

 HOFSTRA UNIVERSITY.

HOFSTRA CULTURAL CENTER

*and the*

DEPARTMENT OF MUSIC

*present*

# MUSIC AND THE GREAT WAR

A Concert to Honor Our Veterans

with the

**Hofstra Symphony Orchestra**

Adam Glaser, *Music Director*

*Special Guests:*

Professor Donna Balson, *soprano*

Professor Sally Debra Charnow, *reader*

Professor Marilyn Sherman Lehman, *piano*

Professor Gregory Mercer, *tenor*

Professor Cindy Rosenthal, *reader*

Hofstra Chamber Orchestra

**Friday, November 10, 2017, 8 p.m.**

Toni and Martin Sosnoff Theater, John Cranford Adams Playhouse,  
South Campus

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Presented as part of a series of events commemorating the  
centenary of American engagement in World War I,  
**THE GREAT WAR: A HUNDRED YEARS ON.**

*Funding for the concert has been provided by the  
Joseph G. Astman Family Fund for the Hofstra Cultural Center.*



 PROGRAM 

**"The Star-Spangled Banner"**

John Stafford Smith (1750-1836)  
Text by Francis Scott Key (1779-1843)  
Harmonized and orchestrated  
by Walter Damrosch (1862-1950)



**"Mars, The Bringer of War" from *The Planets***

Gustav Holst  
(1874-1934)



**The Banks of Green Willow**  
(Idyll for Small Orchestra)

George Butterworth  
(1885-1916)



**"Wall of Weeping" (excerpt) (1919)**

Edmond Fleg  
(1874-1963)

Sally Charnow, *reader*



**"Menuet" from *Le Tombeau de Couperin***

Maurice Ravel  
(1875-1937)

Marilyn Lehman, *piano*



**Deux Mélodies Hébraïques (Two Hebrew Melodies)**

Maurice Ravel  
(1875-1937)

- I. Kaddisch
- II. L'énigme éternelle

Donna Balson, *soprano*



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

Gustav Holst (1874-1934)  
Arr. Gordon Jacob (1895-1984)

- I. Chaconne
- II. Intermezzo
- III. March

 INTERMISSION 

**Five Pieces for String Orchestra, Op. 44, No. 4**

Paul Hindemith  
(1895-1963)

- I. Langsam
- II. Langsam – Schnell

Hofstra Chamber Orchestra

 PROGRAM 

**Fantasia on "Greensleeves"**

from *Sir John in Love*

Ralph Vaughan Williams (1872-1958)

Arr. Ralph Greaves (1889-1966)

Hofstra Chamber Orchestra



**"A Working Party"**

Siegfried Sassoon

(1886-1967)

Cindy Rosenthal, *reader*



**Improvisation on "Over There"**

George M. Cohan

(1878-1942)

Adam Glaser, *piano*



**English Folk Songs Suite**

Ralph Vaughan Williams (1872-1958)

Arr. Gordon Jacob (1895-1984)

- I. March: "Seventeen Come Sunday"
- II. Intermezzo: "My Bonny Boy"
- III. March: "Folk Songs from Somerset"



**Jerusalem ("And did those feet in ancient time")**

Hubert Parry (1848-1918)

Text by William Blake (1757-1827)

Gregory Mercer, *tenor*



**"Nimrod" from *Enigma Variations, Op. 36***

Edward Elgar

(1857-1934)



**"Jupiter, the Bringer of Jollity" from *The Planets***

Gustav Holst

(1874-1934)

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***The Great War: A Hundred Years On***

World War I was the matrix on which all subsequent violence of the 20th century was forged. The war took millions of lives, led to the fall of four empires, established new nations, and negatively affected others. During and after the war, individuals and communities struggled to find expression for their wartime encounters and communal as well as individual mourning. Throughout this time of enormous upheaval, many artists redefined their place in society, among them composers, writers, performers, and painters. Some sought to renew or re-establish their place in the postwar climate, while others longed for an irretrievable past, and still others tried to break with the past entirely. This concert explores some of the ways that artists contributed to wartime culture – both representing and shaping it – and how they re-established artistic traditions in the changing climate of the interwar years.

— Professor Sally Charnow

by Adam Glaser

As Hofstra University marks the centenary of the American engagement in World War I, and in honor of Veterans Day, the Hofstra Symphony Orchestra and our special guest artists are proud to present **Music and the Great War**, a concert of works by selected composers and writers whose personal journeys were intertwined with this major world event. The majority of works on tonight's program are by early 20th-century European artists whose lives were directly affected by the Great War, including several who actually served in it. Some works played a galvanizing role during the war itself, while others preceded the Great War but would evolve into cherished anthems during and/or beyond it. Gustav Holst's riveting "Mars, The Bringer of War" from *The Planets* was written just before the outbreak of World War I, and yet its encapsulation of wartime horrors would prove to be both timely and prescient. Still other works on this program have little or even nothing to do with the Great War, but are revealed as prime examples of the musical genius that was nearly – or in some cases, completely – lost on the battlefields. In all cases, these musical treasures might serve to remind us of a simple, deeply encouraging truth: One person's contribution can make a world of difference.



"The Star-Spangled Banner" actually has its initial roots in England, where the British composer **John Stafford Smith** (1750-1836) wrote the tune to a poem by Ralph Tomlinson, "To Anacreon in Heaven." The melody made its way into other iterations across the Atlantic before attorney **Francis Scott Key** (1779-1843) penned his famous lyrics following the 1814 bombardment of Fort McHenry. In 1916 President Woodrow Wilson signed an executive order designating it as the national anthem for military ceremonies, and in 1931 Congress would formally designate "The Star-Spangled Banner" as the U.S. national anthem.

British composer **Gustav Holst** (1874-1934) composed "Mars, The Bringer of War" to open his orchestral suite *The Planets* in 1914, its menacing harmonies and driving rhythms seeming to foreshadow the horrors just around the corner.

Holst employs large sections of woodwinds, brass, and percussion, using these forces to highly dramatic effect throughout the movement. While Holst's attempts to enlist in the British armed forces were unsuccessful, he would ultimately take a position with the YMCA to arrange concerts for British soldiers in Greece and Turkey toward the end of the war.

British composer **George Butterworth's** (1885-1916) *The Banks of Green Willow* makes us wonder just how much beautiful music the world may have lost when this 31-year-old soldier died in 1916's Battle of the Somme. Written just three years before his death, this short "idyll for small orchestra" incorporates two folk songs, "The Banks of Green Willow" and "Green Bushes," a practice shared by his collaborator, Ralph Vaughan Williams, as we will hear later in the concert. Featuring lyrical solos from several corners of the orchestra, the piece weaves a delicate tapestry of melodies to evoke pastoral beauty, a stark contrast to the horrors the composer would witness just a few years later. As described by ClassicFM.com, "it has become almost a symbol of that long-lost halcyon Edwardian age, as if Butterworth were transcribing the disappearing world around him."

Writer **Edmond Fleg** (1874-1963) was born in Geneva, Switzerland, ultimately moving to France in 1892 and joining the French Foreign Legion during World War I. While he has direct ties to the music world, having written the librettos for Ernest Bloch's opera *Macbeth* (1910) and George Enescu's *Oedipe* (1936), his contribution to tonight's program is an excerpt from his poem "Wall of Weeping", written in 1919, which touches upon World War I, the Wailing Wall, and his Jewish identity.

The Great War's impact on the life of French composer **Maurice Ravel** (1875-1937) is multilayered. Ravel's physical condition hindered his options for service; his light body weight did not meet the minimum to serve in the infantry, and he was rejected from the Air Force due to poor health. Still, he continued to search for ways to serve: caring for wounded soldiers, transporting supplies, and rescuing abandoned trucks in battle.

After his six-movement piano suite, *Le Tombeau de Couperin*, was composed between 1914 and 1917, Ravel would dedicate each movement to one of six friends who had lost their lives in the Great War, including Jean Dreyfus, who is memorialized in the beautiful, perhaps bittersweet “Menuet.”

Just before the start of the Great War in 1914, Ravel was commissioned by singer Alvina Alvi to compose *Deux Mélodies Hébraïques* (Two Hebrew Melodies). The first melody is the Kaddisch, which appears in Jewish prayer books and is spoken by those who have lost family or loved ones (also known as the “Mourner’s Kaddisch”). The second melody, *L’énigme éternelle* (The Eternal Enigma), is based on a Yiddish verse and leaves questions about the world completely unanswered. Like Holst’s “Mars,” this pair of prewar melodies would take on added significance in the years following their composition.

Composed in 1909, **Gustav Holst’s** Suite No. 1 in E-flat, Op. 28 was originally scored by the composer for wind band, and has become a masterwork in its own right. Tonight’s program features an arrangement for orchestra by the British composer **Gordon Jacob** (1895-1984), who was captured as a prisoner of war in 1917. While in captivity, Jacob would come across old instruments and books in the POW camps, using them to study composition. Importantly, he would also find kindred spirits in other prisoners who loved and played music.

This highly profound theme – music as a source of solace during tragic events – would find many iterations on both sides of the conflict. German composer **Paul Hindemith** (1895-1963), an accomplished violinist who served as concertmaster of the Frankfurt Opera Orchestra, left the orchestra from 1917 to 1918 to serve in the army, playing in a military band and a string quartet. While performing the Debussy String Quartet for his commanding officer, the concert was interrupted by a report that Debussy had died. Hindemith recalled the poignancy of that moment:

*It was as if the spirit had been removed from our playing. But now we felt for the first time how much more music is than just style, technique and an expression of personal feeling. Here music transcended all political barriers, national hatred and the horrors of war. Never before or since have I felt so clearly in which direction music must be made to go. (Great War, Total War: Combat and Mobilization on the Western Front, 1914-1918, Eds. R. Chickering and S. Förster, Cambridge University Press, 2006).*

Hindemith would emigrate from Germany to Switzerland just before the outbreak of World War II, soon after finding his way to America where he taught at Yale University from 1940 to 1953. Our selections from his Five Pieces for String Orchestra, Op. 44, No. 4, written in 1927, reveal this master composer’s penchant for modern tonalities, creative development of melodic motifs, and highly dramatic use of dynamics and phrasing.

**Ralph Vaughan Williams’** (1872-1958) keen interest in folk tunes fueled the creation of two works on our program: his Fantasia on “Greensleeves,” arranged by Ralph Greeves from the opera *Sir John in Love*, and his English Folk Songs Suite, arranged for orchestra by Gordon Jacob (1895-1984). The Fantasia actually includes two folk tunes – the famous “Greensleeves,” and another tune, “Lovely Joan” – while the English Folk Songs Suite, here arranged for orchestra by Gordon Jacob, includes nine folk tunes, among them “Green Bushes” in the second movement, which we also heard in Butterworth’s *The Banks of Green Willow*.

British poet **Siegfried Sassoon** (1886-1967) used brutal imagery and detail to evoke the horrors of the Great War. His poem “A Working Party” was written while on the front lines from the trenches. It briskly paints a vivid picture of a soldier’s death, rendering the scene, the story, and the soldier himself with poignant immediacy.

While our focus is primarily on the music of European composers, tonight’s program includes a meditation on American composer **George M.**



**Cohan's** (1878-1942) signature contribution, "Over There." One of the most successful hit records of its time, Cohan's song would serve to rally the American public around the war effort across the Atlantic, with a catchy, rousing chorus:

*Over there, over there  
 Send the word, send the word over there  
 That the Yanks are coming, the Yanks are coming  
 The drums are rum-tumming everywhere  
 So prepare, say a prayer  
 Send the word, send the word to beware  
 We'll be over there, we're coming over  
 And we won't come back till it's over over there.*

Composed by Cohan after learning that the United States entered the conflict in 1917, "Over There" would spawn numerous interpretations in the decades that followed.

In 1916 **Hubert Parry** (1848-1918) set William Blake's poem "And did those feet in ancient time" to music at the suggestion of poet laureate Robert Bridges. The resulting song, Jerusalem, was premiered at a meeting of Fight for Right, a movement formed the previous year in an effort to galvanize British support during the Great War. Its special significance throughout England endures to this day.

While the last two works on our program contain melodies that would become closely bound to nationalistic pride, this was not necessarily by design. **Edward Elgar's** (1857-1934) masterpiece, the *Enigma Variations*, is a collection of short musical tributes to various friends in his life. The ninth among these is the beautiful "Nimrod" variation, which was dedicated to his friend August Jaeger, but would evolve into something of much greater significance throughout 20th-century British

history. In *Elgar: Enigma Variations* (Cambridge University Press, 1999), author Julian Rushton writes: "Through irreversible processes of association, 'Nimrod' has acquired an independent life as a national elegy." Rushton goes further to suggest that it is "now as much part of the musical representation of England (sometimes Britain) as the trio of the first Pomp and Circumstance March and the tune in Holst's "Jupiter."

First appearing as the fourth movement of **Gustav Holst's** *The Planets* suite, "Jupiter, the Bringer of Jollity" has become an audience favorite on its own with its brilliant orchestration, a colorful use of the pentatonic scale, and an exceptionally beautiful middle theme that would become the British patriotic hymn, "I Vow to Thee My Country." There is something about Holst's *The Planets* that is rather (wait for it) *universal*, and the melodies in "Jupiter" are no exception, stirring emotions in the hearts of listeners around the world.



Tonight's roster of composers affected by the Great War is far from complete, omitting such major European luminaries as Arnold Schönberg, Alban Berg, Anton Webern, and Enrique Granados, to name a few. While the influence of the war on American composers was relatively limited compared to composers in Europe, there is certainly a significant amount of American music and poetry colored by these events. Looking back at the Great War through a musical lens, we are examining only one microscopic slice of an overwhelmingly complicated event. Still, even a small cross-section reveals the enormous influence this watershed moment in world history would have on the lives and works of so many important figures in music history.



### “The Star-Spangled Banner”

O say can you see, by the dawn's early light,  
 What so proudly we hail'd at the twilight's last gleaming,  
 Whose broad stripes and bright stars through the  
 perilous fight  
 O'er the ramparts we watch'd were so gallantly streaming?  
 And the rocket's red glare, the bombs bursting in air,  
 Gave proof through the night that our flag was still there,  
 O say does that star-spangled banner yet wave  
 O'er the land of the free and the home of the brave?

— Francis Scott Key (1779-1843)

### Kaddisch

*Yithgaddal weyithkaddash scheméh rabba be'olmà  
 diverà 'khire'outhé, veyamlich mal'khouté'  
 bechayeichon ouveyome'khôn ouve'hayyé de'khol  
 beth yisraël, ba'agalâ ouvizman qariw,  
 weimrou: Amen.*

*Yithbara'kh weyischtaba'h, weyithpaêr weyithroman,  
 weyithnassé weyithhaddar, weyith'allé weyithhallal  
 scheméh dequoudschâ beri'kh hou, l'êla  
 minkol bir'khatha weschi'ratha touschbehata  
 wene'hamathâ daamirân ah! Be' olma ah! Ah! Ah!  
 Weimrou: Amen.*

Magnified and sanctified be the name of G-d throughout  
 the world which He has created according to His will. May  
 He establish His kingdom during the days of our life and  
 the life of all the House of Israel speedily and soon and let  
 us say Amen.

Blessed and praised, glorified and exalted, acclaimed and  
 honored be the name of the Holy One. Blessed be He,  
 praised beyond all blessings and songs, beyond all tributes  
 that mortals can express and let us say Amen.

### L'énigme éternelle (The Eternal Question)

*Frägt die Welt die alte Casche, Tra la la.  
 Entfernt men, Tra la la  
 Un as men will kennen sagen, Tra la la  
 Frägt die Welt die alte Casche, Tra la la.*

The world asks the old question, tra la la  
 One replies: tra la la  
 And if one wishes, one can say: tra la la  
 The world asks the old question, tra la la

### Jerusalem (“And did those feet in ancient time”)

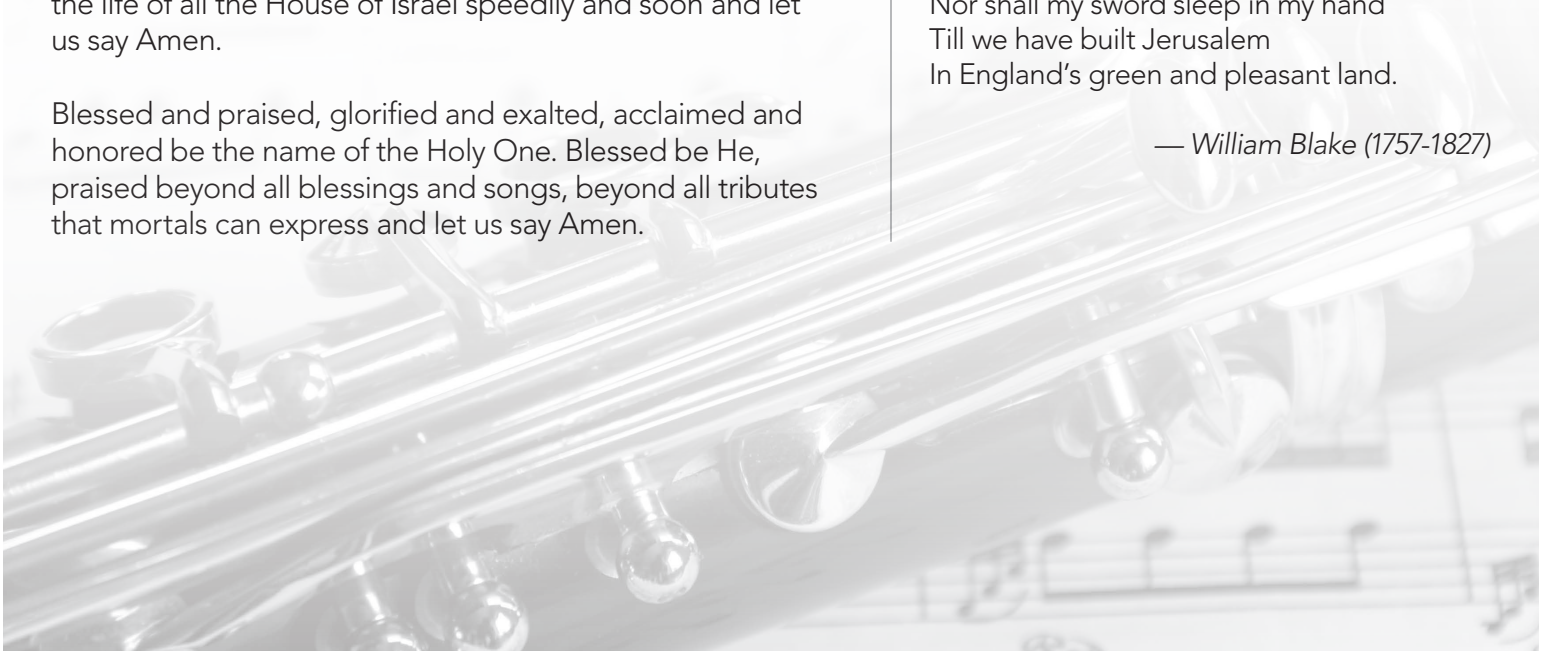
And did those feet in ancient time  
 Walk upon England's mountains green?  
 And was the holy Lamb of God  
 On England's pleasant pastures seen?

And did the Countenance Divine  
 Shine forth upon our clouded hills?  
 And was Jerusalem builded here  
 Among these dark satanic mills?

Bring me my bow of burning gold!  
 Bring me my arrows of desire!  
 Bring me my spear! O clouds, unfold!  
 Bring me my chariot of fire!

I will not cease from mental fight,  
 Nor shall my sword sleep in my hand  
 Till we have built Jerusalem  
 In England's green and pleasant land.

— William Blake (1757-1827)





**Adam Glaser, conductor**

Adam Glaser is one of the most promising young conductors on the music scene today. A conducting faculty member of the Juilliard Pre-College Division since 1999, Mr. Glaser conducts the professional-caliber Juilliard Pre-College Orchestra in regular concerts at New York's Lincoln Center, and serves as chair of the division's Conducting Department. As director of orchestras at Hofstra University, he conducts the Hofstra Symphony Orchestra and Hofstra Chamber Orchestra, and teaches orchestral conducting and music business. Mr. Glaser earned a diploma in orchestral conducting from the Curtis Institute of Music, a Master of Music in orchestral conducting from the University of Michigan, and an MBA from the Ross School of Business at the University of Michigan. For more information, please visit [www.adamglaser.com](http://www.adamglaser.com).



**Donna Balson, soprano**

Originally from Sydney, Donna Balson began her career as a soloist with Opera Australia. She has performed roles with Canterbury Opera in New Zealand and Opera Lanka in Colombo, and with the Frankfurt Opera, Frankfurt Chamber Opera, and Düsseldorf Opera, and at the Schwetzingen Festival in Germany. Orchestral engagements have included solo appearances with the China National Symphony in Beijing, Prague Symphony, and Ensemble Modern in Germany, as well as with orchestras in Amsterdam, Den Haag, Stuttgart, and Sydney. In the United States, she has performed with the Tucson Symphony, Bridgeport Symphony, Long Beach Opera, South Carolina Opera, National Chorale at Lincoln Center, and Symphony of the Americas. Highlights of her repertoire include the leading roles in Verdi's operas *La Traviata* and *La Forza del Destino*, the title role in Puccini's *Tosca*, and soprano solos in Verdi's *Requiem*, in Mozart's *C minor Mass and Requiem*, and in Nono's *Canti di Vita e d'Amore*. As a recitalist, she has performed in the United States, on tour across Australia, and in Hong Kong, Singapore, Dubai, Bahrain, Uganda, and Nairobi. Ms. Balson has been a regular visiting vocal coach for Opera Australia since 2011, and for the Young Artist Program at Opera Queensland since 2009. She is a core member of The American Chamber Ensemble, and performs regularly with the Chanterelle String Quartet and the Plektra Ensemble in Sydney. She is currently on the voice faculty of Hofstra University.

**Sally Debra Charnow, reader**

Sally Debra Charnow is a professor of modern European history at Hofstra University. She is the author of *Theatre, Politics and Markets in Fin-de-Siècle Paris: Staging Modernity* (2005); "Imagining a New Jerusalem: Edmond Fleg and Inter-war French Ecumenism," in *French History* (2013); "Critical Thinking: Scholarly Readings of the Diary" in *Anne Frank Unbound: Media, Imagination, Memory* (2012); and "French Jewish Identity, 1898-1931: The Story of Edmond Fleg," in *Europe in its Own Eyes / Europe in the Eyes of the Other* (2013). She also co-edited two issues of *Radical History Review: Performance, Politics, and History* (2007) and *National Myths in the Middle East: Representations, Revisions, and Critiques* (2003). She is on the editorial board of *French History* (OUP) and is completing a manuscript titled *A Universal Promise: Edmond Fleg and Jewish Encounters in Twentieth-Century France*. Additional articles and review essays have appeared in *Historical Reflections/Reflexions Historiques*; *Radical History Review*; *French Politics, Culture & Society*; and *H-France*. Her teaching areas include World War I studies, European cultural history, urban history, and consumer culture. She lives in Brooklyn, New York.





**Marilyn Sherman Lehman, pianist**

Marilyn Sherman Lehman is an active soloist, chamber musician, accompanist, and teacher in the New York metropolitan area. Described as a pianist of “utmost sensitivity and artistry,” Ms. Lehman has given many solo and ensemble concerts, including performances at Weill Hall at Carnegie Hall, the Kaufman Concert Hall of the 92nd St. Y, and The Beethoven Festival of Long Island, as well as at libraries, museums, and universities in the New York area. A New York regional winner of the AMSA International Piano Competition, she has been guest artist on radio stations WNYC and WEVD and has participated in chamber music festivals in Europe, California, and Florida. Ms. Lehman earned a BSEd in music education from Hofstra University and a Master of Music in performance from the Manhattan School of Music. She is currently adjunct professor of music at Hofstra University and in 2003 received the prestigious Hofstra George M. Estabrook Distinguished Alumni Award for career achievement. Ms. Lehman has been a longtime member of the Usdan Summer Camp for the Arts’ performance, accompanying, and teaching faculty and is now coordinator of the music department. As a core member of The American Chamber Ensemble, she has performed at Carnegie Hall’s Weill Hall; The National Gallery of Art in Washington D.C.; the Lincoln Center Library; and the National Opera Center. She is represented on the American Chamber Ensemble CDs *American Clarinet Treasures* and *The American Chamber Ensemble Plays Peter Schickele*.



**Gregory Mercer, tenor**

Gregory Mercer has been hailed throughout the world for clarity and agility of his voice, his musicality, and his acting ability. He has sung over 130 operatic and musical theater roles and 150 orchestral and choral works, as well as 350 recitals in some 40 countries and all 50 U.S. states. In addition to his busy schedule as a soloist, he is conductor and artistic director of the Bel Canto Chorale in Nassau County, Long Island, currently in his 10th season. He also served as assistant conductor for St. Patrick’s Cathedral, for 15 years, Hofstra University Mixed Chorus, and the Amor Artis Chorale. Mr. Mercer has been teaching at Hofstra University for 12 years as an adjunct professor, and he taught privately for several years prior to that. He holds a Bachelor of Music from Rollins College and a Master of Music from Manhattan School of Music. He also has taken postgraduate classes in conducting from Westminster Choir College, Eastman School of Music, and the Tanglewood Festival.



**Cindy Rosenthal, reader**

Cindy Rosenthal is professor of drama and dance at Hofstra University, and a performer and director. Her published works include a monograph titled *Ellen Stewart Presents: Fifty Years of La MaMa Experimental Theatre*, and also this year, a co-edited anthology titled *The Sixties, Center Stage* (both University of Michigan Press). Hofstra directing credits include *Hair*, *Fiddler on the Roof*, *The Burial at Thebes*, and *Rent*. She has worked extensively off-Broadway and in regional theater and is a founding member of the Bread Loaf Acting Ensemble in Vermont, where in August 2017 she played Emilia in *Othello*.

 HOFSTRA SYMPHONY ORCHESTRA 

*Adam Glaser, Music Director*

**Violin 1**

Orhan Cam  
Kimberly Chambers  
Ashley D'Amico  
Mina Guvenc  
Shannon Haselton  
Nicole Homburger  
Samantha Meyer  
Dominic Pensa  
Jaime Senetto  
Rebecca St. Paul\*

**Violin 2**

Jonathan Amatulli  
Paula Chirinos  
Natalie Garcon  
Adrianna Kapusta\*  
Vinay Ramdhanie  
Moses Rivera  
Veronica Scott  
Philip Stiger  
Kathleen Theiling  
Doreen Zhang

**Viola**

Robert Buonaspina  
Jennifer Ramos  
Kimberly  
Rosenbaum  
Victoria Tropeano\*  
Arielle Victor

**Cello**

Joshua Epstein  
Channary Hatch  
Momina Miyan  
Nicoletta Sarantidis\*  
Kailyn Tropeano  
Dimitra Vrosgou

**Double Bass**

Alex Burns\*  
Jason Flores  
Peter O'Malley

**Flute**

Triinu Barclay\*  
Alicia Daigle  
Kieran DeMaria  
Allyson Mann  
Sarah Plishka

**Oboe**

Jen Iadanza\*  
Valerie Sulzinski

**Clarinet**

Malle Barclay  
Nicholas Coacci  
Julianna  
Pierdomenico  
Elena Scarano  
Kyle Small\*

**Bassoon**

Olivia Cohen  
Eric Kang  
Steven Waters\*

**Saxophone**

Rachel Carlin  
Sarah Cordes\*  
Lucas Folan

**Horn**

Erik Beuttenmuller\*  
Loren He  
Matthew Ho\*  
David Pennise

**Trumpet**

Matthew Byrne  
Danielle Drop  
Lauren Johnson\*  
Benjamin Lieberman  
Benjamin  
Shaposhnikov

**Trombone**

Shannon Rahner  
Luis Romero\*  
Matthew Tursi

**Tuba**

Alex Della Ratta  
Katherine Dickenson

**Percussion**

Anthea Douvas  
Christine Harvey  
Connor Martin\*  
Dylan Newshan\*  
Elizabeth Perlas

**Piano**

Samuel Falotico  
Elizabeth Perlas

**Orchestra  
Manager/Librarian**

Shannon Haselton

*\*Principal*

 HOFSTRA CHAMBER ORCHESTRA 

*Adam Glaser, Music Director*

**Violin 1**

Orhan Cam  
Paula Chirinos  
Ashley D'Amico  
Shannon Haselton  
Adrianna Kapusta\*  
Samantha Meyer  
Moses Rivera  
Jaime Senetto

**Violin 2**

Kenneth Brown  
Jimmy Gratta  
Mina Guvenc  
Amanda Liantonio  
Tailor McClain  
Indigo Milne  
Rebecca St. Paul\*  
Michelle Williams

**Viola**

Rachel Beauregard\*  
Maura Collins  
Jennifer Ramos  
Jenna Reda  
Kimberly Rosenbaum  
Victoria Tropeano

**Cello**

Jeremy Arndt  
Alexander Burns  
Marina Jacobo  
Momina Miyan  
Katrina Quinn  
Dimitra Vrosgou\*

**Flute**

Kieran DeMaria  
Sarah Plishka

**Piano**

Sam Falotico

**Orchestra  
Manager/Librarian**

Shannon Haselton

**Bass**

Jason Flores  
Justin Murray  
Peter O'Malley\*

*\*Principal*



*The Hofstra University Department of Music mourns the recent passing of our dear friend and colleague, Dr. Howard Cinnamon, an esteemed faculty member and cherished member of the Long Island music community. We dedicate tonight's performance to his loving memory.*

 SPECIAL THANKS TO 

- *Melissa Connolly, Athelene Collins, and the Hofstra Cultural Center for their support ...*
- *Professor Sally Charnow and the entire "Great War" Committee ...*
- *All of tonight's guest artists for their superb artistry ...*
- *Shannon Haselton for putting it all together ...*
- *Victoria Tropeano for helping Shannon put it all together ...*
- *Shannon Haselton, Matthew Ho, Kyle Small, and Victoria Tropeano for their orchestra library assistance ...*
- *Peter Hague, Brian Canese, Brian Hetland, Alan Pittman, Stacy Lane, and the entire Adams Playhouse staff and crew for making us feel so welcome...*
- *Linda Merklin, Denise Sarian, Alan Dans, and the entire Hofstra Creative and Print Services team for the terrific programs and posters ...*
- *Ginny Greenberg for her public relations support...and finally...*
- *Dr. Philip Stoecker, Dr. David Lalama, and Patricia Newberg for their guidance, support, and encouragement!*

 DEPARTMENT OF MUSIC UPCOMING EVENTS 

**Jazz Combos Concert**

Saturday, November 11, 2017,  
2:30 p.m.  
010 Shapiro Family Hall,  
South Campus

**Sarah Cordes (saxophone)  
Junior Recital**

Saturday, November 11, 2017, 7:30 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**The American Chamber Ensemble**

Sunday, November 12, 2017, 3 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Common Hour Concert Series**

Wednesday, November 15, 2017,  
11:30 a.m.  
010 Shapiro Family Hall,  
South Campus

**MUS 20 Student Concert**

Friday, November 17, 2017,  
at 2:55 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Hofstra Chorale and  
Chamber Choir Concert**

Friday, November 17, 2017, 7:30 p.m.  
Cathedral of the Incarnation  
36 Cathedral Avenue,  
Garden City, NY 11530

**Hoag Honors Recital**

Saturday, November 18, 2017, 8 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Brass Ensemble Concert**

Sunday, November 19, 2017, 1 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Hofstra Jazz Ensemble Concert**

Sunday, November 19, 2017, 7 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Common Hour Concert Series**

Wednesday, November 29, 2017,  
11:30 a.m.  
010 Shapiro Family Hall, South Campus

**MUS 20 Student Concert**

Friday, December 1, 2017, at 2:55 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Orhan Cam (violin) Junior Recital**

Saturday, December 2, 2017, 8 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Hofstra Choir and  
Chamber Orchestra Concert**

Tuesday, December 5, 2017, at 8 p.m.  
Sosnoff Theater, Adams Playhouse,  
South Campus

**MUS 20 Student Concert**

Friday, December 8, 2017, at 2:55 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

**Hofstra Wind Ensemble and  
Concert Band Concert**

Saturday, December 9, 2017, at 8 p.m.  
Sosnoff Theater, Adams Playhouse,  
South Campus

**Percussion Ensemble**

Monday, December 11, 2017, 7 p.m.  
010 Shapiro Family Hall,  
South Campus

**Hofstra Opera Theater:  
Fall Scenes Concert**

Sunday, December 17, 2017, at 3 p.m.  
The Helene Fortunoff Theater  
Monroe Lecture Center,  
South Campus

*For more information, please call the Hofstra Music Department at 516-463-5490 or visit [hofstra.edu/music](http://hofstra.edu/music).*



# HOFSTRA UNIVERSITY®

DEPARTMENT OF MUSIC

## *Philip Stoecker, Chair*

### UNDERGRADUATE DEGREES

- Music Education • Performance • Theory and/or Composition
- Jazz and Commercial Music • Music Business • Music History and Literature
- Bachelor of Arts Pre-Med/Pre-Health Major with a Concentration in Music

### GRADUATE DEGREE

- Music Education

#### **Brass**

Eric Davis, *horn*  
 Leon Petruzzi, *trumpet*  
 Michael Salzman, *tuba*  
 Jeffrey Venho, *trumpet*  
 Larry Witmer, *trombone*

#### **Composition**

Chandler Carter  
 Paul Chihara  
 Herbert A. Deutsch  
 Adam Glaser  
 David S. Lalama

#### **Conducting**

Cindy L. Bell  
 Peter Loel Boonshaft  
 David N. Fryling  
 Adam Glaser  
 James McCrann

#### **Guitar**

Thomas Guarna  
 Stephen Leonard

#### **Harpichord**

Matthew Koraus

#### **Jazz Studies**

Paula Berardinelli  
 Peter Coco  
 Thomas Guarna  
 Steven Kenyon  
 David S. Lalama\*  
 Shawn Lovato  
 Holli Ross  
 Martin Wind

#### **Music Business**

Herbert A. Deutsch  
 Terrance Tompkins\*

#### **Music Education**

Lawrence Ballereau  
 Donna Basile  
 Cindy L. Bell\*  
 Steven Blutman  
 Peter Loel Boonshaft  
 James Cottone  
 Billy Ferguson  
 David N. Fryling  
 Rachel Grimsby  
 Craig Knapp  
 James McCrann  
 Eileen Murphy  
 Nathalie G. Robinson\*  
 Gail Strauss

#### **Music History**

Chandler Carter  
 Francesca Cassio+  
 Herbert A. Deutsch  
 Christopher Morrongiello  
 Jonathan Waxman

#### **Music Technology**

Herbert A. Deutsch  
 Gary Filadelfo  
 Rebecca Feynberg

#### **Music Theory**

Lisa Behrens  
 Paula Berardinelli  
 Adem Birson  
 Chandler Carter  
 Howard Cinnamon\*  
 Matthew Koraus  
 Sarah Loudon  
 Philip Stoecker

#### **Opera Theater**

Isabel Milenski

#### **Organ**

Matthew Koraus

#### **Percussion**

Sean Ritenauer  
 Anthony Tedesco

#### **Piano**

Blanche Abram  
 Paula Berardinelli  
 Cathy Callis  
 David S. Lalama  
 Marilyn Lehman

#### **Strings**

Peter Coco, *bass*  
 Tomoko Fujita, *cello*  
 Susan Jolles, *harp*  
 Todd Low, *viola, violin*  
 Alexander Sharpe, *violin*  
 Martin Wind, *bass*

#### **Voice**

Donna Balson  
 Risa Harman  
 Joshua Hecht  
 Tammy Hensrud  
 Gregory Mercer  
 Holli Ross  
 Sarah Wolfson

#### **Woodwinds**

Lisa Alexander, *bassoon*  
 Alejandro Aviles, *saxophone*  
 Judith Dansker, *oboe*  
 Laurie Friedman, *clarinet*  
 Steven Kenyon, *saxophone*  
 Patricia Spencer, *flute*

\*Program Coordinator

+Sardarni Harbans Kaur Chair in Sikh Musicology

### ADMINISTRATION

Philip Stoecker, *Chair* • David S. Lalama, *Associate Chair* • David N. Fryling, *Assistant Chair*  
 Patricia Newberg, *Senior Executive Secretary* • Denward Collins III, *Music Library Supervisor*

~ DEPARTMENT OF MUSIC ~

Hofstra University, Hempstead, NY 11549-1600 | 516-463-5490 | [hofstra.edu/music](http://hofstra.edu/music)