



THE COLLEGE OF NEW JERSEY  
SCHOOL OF THE ARTS  
AND COMMUNICATION

Department of Music

**TCNJ Chorale & TCNJ Wind Ensemble**  
NJMEA State Music Conference

February 20-21, 2020

Atlantic City Convention Center

# The College of New Jersey

The College of New Jersey (TCNJ) is a highly selective institution that is consistently recognized as one of the top comprehensive colleges in the nation. Founded in 1855 as the New Jersey State Normal School, TCNJ maintains the seventh highest four-year graduation rate among all public colleges and universities. It is ranked by Money as one of the top 15 public colleges “most likely to pay off financially,” and U.S. News & World Report rates it the No. 1 public institution among regional universities in the northeast.

## School of the Arts and Communication

The School of the Arts and Communication provides an outstanding education for more than 700 undergraduate students, offering academic programs across art and art history, communication studies, interactive multimedia, journalism and professional writing, and music. Our unique distinction as both a school of the arts and communication provides students with infinite opportunities to explore a variety of disciplines and unexpected career paths. Through faculty-led research, community initiatives, creative projects and internships, students develop the versatile skills required to become problem solvers, changemakers, and innovators in their fields.

## Department of Music

The Department of Music is accredited by the National Association of Schools of Music (NASM) and celebrated its 100th anniversary in 2018 — the oldest music department in the state of New Jersey. The department offers three distinct bachelor degree programs: Bachelor of Arts in Music, especially designed for interdisciplinary double majors; Bachelor of Music in Music Education, bridging tradition and innovation, with a near 100% job placement rate; and the Bachelor of Music in Performance: intimate, rigorous, and supportive training in a Liberal Arts environment for career advancement in the arts. TCNJ joins fewer than 150 universities, colleges, and conservatories worldwide recognized as All-Steinway Schools.



The music programs integrate performance, music education, technology, creativity, and scholarship, fostering an environment for students to broaden their musicianship within a supportive community of artist-scholars. Through small class sizes, ensembles, and private lessons, students grow as musicians under the close mentorship of distinguished faculty.

The ensemble offerings at TCNJ include three choral ensembles, concert band and wind ensemble, orchestra, jazz, percussion, brass, Lyric Theatre as well as many other smaller chamber ensembles. The college also maintains a vibrant group of student-led music ensembles, including four a cappella groups, TCNJ Pep Band, and a Taiko ensemble.

The choral ensembles include the Chorale, College Choir, Treble Ensemble and Collegium Musicum. Each ensemble is composed of undergraduate students from majors across the campus. The Chorale has been praised by ConcertoNet.com as “excellent” with “superlative voices,” and “entirely in control” by New York Arts. The combined choral ensembles often form a symphonic chorus for performances with the Philadelphia Orchestra (December 2020 & December 2016) and as the Resident American Chorus for the Philharmonia Orchestra of New York’s annual “Project Hand-in-Hand” concerts at Lincoln Center since 2012.

Wind Bands at TCNJ include the Wind Ensemble, Concert Band, and Pep Band. TCNJ Wind Ensemble is a select group of 42 undergraduate students from majors across the campus. The ensemble has toured the northeast region, including a performance at the 2014 CBDNA Eastern Division Conference, and has completed a series of recordings for Kalmus Publishing, Mark Custom Recording, and Alfred Reed.

# TCNJ Chorale & Presentation Brass

## Program

*Seven Joys* (2018)

Caroline Shaw (b. 1982)

- I. After A Storm
- II. First Interlude
- III. Ratio
- IV. Second Interlude
- V. What Seems Like Joy
- VI. Third Interlude
- VII. Blackbird Etude

Angelina Francese & Monica Alvarado, soloists

### **Presentation Brass**

Gary Fienberg & Brian Woodward, trumpet  
Lawrence Kursar, horn  
James Penkala, trombone  
Gary Cattley, tuba

### **TCNJ Chorale**

Dr. John P. Leonard, conductor, Director of Choral Activities

Casey Ackerman  
Monica Alvarado  
Sean Barton  
Nancy Bowne  
Adrian Camano  
Brianna Carson  
Kathryn Cole  
Julia Corso  
Peter Corso  
Mary DiRienzo

MacKenna Durbin  
Angelina Francese  
Giuliano Falcone  
Teresa Folan  
Laureanna Holgado  
Nick Locassio  
Julia Lombardi  
Maura McFadden  
Alaina McHugh  
Sydney Nigro  
Emily Obernauer

Terence Odonkor  
Joseph Rippert  
Alexandria Rudolph  
Matthew Schlomann  
Gabriella Son  
Jonathan Vogel  
Ian Waldman  
R. Alyse Watson  
Adina Weiss  
Nathan Zipf

## Program Notes

*Seven Joys* was co-commissioned and performed by the Mendelssohn Club of Philadelphia and the Back-Bay Chorale of Boston in 2018. Ms. Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for her *Partita for 8 Voices*, written for the Grammy-winning Roomful of Teeth, of which she is a member.

She writes, “*Seven Joys* explores the notion of joy in today’s world. Through looking at joy from different angles I began to consider the roots, surfaces, and textures from which it arises. I have often felt that we cannot experience pure joy without experiencing its counterpart—deep sadness. And often, one brings about the other—deep sadness gives birth to a true joy (or maybe, as Kaveh Akbar says, ‘what seems like joy’). At the same time, joy is not always certain (especially today), and I wanted to try to understand where joy lives and what it seems like. Each of *Seven Joys*’ four movements with text looks at the concept of joy through a particular frame—joy and sorrow, joy and reason, joy and the mundane, joy and song—and is followed or preceded by a purely instrumental meditation. In these moments of reflection, the bright sound of the brass, which we often associate with fanfare and celebration, becomes instead the color of contemplation.”





Friday, February 21, 2020 3 p.m.

# TCNJ Wind Ensemble

## Program

*Pocket* (2018)

Sally Lamb McCune (b. 1966)  
TCNJ Commission

*Caminantes* (2019)

Ricardo Lorenz (b. 1961)  
New Jersey Premiere  
TCNJ Co-Commission

*Into the Silent Land* (2018)

Steve Danyew (b.1983)  
Dr. Suzanne L. Hickman, Narrator  
TCNJ Co-Commission

*First Suite in E-flat, Op. 28, No. 1* (1909)

Gustav Holst (1874 -1934)

Chaccone  
Intermezzo  
March



## TCNJ Wind Ensemble

Dr. Eric M. Laprade, conductor, Director of Bands  
Dr. Suzanne L. Hickman, narrator, Associate Professor of Music

*Students are listed alphabetically and rotate parts during the concert*

**Flute**  
Amandalis Barrood\*  
Yvonne Grashorn\*  
Sophia Isnardi\*  
Melissa Schaeffer  
Emma Schell

**Piccolo**  
Amandalis Barrood  
Yvonne Grashorn

**Oboe**  
Mackenzie Miller  
Amanda Spratt\*

**Bassoon**  
Dennis MacMullin~  
Mark O'Malley

**E-flat Clarinet**  
Kimberly Cook

**Bass Clarinet**  
Katherine Vilardi

**Contrabass Clarinet**  
Thomas Monsport

**B-flat Clarinet**  
Marlaina Burg  
Kimberly Cook  
Miranda Inglese  
Thomas Monsport  
Alexis Silverman\*  
Melissa Smith

**Alto Saxophone**  
Raghuram Jasti  
Nicholas Napier\*  
Keith So

**Tenor Saxophone**  
Maxwell Mellies

**Baritone Saxophone**  
Annie Pascale

**Horn**  
Colin Beyers  
Gaia Hutcheson\*  
Elizabeth Lawson  
Zachary Lohrmann

**Trumpet**  
Ryan Barry  
Christopher Cancglin  
Bryan Cook\*  
Natalie Donohue  
Carlos R. Orta  
Steven Plattman

**Trombone**  
Ryan Haupt\*  
Alex Kinder  
Maxx Mazza

**Bass Trombone**  
Paul Brodhead

**Euphonium**  
Francis Medina

**Tuba**  
Stephen Perry  
Corwin Sheffield\*

**Percussion**  
Daniel Beer  
Jacob Ford  
Nasir Foster  
Buddy Fox\*  
Michael King  
Nicholas Wanagosit

**Double Bass**  
Shrish Jawadiwar

**Piano**  
Amandalis Barrood  
Daniel Beer

\*Principal/Section Leader  
~TCNJ faculty

## Program Notes

### **McCune, *Pocket***

Commissioned by TCNJ in honor of the Department of Music's 100th Anniversary, *Pocket* is a fanfare named for its various associations—something small, a confined space or form, a “pocket” score, or being “in the pocket” (both a jazz idiom and a football term). Musically, *Pocket* pays homage to TCNJ by incorporating a small, altered fragment of the college's *Alma Mater*, which appears at the beginning and end of the piece against an isorhythmic accompaniment in the keyboard and percussion. This accompaniment is also linked to the main theme of the work.

— *Sally Lamb McCune*

### **Lorenz, *Caminantes***

About 1.9 million Venezuelans have fled their collapsing nation since 2015 in one of the largest migrations in the world in recent years. The most desperate cannot afford a bus or plane ticket, and so they risk their lives to escape on foot. Latin America's largest migration in recent years is driven by hyperinflation, violence, and food and medicine shortages stemming from recent years of political turmoil.

My work *Caminantes*—English for hikers or walkers—explores the different emotional stages undergone by any one of the hundreds of thousands of Venezuelans who decide to walk to the border between Venezuela and Colombia and continue hiking in the hope of finding a hospitable place that offers basic human rights and opportunities. As a Venezuelan emigrant myself, fortunate to have been welcomed into the United States almost 40 years ago, I empathize deeply with each of those Venezuelans seeking the future they lost all hope of having in their country. Under very different circumstances, I have gone through similar emotions: the hunch that it is time to leave; the feeling of hope challenged by great uncertainty; immense longing for those who remain in Venezuela; acceptance; and the recurring dream of one day being able to return.

— *Ricardo Lorenz*

### **Danyew, *Into the Silent Land***

On December 14, 2012, twenty-six children and six educators were killed by a gunman at Sandy Hook Elementary School. Having grown up just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but have struggled to know where to start.



Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling.

When I came across *Remember*, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering—not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel—I realized this is what I wanted and needed to communicate through music. The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges.

— Steve Danyew

### **Holst, *First Suite in E-flat, Op. 28 No. 1***

Gustav Holst's *First Suite in E-Flat, Op. 28 No. 1* is widely considered a cornerstone work of the band repertoire. Yet, little information exists about its creation. Other than a 1909 notation Holst made in his composition notebook, there is no other information about the work's creation or evidence of the piece being composed for a specific ensemble. The work was not premiered until ten years later, in 1920. Despite the delayed premiere, the suite is significant in the canon of wind band repertoire in that it is an early example of an original composition composed specifically for the military band instrumentation.

Each movement of the suite is based on the same motive, an ascending second followed by an ascending fifth. The first two movements use E-flat, F, and C as the first three notes of their themes while the third movement uses the motive in inversion: E-flat, D, and G. The opening movement is in the baroque chaconne form, the theme first presented by the low brass. Despite the borrowed thematic material, the tempo and rhythmic character of the second movement, *Intermezzo*, contrasts that of the *Chaconne*. The *Intermezzo* relies on c-minor and F-dorian tonalities—a marked departure from the E-flat major centered *Chaconne*. The final movement, *March*, weaves together two folk-like melodies. Holst unabashedly returns to the opening motive (E-flat, F, C) in the coda of the *March*, drawing a cohesive thread through the entire suite.

## Meet the Artists

**Presentation Brass** is made up five excellent brass musicians with varied backgrounds. The credits of the members include the nationally known jazz ensemble the “Midiri Brothers, and the internationally known chamber music ensemble “Crosswinds Trio.” This diverse background of the artists has produced an exciting and fervent music ensemble. They have performed throughout New York, New Jersey and Pennsylvania including venues such as Radio City Hall and the Academy of Music in Philadelphia. Their repertoire includes a wide range of musical styles, encompassing music from the Renaissance to that of contemporary composers.

Visit [musicpresentations.com](http://musicpresentations.com) for more information.

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**Dr. Suzanne Hickman** has been a member of the music faculty since 1985, serving as Department Chair from 2002 to 2008. In addition to her administrative responsibilities as Area Coordinator of Vocal Studies, Dr. Hickman also teaches Diction, Vocal Literature, and Private Voice Lessons. Dr. Hickman was a TCNJ Exchange Professor to Universität Frankfurt from 1992 – 1993. She has also been a faculty member of the New Jersey Governor’s School for the Arts and a National Association of Teachers in Singing (NATS) member since 1978, having served as both New Jersey NATS Secretary and New Jersey NATS President. Prior to bringing her talents to New Jersey, Dr. Hickman was the Producer and Stage Director for the Opera Theater at Northeast Louisiana University, where she also taught Studio Voice, Diction, Vocal Pedagogy, Class Voice, and Performance Techniques.

Dr. Hickman was awarded the Fulbright Travel and Language Study Grant, OperaWorks Study Grant, and the Travel and Study Stay at Brahms Haus, Baden-Baden. Her doctoral project was “Solo Repertoire for the Coloratura Soprano Voice in the Published Operettas of Victor Herbert, 1894-1924.” While completing her studies at DePauw University, Dr. Hickman interned at the Metropolitan Opera Studio, where she studied with Eleanor Steber. In addition, she has been studying voice for many years with David Jones in New York City.

# Department of Music Faculty

## Faculty

Gary Fienberg, Coordinator of Brass Studies; Trumpet, Jazz Ensemble  
Wayne Heisler, Coordinator of Historical and Cultural Studies in Music;  
Coordinator of Bachelor of Arts in Music; Department of Music Chair  
Suzanne Hickman, Coordinator of Vocal Studies  
Tomoko Kanamaru, Coordinator of Keyboard Studies  
Eric Laprade, Director of Bands  
John Leonard, Director of Choral Activities  
Nicholas McBride, Music Education  
Robert McMahan, Coordinator of Musicianship and Composition  
Teresa Marrin Nakra, Music Technology  
Colleen Sears, Coordinator of Music Education

## Adjunct Faculty

Brian Brown, Tuba  
Chris Clark, Double Bass  
Quinn Collins, Music  
Technology  
Michael Conklin, Historical and  
Cultural Studies in Music  
David DiGiacobbe, Flute,  
Coordinator of Woodwinds  
Robert Gale, Trombone/  
Euphonium  
James Hala, Trumpet  
Jack Hill, Double Bass  
Mark Kalinowski, Music  
Technology/Audio Recording  
John Ketterer, Student Teaching  
Virginia Kraft, Music Education  
Joshua Kovach, Clarinet  
Ingrid Ladendorf, Music  
Education  
Jennifer Little, Lyric Theatre  
Charl Louw, Keyboard Studies  
Dennis MacMullin, Bassoon/  
Music Education

Kathy Mehrstens, French Horn  
Aundrey Mitchell, Viola  
Kathleen Mitchell, Saxophone  
Michael Newman, Guitar  
Kara Olive, Historical and  
Cultural Studies in Music  
Alberto Parrini, Cello  
Justin Proffitt, Keyboard Studies  
Aliyah Shanti, Historical and  
Cultural Studies in Music  
Christopher Sierra, Voice  
Nora Sirbaugh, Voice  
Mark Snyder, Oboe  
Uli Speth, Violin, Coordinator  
of Strings, Director of College  
Orchestra  
Andre Tarantiles, Harp  
William Trigg, Percussion,  
Coordinator of Percussion,  
Department of Music  
Auditions Coordinator

## Acknowledgements

Dr. Kathryn A. Foster, President of The College of New Jersey  
Dr. William Keep, Interim Provost and Vice President for Academic Affairs  
Dr. Maurice Hall, Dean of the School of the Arts and Communication  
Erica Kalinowski, Assistant Dean of the School of the Arts and  
Communication  
Kathleen Richardson, Assistant to the Dean, School of the Arts and  
Communication  
Meaghan Resta, Communication, Marketing and Outreach Specialist  
Dr. Wayne Heisler, Chair of the Department of Music  
Tanisha Wells, Department of Music Program Assistant  
Richard Kroth, TCNJ Center of the Arts Director of Operations  
Mark Kalinowski, Concert Hall Manager  
Susan O'Connor, Assistant Director, Audience Services  
Dale Simon, Theater Manager  
Jacob Ford, Miranda Inglese, and Annie Pascale, TCNJ Instrumental  
Librarians  
Maxwell Mellies, Joseph Reo, and Melissa Smith, TCNJ Bands Equipment  
Staff  
Casey Ackerman, Angelina Francese, and Emily Obenauer, Choral  
Librarians

## Connect with us!

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