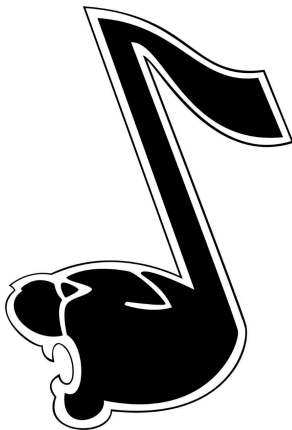


Rhapsody in (Red, White, and) Blue

Wednesday, May 15th, 2024



**Strath Haven High School
Bands and Orchestras
Wallingford-Swarthmore
School District**



Director Notes

Tonight's performance is the second in a two-concert exploration of the United States and American music as we know it. We complete this cycle after the March concert.

This is the 100th anniversary of George Gershwin's remarkable *Rhapsody in Blue*. It's a work worthy of a tremendous birthday celebration because of how groundbreaking it was: a series of jazz-infused orchestral episodes that are patched together like an epic musical quilt. Jazz is one of the truly American musical styles that blended much of what immigration culture had to offer. It was groundbreaking that Gershwin's classical work was jazzy, but completely understandable that jazzy is how America contributes to music.

The composers of tonight's music have frequently been categorized as both mainstream and marginalized throughout their reception history. Bernstein and Copland are famous American music names. Yet, they have frequently been labeled because of their religious identity and rumored romantic preferences. Villa-Lobos brings his typical Brazilian sound to the concert which has been highlighted and frequently performed in the United States.

Norman Leyden, Christopher Theofanidis, and Fred Rogers all have a significant place in American music history with a common theme: community and inclusivity through a blending of styles. This is in addition to the composers whose music was on our stage in March: Amy Beach, Florence Price, Adrian Gordon, Antonín Dvořák, Chen Yi, and John Philip Sousa, among others.

So, American music feels very much like a quilt, or a rhapsody: images of American life stitched together through a variety of styles representing a single, inclusive culture.

Sit back, relax, and enjoy all that these young musicians have achieved this semester.

Enjoy the performance!



Nick Pignataro



Program

Rhapsody in (Red, White, and) Blue

Wind Ensemble

Bernstein *Slava!*, arr. Longfield

Copland *The Promise of Living* from *The Tender Land*, arr. Curnow

Leyden *Serenade for a Picket Fence*

Franklin Griffin '27, Juliette Loyd '27, Nathan Sepinwall '24, xylophone

Symphony and String Orchestra

Copland *Fanfare for the Common Man*, arr. Longfield

Villa-Lobos *Aria (Cantilena)* from *Bachianas Brasileiras* No. 5, arr. Hoffman

Sara Ventriglia '24, cello

Disney's Imagination Campus presents *Strath Haven Symphony Orchestra performs Moana, Supercalafragialisticexpialodocious, Arabian Nights*

Photographs, audio recordings, and video recordings of this work are strictly prohibited. Please, do not record or document any portion of this video.

Gershwin *Rhapsody In Blue*, arr. Murtha

Symphonic Band

Rogers *Mister Rogers' Neighborhood*, arr. Murtha

Bernstein *A Simple Song* from *Mass*, arr. Sweeney

Theofanidis *Sweet like that*

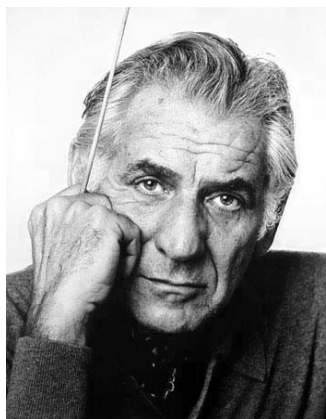
The Music

Slava!

Leonard Bernstein

Born in Lawrence, Massachusetts, August 25th, 1918

Died in New York, October 14th, 1990



When Mstislav Rostropovich (“Slava” to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Mussorgsky’s *Boris Goudonov*, where the chorus sings the Russian word “Slava!”, meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

- Program notes by Jack Gottlieb

The Promise of Living from the Tender Land

Aaron Copland

Born in Brooklyn, November 14th, 1900

Died in Sleepy Hollow, NY, December 2nd, 1990



The Promise of Living (1954) is a quintet that unites hobos and family at the end of the first act in celebration of the harvest and its traditions. Even without voices, the use of the folk hymn *Zion’s Walls* and Copland’s transparent scoring create a clear dramatic sequence. A dramatic gesture gives way to a quiet, lyrical passage, in which the gentle rise and fall of the melody suggests the unfolding sequence of wistful thoughts. Woodwinds gradually interject to create a sense of dialogue, both internal and, eventually, external.

The answer comes, this time fuller, building to a passage that is signature Copland: a smooth melody rooted in open harmonies, with bits of short repeated motives in call and response style which keep the music moving. Brass eventually join the scene, their chorale style underscoring the ritualistic role of the moment without losing the introspective quality that draws together community and individual, past and present.

- Program notes by Los Angeles Philharmonic

Serenade for a Picket Fence

Norman Leyden

Born in Springfield, Massachusetts, October 17th, 1917

Died in Portland, Oregon, July 23rd, 2014

Norman Leyden's music and sound is a household name even if his actual name isn't. Americans owe a great deal of familiar orchestral pops arranging to Leyden who was prolific in his career: performing and leading Army Air Corps and Air Force Bands, working with Big Band legend Glenn Miller, music director for Arthur Godfrey, the \$64,000 Question, and the Jackie Gleason Show; a staff arranger for RCA Victor record label arranging for numerous Disney musicals, a music director for several youth orchestra, and Pops director for the Oregon Symphony, among other postings.



Serenade for a Picket Fence is a true showpiece for band and three xylophone players. In some ways, it is nothing more than musical fun. It idolizes the simple image of the American dream: the picket fence around a homeowner's yard. Each mallet stroke can represent a single spike of each fence post.

- Program notes by Nicholas Pignataro

Fanfare for the Common Man

Aaron Copland

Born in Brooklyn, November 14th, 1900

Died in Sleepy Hollow, NY, December 2nd, 1990

Aaron Copland was trained as a composer in Paris, but much of his work has a distinctive sound that has come to be identified with this country's wide-open spaces, and he created music that will always be identified with this country. Copland took the title of his *Fanfare for the Common Man* from Henry Wallace,



Vice-President of the United States during Franklin D. Roosevelt's third term, when Wallace dubbed the twentieth century "the century of the common man." The Cincinnati Symphony commissioned this work, one of eighteen such requests put forward to American composers for a fanfare suited to the times. Eugene Goossens, who led the first performance, told the composer: "Its title is as interesting as the music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it on March 12, 1943 at income tax time." Said Copland: "I was all for honoring the common man at income tax time." The Fanfare for the Common Man is made of the simplest imaginable materials, but Copland's sense of timing in their deployment is masterful—evident immediately in the majestic but not in the least obvious progression of the percussion's introductory call to attention. Leonard Bernstein called it "the world's leading hit tune."

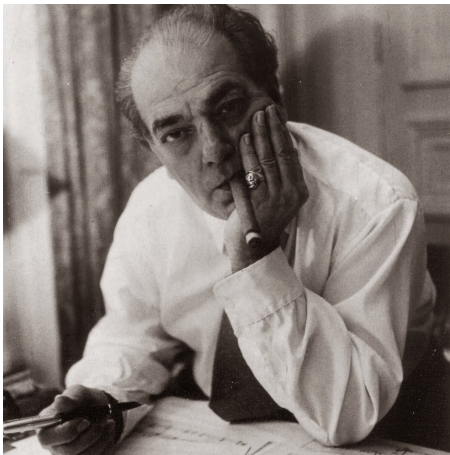
- Program notes by Michael Steinberg

Aria (Cantilena) from Bachianas Brasileiras No. 5

Heitor Villa-Lobos

Born in Rio de Janeiro, March 5th, 1887

Died in Rio de Janeiro, November 17th, 1959



The music of Heitor Villa-Lobos almost always reflected his two loves: Brazilian culture and the music of J. S. Bach. Born in Rio de Janeiro, he was a proud Brazilian, fascinated by his country's history and culture. And, ever since receiving the gift of some preludes and fugues from the Well-Tempered Clavier from his aunt as a child, Villa-Lobos had been captivated by Bach's style and technique. His best-known compositions, a set of nine suites for various combinations of instruments and (sometimes) voices called *Bachianas Brasileiras* reflect both of these influences.

The fifth suite, for solo soprano and an ensemble of eight cellos, is, by far, the most performed of the set. It was written in 1938 and falls in two movements, the first of which is featured on this program. That "Cantilena," as Villa-Lobos called it, begins with a vocalise for the soprano, accompanied by the cello ensemble. After presenting the wordless melody, the soprano then sings a brief, declamatory setting of a poem by Ruth Corrêa that describes the moon rising in the sky. A reprise of the vocalise, now with the vocalist instructed to sing the melody "with mouth closed" brings the movement to a haunting, memorable close.

- Program notes by Jonathan Blumhofer

Rhapsody in Blue

George Gershwin

Born in Brooklyn, September 26th, 1898

Died in Hollywood, July 11th, 1937

George Gershwin, his brother Ira, and the songwriter “Buddy” De Sylva were killing time in a pool-hall on January 3, 1924, when Ira, engrossed in the New York Tribune, happened on an article announcing that the bandleader Paul Whiteman, a one-time violist with the Denver and San Francisco symphonies but now a leading light of popular music, would shortly present a concert in New York that promised to broaden concert-goers’ conception of what



serious American music could be. Neither Ira nor his brother were prepared for the article’s revelation that “George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite.” A new jazz concerto was news to Gershwin.

A phone call to Whiteman the next day elicited the explanation that the bandleader had been planning such a concert for some time in the future; but a rival conductor had suddenly announced plans for a similar program of pieces drawing on both classical and jazz styles, a development that forced Whiteman to move up his schedule if he didn’t want to look like a copycat. Whiteman also reminded Gershwin that he had broached the idea of such a work a year and a half earlier, when his orchestra had unveiled Gershwin’s song “I’ll Build a Stairway to Paradise” in George White’s Scandals of 1922. Later Gershwin would come around to allowing that there was at least some connection between the two projects when he wrote of the Scandals: “My association with Whiteman in this show I am sure had something to do with Paul’s asking me to write a composition for his first jazz concert. As you may know, I wrote the Rhapsody in Blue for that occasion, and there is no doubt that this was my start in the field of more serious music.”

He rose to the challenge, though not without extracting certain concessions from Whiteman. Given the short lead-time (not to mention the novelty of such a piece), a full-length concerto was out of the question. But Gershwin would commit to a free-form work, a rhapsody of some sort, which would spotlight him as the soloist backed by the Whiteman band, which was to be expanded for the occasion by quite a few instruments. He was uneasy about the prospect of orchestrating his piece; in his Broadway work, he had always followed the customary practice of

simply writing the tunes and leaving the instrumentation to an arranger. Whiteman promptly informed Ferde Grofé, his own staff arranger since 1920, to clear his desk for a new project.

On January 7, Gershwin began setting down notes for his rhapsody, which he notated in a score for two pianos—one representing the solo part, the other the orchestra (including certain suggestions about possible instrumentation). Grofé later recalled, “I practically lived too in their uptown Amsterdam and 100th Street apartment, for I called there daily for more pages. . . . He and his brother Ira had a back room where there was an upright piano, and that is where *Rhapsody in Blue* grew into being.”

It was Ira who came up with the title, inspired by a visit to a gallery showing an exhibit of paintings by James Abbot McNeill Whistler. Whistler was drawn to titling his paintings—no matter how representational—with completely abstract titles, such as the famous “Arrangement in Gray and Black” (popularly nicknamed “Whistler’s Mother”). The Gershwin brothers took a shine to the concept, and found a musical equivalent in the title *Rhapsody in Blue*. The word “blue” naturally evokes “the Blues,” and, by extension, jazz. Various aspects of jazz vocabulary certainly are prominent in the *Rhapsody in Blue*—this was the point of the repertory Whiteman programmed in his “Experiment in Modern Music”—but at heart this is a symphonic work, and its ancestry lies more in the direction of Rachmaninoff, Tchaikovsky, and Liszt than Jelly Roll Morton, King Oliver, and W.C. Handy.

Gershwin devoted about a month to writing the piece, but it shared his schedule with other projects, including a trip to Boston for the premiere of his musical *Sweet Little Devil*. Gershwin recalled: “It was on the train, with its steely rhythms, its rattlety-bang that is often so stimulating to a composer. . . . And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end. . . . I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.”

Gershwin notated the work’s opening as a low clarinet trill followed by a scale rising rapidly through seventeen notes. At a rehearsal, Whiteman’s clarinetist Ross Gorman—perhaps out of boredom, perhaps as a joke—elided the notes into a sweeping ribbon of uninterrupted pitches, after which there was no turning back. That opening glissando became an iconic sound of American music. After that, Gershwin presents forthright thematic material: an oscillating bluesy tune, then a brazen march-like melody, finally a grandly romantic theme in the strings.

- Program notes by James. M. Keller

Mister Rogers Neighborhood

Fred Rogers

Born in Latrobe, PA, March 20th, 1928

Died in Pittsburgh, February 27th, 2003

The music of this masterful television show continues to touch audiences of all ages. His message of kindness and acceptance speaks clearly through these iconic songs from the show. Sure to evoke fond memories, this medley includes: Won't You Be My Neighbor?; It's You I Like; It's Such a Good Feeling, plus some Trolley music.

- Program notes from publisher



A Simple Song from MASS

Leonard Bernstein

Born in Lawrence, Massachusetts, August 25th, 1918

Died in New York, October 14th, 1990



Beautiful, controversial, historic, sacrilegious, and soulful are among the many ways to describe Leonard Bernstein's MASS. Bernstein was a friend and supporter of the Kennedy family and so Jacqueline commissioned him to write a work celebrating the opening of the Kennedy Center in Washington D.C. Perhaps in a tangential homage to JFK's stance as the first Catholic President, Bernstein wrote a work based on the Tridentine Rite but with modern adaptations for a theatrical work. One lead role, the Priest, develops such a crisis of faith that he eventually desecrates the Host (believed to be the physical Body of Christ).

His faith is resurrected and strengthened by the Holy Spirit which Bernstein designates as a solo flute sound. In the beginning, the Priest sings A Simple Song praising God's kindness.

- Program notes by Nicholas Pignataro

Sweet like that

Christopher Theofanidis

Born in Dallas, TX, December 18th, 1967



Sweet like that was written to be a fun, exciting new piece for band. The piece incorporates requests from students at Betsy Ross Arts Magnet School with whom Mr. Theofanidis workshoped the piece.

The title of this work comes as a response to the students' love of jazz titles. Theofanidis looked to the work of the great jazz cornet player, King Oliver, Louis Armstrong's teacher, and one of the great pioneers of 'hot jazz' (where soloists improvise collectively). He wrote a piece called, "Sweet like this."

Of Sweet like that, series editor Thomas C. Duffy wrote, "It is exuberant, joyful, with a whiff of gospel – it is sound of the American street, instrumental doo-wop; an urban march."

- Program notes from the publisher

Upcoming Strath Haven High School Arts Events

May 17th: Rehoboth Beach Bandstand High School Jazz Festival

May 21st: George Slick Fellowship Art Exhibition

May 22nd: Chorus Concert

May 31st: George Slick Fellowship Recital

June 5th: Media Dining Under the Stars performance

June 7th: Symphonic Band Graduation performance

June 17th-July 11th: Summer Music Program

String and Symphony Orchestra

Mr. Nicholas Pignataro, *director*

Violin I

Carolyn Eskenazi '24,
concertmaster
Wendy Chen '25
Sophia Shao '27
Vincent Zhu '26
Ricky He '26
Sylvie Bergstrom '26
Tamsin John '25
Emily Zhang '27
Edward Walls '25
Jo Kelly '24
Abigail Schofield '25
Joshua Lund '27
Atticus Bean '26
Iris Cheng '24
Clara Davis '26
Thomas Shank '26
Hannah Loyd '25

Viola

Sunny Mao '24,
principal
Minori Saito '26,
assistant principal
Juliette Loyd '27
Tess Kelly '26
Emerson Choi '26
Alison Smithey '24

(viola, continued)

Emily Beck '25
Griffin Moyer '24
Snehal Pandey '25

Violin II

Janna Murphy '24,
principal
Elizabeth Melly '24,
assistant principal
Michelle Ding '24
Adelyn Davis '26
Ethan Jiao '24
Elsie Staley-Bischoff '27
Kyle Chiem '24
Yuhang Li '26
Sophia Gao '27
Kelly Montague '25
Sofia Tsetseni '26
Sachin Goindi '24
Addison Irwin '27
Sophie Grayek '24
Arav Rajesh '27
Aromal Rajesh '27
Annabella Barecchia '27
Emily Peterson '24
Anika Goswami '24

Cello

Sara Ventriglia '24,
principal
Christina Si '25,
assistant principal
Sage Baker '25
Markus Johnson '27
Jason Zhang '26
Kaitlyn Ho '26
Lucille Newton '27
Miles Murphy '27
Caeli Rieger '24
Emma Wicentowski '25
Shrihari Ghatpande '26
Lyla Kelly '27
Bram Preset-Hanulec '26
Cherlin Tjio '24
Julian Rodowicz '27
Colin Templeton '26

Double Bass

Luke D'Ancona '25
Michael Maltese '26

Flute

Audrey Stevens '24
Anwen Liu '25
Mali Rao '25
Cristina Machado '24

Oboe

Leah Gonzalez-Diaz '24

Clarinet

Matthew Lund '24

Brendan Hogg '27

Tess Kelly '26

Bass Clarinet

Oyindamola Songonuga '24

Bassoon

Casper Stockman '26

Soprano Saxophone

Whitaker Shumaker '27

Alto Saxophone

Noel Blanchette '25

Sophie Liu '24

Josephine Wieland '26

Tenor Saxophone

Aiden Gold '24

Liang He '24

Baritone Saxophone

Aiden Gold '24

Horn

Maya Hartung '26

Gianna Bergin '24

Jackson Davis '25

Wyatt Staley-Bischoff '24

Trumpet

Ainsley Sullivan '26

Ryan Schofield '27

Caroline Boerth '27

Bennett McManus '25

Ethan Ross '27

Trombone

Maxwell Kikkawa '24

Olivia Gianopulos '25

Zachary Simon '25

Euphonium

Henry Reacher '24

Elijah Surkis '26

Izyan Weljie '27

Tuba

Grzegorz Guron '25

Percussion

Nathan Sepinwall '24

Johnathan Knapp '26

Charles Detweiler '24

Aditi Halpe '24

PMEA District 12 Band and Orchestra**Members**

Wendy Chen, violin

Maya Hartung, horn

Johnathan Knapp, double bass

Minori Saito, viola

Quinten Saylor, bass clarinet

Wyatt Staley-Bischoff, baritone saxophone

Casper Stockman, bassoon

Alexander Thornton, tenor saxophone

PMEA Region 6 Band and Orchestra**Members**

Maya Hartung, horn

Johnathan Knapp, double bass

Minori Saito, viola

Quinten Saylor, bass clarinet

Casper Stockman, bassoon

PMEA All-State Wind Ensemble**Member**

Casper Stockman, bassoon

Symphonic Band and Wind Ensemble

Mr. Nicholas Pignataro, *director*

Flute

Audrey Stevens '24*
Anwen Liu '25*
Leah Gonzalez-Diaz '24*
Katelyn Snyder '26*
Audrey Sill '26*
Julia Smirnova '26*
Cristina Machado '24*
Tamsin John '25*
Roland Rennick-Zuefle '27
Christina Si '25
Mali Rao '25
Tianyue Wang '25
Emma Olenik '25
Annika Grant '25
Alexandra Benzing '26
Samantha Czaplicki '25
Sophia Morris '25
Kaylin Fava '27

Oboe

Abhinav Kandula '27*
Leah Gonzalez-Diaz '24*
Emily Lin '25

Bassoon

Casper Stockman '26*

Clarinet

Brendan Hogg '27*
Elsie Staley-Bischoff '27*
Tess Kelly '26*
Elizabeth Mboowa '26
Wendy Chen '25*
Sophie Lin '25*
Claire Donovan '26*
Ella Lee '25*
Daksha Nair '26*
Madison Benzing '25*
Carter Grunseich '27*
Evelyn Fernandez '27*
Kathleen Liberi '27*
Maya DeCamp '27*
Ogden Ching '25

Bass Clarinet

Quinten Saylor '25*
Oyindamola Songonuga '24*
Tess Kelly '26*

Alto Saxophone

Sophie Liu '24*
Matthew Traverso '27*
Thomas Tapino '24
Noel Blanchette '25*
Cecily Heisey-Terrell '25*
Josephine Wieland '26
Ellis Newsome '25
Emelia Kerr '27
Declan Zeserson '25
Nicolas Hopkins '27
Margaret McManus '24

Tenor Saxophone

Reina Ohtani '27*
Alexander Thornton '25*
Liang He '24
Aiden Gold '24
Whitaker Shumaker '27

Baritone Saxophone

Wyatt Staley-Bischoff '24*
Cecily Heisey-Terrell '25*
Margaret Sentivan '27

Trumpet

Ainsley Sullivan '26*
Caroline Boerth '27*
Carolyn Eskenazi '24*
Bennett McManus '25*
Evan Centonzo '26*
Cameron Hatala '25*
Ethan Ross '27*
Ryan Schofield '27*
Marcella Liberi '25*
Nicholas Tapino '24
Devon Soeiro '25
Arnold Berger '24*
Thomas Shank '26
Michael Noon '27
Matthew Caputo '25
Nicholas Farabaugh '26
Wyatt Stevens '27
Dominic Vincent '26

Horn

Maya Hartung '26*
Jackson Davis '25*
Lawrence Parkhill '24
Gianna Bergin '24

Euphonium

Henry Reacher '24*
Maxwell Kikkawa '24*
Izyan Weljie '27
Elijah Surkis '26*

Trombone

Olivia Gianopulos '25*
Zeb Smithey '27*
Louis Parker '24*
Jason Zhang '26*
Zachary Simon '25*
Primo Modesti '26*
Nicholas Armstrong '25
Hannah Kille '27
Matteo Ventresca '25
Delani Rose '27
Carson Keller '27
Colin LeSturgeon '25

Tuba

Grzegorz Guron '25*
Owen Staley-Bischoff '24
Aubrey Jordan '26
Tristan Elcock '27

Percussion

Nathan Sepinwall '24*
Samuel Sentivan '25*
Zunairah Ali '25
Franklin Griffin '27*
Juliette Loyd '27*
Joe Hsu '24*
Johnathan Knapp '26*
CJ Chen '24
Michael Byrd '24
Andre Almonte '26
Giana Gliko '26
Adam Zdilla '27
Carter Sturgis '27
Thomas Cummings '27
Peter Fayen '27
Isaac Lothrop '26
Logan Haggerty '25
Lucy Karn '24

*denotes Wind Ensemble

WSSD 2024 Summer Music Program: June 17th-July 11th, 2024

The 43rd Annual Summer Music program is open to students entering 3rd through 12th grade in the Fall. Rising 8th-12th grade students and adults of any age are welcome to join the evening concert band. The Summer Program is open to both WSSD and non-WSSD residents.

- Concert Band, Jazz Band, and Orchestra instruction for beginning, intermediate, and advanced players
- Choir instruction for rising 4th through 6th grade students
- Ukulele, Steel Pan, Bucket Drumming, and Guitar instruction
- Music Theory instruction for rising 8th-12th grade students
- Evening Concert Band requires no registration, musicians rising 8th grade-adult are welcome



Visit tinyurl.com/summermusicprogram



The Wallingford Swarthmore Music Association is a group of parents and music educators who support the WSSD music department. We seek to improve the inclusivity, diversity, equity, and accessibility of the music programming in the district through communication, outreach, fundraising, and programmatic support.

Our main initiatives are the Heart Strings Program, the Concert Closet, and the Archival Project. We also maintain a list of Frequently Asked Questions to help those new to music programming or to WSSD to better access the department's many offerings. In addition, WSMA supports the George Slick Fellowship and Jack Hontz Foundation.



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If you would like to donate specifically to the Jack Hontz Foundation or the George Slick Fellowship, please include that information in the notes. Visit www.wssdmusic.org

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Special Thanks

Mr. John Shankweiler, Mr. Steven Fischer, Mrs. Doris Ford, Mrs. Lynn Ramsey, Ms. Lynn Chadwick, Mrs. Cara Marchiano-Walls, Ms. Kate Plows, Ms. Amanda Miller, WSSD Music Faculty, Private lesson teachers, Wallingford-Swarthmore Music Association, SHHS custodial and cleaning Staff, SHHS music students and families.