia Band
will extend to us at least the minimum courtesies. Since all
pre-game and half time activities are under your ultimate control,
I am writing to you to ask for your help in this matter.

Sincerely yours,

Scott Whitener
Director of Bands
Rutgers University

cc:
President Mason Gross, Rutgers University
Acting President Andrew Cordier, Columbia University
Dean Howard Crosby, Rutgers University
Dean Robert Kelknap, Columbia University
Dr. William J. Mitchell, Chair, Music Dept., Columbia University
Mr. A. Twitchell, Dir. Physical Education, Rutgers University
President, Columbia University Bands
Rutgers University Bands
October 3, 1969

Mr. Scott Whitener
Director of Bands
Rutgers, the State University
New Brunswick, New Jersey

Dear Mr. Whitener:

I am in receipt of a copy of your letter of October 1 to Mr. Kenneth German, and am disturbed by the abrupt accusations that you level therein.

I will offer neither a defense of nor an apology for the Columbia Band's actions, for I was not in charge of the band at the time and was not consulted by the person who was. A couple of points do bear mentioning, however. The Columbia Band, like the Rutgers band, expends a great deal of effort in producing its halftime shows, and recognizes full well the efforts of your group. We do not engage in "tripping" or "jeering," and do not indulge in "deliberate discourteies."

My colleagues and I are upset by your allegations, and I reassure you that we will make an attempt to prevent a recurrence of the situation to which you refer.

Inasmuch as we, too, have a traditional post-game procedure -- which we shall adhere to on October 26 -- perhaps you will be good enough to contact me personally so that acceptable arrangements may be made for your Baker Field appearance.

Yours truly,
Head Manager

RH/1

cc: Acting President Andrew Cardier, Columbia University
President Mason Gross, Rutgers University
Dean Charles F. Bowak, Columbia College
Dean Howard Crosby, Rutgers University
Prof. Jack Leeser, Chairman, Department of Music, Columbia Univ.
Mr. Kenneth German, Director of Intercollegiate Athletics, Columbia University
Mr. A. Twitchell, Director of Physical Education, Rutgers Univ.
The Columbia University Band r/f, c.

SC/UA, Rutgers Univ. Libraries

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
6 November 1968

Dear Mr. Whitener:

I wish to express to you the appreciation of Columbia alumni and others who were fortunate to be in the Baker Field stands on October 26 to see and hear the Rutgers University Band (we'll make no mention of the game).

May I say for us all that no poll needed to be taken on the Columbia reaction to the deportment, marching, formations, and music offerings of Rutgers' alert and spirited musicians. The applause which came from our side should have been heartwarming to all of you.

In my opinion, and with a deep bow to its conductor, the Band had balance in instruments and instrumentation, beauty of tone, and a stirring feeling for interpretation. The pieces chosen were just right, and we had a lift which musically brightened our afternoon.

George Lukacs, Editor of Rutgers Alumni Monthly, has told me how the good word is getting around. I understand that your Band has been engaged for the half-time show at a number of professional football games, at the East-West (?) game later in the year, and at the Rose Bowl on January 1. Terrific! And all in the same season.

Hearty congratulations to you, Mr. Whitener, and to the members of your sensitively musical company, of whom Rutgers must be enormously proud.

(continued)
Mr. Whitener  

---

6 November 1968

Band-music-hungry Columbia alumni (so far as fall Saturdays are concerned) salute you, and we turn back dispiritedly to the dull, inept, and unpopular half-time "show" to which we are subjected by the home forces at Baker Field.

Sincerely yours,

[Signature]

Morris W. Watkins

---

Mr. Scott Whitener
Conductor, The Rutgers University Band
McKinney Hall
Rutgers, The State University
New Brunswick, New Jersey

SCUA, Rutgers Univ. Libraries
December 30, 1968

Dr. Mason Gross
Rutgers University
New Brunswick, New Jersey

Dear Dr. Gross,

We were all thrilled to see our Rutgers Band perform so superbly on television last Sunday at the East-West Game, and I can't resist the impulse to write you about it.

With warm regards, I am

Sincerely yours,

Nicholas Sylvester LaCorte

NSL CJP

SC/UA, Rutgers Univ. Libraries
January 2, 1969

The Honorable Nicholas Sylvester LeCorte
1145 East Jersey Street
Elizabeth, New Jersey 07201

Dear Senator LeCorte:

It was very thoughtful of you to write me about the Rutgers Band and I am delighted that you were as thrilled by their performance as all of us at Rutgers were.

With all good wishes,

Sincerely yours,

Mason W. Gross

SC/UA, Rutgers Univ. Libraries

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
January 13, 1969

Dr. Mason W. Gross, President
Rutgers University

Dear Dr. Gross:

I would like to take this opportunity to thank you for your support and interest in the band's trip to California. Your encouragement and willingness to help have meant a great deal to the members of the band and to me, over the past couple of years.

We hope that our television performances have helped in some small way to bring attention to Rutgers for the important anniversary coming up next fall. We hope, also, that our performances have reflected, with pride, upon the University and upon your faith and support.

Sincerely yours,

Scott Whitener
Director of Bands
Rutgers University

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
Mr. Mason Mears
President
Rutgers—The State University
Old Queens Campus
New Brunswick, New Jersey 08903

August 22, 1969

Dear Mr. Mears:

As an alumnus of Rutgers College and its music department, I would like to compliment the efforts of Mr. Scott Whetnall, Director of Bands for Rutgers, on the fine job and dedicated effort that he made in organizing the second Eastern Marching Band Directors Conference held this past week on the University Heights campus.

As a public school teacher of instrumental and general music on the junior high level, I can fully appreciate the dedication and hard work put forth by others in this field.

Sincerely,

[Signature]

SC/UA, Rutgers Univ. Libraries
appreciate the information and ideas which I gained from this conference. Trying to direct people of a younger age is my job as is the job of Mr. Whitney. His understanding of what is needed in the public school music programs has helped many people in the field of music education to direct the interests of hundreds of students towards the true purpose of directed goals in life. I would hope that the university would try to hire more men of this caliber in music to re-direct the goals of the music department towards more applied forms of music rather than the aspects of musicology which are now so strongly emphasized at Rutgers.

I sincerely regret that I was not able to be under the direction of Mr. Whitney while I was an undergraduate. As a part marching band member at Rutgers when it was

Still in the stages of the show hat and red blazer, I am completely impressed with the growth and very professional appearance of the "Marching One Hundred". This performing body makes me proud to be an alumnus of the college, the music department, and the marching band itself.

Thank you for a very great experience which I will definitely try to pass on to my students.

Sincerely yours,

[Signature]

Rutgers Class of '66
August 26, 1969

Dear Mr. Engelke:

Thank you very much for your very nice letter. Scott Whitener has been doing a superb job ever since he got here. This is obvious when one sees and hears the Band perform, but what is clearly gratifying is the way in which he is trying to reach out to the schools and cooperate with their Band Directors.

It is most encouraging to get your very warm response to these efforts.

Yours very sincerely,

Mason H. Gross

Mr. Bruce Engelke
98 Edgewood Trailer Park
U. S. Highway 130
Bordentown, New Jersey 08505

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
November 26, 1969

Dr. Mason Gross
President
Queens

Dear Dr. Gross:

I should like to express our appreciation for the kind gift of a $1,000 from Mr. Israel Katz which has been added to our Band Fund. As you know, the University Bands are in great need of instruments and other equipment and this contribution should help us considerably. Could you express our appreciation to Mr. Katz, and everyone involved in directing this money to the Band.

Sincerely yours,

[Signature]

Scott Whitener
Director of Bands

SN: wsk

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
December 15, 1970

Dr. Richard Schlatter  
Provost & Vice President  
Old Queens  

Dear Dr. Schlatter:

I am writing to you concerning the proposed changes in the schedule of class hours to take effect next fall. Our instrumental music program and the University Bands draw primarily upon non-music majors from all departments and colleges within the University. With such a diverse group of students who have a common musical interest we have found it necessary to schedule our ensembles in the late afternoon. It is my understanding that in the new class hours, only multi-section courses will be scheduled during the 6th period. So long as this is the case, we should face no serious problem with the Bands and other ensembles if we schedule this course during 6th period. Should this not be the case, then it will be impossible to effectively continue instrumental ensembles and the University Bands.

If only multi-section courses are scheduled during 6th period, we would still need special cooperation from the Registrar's Office in assigning students who wish to take instrumental music to non-sixth period sections on a priority basis.

I wanted to bring this problem to your attention and ask your help in finding a solution.

Sincerely,

Scott Whitener
Assistant Professor of Music and  
Director of Bands

cc. to:  
Dr. H. Gross  
Dean A. Grobman  
Dr. J. Horow  
Dr. G. Buller  
Dr. H. Kaufman  
A. Raw  
A. Twitchell

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
Rutgers University Ear Training Series: Courtesy Music Minus One.
HOWARD D. MCKINNEY
MEMORIAL MUSICAL TRUST

Pursuant to the Last Will and Testament of Howard D. McKinney, (1889-1980), the Executors and Trustees under his Will hereby establish the Howard D. McKinney Memorial Musical Trust. The primary purpose of the Trust is to foster and facilitate the performance of serious music at Kirkpatrick Chapel at Rutgers, The State University in New Brunswick, New Jersey.

The Trustee of the Trust shall determine how and when the trust funds shall be expended. Monies from the Trust shall be expended to facilitate special musical events at Kirkpatrick Chapel or at another approved location by one or more of the following or their successors, either alone or in conjunction with any other group or individual:

1. Rutgers Glee Club.
2. Kirkpatrick Choir.
5. Organist at Kirkpatrick Chapel.
6. Musical symposiums or lectures.

If in the opinion of the Trustee of the Trust, Kirkpatrick Chapel has insufficient space for a particular activity, funds may be expended on an activity to take place at another facility of

SC/UA, Rutgers Univ. Libraries
Rutgers, The State University in Middlesex County, New Jersey.

No monies from the Trust shall be used to pay expenses which are presently funded or which may from time to time in the future be funded from some other source. Monies from the Trust can be used, however, to augment existing funded activities.

The corpus of the Trust will be funded with the residue of the Estate of Howard D. McKinney. The Rutgers Foundation shall manage the funds of the Trust and shall annually advise the Trustee of the Trust as to the amount of the corpus of the Trust, the income the Trust produced in the preceding year and any un-expended income from prior years.

The first Trustee of the Trust shall be the organist at Kirkpatrick Chapel, who shall serve as Trustee so long as he retains the position of organist at Kirkpatrick Chapel. Thereafter, a successor Trustee shall be selected by majority vote of the persons holding the following positions: leader of the Rutgers Glee Club, leader of the Kirkpatrick Choir, leader of the University Choir, leader of the Collegium Musicum and organist at Kirkpatrick Chapel, or their successors.

Howard D. McKinney devoted his long and productive adult life to educating the students at Rutgers, the State University to the joys of serious music. It is the fervent hope of his Executors and Trustees that the utilization of funds from the Howard D. McKinney Memorial Musical Trust will carry forward after his death the mission so important to Dr. McKinney during his lifetime.
ASSISTANT TO DIRECTOR OF BANDS
(10 month; academic year appointment)

Salary Range 16 - $9586-12941
Retirement System - PERS
Send resumes to Andrea Koch, Personnel, Rutgers University
(201) 932-3020 New Brunswick, N.J. 08903

Under the guidance of the Director of University Bands, provides assistance in administration and direction of University Bands. Teaching duties include assistance with University Marching Band and conduct Intermediate Wind Ensemble. Also teach major instrument, other courses as assigned, and direct University Pep Band. Administrative duties include assisting in the planning, charting and general preparation of marching band shows, including special musical arrangements when needed. Assists in the maintenance of instruments, uniforms and other equipment. Makes arrangements for rehearsals and performances, including band camp and other trips, and assists in the presentation of concerts.

Assists and takes charge of rehearsals and performances as designated, including band camp; orders new equipment; distributes and collects uniforms; and performs miscellaneous administrative duties as assigned.

Bachelor's degree in music required. Master's preferred.

May 9, 1980

Letter: Courtesy of Dr. William L. Berz.
The New Jersey Network® will feature the Rutgers Wind Ensemble conducted by Scott Whitener on the program "State of the Arts" with Liz Matt on Friday, April 22, 1993, at 8 p.m. and Sunday, April 24, at 6 p.m. The coverage focuses on the March 11 premiere of a new work composed for the Rutgers Wind Ensemble by Carl Della Peruti. A New Jersey resident, Della Peruti studied at the Cleveland Institute of Music, Ithaca College and Rutgers University. His compositions have received performances throughout the United States, and he has recently received an award from the New Jersey State Council on the Arts.

Channels: 58 New Brunswick  
52 Trenton  
50 Montclair  
23 Camden

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
April 22, 1985

Dr. James Scott
Chairman, Music Department
Mason Gross School of the Arts
Rutgers University
New Brunswick, N.J. 08903

Dear Dr. Scott,

I am writing this letter on behalf of my music students who attended the Rutgers Wind Ensemble Concert/Clinic on Friday, April 19, 1985.

I would like to express our thanks to you and to Dr. Scott Whitener and members of the Wind Ensemble for presenting such a fine program for high school instrumentalists in New Jersey. Hearing representative wind literature played by a group of the excellent calibre of the Rutgers Wind Ensemble motivates our players and fosters in them a greater understanding of good ensemble techniques and elements of expressive musicianship. Feedback from my students indicates that the individual instrumental clinics were well-received and very worthwhile. Having the opportunity to hear an artist perform and discuss elements of proper playing is valuable to a student's musical growth. At a time when many students can no longer afford to study privately, clinics such as this one become all the more important.

Again, thanks to you and your Music Department for sponsoring such a worthwhile event. We look forward to attending in future years.

Very truly yours,

William H. Trusheim
Chairman, Music Department

cc. Dr. Scott Whitener

Letter: Courtesy Special Collections and University Archives, Rutgers University Libraries.
August 19, 1996

Mr. William L. Berz
Rutgers University-Dept. of Music
P. O. Box 270
New Brunswick, NJ 08903-0270

Dear Mr. Berz:

As program chair, and on behalf of the collaborating organizations, I am pleased to invite Rutgers University Wind Ensemble to perform at the Power Through Partnership conference to be held February 27-March 2, 1997. The selection committee auditioned a large number of tapes and your group was selected because it represents a very high standard of musical excellence. Your performance will be presented in the new Baltimore Convention Center on February 28, 1997 at 2:45 p.m.

Please prepare a program not to exceed 40 minutes in length, including time between selections. In fairness to all conference participants, it is essential that this time limit be observed.

Enclosed please find three forms that must be signed and returned to David Showers, Director of Meetings and Conventions no later than September 10, 1996:

- Acceptance Form
- Program Copy Form
- Audio/Visual and Meeting Room Form

We ask you to make every effort to meet these deadlines to assist us in preparing the program book and seeing to it that you have the equipment you need.

In several weeks, you will receive information regarding warm-up time/location and housing. If you have any questions, please call David Showers at the MENC toll free number (800-336-3768) between 8:30 a.m. and 4:30 p.m. You may also contact him by e-mail (DSHOWERS@AOL.COM). If you find you are unable to accept this invitation, please notify Mr. Showers’ office immediately so that the place in the program reserved for your presentation may be offered to another performing group.

Thank you for the time and thought you have already given to preparing and submitting your audition materials. I am sure your performance will be a strong contribution to the success of Power Through Partnership and I look forward to seeing you in Baltimore!

Sincerely,

Phyllis R. Kaplan, President
MENC Eastern Division

---

Letter: Courtesy Dr. William L. Berz.
9-22-00

Mr. William L. Berz, Chair
Music Department
Rutgers University
Marriott New Hall
180 Clifton Ave, DC
New Brunswick, NJ 08901-5788

Dear Bill,

What a wonderful surprise! Upon our recent return from various, we found your gracious gift of your CD, and it has delighted me on all counts!

First of all, the great performances you conducted surprised me. Your wind ensemble is first-rate and your interpretation excellent. This is the first time I have heard the Rutgers Wind Ensemble and I hope it may not prove to be the last. I have asked additional copies of the CD and plan to send them to friends and colleagues. Congratulations!

Your use of the title "Reflections" for your CD is most artful, but it is quite reflective of a wistful theme. I hope that my poetic flattery proves typical...

Your note which accompanied the CD is a reminder in itself. That you "had a wonderful time rehearsing and performing one of my pieces in Washington" is what lots all about. From your kind, I strive to "communicate through my music" and you have given me assurance that communication has been realized. That a piece composed 35 years ago should find a place in the repertoire of musicians located across the continent without "political correctness" is the cause for reflection in itself.

With all good wishes — and THANK you!) again.

Sincerely yours,

Roger Nixon
3904 New Brunswick Blvd.
Bloomfield, NJ 07003
9-22-00

Dear Bill,

What a wonderful surprise! Upon our recent return from vacation, we found your gracious gift of your CD and it has delighted me on all counts.

First of all the great performances you conducted impressed me. Your wind ensemble is first-rate and your interpretations excellent. This is the first time I have heard the Rutgers Wind Ensemble and I hope it may not prove to be the last. I have ordered additional copies of the CD and plan to send them to friends and colleagues.

Congratulations!

Your use of the title, “Reflections,” for your CD is not only flattering, but it is quite effective as a unifying theme. I hope that my positive reaction proves typical.

Your note which accompanied the CD is a reward in itself. That you “had a wonderful time rehearsing and performing” one of my pieces is “what it is all about” from this end. I strive to “communicate” through my music and you have given me assurance that communication has been realized. That a piece composed 35 years ago should find a place in the repertoire of musicians located across the continent without “political correctness” to the composer is cause for reflection in itself.

With all good wishes—and THANK YOU (!) again.

Sincerely,

Roger [Nixon]

Letter transcribed: Courtesy Dr. William L. Berz.
Kontich, 22-1-'01

Dear Mr. Berz,

you will probably remember our short meeting near the "de haske" booth during the last Midwest Clinic, as you handed me your CD "TIME - A Maniac Scattering Dust" then. Well, I must say that I was really positively surprised with what I heard after returning: this is a very fine recording indeed! My very sincere congratulations to you and to the entire band: it sounds absolutely fantastic!

A special word of gratefulness and appreciation for the recording of my "BALKANYA": the musical approach is personal and tasteful and doubtless brings those 3 dances alive! Once again I'd say: great job! As you will be able to imagine: there exist many, many recordings of most of my band works and I can tell you that pretty often I'm rather disappointed about what some bands and/or conductors "do" (or "don't do") with my notes... Fortunately not in this case: once again your reputation has been illustrated!

Whenever you'd maybe like to perform/record works of mine and you would need any help or information, please feel free to contact me. It would be my pleasure to advice or to help you. My band works are literally played all over the world now, but I don't think that such works like PER ARCHI (String Orchestra) e.g. is often performed in the USA - just to give only one exemple.

All the best and ... I hope to see you again in Chicago next year!

Letter: Courtesy of Dr. William L. Berz.
Subject: Internal Combustion - THANK YOU!
From: "David R. Gillingham" <gillldr@mail.cmich.edu>
Date: Fri, 07 Jun 2002 13:13:28 -0400
To: wberz@rci.rutgers.edu

Dear Bill;

Thank you for the complimentary CDs of you "American Images". The CD is great, ESPECIALLY your rendition and interpretation of my "Internal Combustion". The tempos are perfect and the playing is consummate! What a treat it was to hear my music played the way I had conceived it in my head!!

David

--

**************************************
David R. Gillingham
Professor of Composition
School of Music
Central Michigan University
Mt. Pleasant, MI 48859

989-774-1961 (office)
989-774-3766 (fax)
989-772-4183 (residence)
david.r.gillingham@cmich.edu
http://www.mus.cmich.edu/

**************************************

Letter: Courtesy Dr. William L. Berz.
Dear Bill,

Congratulations! The complimentary copies of "American Images" arrived yesterday from Mark Custom Recording Service, Inc., and I listened into the night... I am most impressed!

The quality of your interpretation, as a conductor, is quite marvelous! The tempo, the balance, the nuances, the gestures, the dynamics, the clarity, the phrasing, the contrasts, the gestures, the articulation (did I leave anything out?) were flawless. I feel most grateful...

This morning I ordered an additional 50 copies to send to my professional friends and colleagues from time to time. It occurs to me that you may be doing some promotional gestures yourself and it would not wish to "overlap." Could you give me some idea of your promotional distribution plans, so that I may tailor mine?

Sincerely,
Roger [Nixon]

Letter: Courtesy Dr. William L. Berz.
Subject: No Subject
From: EricWhitacre@aol.com
Date: Mon, 3 Jun 2002 17:57:18 EDT
To: wberz@rci.rutgers.edu

Holy mother of God!!!!!!!

Bill... I just got the Equus CD and listened to it...OMYGOOD!!!!!!!! I am bouncing off the friggin' walls! that is hands down the cleanest, most dynamic, most MUSICAL performance of that piece I have ever heard. That is EXACTLY what it is supposed to sound like!

Thank you, thank you, thank you, and a million more thanks to the players...
I AM FLYING!!!!!

Eric

Subject: Re: Yiddish Dances
From: "Adam Gorb" <adam@gorb.demon.co.uk>
Date: Mon, 9 Sep 2002 20:32:35 +0100
To: "William Berz" <wberz@rci.rutgers.edu>

----- Original Message -----  
From: William Berz <wberz@rci.rutgers.edu>  
To: Adam Gorb <adam@gorb.demon.co.uk>  
Sent: Saturday, September 07, 2002 1:31 PM  
Subject: Re: Yiddish Dances

Adam,

I sent you a copy along with a recent review that briefly comments on your piece. I think that it went out on Thursday. If you don't receive it, let me know.

Best wishes,
Bill

I JUST GOT IT. IT SOUNDS BRILLIANT! YOU'VE CAUGHT THE JOY AND PAIN OF THE IDIOM PERFECTLY.  
MANY THANKS.  
ADAM

Email correspondence: Courtesy of Dr. William L. Berz.
Dear Prof. Berz,

Congratulations on an excellent CD! Please accept my thanks for your wonderful performance of Sea Drift, and please extend my gratitude and congratulations to your truly fine wind ensemble. You are obviously a gifted and sensitive conductor and a thoughtful person. (Thanks for sending 2 copies of the CD!).

I am reciprocating by sending you (enclosed) a recent CD that I conducted for Albany Records. I hope you enjoy it.

My three symphonies, many vocal and choral works, and two major works for wind ensemble (Sea Drift and Apparitions) owe much of their substance to Whitman's poetry. If you do not know Apparitions, and you are interested, I would be happy to send you a recording. I have enclosed some handouts pertaining to Sea Drift and Apparitions, which I have used at conducting workshops and residencies in past years.

Thank you and the Rutgers Wind Ensemble for your outstanding performance of Sea Drift.

Tony Iannaccone

19 Apr. '03

Letter: Courtesy Dr. William L. Berz.
March 4, 2004

Bill Berz
Music Department
Rutgers University
New Brunswick, NJ 08901

Dear Bill,

I just received in the mail yesterday a copy of your fabulous new recording. Thank you so much for the wonderful performance of my Symphony No. 3! I can't tell you how excited I was to hear such a terrific version of the work. As I listened to it, I heard several spots where I said to myself, "That's exactly how I imagined it would work!" It is without doubt the finest version of the piece that I have heard yet.

You and your students are to be highly commended for all of your fine recordings. I think that you are doing a great service to the band world as a whole through them and I am honored to have music of mine included alongside so many other great recordings.

I'm sure that you are bustly at work on the next recording, but I just wanted to say thank you to you and your ensemble. Best wishes for the rest of your school year. Hopefully I will see you in person sometime soon (or at the very least next year in Chicago!).

Sincerely,

Andrew Boysen
23 Sterling Drive
Easthampton, MA 01027
(413) 527-9319 – H
(603) 862-2405 – O

Letter: Courtesy Dr. William L. Berz.
3/18/04

Thanks so much for the CD. Fantastic playing!
Bravo!!

Michael Daugherty

Letter: Courtesy Dr. William L. Berz.
Bravo, Bill! I just listened (as well as my poor hearing allowed) to your new CD and your performance of For the Unfortunate was brilliant with all of the special effects. And I hope that your live performance went well and was well accepted by the audience. Everything I could hear sounded excellent in all sections. The choir was outstanding as was the percussion section. This could well have been called a percussion concerto... couldn't it?

Please extend my thanks to Patrick Gardner, the choir and the wind ensemble members, and a special thanks to you for your usual sensitive interpretation, good conducting and...courage.

The best,
Owen

H. Owen Reed Ph.D.
3336 S. Calle del Alamo
Green Valley, AZ 85614-4806
Phone: 520-648-1096
horeed@cox.net
Web page: http://www.lilaclane.com/howenreed/
or: http://sai-national.org/phil/composers/horeed2.html

Letter: Courtesy Dr. William L. Berz.
Dear Bill,

Your new CD, “Caricatures” arrived yesterday—CONGRATULATIONS!!!! I have never heard a performance of “Chamarita!!” with so very much energy and drive while maintaining fine control of phrasing and nuance. The recording ambiance permitted the percussion to “swallow” the woodwinds sometimes, but ALL were performed brilliantly. I was very “touched!” In fact, I listened to it multiple times, just enjoying the experience, and have yet to listen to all of the other music on the CD; but I will get to it, once I get off this “high.”

Nancy joins me in sending our best for the holidays!

Sincerely,

Roger [Nixon]
Email correspondence: Courtesy Dr. William L. Berz.
Dear Dr. Berz,

Thank you very much for the excellent CD I have just been listening to, with its outstanding performances especially of my Sinfonia No. 4.

Sincerely,

Walter

Walterhartley@bellsouth.net
http://www.walterhartley.com

Letter: Courtesy Dr. William L. Berz.
Hi Bill

Wow! I’m honored to have title billing on your latest CD. Congratulations on a fine disc that exhibits your program in grand style. All the tracks were pretty stunning—great repertoire performed with care. I appreciated especially hearing the Bryant works. Please thank your ensemble for their wonderful preparation of Hey! It’s fantastic.

Thanks

The enclosed legacy set offers up some gems from my production of Midsummer Night. He passed away in late August.

Hi Bill
Wow! I’m honored to have title billing on your latest CD. Congratulations on a fine disc that exhibits your program in grand style. All the tracks were pretty stunning—great repertoire performed with care. I appreciated especially hearing the Bryant works. Please thank your ensemble for their wonderful preparation of Hey! It’s fantastic.
Thanks,
Timothy Mahr

Letter: Courtesy Dr. William L. Berz.
Dear Mr. Berz,

Thank you for your note. I can tell from your recordings that my music is in most capable hands. It is indeed most assuring for a composer.

Gratefully,
Norman Dello Joio
New Brunswick, NJ – Mu Upsilon Alpha, the Honorary Co-ed Service Fraternity
Serving the Rutgers University bands, announces its intention to affiliate with Mu Beta Psi, National Honorary Musical Fraternity. The move comes in response to a directive from the Rutgers University Office of Fraternity and Sorority Affairs (OFSA), requiring local Fraternities to be affiliated with an organization of national scope.

The directive marks the second time the university was instrumental in changing the direction of the group. In 1972, Rutgers mandated that all honor societies at the university admit women. The group, at the time a chapter of the all-male Kappa Kappa Psi Fraternity, opted to become independent in order to meet the university’s requirements, and Mu Upsilon Alpha was born.

Changing directions after 35 years isn’t easy. Mu Upsilon Alpha President Chris Ciarlariello admits his initial reaction to the OFSA directive wasn’t positive. “I was quickly disheartened,” he says. “I truly believed it would be the end to 35 years of history, and not the beginning of something new.” However, having met with representatives from several different national organizations, he feels “Mu Beta Psi is the best fit. It feels like [us], just with a different name, and a little bit bigger.”

Sarah Morrison, National Vice President of Expansion for Mu Beta Psi, agrees. “The Brothers of Mu Upsilon Alpha have already established a Fraternity that meets essentially the same goals of Mu Beta Psi,” she says. “Being a part of Mu Beta Psi will expand their opportunities to serve Rutgers University,” she adds. At the same time, the move will benefit Mu Beta Psi as a whole. “As an established Fraternity, they bring a great deal of enthusiasm and experience to the table,” Morrison says. “We can learn from their approaches to things like alumni relations and collaboration, and really grow as a Fraternity.”

As part of their investigation into national music Fraternities, Mu Upsilon Alpha Brothers attended the national conventions of several groups, including Mu Beta Psi and Kappa Kappa Psi, which is now co-ed.

Attending the Mu Beta Psi convention was a watershed moment, explains Sarah Flourance, Mu Upsilon Alpha Vice-President. “After [the Mu Beta Psi] Convention, I realized that a merger would be a great opportunity for both organizations,” says Flourance. “Mu Upsilon Alpha can now expand its horizons in ways we haven’t been able to do in the past,” she adds.

Morrison explains that the next step for the two Fraternities is to form a Merger Committee, consisting of three representatives from each group. “We will be reviewing guidelines provided by the Rutgers OFSA, as well as the structures, rituals, and documents of both groups, to determine where changes are needed to mesh the organizations,” Morrison explains. Recommendations from these confidential meetings will be forwarded to both organizations for approval and ratification. The initial target is to complete the necessary paperwork by August 15, 2007.
Although the Fraternity will likely undergo a name change once the merger is complete, Ciarlariello is confident that the history and ideals of Mu Upsilon Alpha will live on. Pointing to the organization’s strong ties to its alumni as a key motivator, he adds, “I am looking forward to retaining as much of Mu Upsilon Alpha as possible as we transform into Mu Beta Psi.”

The goal of preserving Mu Upsilon Alpha’s history is also important to Mu Beta Psi, says Andrew Fleming, National President. “Their determination to preserve their traditions and history really struck a chord with me, as an alumnus of a Chapter that went through a similar process forty years ago,” he says. “Although they will carry the letters of Mu Beta Psi, I have no doubt that MYA will live on their traditions, through their love of music and service, and in the way they share Brotherhood.”

Flourance agrees. “I’m looking forward to taking an active part in the merger process, and discussing the possibilities that can maintain and strengthen Mu Upsilon Alpha’s history and ideals,” she says. “I believe this opportunity will only strengthen us as an organization.”

About Mu Upsilon Alpha

Since 1972, Mu Upsilon Alpha has been united by the three ideals of Music, Service, and Brotherhood. From ensuring that band performances run smoothly, to small ensemble performances, Mu Upsilon Alpha is dedicated to the mission of always finding new ways to serve their art and their organization, the Rutgers Bands. More than just a concerned group of students, the Brothers are drawn closer by their common bond of Brotherhood.

For more information, visit www.muupsilonalpha.org.

**Figure: Press release written by Kevin Britton.**

**Band Service Fraternity Statement: Courtesy of Christopher Cialariello.**
Karel Husa
3413 Foy Glen Court
Apex, NC 27539
Phone/Fax 919-779-9861

4/5 '08

Professor William Berz
Director of Bands
Rutgers University

Dear Bill:

I have just received the ABA’s Convention program in Miami.

Thank you so much for conducting my "Music for Prague 1968" with the University of Florida Wind Symphony.

I am deeply grateful.

Karel

Letter: Courtesy Dr. William L. Berz.
8/11 '09

Dear Bill:

I have just received your letter and CD!

Thank you for both- I immediately listened to all O. Reed, Klihybel, Schuman, and naturally, Smetana fanfare and "Prague." I did not know O. Reed's fanfare for Remembrance- very moving!

I think the recording of all works is truly outstanding: your knowledge of scores is exemplary, and you have excellent performers! Already, the timpanist who starts "Prague" is prepared for the notes. And so too the soloists in all sections. And you take the last movement not too fast and all notes come out.

Thank you for such a careful and inspiring performances! Please, call me Karel.

With all my best wishes,

Gratefully yours

Karel Husa

Letter: Courtesy Dr. William L. Berz.
Appendix 5: Brochures and Promotional Materials
THE DEPARTMENT OF MUSIC
RUTGERS UNIVERSITY
ANNOUNCES
A CONCERT BY THE RUTGERS UNIVERSITY BAND
BLEECKER PLACE, NEILSON CAMPUS
SATURDAY, MAY 22, 1926
4:00 O'CLOCK
UNDER THE DIRECTION OF MR. A. DEL PUGTO
AN HOUR OF MUSIC
ITALIAN PROGRAM OF THE PIELSTON SEASON
MSS CHARLOTTE BERNSEN, CELLO
MR. HOWARD O. MCKINNEY, ORGAN
NO LIMIT OF ADMISSION REQUIRED FOR Either CONCERT.

Courtesy Special Collections and University Archives, Rutgers University Libraries.
Concert Posting: Courtesy of Dr. Scott Whitener
Wind Ensemble Brochure: Courtesy of Dr. Scott Whitener
During the quarter of a century since its inception, the Rutgers Wind Ensemble has earned a distinguished reputation as a leading wind ensemble, known for its provocative programs and excellence in performance. The Ensemble presents a highly acclaimed concert series in Voorhees Chapel at Rutgers University which annually draws enthusiastic capacity audiences. The Rutgers Wind Ensemble has appeared in concerts at Town Hall, New York City, and New Jersey’s Garden State Arts Center.

"The Wagner works were presented with tremendous vitality. The new instruments provided a brilliance which characterized each of the works, and the full ensemble had a superb sense of balance and remarkable control throughout the evening."

The Home News

"Whitener conducted the wind ensemble with a concern for the intricacies of the styles. His command of the rhythmic designs gave the repertoire, from the fanfares to the calmer of the Liadov folk songs, a feeling of motion and depth."

The Home News

"The Rutgers University Wind Ensemble came to Town Hall yesterday afternoon for an interesting program of music spanning four centuries.

And the music, although akin to the sounds made by brasswind bands, had a large chamber quality. The youngsters played with dedication, especially in the modern works, and the friendly audience was warmly receptive."

The New York Times

"Last night's program was performed with the bright style and firm command one has come to associate with the Rutgers Wind Ensemble. Whitener's direction brought to the music a rhythmic vitality and melodic continuity."

The Home News

For further information, contact the Department of Music, Rutgers University, McKinney Hall, New Brunswick, New Jersey 08903
201/932-7220
Rutgers Wind Ensemble Flyer Collage: Courtesy Dr. Scott Whitener
MUSIC OF OLD RUSSIA

The Rutgers Wind Ensemble
Scott Whitener
Conductor

THURSDAY, NOVEMBER 16
8 P.M. VOORHEES CHAPEL
DOUGLASS COLLEGE

Procession of the Nobles, from Mlada - Rimsky - Korsakov
Eight Russian Folksongs - Liadov
Fanfares by Liadov and Glazounov
Salvation is Created - Tchesnokoff
Russian Christmas Music - Reed

Free

Concert Posting: Courtesy of Dr. Scott Whitener
Concert Posting: Courtesy of Dr. Scott Whitener
Concert Posting: Courtesy of Dr. Scott Whitener
Concert Posting: Courtesy of Dr. Scott Whitener
On Friday, November 15, the Rutgers Wind Ensemble, conducted by Dr. Scott Whitener, will be featured in an interesting program of music spanning two centuries. The free concert will take place at 8:00 p.m. in the Nicholas Music Center and the public is cordially invited to attend.

A highlight of the program is Aram Khachaturian’s colorful and expressive Russian Rhapsody. Leader was among Nicolai Rimsky-Korsakov’s favorite and most gifted students, and though he produced few works, each sparked with the glow of genius. The Imperial Geographical Society commissioned Leader to collect Russian folklore, which were then rapidly disseminated and from this experience he composed the beautiful work to be presented on November 15th.

In stark contrast to the Leader piece will be the wailing rhythms and exotic percussive effects of John Barnes' Double Horn Trio and James A. Brown's concert favorites. Also featured in the program is a new work by composer Thomas Koonce's, "Symphony for Flutes," which combines two profiles, each stylistes ranging from the Persian court to the court itself, all in a skillful contemporary setting which cannot lose its sense of humor. As a treat, the Wind Ensemble will close the program with two classic American marches: "Washington Groves" and "Ave Maria" by the famous James J. Scheidt.

The Rutgers Wind Ensemble was established in 1993 and has earned a distinguished reputation for excellence during the intervening years. The forty-five woodwind, brass and percussion student instrumentalists making up the Wind Ensemble are drawn from Rutgers University's New Brunswick Campus.

Nicholas Music Center is located on the Douglass College Campus.
Concert Posting: Courtesy of Dr. Scott Whitener
Appendix 6: Partial Discography.
1968 Marching Band Vinyl LP Recording. Courtesy Dr. Scott Whitener.
1983 Marching Band Vinyl LP Recording. Courtesy Dr. William Berz.
Rutgers Wind Ensemble
1996-2010

Strange Humors, John Mackey
Raise the Roof, Michael Daugherty
Brooklyn Bridge, Michael Daugherty
The Hound of Heaven, James Syler

Grand Central Station, Michael Torke
Give Us This Day, David Maslanka
Serenade for Band, Vincent Persichetti
Torn Canvases, Matthew Tommasini
Manhattan Pictures, Jan Van der Roost

Outburst, David Sampson
Aegean Festival Overture, Andreas Makris, arranged Bader
Shadow Rituals, Michael Markowski
Elsa’s Procession to the Cathedral, Richard Wagner, arranged Caillet
Suite for Band, Alan Hovhaness
To the Heroes of the Patriotic War, Aram Khachaturian, arranged Berz
March, op. 99, Serge Prokofief, arranged Yoder
Elegy and Fanfare-March, Roger Nixon

Overture—1940, H. Owen Reed, arranged Berz
Smetana Fanfare, Karel Husa
Fanfares from the Opera Libuse, Vaclav Nelhybel
Fanfare for Remembrance, H. Owen Reed
Music for Prague, 1968, Karel Husa
Renascence, H. Owen Reed
George Washington Bridge, William Schuman

Sparkle, Shafer Mahoney
Symphony in B-flat, Paul Hindemith
Suite Dreams, Steven Bryant
The Echo of God’s Laughter, Kenneth H. Lampl
Dark Forest, Luigi Zaninelli  
Arioso, Joseph Willcox Jenkins  
Pieces of Eight, Joseph Willcox Jenkins

**Trittico, Rutgers Wind Ensemble, William Berz, Conductor, Mark Masters, 7249-MCD (2007).**  
Trittico, Vaclav Nelhybel  
Musica Boema, Zdenek Lukas  
Ut Re Mi, H. Owen Reed  
Spiel, Ernst Toch  
Mondavi Fanfare, Roger Nixon  
Fest-Ouverture, Hugo Alfvén

**Dance Mix, Rutgers Wind Ensemble, William Berz, Conductor, Mark Masters, 7248-MCD (2007).**  
Armenian Dances (Part 1), Alfred Reed  
Armenian Dances, Aram Khachaturian  
...de Tango, Vincente Moncho  
Vientos y Tangos, Michael Gandolfi  
Three Japanese Dances, Bernard Rogers  
Dance Mix, Rob Smith  
Wind Dancer, James Colonna  
Albanian Dance, Shelly Hansen

**Push, Rutgers Wind Ensemble, William Berz, Conductor, Mark Masters, 6718-MCD (2006).**  
Push, Rob Smith  
Sinfonia No. 4, Walter S. Hartley  
Ye Banks and Braes ‘o Bonnie Doon, Percy Grainger  
Faeroe Island Dance, Percy Grainger  
The Red Pony, Aaron Copland  
In Wartime, David Del Tredici

**Raritonality, Rutgers Wind Ensemble, William Berz, Conductor, Mark Masters, 6199-MCD (2006).**  
Raritonality, Mark Zuckerman  
Frolicking Winds, H. Owen Reed, arranged Berz  
Islands and Mountains, Shelley Hanson  
The Rivers of Bowery, Jonathan Newman  
Espresso, Yotam Haber  
Moving Parts, David Sampson  
Centennial Fanfare-March, Roger Nixon  
Tapor No. 1, Alan Hovhaness  
Hymn to Yerevan, Alan Hovhaness  
Eine Kleine Yiddishche Ragmusik, Adam Gorb
- The Band Song, William Schuman
- Song for Band, William Bolcom
- Song of Lir, Fergal Carroll
- Hymn to Yerevan, Alan Hovhaness
- Heart of the Morn, H. Owen Reed
- Ripley’s Ferry, H. Owen Reed
- Heart Songs, David Maslanka
- Psalm, Roger Nixon
- Foster’s America, David Gillingham

- Uncle Sid, Jonathan Newman
- MetaMarch, Steven Bryant
- Awakening of the Ents, H. Owen Reed
- Suite of Old American Dances, R. R. Bennett
- Caricatures from Sets I and II, Jere Hutcheson
- Grind, Daniel Ott
- Chamarita!, Roger Nixon

- La Fiesta Mexicana, H. Owen Reed
- Dreadnought, Jeffrey Brooks
- Escapade, Joseph T. Spaniola
- Alchemy in Silent Space, Steven Bryant
- Bloom, Steven Bryant
- Hey!, Timothy Mahr

- For the Unfortunate, H. Owen Reed
- A Hymn for the Lost and Living, Eric Ewazen
- Red Cape Tango, Michael Daugherty
- Rosie the Riveter, Felicia Sandler
- American Elegy & Columbine Alma Mater, Frank Ticheli
- Symphony No. 3, JFK, Andrew Boysen

- Spiritual, H. Owen Reed
- Psalm of Praise, H. Owen Reed
- Impercyation, Steven Bryant
Sleep, Eric Whitacre
Soundshock, Eibhlis Farrell
Kirkpatrick Fanfare, Andrew Boysen
Fanfare for Rutgers University, Charles Wuorinen
Cape Breton Concerto, Dan Goode

*American Images*, Rutgers Wind Ensemble, William Berz, Conductor, Mark Masters
4238-MCD (2002).

Emblems, Aaron Copland
Pacific Celebration Suite, Roger Nixon
Fanfare for the Inauguration of JFK, Leonard Bernstein
Elegy for a Young American, Ronald LoPresti
Equus, Eric Whitacre
Moon by Night, Jonathan Newman
Missouri Shindig, H. Owen Reed
Give the Fiddler a Dram, Traditional/Reed
Internal Combustion, David Gillingham


Festiva Jubiloso
Fantasy on a Gaelic Hymnsong
Riding with the Frontier Battalion
Praises
The Pride of Buxmont
Adagio
On the Cul-de-sac
Symphonic Movement


TIME, a maniac scattering dust, Eric Moe
Yiddish Dances, Adam Gorb
October, Eric Whitacre
Strata, Brian Kershner
Whirr, Whirr, Whirr!!!, Ralph Hultgren
Balkanya, Jan Van der Roost
Pastime, Jack Stamp
Colours, Roger Cichy


Paris Sketches, Martin Ellerby
Concertino, Ralph Hultgren
Reflections, Roger Nixon
Symphony No. 2, John Barnes Chance
Sinfonia V, Timothy Broege
The Soaring Hawk, Timothy Mahr
Divertimento, Roger Cichy

  - Chester Leaps In, Steven Bryant
  - Blue Shades, Frank Ticheli
  - Sun Dance, Frank Ticheli
  - Dance Rhythms, Wallingford Riegger
  - Bushdance, Ralph Hultgren
  - Masada, Ralph Hultgren
  - Satiric Dances, Norman Dello Joio
  - Night Dances, Bruce Yurko

  - Abrahm’s Pursuit
  - The Armies of the Omnipresent Otserf
  - Prairie Dances
  - Von Grhrhart’s 613th Regimental March
  - Kansas City Dances
  - A Little Mystery Music
  - Homage: Three Tapestries
  - A Jolly Walk in Hibbertland
  - A War Trilogy
  - Hopak Raskolniki
  - The Cluster Fluster Bluster March
  - American Faces

**Transformations**: Rutgers Wind Ensemble, William Berz, Conductor, Mark Custom Recording, 2291-MCD (1997).
  - The Battell, William Byrd; freely transcribed, Gordon Jacob
  - Statiphony, Kenneth H. Lampl
  - Courtly Airs and Dances, Ron Nelson
  - Conzona, Peter Mennin
  - Fantasies on a Theme by Haydn, Norman Dello Joio

  - Ghost Train Trilogy, Eric Whitacre
  - Gawd$illa Eats Las Vegas, Eric Whitacre

  - Windfall, Charles Wuorinen
New England Triptych, William Schuman
Syrtos, Nicolas Roussakis
Heaven’s Gate, Scott R. Hawkinson
Sinfonia XVI, Timothy Broege
Laude, Howard Hanson
Appendix 7: Drill Pages
<table>
<thead>
<tr>
<th>Measure</th>
<th>Letter</th>
<th>1st Time</th>
<th>4 Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>A, B</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ranks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1, 3</td>
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<tr>
<td>3, 6</td>
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<td>2</td>
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</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Music Title: *Light of the World*

The Rutgers University Marching Band
Marching 100 Drill pages: Courtesy of Nicholas Santoro.
RUTGERS UNIVERSITY MARCHING BAND

"GEORGIA" - All will have arrived here by "12"
  Stand and PLAY!!!!!
"ARE YOU FROM DIXIE?" - 4 ct. turn before "3"
All move to Pg. 2 by "11" - 32 ct. move
(Pg. 2 is a half point for guard going to Pg. 3)
RUTGERS UNIVERSITY MARCHING BAND

"SALUTE TO THE SOUTH"

"DIXIE" - Position at "11"
All move to Fig. 3 by 32 counts beg. at "11"
All half facing front at "19"

ADVANTROE Shownare™
RUTGERS UNIVERSITY MARCHING BAND

"SALUTE TO THE SOUTH"

"DINIE?" - Arrive here at "19"/Stand and play 'till "26"
At "26", 4 c.t. turn/At "27", float to Pg. 4 in 8 2 cts.
RUTGERS UNIVERSITY MARCHING BAND

"SALUTE TO THE SOUTH"

"DIHIE?" - Arrive here at "35"
All move to Pg. 5 at "35" in 28 cts. D Halt
"HIT ME? - Stay during "44"/next move is at "49"
At "49", move to Pg. 6 in 24 cts. and Halt
Guard - keep moving after this halt to song's end
RUTGERS UNIVERSITY MARCHING BAND

"SALUTE TO THE SOUTH"

"DINIE?" - Arive here at end of song and halt
Percussion to front for solo
"Drum Solo" - This will be starting and end position for solo
RUTGERS UNIVERSITY MARCHING BAND

"SALUTE TO THE SOUTH"

Page 7

"A. Grace" - All move to here starting at "25" - 32 ct. move
Arrive here at "33" - Halt and play for 32 cts.
All move to Pg. 8 at "41" - a 32 ct. move
Drill Pages: Courtesy of Jonathan Hendricks III.
Appendix 8: Chronological listing of Rutgers Band Directors
<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leigh W. Kimball</td>
<td>1916-1920</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>R.C. Krasowski</td>
<td>1921</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>Angel Del Busto</td>
<td>1926</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>Charles W. Cook</td>
<td>1927-1939</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>Vernon W. Miller</td>
<td>1939-1941</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>Wilbert B. Hitchner</td>
<td>1941-1951</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>Martin Sherman</td>
<td>1951-1958 approx.</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>Richard Gerstenberger</td>
<td>1958-1965 approx.</td>
<td>Rutgers Band</td>
</tr>
<tr>
<td>George M. Jones</td>
<td>1960</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td>Alfred Weisman</td>
<td>1961</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td>Casomir Bork</td>
<td>1962-1966</td>
<td>Marching Band</td>
</tr>
<tr>
<td>Scott Whitener</td>
<td>1966-1978</td>
<td>Marching Band</td>
</tr>
<tr>
<td></td>
<td>1966-1993</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td></td>
<td>1966-1968</td>
<td>Rutgers College Jazz Ensemble</td>
</tr>
<tr>
<td>Ralph Acquaro</td>
<td>1971-1972</td>
<td>Acting Director of Instrumental Music</td>
</tr>
<tr>
<td>Ray Lucia</td>
<td>1979</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td>William Berz</td>
<td>1980-1987</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td></td>
<td>1993-2010</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td>John T. Madden</td>
<td>1988</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td>Jonathan Korzun</td>
<td>1989</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td>Jonathan Hendricks III</td>
<td>1990-1993</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td>Timothy Gunter</td>
<td>1993-1995</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td>Joseph Brashier</td>
<td>1995-1998</td>
<td>Athletic Bands</td>
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<tr>
<td>William Kellerman</td>
<td>1998-2000</td>
<td>Athletic Bands</td>
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<tr>
<td>John Darling</td>
<td>2000-2001</td>
<td>Athletic Bands</td>
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<tr>
<td>Timothy Smith</td>
<td>2001-Present</td>
<td>Athletic Bands</td>
</tr>
<tr>
<td>Darryl Bott</td>
<td>2005-Present</td>
<td>Symphony Band</td>
</tr>
</tbody>
</table>
Appendix 9: News Clippings
BAND HAS LITTLE
CHANCE TO PARADE
ON COLLEGE AVE.

Sporting Editor, Home News:

After the football game last Saturday I happened to be walking down College avenue in sight of the Rutgers College Band which was playing while marching from Nelson Field to Bulletin Gymnasium.

Automobiles, motorcycles, trucks and bicycles were constantly trying to pass on one side or the other of the band, were crowding up close to the band, and one automobile while passing struck one of the large horns.

This band was one of the striking features of the game, at several games it has marched and played along College avenue while going to and returning from the game.

In most cities, it is the custom for automobiles and other vehicles to delay so as to not interfere with bands and marching organizations and after they take a parallel or other route so as not to interfere with marching organizations.

The congestion on College avenue after a game is considerable and somewhat dangerous if all vehicles use this street.

Many vehicles could go out College avenue to George street and return for the city either via George street or via. Buckelew Park and Easton avenue. Others could return via. Selden and others nearby streets and Easton avenue.

Automobiles parked south of Nelson Field and returning to the city via. College avenue could take side streets the East such as Bishop Place and Place to George street or take

to the west, such as Bartlett, 2nd or Mine street.

Article fragment: Used with permission of the Home News Tribune.
Rutgers College Band An All the Leading

The football teams were not the only thing which the 3,000 person crowd at Rutgers Field yesterday week, had with which to compare Lehigh and Rutgers. It was the first time in which the Rutgers band had a chance to compete with that of a rival college. And although the band was only organized last fall, and has not as yet reached the highest stage of development, the older Lehigh undergraduate band was not above the excellence of that of the local institution.

The Lehigh band lacked all that the word natty signified, with their white collar trousers and hats, and their brown tacked uniforms, emblems of the college, but in things which looks prettier than fifty men in flannel shirts, trousers and bows, harmonize in perfect step with instruments the best that money can buy. Such has been the training of the band that the various sections of the important functions of the college band fall in the hands of all these men.

The Rutgers band is entirely supported by the students in the college, and the money is now being raised by subscription. The members of the organization may get new heavy scarlet sweaters with the lrv as an insignia. These sweaters are expected to arrive this week so that the band will look well when they make this trip to Kingston, for the Lafayette game, a week from the coming Saturday. It is not yet decided whether the members of the band will or not be able to wear their uniforms like Lehigh, where their college sweaters. The cooks on the band have put the matter before the college authorities, but have not yet received a reply.

Rutgers College Band
Organized by B. O. T. C.

A few years back there was a sort of band or drum corp at an event, but it was not sufficiently organized to be a material advantage to the college, either in the undergraduate bands.

News article: Special Collections and University Archives, Rutgers University Libraries.
News article: Special Collections and University Archives, Rutgers University Libraries.
THE DAILY HOME NEWS

Tuesday, May 28, 1922

DO YOU REMEMBER - - - ?

Rutgers College has boasted of some excellent musical organizations and one of the best was the college band that met for a day during the college season of 1911, and which is shown here. How many of the players can you identify?
Photograph: Special Collections and University Archives, Rutgers University Libraries.
The Targum
Oct. 30, 1938

Targumdrops

The Bitter Battle

The football game was not the only encounter that was bitterly contested at Easton last Saturday. Our band played against the maroon musicians and emerged victorious. Time and again the Lafayette trombones and clarinets tried triple passes followed by line plunges by the bass-horn, but our musicians played them off their feet and the "Scarlet Scourge" remained invincible. Finally our leading trombonist got loose and, following superb interference from the cornets and drums made a remarkable run of twenty-eight measures and two notes, scoring for Rutgers. This totally destroyed the morale of our opponents, who, after a few despairing blows, retired to Maroon territory, leaving the Scarlet artists still undefeated.
Attractive Program Arranged for Rutgers Band Concert at Armory on Friday Night

CHARLES W. COOK
Rutgers Bandmaster

The Rutgers University Band will give its annual concert and dance in the State Armory on Codwise avenue on Friday night. In cooperation with Company E, 124th. Infantry of the New Jersey National Guard, Captain W. H. Ryan, commander of Company E, and a prominent in the English department at Rutgers, and Bandmaster Charles W. Cook announce that arrangements are moving along smoothly and that inspection point is at an even greater success than last year.

The University Band concert and dance is now being looked forward to by each year Rutgers students and the New Brunswick public so much that it is probable I will become a regular custom of the university calendar. Permission has been granted by the dean of women at N. J. C. to extend the plan when girls make return to the dormitories and special curricular arrangements are expected at Rutgers.

William E. Simpson, Jr., Rutgers of the band, who is managing the decorating plans for the dance, and will begin to execute them tomorrow. He is working in cooperation with a Company E committee composed of Captain Ryan, Lieutenant F. J. Timm, and Lieutenant Harold Gines. Two other members of Simpson's committee from the band are Ledy A. Shuman, '21, of Hillsdale, N. J., and Francis A. Haddley, '20, of Perth Amboy. The committee is working on a decorating scheme which will give a military air to the hall. Several large American flags will hang in the walls and red, white and blue bunting will be used to decorate the space between the flags and display of the same color will be abundant in the house.

JOSIAH J. RUSSELL
Talented Musician

Josiah J. Russell, Rutgers, '30, who will lead the university band in the first two of its numbers, shown great promise as an amateur musician, according to Bandmaster Cook. When not acting in his capacity as leader he plays first chair in the trumpet section of the band. He first started taking lessons about ten years ago, from Miss Gurney, one of the Gloria Trumpeters, afterward studying under Ernest Williams, former student with the Philadelphia Symphony Orchestra, and with Souza's Band. Two years ago prior to coming to college, Russell played with the Newark High School orchestra, also playing first trumpet with the C. M. T. C. band at Flushing, N. Y. in 1920. Entering college in 1920 he became a member of the Rutgers band and last year was elected student leader.

WILLIAM R. TWISS
Capt., Company E

(b) Melodies in F (Rubenstein)
March—Old Comrades—(Tulke)
Selection—"Eight Rutgers Songs"—(Arr. by Charles Cook)

Josiah J. Russell, Rutgers, '30, who will lead the university band in the first two of its numbers, shown great promise as an amateur musician, according to Bandmaster Cook. When not acting in his capacity as leader he plays first chair in the trumpet section of the band. He first started taking lessons about ten years ago, from Miss Gurney, one of the Gloria Trumpeters, afterward studying under Ernest Williams, former student with the Philadelphia Symphony Orchestra, and with Souza's Band. Two years ago prior to coming to college, Russell played with the Newark High School orchestra, also playing first trumpet with the C. M. T. C. band at Flushing, N. Y. in 1920. Entering college in 1920 he became a member of the Rutgers band and last year was elected student leader.
THE OLD AND THE NEW—Craig Miller, bass player in Rutgers University marching band, left, wears informal garb that has been music men's uniform. Doug Hansen, band's treasurer who plays trumpet, models "new look" outfit due to make its debut at Scarlet-Lehigh football game Saturday. Miller and Hansen are members of the class of '66.

Photograph: Used with permission of the Home News Tribune.  
Courtesy Special Collections and University Archives, Rutgers University Libraries.
NEW PLUMAGE FOR KNIGHTS—Sporting their new uniforms, members of the Scarlet Knights' marching band perform at yesterday's Rutgers-Lehigh football game at Rutgers Stadium. Previously, the Rutgers University band has been attired informally in slacks, blazers and straw hats.

Photograph: Used with permission of the Home News Tribune.
SHOWDOWN TODAY ON TRANSIT FARE

Congress bows to Ron, kills job plan

Holiday notes. There’s plenty of brass at Rockefeller Center as 500 tuba players fill the brisk air with a recital of Christmas carols yesterday. Meanwhile, Fifth Ave. was closed to traffic from 42d St. to 57th St. and thousands of citizens, including Mayor Koch, took a stroll to warm themselves in the glow of the holiday spirit.

PRESENTING
THE 1982 RUTGERS UNIVERSITY MARCHING BAND
A NEW LOOK FOR A NEW SEASON

As the 1982 football season gets under way, Rutgers fans will notice something different during the pregame and halftime shows. Certainly the increased size of the Rutgers University Marching Band deserves mention — its membership has more than doubled in the past three years. But this takes a supporting role to an eye-catching wave of Scarlet on the football field — new band uniforms.

Manufactured by DeMoulin Brothers of Greenville, Illinois, and featured in their national advertising, these uniforms represent a new concept in marching band attire. The detachable cape and reversible sash create a "multi-look" uniform which can add a touch of variety to each halftime show and can be tailored to suit special occasions.

The new look of the Rutgers Marching Band represents a change in the uniform of the past 17 years in an attempt to portray a modern-day scarlet knight.

The purchase of the new uniforms was made possible through generous gifts from the Class of 1931, the Class of 1956, an anonymous benefactor, and the Rutgers University Band Alumni.

The Rutgers University Marching Band is under the direction of Mr. William Berz, who is beginning his third year at Rutgers. Mr. Berz hails from Michigan State University where he was a graduate assistant with the band program. Before arriving at MSU, he taught in the Michigan public schools. As Director of the Marching Band, Mr. Berz is responsible for planning and rehearsing the pregame and halftime shows. He is also principal arranger of the music performed by the marching band.

Aiding Mr. Berz with the Rutgers University Marching Band are Jonathan Korzun, graduate assistant, Ed Doscher, flag instructor, Fred Ditarzewski percussion instructor and Mike Gary spinner instructor. The extensive University Bands program at Rutgers is under the direction of Dr. Scott Whitener.
The "hero" figures of a few decades ago, tend to fall in a certain basic genre — good, tough, strong, courageous, always ready to rescue someone with no consideration for their own safety.

This type of hero is certainly still popular, but others now share the stage, not always as tough or courageous, with much less grandiose heroics, and far from being perfect, are often all too human. Nevertheless they are heroes in every sense of the word.

Today at halftime, the Rutgers University Marching Band pays tribute to some of our fantasy heroes from the movies as well as one whose story is very real.

The show opens with the band executing a curvilinear drill to the well-known theme from the movie Superman, composed by John Williams.

This is followed by a remembrance of the late Brian Piccolo, running back for the Chicago Bears who was struck down by cancer, as the marching band performs a drill to "Brian's Song."

Next are a couple of light-hearted vignettes saluting two popular movie heroes. First, the band plays another John Williams selection — the theme from the movie "E.T., The Extraterrestrial," as the title character enters onto the field by way of his favorite mode of transportation. Listen to the music as "E.T." tries to "phone home."

A "James Bond" sketch follows, as 007 in his inimitable style enters onto the field by way of his favorite mode of transportation. He of course encounters both beautiful women and people trying to kill him, since they are often one in the same.

The halftime show concludes with a tribute to our own heroes — the senior band members, as they march their last game at Rutgers Stadium today.
Appendix 10: Reviews
Concert Review: Courtesy Special Collections and University Archives, Rutgers University Libraries.
In addition to those mentioned above, the program included the "Lights Out" march by McCoy, "Second Suite In F Major" by Holst, "On the Ball" (Goldman), "Summer Evening Serenade" (Lambe and Lilly), "Amapita Roca" (Tazidor), and Rutgers alma mater "On the Banks" (arr. by Cook). Other selections were "Them Basses" (Jaffee) and "Inverness" (Lithgow), played before the scheduled part of the program began, and as encore "Glory of the Gridiron," a march by Alford.

Robert G. Carlson, NHS principal, welcomed the band at a few remarks made before the concert. Ted Stier, '49, band librarian, announced the program.

Other concerts have been scheduled for Roosevelt Junior High School, New Brunswick, and high schools in Highland Park, South River, and Bound Brook. The annual performance in the Rutgers Gym has been set for Thursday evening, April 21.

Attempts are being made to give one at Lehigh University, Bethlehem, Pa.

Wilbert Hitchiner is the band director. President is Edward Martin, '50.
Imports add vigor to Voorhees program

By H. E. FRITZEN

The Voorhees Wind Ensemble, conducted by Joseph Fender, performed an all-Russian program last night at the Voorhees High School Auditorium.

The program, which consisted of music by Russian composers, was well received by the audience. The band displayed a high level of precision and technical skill.

The concert began with the overture to Tchaikovsky's ballet-esqurye, followed by a selection from Mussorgsky's 'Pictures at an Exhibition.'

The ensemble then moved on to works by Prokofiev and Shostakovich, including a piece for string orchestra and percussion. The performance was a triumph of precision and expression.

The final selection was the suite from Rachmaninoff's 'Isle of the Dead.' The performance was a fitting conclusion to the program, displaying the band's ability to handle a wide range of musical styles.

Reviews: Used with permission of the Home News Tribune.

Wind Ensemble opens new season with Russian music

By HENRY SCHUBERT

The Voorhees Wind Ensemble, under the direction of Joseph Fender, opened its new season last night with a program of Russian music.

The concert was well received by the audience, who praised the ensemble's technical skill and expressive abilities.

The program began with the overture from Tchaikovsky's '1812 Overture.' The performance was a fitting introduction to the evening's musical fare.

Next came the concerto for violin and orchestra by Shostakovich, with guest soloist Vladimir Kovalenko. The performance was a tour de force, showcasing the soloist's talent and the ensemble's ability to support such a complex piece.

The program concluded with a selection from Mussorgsky's 'Pictures at an Exhibition.' The performance was a triumph of visual and auditory imagination, leaving the audience in awe.

Wind ensemble concludes season

By HENRY SCHUBERT

The Voorhees Wind Ensemble concluded its season last night with a program of Russian music.

The concert was a fitting conclusion to the season, with audiences praising the ensemble's technical skill and expressive abilities.

The program began with the overture from Tchaikovsky's '1812 Overture.' The performance was a fitting introduction to the evening's musical fare.

Next came the concerto for violin and orchestra by Shostakovich, with guest soloist Vladimir Kovalenko. The performance was a tour de force, showcasing the soloist's talent and the ensemble's ability to support such a complex piece.

The program concluded with a selection from Mussorgsky's 'Pictures at an Exhibition.' The performance was a triumph of visual and auditory imagination, leaving the audience in awe.

British Band Classics' showcase styles

By H. E. FRITZEN

The Voorhees Wind Ensemble performed a program of British band classics last night, highlighting the ensemble's ability to showcase a variety of styles.

The concert was well received by the audience, who praised the ensemble's technical skill and expressive abilities.

The program began with the overture from Tchaikovsky's '1812 Overture.' The performance was a fitting introduction to the evening's musical fare.

Next came the concerto for violin and orchestra by Shostakovich, with guest soloist Vladimir Kovalenko. The performance was a tour de force, showcasing the soloist's talent and the ensemble's ability to support such a complex piece.

The program concluded with a selection from Mussorgsky's 'Pictures at an Exhibition.' The performance was a triumph of visual and auditory imagination, leaving the audience in awe.
The Rutgers U. Wind Ensemble

When I was a high schooler back in the 50s looking for a music school to attend, there was nothing worth looking at in New Jersey. So I happily attended Ithaca College in Finger Lakes New York, which had then, and still does, have a wonderful music school. But it bothered me for years that I had to leave the state.

Now, of course, I would heartily recommend several places for the high level of music training. The Mason Gross School of the Arts at Rutgers, New Brunswick is certainly an excellent example.

One measure of that excellence was the recent concert by the Rutgers Wind Ensemble. Conductors William Berz and Joe H. Brabander led them through a concert which featured arrangements of a professional quality.

The literature they played was not the typical “band” literature. In fact New Jersey native Kenneth Lampl’s “Steal Away” was a rip-roaring piece filled with complex rhythms and harmonies. The end was shattering.

Though all the soloists were authoritative and musical, Gerard Wells’ euphonium playing was of the highest order.

Mark Records has chosen the Rutgers Wind Ensemble for several upcoming CDs. -PS
**Classical New Jersey**

**Music Education in New Jersey**

**Winds along the Raritan**

*Friday, May 1*


By WILLIAM ALLIN STORRER

If the opening piece were the signature for the evening, this would have been a wower of a concert! Shostakovich offers so many short pieces that can be easily reworked for winds, while Donald Hunsberger is a first-rate arranger. So the rambunctious “Galop” aroused the audience with enough sonic energy to push us front-of-the-auditorium listeners to the back wall. If I raved about the Russian National Orchestra and its dynamic range a few weeks back, this wind ensemble had similar power and range. How nice it is to hear *pppp* in the same piece that has *ffff*.

Conductor William Berz is no stranger to the difficult frontiers of music. The following Symphony in four movements was anything but a crowd pleaser. The second movement, for instance, titled “Fabrikmusik” (factory music) might have represented an East German machine shop before rapprochement. “Blatts und Splatts” noises this, with none of the essential connective sonic material necessary to make it music.

When Carnegie Hall was “redone,” composers complained that they couldn’t hear each other. That tells you that a conductor is not enough by himself to guarantee a musical performance. Musicians need to hear the ensemble and be part of it. In Hawkins’s work, there were so many rests between short squeaks and squawks that an instrumentalist on one side of the stage could hardly connect to what was going on on the other side. The third movement, “Japanese Dirge,” was further from Japan than Madama Butterfly. The “American Wake” closing movement said all it needed to say when it was but a quarter completed. Since Scott R. Hawkins has written beautiful music — hear his *Heaven’s Gate* on Mark MCD-2002 with the Rutgers University Wind Ensemble as example, and compare with the Charles Wourinen *Windfall* on the same disc for what may have prompted this Symphony — I hope I can consider this to be a mere academic aside to his career.

Thank heavens for program note annotators (from whom we reviewers often crib a bit to fill out our reviews). In this case, I needed same to make any sense of that “Symphony”. The piece that followed, however, gave no problem.

“Too many notes” was the comment of one royal patron to Mozart according to playwright Peter Shaffer, to which Amadeus queried as to which ones he should discard. Well, David R. Holstinger’s Kansas City Dances may seem to have many notes, but there are none that don’t belong there. The three movements are programmatic: a jazzy evocation of activity in the historic Muellbach Hotel (long since demolished), a sporty off-beat Harry Truman before his presidency, and a Cattlemen’s hoedown. “Wow” and “Cool” were comments overheard at the end of the performance.

The work is a concerto for *tuba*, and Mason Gross faculty member Scott Mendoker, a true wizard of the instrument, sailed through it at a blindingly fast tempo. With a high *tessitura*, the fingering was not easy — too many notes for most players — and his breath control was a marvel. Mendoker’s tuba was the only brass instrument on stage as the ensemble was reduced to piccolo, flute, four clarinets and four saxophones with two bassoons and a battery of percussion. Notable throughout the concert was Erik Lynch at the marimba, xylophone, chimes and similar items. Mendoker has recorded with the Czech Philharmonic look for his work on the Summit label.

After intermission it was fun and games with two ingratiating pieces that didn’t challenge the audience as much as had the front part of the concert. Riegger’s Dance Rhythms focuses on rhythmic structure more than melody, giving it a foot-tapping quality.

H. Owen Reed’s tripartite *Mexican Fiesta* was another programmatic piece. The “Prelude” and “Aztec Dance” reveal Mexicans readying for the fiesta and the entrance of Aztec-costumed dancers. Mass opens with the church bells. It’s like “Three Blind Mice” in a “diminished chord format, sounding like a chorale with some awesomely precise massive chordal interjections. “Carnival” itself hints of Chadwick’s Symphonic Sketches (an orchestral work that should be done in wind arrangement) leading to a very humorous “La Negra” by a mariachi-style band. Yes, very good fun, particularly with an ensemble that blended so beautifully and with absolute rhythmic precision.

Hats off to this student ensemble that plays with precision even the most rhythmically difficult structures. This is a Rolls Royce of wind ensembles under conductor Berz’s leadership. Precision without sacrificing passion is his evident contribution to these inspired hard working students.
Classical New Jersey

Music Education in New Jersey

Rutgers winds blow strong

Friday, October 16

The Rutgers Wind Ensemble, William Berz and Patricia Childress, conducted. Frank Ticheli's Sun Dance; Bruce Yurko's Night Dances; Vincent Persichetti's Psalm; John Barnes Chance's Symphony No. 2 for Winds and Percussion; Ralph Rugger's Suite; Percy Grainger's Lincolnshire Posy. Performed in the Nicholas Music Center, Douglass Campus of Rutgers University, New Brunswick.

By WILLIAM ALLIN STORRER

Meanwhile, back at the oasis! How refreshing to hear the sweet, sighing sonorities of a well-disciplined wind ensemble. Then to hear them break out with colorful outbursts that are so characteristic of this consort of instruments.

Six compositions: a dozen clearly-separated movements, all consonantly pleasant to the harmonic ear, and fine program notes that introduced pieces unknown to all but wind aficionados.

The first two pieces, Ticheli's Sun Dance and Bruce Yurko's Night Dances, contrasted day and night. Principal oboist Bree Wickner sang out with the theme, pleading for attention, which led to a very colorful orchestration, from bright winds to a warm choral blend. Then a rising trombone theme was taken up by all in the jazzy flavor of a Jamaican rhumba. Next came night, a very raucous Caribbean night of revelry dominated by percussion, particularly tom-toms sounding off like cannon in Scott Martin's hands, and chimes delicately struck by David Geitich. Originally the work called for ten percussionists, but Rutgers was able to handle it all with six. (Such bravado!)

Persichetti's Psalm brought forth Patricia Childress, a new addition at Rutgers, in her local conductorial debut. Choosing a less known piece by one of the all-time band legends made it easy to sample her mid-west-trained strengths. The work is difficult in many ways but could be called a pastoral psalm, starting in the dazed-bushed winds and brass before reaching concluding brightness in percussive off-beat rhythms. Welcome to New Jersey, Ms. Childress.

Closing the first part of the concert, William Berz led a very complex second symphonic effort by another little-known name, John Barnes Chance. It opens with immediate discordant harmony (C, D, F and E is the basis of the work) in the flutes, which is repeated in other choirs, then grows by layering choirs upon each other. The three bassoons, led by veteran Ivy Haga, took up the challenge with a pulsating motive so perfectly together they could have been one. Eventually we get a rumble (remember West Side Story?) leading to a Johnny Comes Marching Home motif. In the midst of all this, a flute solo by Kevin Willois (partner with Haga and others in chamber performances) was notably poignant.

After intermission it was all Aussie, including the first ever performance on the lagerphone, built by Mr. Geitich and welded by Mr. Martin. It is a rattle of sorts, a yard-long stick to which Australian beer caps have been attached...loosely. Apparently a dozen came off in performance of the Bushdance, a rollicking, humorous, poking-fun-at-things peculiarly Australian. Here was the drunken sailor, and the requisite hornpipe, and a (horse) race to the end.

But the fun was hardly over. Percy Grainger's Lincolnshire Posy is one of a dozen pieces played by every respectable wind ensemble. I heard more in this performance of the piece than I've heard over four decades in the old Mercury recording. Berz knows symphonic balance amongst winds and brass, his choirs blending when called for, contrasting equally effectively.
CD Review: Courtesy of World Association of Symphonic Bands and Ensembles.

Concert review

Wind ensemble reviews
Concert Band and Wind Ensemble Play New Music

William Allin Storrer
So, what’s the difference between a “concert band and a wind ensemble”? At Rutgers, the Concert Band is three score in membership, while the Wind Ensemble is hardly a dozen fewer. In Haydn’s day, a symphony might be played by whomever showed up. Parts written for oboe might instead be played by flute or trumpet if the oboe player did not show up. Bands are today a bit little that. While wind ensemble connotes a select group that is balanced in its aural composition.

Clearly, at Rutgers the Wind Ensemble is the premier organization of the two, professional in both appearance and performance. The Band and many school concert bands are simply the concert version of the marching ensemble was less precise throughout, and this showed also in their appearance. Women wearing all black or black skirts and white blouses and men in black pants and white shirts seemed called for. But one lady wore a print dress, another a green sweater, while one man had light green pants, another medium blue. The visual element was disconcerting.

But what a treasure of riches in the music that was offered! Only one item was truly an arrangement, while eight others were composed for winds, brass, and percussion. History does not present us much in this combination: Alan Hovhaness (Symphonies 4, 20, 29, and 53 are known to this writer), Vincent Persichetti, Percy Grainger, and Gustav Holst are the big names in original composition for wind ensemble, but Rutgers had the daring to present nine pieces, any one of which would have been unknown to all but aficionados.

The Concert Band began with a piece by Stephen Melillo. *Erich! Battle at Sea*, part one of three in a suite, and written as a tribute to Erich Korngold, who died the year Melillo was born (1957). A brash and angular piece, composed more in phrases than lines, sort of a band concerto grosso for winds, brass and percussion, it left one wondering if it were an homage to, or parody of, Korngold. This was conducted by William Kellerman.

Joe H. Brashier took over for the remainder of the concert band works. Van der Roost’s *Canterbury Chorale* opens with dominant winds leading to a brass statement
of the chorale theme. There were too many tentative or insecure solo entries in what should have been a band version of Brucknerian sonority, producing an organ-like effect.

The only piece on the evening’s program composed by someone born before the turn of the century was by Louis Cahuzac, his Variations sur un air du pays d’oc (Variations on a tune of the French Oc people) with a main tune reminiscent of “Flow gently, sweet Afton”. This was a set of four variations preceded by a cadenza (which usually comes only after a theme on which the cadenza can be based) and closed with a short finale. For this, Anthony Pasquale was clarinet soloist.

What a performance! While the band provided a varied background largely dependent on extended brass chords, the clarinet bounced from one end to the other of its range with rapid passagework that was almost beyond belief. Pure mastery was present in Pasquale’s bravura performance, which was worth the evening’s visit by itself. The finale was quite enchanting, with staccato wind interjections punctuating the soloists and leading the audience back down to earth!

Paul Hart’s Cartoon is an evocation in music alone of a Hollywood cartoon. Until the wolf whistle, the audience seemed to miss the humor, which was everywhere evident in Brasher’s well-shaped performance.

After the intermission we were greeted by Chester Leaps In by quarter-century old Steven Bryant, who was in attendance. Short and lively, the performance under William Berz was precise, the tonal quality warm and liquid, in a tradition that suggested the Eastman Wind Ensemble under Frederick Fennell, the first such ensemble to gain worldwide acclaim. With this piece, Bryant establishes himself as a mature composer. Technically, this might be called an arrangement, for it is the composer’s wind ensemble version of a work originally composed for piano and two marimbas. The “Chester” tune – some will know it from William Schuman’s transcription for band – leaps in and out of the work, interrupting it with devastating, comic effect, lifting the work above its original format.

Also, with this Berz established his Wind Ensemble as one with few peers. The sound and the precision of the group were as good as any heard in or out of Rochester, and without the rhythmic rigidity that often crept into Fennell’s performance. Reflections by Roger Nixon (second oldest composer on the program,
born 1921) is an ingratiating piece for flute solo (played with complete technical assurance and fluid phrasing by Kevin Willois) in a Hansonesque romantic idiom. Again, a flawless performance under Berz’s baton.

_Masada_ by Ralph Hultgren is a programmatic piece, portraying qualities of the Jewish zealots who held the fortress for almost two years against the Roman legions that outnumbered them 15:1. The clash of these warring entities calls for very complex musical polyphony, occasionally oriental in flavor, elsewhere something of the sound of Holst, but everywhere a commanding orchestration, with quite a virtuoso obbligato from bassoonist Ivy Haga.

Joe H. Brashier returned to lead Calvin Hampton’s _Variations on “Amazing Grace”_ which featured Susan Hicks Brashier as English horn soloist. We all know the tune, but here the English horn performs ten variations, some unrecognizable as to their source unless, perhaps, you have previously analyzed the score and understand the methods available to composers for varying a theme. As conductor of the piece, Brashier was sympathetic to Brashier the soloist, but his arrangement allowed her “horn” to be submerged in the ensemble in several of the variations, even to the ears of this writer sitting in row four, less than twenty feet from the soloist.

For the finale, Berz chose well. Frank Ticheli’s _Blue Shades_ is written in the “Big Band” era style and though not containing twelve-bar blues progressions, it uses blue notes (flatted thirds, fifths and sevenths) throughout, building heavily on the minor third. The work demonstrated the diversity that can be achieved in a wind ensemble, where the sound depends on how choirs blend, rather than on their physical numbers (which may also be a difference between wind ensemble, and concert band). First chair clarinetist David Dunn danced on to the lip of the stage for his lively solo lick – a future Benny Goodman here? – while bass clarinetist Dawn Kariotakis remained trapped in the second row for her solo. Do you know of any ensemble being led by a bass clarinet? She could do it!

By popular demand, the wind ensemble gave us an encore, a repeat of Bryant’s crowd-pleasing _Chester Leaps In_. There were a few unfilled seats in the beautiful modern Nicholas Music Center auditorium. Since the concert was free, shame on readers for passing up this infinitely fascinating presentation of, for 99.9% of us, marvelous new music.
**MUSIClIPS**

*by Ira Novoselsky*

American Images
Rutgers Wind Ensemble
William Benz, conductor
Mark Masters 4238-MCD

Once again the Rutgers Wind Ensemble offers the finest in music performance to the listener. An extra feature to this current recording comes from creative programming. In addition to H. Owen Reed's *Missouri Shindig*, you'll hear the "fiddle tune" in its original form by violinist Janey Choi. President Kennedy is musically represented by his inauguration (Bernstein) and his passing (Lo Presti). Of special mention is a superlative performance of *Pacific Celebration Suite* (Nixon) and *Equus* (Whitacre) with the added

(continued page 3)
was (at the time the recording was made) a doctoral trumpet student. Romanian trombonist Cristian Ganicenco was a doctoral student, too, until winning the audition for principal trombone of the Cincinnati Symphony.

Roger Nixon’s Reflections (1962) says much in less than five minutes but ends in a strangely inconclusive way. John Barnes Chance based all three movements of his Symphony 2 (1972) on a four-note cell, creating strong unity yet developing plenty of variety and interest. A similar preoccupation with motivic cohesion is heard in a Divertimento (1990) by Roger Cliche, where the pitches C, G, and B form a cell and represent Copland, Gershwin, and Bernstein. Polyphony is the hallmark of Timothy Broege’s Sinfonia V: Symphonie Sacra et Profana (1973), where ragtime is superimposed on old chorales, sacred on secular, etc. Timothy Mahler’s Soaring Hawk (1990), all the rage in the band world a few years ago, is an attractive tone poem that expresses the hawk’s freedom and is also meant to lament man’s transformation of the hawk’s environment. Both Broege and Mahler have the band singing at various times—something I’ve railed about before. If you want to (barely) hear amateurish, wimpy singing, tell a band to put its instruments down and sing. If you want singing to sound good, give the parts to trained singers—just as you give parts to trained harpsichordists, pianists, etc.

Among the best selections on Mark 3570 are the colorful and sometimes quirky Yiddish Dances by Adam Gor (b. 1950)—especially ‘Poinciana’, where various soloists are heard in soulish and skilled cadenzas, and the rolling, ‘Freylach’ I always take special note when something by Eric Whitacre comes along, ever since hearing two utterly gorgeous choral works a few years ago (Mar/Apr 1998). Here he credits Vaughan Williams and Elgar for the language and style of October (2005), a lovely work with a couple of beautiful euphonium solos. Conductor Berz deserves credit for creating the suppleness of tempo and dynamics that make this a very fine reading.

Rogers composer Brian Kernsner’s Strata (1996) opens with a fanfare, includes a quiet ‘Fables’ and light ‘Fripperies’, and ends with a contrapuntal and dissonant ‘Festival’. Ralph Hultgren’s ‘Whir! Whir! Whirl!’ is brief and quite entertaining. Belgian composer Jan Van der Roost (b. 1956) based Basikarya on three folk songs, while Roger Cliche had symbolic meanings in mind when he wrote music that expresses such Couleurs (1987) as ‘Amber’, ‘Dark Lake’, ‘Blue Sapphire’, etc. Listening to the fine reading of this well-written piece is a rewarding experience.

The most recent album (Mark 4238) offers swanky accounts of Copland’s craggy Em-
CD Review: Courtesy of American Record Guide.
MusiClips
by Ira Novoselsky

Fanfare for Rutgers
Rutgers Wind Ensemble
William Berz, conductor
Judith Nicosia, soprano

The magnificent Rutgers Wind Ensemble just keeps on providing band aficionados with the ultimate listening experience. This current recording includes a pair of smaller ensemble works; the title piece for brass sextet (Wuorinen) and Psalm of Praise for soprano and wind septet (H. Owen Reed). The full ensemble performs Sea Drift (Iannaccone), Spiritual (H. Owen Reed), Cape Breton Concerto for fiddlers, piano and band (Goode), and more. One piece of special interest is Impervynations (Bryant) I sup - “pose”! Don’t overlook this outstanding recording.

CD Review: Courtesy of Bandworld.
Whitacre is pianist and Hila Plittmann is both poet and soloist in *Rak Hahatchala* (Only the Beginning), five little poems for soprano, violin, and piano. The lovely work seamlessly blends Eastern and Western influences. Whitacre's setting of EE Cummings's *little tree* is sung fervently by the University of Miami Chorale.

Tucked away at the end of the disc are two of the most breathtakingly beautiful choral works I have ever heard, works that seem to make time stand still. Based on poems by Octavio Paz, they are sung with incredible purity of pitch and richness of tone by the Brigham Young University Singers. *Water Night* is too gorgeous for just one hearing. *Cloudburst* culminates in a remarkable, dreamlike depiction of a sudden thunderstorm by snapping fingers, clapping hands, bass drum, and other percussion instruments. I wish the texts had been included, but the sounds alone are magical.

KILPATRICK

**Whitacre:** *Ghost Train Trilogy: Godzilla Eats Las Vegas; Rak Hahatchala; Little Tree; Water Night; Cloudburst*

Hila Plittmann, s; Megumi Okura, v; Eric Whitacre, p; Rutgers Wind Ensemble/William Berz; University of Miami Chorale/Jo-Michael Scheibe; Brigham Young University Singers/ Ronald Staheli

Mark 2525—60 minutes ($15.00 fr 10815 Bodine Road, Clarence, NY 14031-0406)

It's early in the year, but I know that this disc will be on my Critic's Choice list for 1998. Eric Whitacre, at age 27, is a remarkable composer. His band pieces were written for the wind ensemble at the University of Nevada-Las Vegas, where Whitacre earned his undergraduate degree only a few years ago. *Ghost Train Trilogy* does what we would expect in depicting a train ride—but in surprising and original ways. When the train is on the move in I and III, the sense of power and acceleration is palpable (pitch-bending effects create images of things whizzing past). When it unloads its passengers in II, the nostalgia is touching. Among the fine solos by members of the Rutgers Wind Ensemble is an extended one by tenor saxophonist Christie Riso.

*Godzilla Eats Las Vegas* is the sound track for an imaginary and very funny film script that has Godzilla mamboing as he demolishes Las Vegas. Once the Luxor casino's sphinx has seduced the beast, an army of Elvises attacks and defeats it. The music—complete with shrieking horns, band members yelling "mam-
Raritonality

Album Title: RARITONALITY  
Recording: Rutgers Wind Ensemble-William Berz, conductor  
Publisher: Mark Masters 6199-MCD

Mark Zuckerman's engaging salute to Rutgers University is the title work of this superb recording by the Rutgers Wind Ensemble. In Dr. Berz's ongoing performances of music by H. Owen Reed & Roger Nixon, Dr. Berz offers his own adaptation of Reed's Symphonic Dance retitled Frolicking Winds with Nixon represented by Centennial Fanfare-March. Among the other treasures on Raritonality are works of Gorb, Hovhaness, Newman, Habor, Sampson and the imaginative, picturesque Islas y Montanas in composer Shelley Hanson's own windstratation. A very highly recommended recording throughout by Rutgers.

CD Review: Courtesy of Bandworld.
Album Title: Caricatures (Mark 5556-MCD)
Rutgers Wind Ensemble, William Berz Conductor

For anyone who appreciates the finest in wind ensemble/band recordings, Rutgers is certainly at the forefront. Caricatures is a collection of classic band literature, fascinating new works, and a piece of buried treasure. The popular Suite of Old American Dances (Bennett) is one of the most beloved band works and it is performed with heart, whimsy and precision. Caricatures (Hutcheson) is a series of musical character portraits; this recording includes movements from suites one & two. The buried treasure comes from the pen of H. Owen Reed with his captivating Awakening of the Ents, a recording long overdue. Music of Nixon, Bryant, Ott, and Newman round out yet another stellar program from Rutgers.

Album Title: Hey! (Mark Masters 5369-MCD)
Rutgers Wind Ensemble, William Berz Conductor

The Timothy Mahr attention getter serves as the title work for this fine collection from Rutgers. This recording also includes Dreadnought (Brooks), Escapade (Spaniola) and two pieces by Steven Bryant, Alchemy in Silent Spaces & Bloom. Dr. Berz continues to feature the music of H. Owen Reed; La Fiesta Mexicana graces this disc in a most interesting and satisfying performance. You can always depend on the Rutgers Wind Ensemble for masterful recordings.

CD Review: Courtesy of Bandworld.
CD Review: Courtesy of Bandworld.

Album Title: BAND SONGS
Recording: Rutgers Wind Ensemble/William Berz, conductor
Voorhees Choir/Mary Kennedy, director; Judith Nicosa, soprano; Brian McIntosh, baritone
Publisher: Mark Masters 6000-MCD

The title says it all: This collection, from the Rutgers Wind Ensemble, has the common factor of songs throughout the recording. The songs may be with voice and wind ensemble (Ripley's Ferry & Heart of the Morn by H. Owen Reed); the songs could come from Stephen Foster (Foster's America by David Gillingham) or even a Psalm (Roger Nixon). One of the treasures on this superb recording comes from an unassuming, yet effective piece by William Schuman in his setting of The Band Song. Music of Grainger, Carroll, Maslanka & Bolcom is also featured. The series of recordings by the Rutgers Wind Ensemble are consistent, topnotch performances unmatched in excellence.
CD Review: Courtesy of Bandworld.

Rob Smith's Push is the title work of the latest Rutgers Wind Ensemble. Not to be confused with Robert W. Smith (another composer of band works), Rob Smith's "Push" comes from the various moods & styles germinating from a simple motif. David Del Tredici's symphony "In Wartime" is also featured on this disc along with Sinfonia No.4 (Hartley) and Red Pony Suite (Copland). Some "musical sorbet" is provided by the inclusion of two short works by Percy Grainger; Faeroe Island Dance & Ye Banks and Braes O' Bonnie Doon. Push is another fine recording by the Rutgers Wind Ensemble which is getting a well-deserved following by band aficionados.
Appendix 11: Human Subject Certification
Office of Research and Sponsored Programs

Administrative Services Building III ♦Cook Campus

3 Rutgers Way ♦New Brunswick ♦New Jersey 08901

732/932-0150 ext. 2104 ♦fax: 732/932-0163 ♦web: http://orsp.rutgers.edu

09/15/2008

Dear Paul Caruso

I am pleased to inform you that you have successfully completed the Rutgers University Human Subjects Compliance Program. This educational program includes information on the regulations, history, policies, procedures and ethical practices pertaining to research involving human subjects, which will be helpful to you as you conduct your research.

Your approval date is 09/15/2008. Duration of approval will be based on federal requirements which are not yet determined. Well in advance of the expiration date of your approval period, you will be notified so that you may continue your education regarding the protection of human subjects.

Additional information will also be provided on the IRB list-serve and posted on the human subjects website: <http://orsp.rutgers.edu/humans/>

Please retain this letter of certification. It will be required for submitting human subjects protocols, and continuing review forms. When submitting a funding request to NIH, the certification date will be required for inclusion on a different certification letter, which may be requested by contacting the Sponsored Programs Administrator, by email at <humansubjects@orsp.rutgers.edu> or by phone at (732) 932-0150 ext. 2212. Thank you for your cooperation.

Sincerely,

[Signature]

Sheryl N. Goldberg
Director
Office of Research and Sponsored Programs
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