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John L. Miller-Great Neck North High School
Dr. Daniel Holtzman, Principal,
Joseph Rutkowski, Teacher of Band and Orchestra
Instrumental Music, Fall 2020/Spring 2021

September 8, 2020

Dear Parent/Caregiver of Student Musician in: Concert Band 4, Concert Orch 8, Sym Band 2, Sym Orch 6

This is one insanely beginning of a school year... please be patient with yourself and try not to worry about what I expect of you. The main thing is that you continue to play your instrument and maintain your proficiency on it while we get through this pandemic. Do the best you can with going through these 28 pages.

If you have not yet received the Weekly Lesson Plan from me, PLEASE EMAIL ME AT jrutkowski@greatneck.k12.ny.us SO THAT I CAN PUT YOU ON MY PARENT EMAIL LIST (BCC) AND KEEP YOU POSTED ABOUT YOUR YOUNG MUSICIAN'S ACTIVITIES AND RESPONSIBILITIES AS A MUSICIAN IN THIS CELEBRATED PROGRAM. PLEASE SEE THE GRADING POLICY ONLINE, <https://www.greatneck.k12.ny.us/Page/11346>

It is my pleasure to welcome your son/daughter to our Instrumental Music Program. He/she is to be commended for seeking the pleasures and challenges of our award-winning program. Please take a few minutes during this week to go over the attached Welcome Back letter and Grading Policy. Please complete and sign the form below, **detach and have your child return it to Mr. Rutkowski by Sept 21, 2020.** Note that students will be given written instructions for every performance date regarding preparation and planning. Please mark your calendars with the following important dates so that your child will be able to participate at our performances on:

- Annual Young Peoples Concert for the Elementary Schools** TBA
- NH Winter Concert** TBA
- Valentine Soiree** TBA
- NH Chamber Music Concert** TBA
- NH Concerto Concert** TBA
- NH Artfest** TBA
- NH Commencement** TBA

You can participate with your child in this course of study by tuning your stereo and car radio to WQXR (105.9) for casual listening. <https://www.wqxr.org/> After some time, do not be surprised if your son/daughter identifies the composer before the radio announcer has the chance! Online, you can also find WMHT (upstate NY) <http://www.wmht.org/radio/classical/listen-live/> and WCPE (in Wake Forest, North Carolina) <https://www.theclassicalstation.org/>

Should you have any questions or concerns, feel free to contact me at 917-846-7376 or email me at jrutkowski@greatneck.k12.ny.us

Thank you. Sincerely, Joseph Rutkowski.

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PLEASE return to Mr. Rutkowski by September 21, 2020

I have read and I understand the Grading Policy of the Instrumental Music Program and the ONLINE Calendar, which is to be kept for future reference during the school year.

Student's Name (print) _____

Student's Signature _____

Parent's Name (print) _____

Parent's Signature _____ Date _____

The students in our music program are often photographed for newspapers and music education magazines as well as our web site. They are also often video-taped and digitally recorded for television broadcasts here and abroad as well as our web site and online Please initial here _____ if you DECLINE permission to allow photographs, video and audio tapes which include your child's image and name to be sent for possible publication in newspapers, music education magazines, television broadcasts and on the JLM-GNNHS Music Program web site.

JOHN L. MILLER-GREAT NECK NORTH HIGH SCHOOL...

Office of the Music Program (917) 846-7376

PLEASE KEEP THESE 7 PAGES FOR FUTURE REFERENCE DURING THE YEAR

REQUIRED for attendance

Annual Young Peoples Concert for the Elementary Schools	TBA
NH Winter Concert	TBA
Valentine Soiree	TBA
NH Chamber Music Concert	TBA
NH Concerto Concert	TBA
NH Artfest	TBA
NH Commencement	TBA

Recommended but NOT REQUIRED for attendance

NH Instrumental Music Calendar 2020/2021 *Tentative as of September 4, 2020*

GNPS Public Relations Coordinator stated: "considering the current circumstances, events and activities will be added to the interactive calendar on a monthly basis."

<https://www.greatneck.k12.ny.us/Page/2#calendar21069/20200811/month>

8/31, 9/1, 9/2, 9/3 and 9/4 have been designated as Superintendent's Conference Days.

The first day of classes is scheduled for Tuesday, September 8 and we will be operating under a "hybrid" schedule for students.

First NH Tri-M OFFICERS Meeting on ZOOM TBA

ALL TIMES AND EVENTS ARE SUBJECT TO CHANGE!

NH/NM Tri-M Inductions TBA

Period schedule for Mon-Tue-Thur-Fri

DOWNBEAT	at 7:15 am; 8:46 am; 10:14 am; 10:58 am; 1:10 pm
CHAMBER MUSIC	Period: 0 07:15 AM-07:57 AM
	Period: 1 08:00 AM-08:41 AM
Symphonic Band	Period: 2 08:44 AM-09:25 AM
	Period: 3 09:28 AM-10:09 AM
Concert Band	Period: 4 10:12 AM-10:53 AM
Symphony Orchestra	Period: 5 10:56 AM-11:37 AM
	Period: 6 11:40 AM-12:21 PM
	Period: 7 12:24 PM-01:05 PM
Concert Orchestra	Period: 8 1:08 PM-01:49 PM
	Period: 9 1:52-2:33 PM

Period schedule for Wednesdays

DOWNBEAT	at 7:15 am; 9:18 am; 10:38 am; 11:18 am; 1:18 pm
CHAMBER MUSIC	Period: 0 07:15 AM-07:57 AM
	ADVISORY 8:00-8:33 AM
	Period: 1 08:36 AM-09:13 AM
Symphonic Band	Period: 2 09:16 AM-09:53 AM
	Period: 3 09:56 AM-10:33 AM
Concert Band	Period: 4 10:36 AM-11:13 AM
Symphony Orchestra	Period: 5 11:16 AM-11:53 AM
	Period: 6 11:56 AM-12:33 PM
	Period: 7 12:36 PM-01:13 PM
Concert Orchestra	Period: 8 1:16 PM-01:53 PM
	Period: 9 1:56-2:33 PM

Labor Day NO SCHOOL **Mon, Sept 7**

First Day of Classes **Tue, Sept 8 and Wed, Sept 9** **Introductions...no instruments**

Thur, Sept 10 **B flat major (Bands)/D major (Orchs)**

Introduction to Vaughan Williams (Bands) and Beethoven Symphony No 1 (Orchs)

After School Band on zoom 5:00-5:25 pm **Vaughan William English Folksong Suite**

Vaughan Williams <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTQ4MTMyNDQ0OVpa>

The University of Illinois Hindsley Symphonic Band performs "English Folk Song Suite" by Ralph Vaughan Williams conducted by Dr. Jesse Leyva

<https://www.youtube.com/watch?v=w7IWIODxqD0>

Fri, Sept 11 **LOBBY MUSIC #1** **7:25-7:55 AM**

Jazz Packet #1 <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTUyMDg1NDU2NVpa>

Mon, Sept 14 TEST #1 (please do not freak out...pretend it's a PRE-TEST)

After School Band on zoom 5:00-5:25 pm Gustav Holst Suite No. 1

Holst Suites: <https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/Mzc3ODMwMTAxODBa/details>

Holst: First Suite for Military Band in E-Flat major Op.28-1 Tokyo Kosei wind Orchestra cond. Tatsuya Shimono
<https://www.youtube.com/watch?v=AKIGs59nRc8>

Tue, Sept 15

After School Orchestra on zoom 5:00-5:25 pm BEETHOVEN SYMPHONY No. 1

Beethoven Symphonies: <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTUxNjM4MzUxMVpa>

Beethoven Symphony No 1 C major Leonard Bernstein Wiener Philharmoniker <https://www.youtube.com/watch?v=CplmVMYpH80>

Wed, Sept 16

After School Orchestra on zoom 5:00-5:25 pm BEETHOVEN SYMPHONY No. 2

Beethoven Symphony No 2 D major Leonard Bernstein Wiener Philharmoniker

<https://www.youtube.com/watch?v=70e28x9OaPQ>

Thur, Sept 17

After School Band on zoom 5:00-5:25 pm Gustav Holst Suite No. 1

Fri, Sept 18 LOBBY MUSIC #2 7:25-7:55 AM

Jazz Packet #1 <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTUyMDg1NDU2NVpa>

Mon, Sept 21 TEST #2

After School Band on zoom 5:00-5:25 pm Gustav Holst Suite No. 2

UMich Symphony Band - Gustav Holst - Second Suite in F, op. 28b (1911, orig. instrumentation) Michael Haithecock, conductor February 8, 2019 Hill Auditorium University of Michigan Ann Arbor, MI <https://www.youtube.com/watch?v=oTySRbCofgc>

Tue, Sept 22 After School Orchestra Beethoven Symphony No. 3

L.v. Beethoven Symphony No.3 Op.55 in E flat major Eroica Leonard Bernstein NY Philharmonic <https://www.youtube.com/watch?v=ziMbyj1I4Uo>

Wed, Sept 23- After School Orchestra Beethoven Symphony No. 3 & 4

Beethoven Symphony No 4 Bernstein Vienna Philharmonic https://www.youtube.com/watch?v=MygdL3kWI_M

Thur, Sept 24- After School Band Grainger Shepherd's Hey

Grainger Shepherd's Hey <https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MzgzNjQ3NjAyMzFa/details>

UNC Wind Ensemble - Irish Tune & Shepherd's Hey (Grainger) Evan Feldman, conductor,

https://www.youtube.com/watch?v=q9Oeq4T_Gg0

Fri, Sept 25- 7:25-7:55 AM LOBBY MUSIC #3

Jazz Packet #2 <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTUyMDg1NDU2NVpa>

YOM KIPPUR Mon-Sept 28 NO SCHOOL

Tue, Sept 29 TEST #3

After School Orchestra Beethoven Symphony No. 4 & 5

Wed, Sept 30 After School Orchestra Beethoven Symphony No. 5

Ludwig van Beethoven Symphony No. 5 in C minor, Op. 67 - Leonard Bernstein Vienna <https://www.youtube.com/watch?v=1IHOYvIhLxo&t=490s>

Thur, Oct 1 After School Band Grainger Lincolnshire Posy

Grainger Lincolnshire <https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MzgzNjUwMTM2MTJa/details>

UMich Symphony Band - Lincolnshire Posy - Percy Aldridge Grainger H. Robert Reynolds, Director

<https://www.youtube.com/watch?v=0LrMUi76Vy0>

Fri, Oct 2 7:25-7:55 AM LOBBY MUSIC #5

Week of Mon, Oct 5 Test #4

Beethoven 6 Hindemith Symphony in Bb

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MjI0MTc1MjMzMzFa>

Beethoven 6 <https://www.youtube.com/watch?v=rU8ewAwJjMU>

Hindemith <https://www.youtube.com/watch?v=pvVgCoORNHM>

Beethoven 7 Husa Music for Prague 1968

<https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MzgzNjU5NTY1NDVa/details>

Beethoven 7 The Final Concert <https://www.youtube.com/watch?v=6Kyr0MknQec&t=86s>

Husa <https://www.youtube.com/watch?v=kp9K2JphLml>

Columbus Day, No School Mon, Oct 12

Week of Tue, Oct 13 Test #5

Beethoven 8 Sousa Stars and Stripes <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTQ4NzM2MTk4NVpa>

SOUSA The Stars and Stripes Forever - "The President's Own" U.S. Marine Band in 2009 <https://www.youtube.com/watch?v=a-7XWhyvIpE>

Beethoven Symphony No 8 F major Leonard Bernstein Wiener Philharmoniker <https://www.youtube.com/watch?v=GQ7-hbEwdw8>

For both Band and Orchestra classes: Beethoven 9

Woodwind Parts: <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTUxNjM4MzUxMVpa>

Brass and Percussion Parts: <https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTUxNjM4MzUxMVpa>

Week of Mon, Oct 19 Test #6

Stravinsky Le Sacre

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTQ5MDIxNjA2NVpa>

West Side Story

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTQ5MTYwNDA4NFpa>

Week of Mon, Oct 26 Test #7

WINTER CONCERT 2020 Repertoire

NH WINTER CONCERT 2020

Music from Prague

SYMPHONIC BAND

(since 1929)

LEOS JANACEK Sinfonietta Fanfare (1926)

(1854-1928) arranged by Joel Blahnik

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTM2MDUyOTI0MzYw>

Janáček Sinfonietta // London Symphony Orchestra & Sir Simon Rattle

<https://www.youtube.com/watch?v=BAmuvFglu0g>

KAREL HUSA Music for Prague 1968

(born 1921) IV. Toccata and Chorale

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTQ4NTc3MTU0MVpa>

Music for Prague 1968: IV. Toccata & Chorale · Eastman Wind Ensemble · Donald Hunsberger ·

https://www.youtube.com/watch?v=Laxg4O2_ZMc

SYMPHONY ORCHESTRA

(since 1928)

BORISLAV SMETANA Moldau (1874)

(1824-1884)

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MjksNDU2NTkzNjVa>

Gimnazija Kranj Symphony Orchestra performed Bedřich Smetana symphonic poem: Moldau

<https://www.youtube.com/watch?v=l6kqu2mk-Kw>

ANTONIN DVORAK Symphony No. 9 in e minor, Op. 95

(1841-1904) "From the New World"

IV. Allegro con fuoco

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTA5NzcxNTQ4NTBa>

Antonín Dvořák - Symphony No. 9 in E Minor "From the New World", Op. 95 - IV. Allegro con fuoco Wiener Philharmoniker - Herbert von Karajan

<https://www.youtube.com/watch?v=xyCYvoOEBbw>

Week of Mon, Nov 2 Test #s 8, 9 & 10

Election Day Tue, Nov 3

First Quarter Ends Fri, Nov 6

Lobby Music on the Friday before Marathon Sunday <https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MzgZnJYwMjc4OTBa/details>

Marathon Friday for the Runners 2019 Tri M Chapter 2605 Great Neck North HS á la WQXR

https://www.youtube.com/watch?v=K_ZhP4pX754&feature=youtu.be

NAfME article by Rutkowski <https://nafme.org/know-musical-scales-reach-monumental-hei.../>

As the Great Neck North High School Music Program completed its annual marathon of Beethoven's 9 Symphonies, we paid

tribute to WQXR's salute to Marathon Sunday and their programming of a marathon of Beethoven's 9

Symphonies <http://www.wqxr.org/story/beethoven-symphony-marathon/>

Week of Mon, Nov 9

Second Quarter Begins Mon, Nov 9 Test # 1

Veterans Day Wed, Nov 11

Thanksgiving Recess Wed-Sun, Nov 25-29

Chanukah begins Thur, Dec 10

NH Young Peoples Concert No. 30 TBA

NH Winter Concert TBA

Holiday Recess Sat, Dec 19-Sun, Jan 3

WQXR Classical Countdown Thur, Dec 31

NH ARTFEST CONCERT 2021

SYMPHONIC BAND

(since 1929)

LOUIS MOREAU GOTTSCHALK Night in the Tropics

(1829-1869) Movement II

Arranged by Mark Williams

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTM2MDUyOTI0Mjkw>

Louis Moreau Gottschalk (1829-1869), Symphony No. 1, "Un Noche en los Tropicós," Part 2, "Festa Criolla." La Orquesta Municipal de Caracas, Venezuela, 24 October 2009. Richard Rosenberg

https://www.youtube.com/watch?v=45bqK_MRHZM

GEORGE M. COHAN A Touch of Cohan

(1878-1942) Over There

Arranged by Stan Applebaum I'm A Yankee Doodle Dandy

Give My Regards to Broadway

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTM2MDQ5NTY4NjYx>

The Band of the Fifteenth Field Regiment performs "A Touch of Cohan", composed by George A. Cohan and arranged by Stan Applebaum, at the With Glowing Hearts: Songs of Remembrance concert on November 11, 2014.

<https://www.youtube.com/watch?v=zHi0ODOpAXE>

EDWARD KENNEDY ELLINGTON A Tribute to Duke Ellington

(1899-1974) Don't Get Around Much Anymore

Arranged by Calvin Custer It Don't Mean A Thing (If It Ain't Got That Swing)

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTM2MDUyOTI0MjUw>

Cookeville Community Band performing Calvin Custer's "Duke Ellington in Concert"

<https://www.youtube.com/watch?v=trqsmPzTeI0>

orchestral version

Inland Valley Symphony performs "Duke Ellington Medley" at their Salute to Veteran's Concert LIVE on November 11, 2013, at the outdoor theater in Temecula, CA's Ronald Reagan Sports Park.

<https://www.youtube.com/watch?v=O1I0mtsJfis>

TED RICKETS Satchmo! (Louis Armstrong 1901-1971)

When The Saints Go Marching In

St. Louis Blues

What A Wonderful World

Hello, Dolly!

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTUxOTYwMTQzNjc2>

Performance of Bundang Wind Orchestra, H.C. Ahn/conductor, at the Sunnam Art Center, R.O. Korea on June 9, 2012

<https://www.youtube.com/watch?v=xzMsPu1x6GE>

NH Symphonic Band at Westbury Music Fair Nov 2017

Cue up to:7:50

<https://drive.google.com/file/d/1f77b4rNDkm7nWtea43uZrPtw4W-BIcix/view?ts=5a136906>

NH Symphonic Band at Carnegie Hall, March 2006

<https://www.greatneck.k12.ny.us/cms/lib/NY02208059/Centricity/Domain/2214/CH%2006%2004%20Satchmo.mp3>

SYMPHONY ORCHESTRA

(since 1928)

ALAN HOVHANESS Psalm and Fugue, Op. 40a

(1911-2000)

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/MTUxOTYwMDUxODMx>

Chamber Orchestra of Wheaton North High School <https://www.youtube.com/watch?v=-ti4GAqq0nY>

NH String Orchestra at Carnegie Hall March 2004

<https://www.greatneck.k12.ny.us/cms/lib/NY02208059/Centricity/Domain/2214/CH%2004%2001%20Hovhaness%20Psalm%20and%20Fugue.mp3>

**GEORGE GERSHWIN An American in Paris
(1898-1937)**

Arranged by John Whitney

<https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MTM2MDUyOTI0MjU3/details>

The Houston Youth Symphony Philharmonia Orchestra performs An American in Paris by George Gershwin (Arr. John Whitney) under the direction of Michael Alan Isadore.

<https://www.youtube.com/watch?v=bugkvOrzEHw>

NH Symphony Orchestra at Carnegie Hall April 2009

<https://www.greatneck.k12.ny.us/cms/lib/NY02208059/Centricity/Domain/2214/08%20CH%2009%2002%20Gershwin%20American%20in%20Paris.mp3>

**AARON COPLAND A Lincoln Portrait
(1900-1990) _____, narrator**

<https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MTM2MDQ5NTY4Njc5/details>

WQXR's Bob Sherman with NH Symphonic Band at Carnegie Hall April 2009

<https://www.greatneck.k12.ny.us/cms/lib/NY02208059/Centricity/Domain/2214/09%20CH%2009%2003%20Copland%20Lincoln%20Portrait.mp3>

WQXR broadcast intro

<https://www.greatneck.k12.ny.us/cms/lib/NY02208059/Centricity/Domain/2214/00%20NHQXRintro%20for%20Copland.wav>

WQXR Bob Sherman's Young Artists Showcase Intro WQXR Bob Sherman's Young Artists Showcase Copland

<https://www.greatneck.k12.ny.us/cms/lib/NY02208059/Centricity/Domain/2214/00%20WQXR%20Young%20Artists%20Showcase%2010%20Great%20Neck%20North%20Copland%20.MP3>

**LEONARD BERNSTEIN Symphonic Dances from West Side Story
(1918-1990) 1. Prologue**

2. Somewhere

3. Scherzo

4. Mambo

5. Cha-cha

6. Meeting Scene

7. Cool Fugue

8. Rumble

9. Finale

<https://classroom.google.com/w/NTQ1OTE4NDQ0Mlpa/tc/NTQ5MTYwNDA4NFpa>

Leonard Bernstein Israel Philharmonic Orchestra The Symphony Hall, Osaka, 1985

<https://www.youtube.com/watch?v=srb2EYvTSGw&t=190s>

West Side Story: Percussionist's Perspective

<https://www.youtube.com/watch?v=XckuLi5cqd4>

**CHORUS and SYMPHONY ORCHESTRA
(since 1999)**

**IRVING BERLIN Irving Berlin-A Symphonic Portrait
(1888-1989) There's No Business Like Show Business**

Arranged by Hawley Ades Say It With Music

Alexander's Ragtime Band

Easter Parade

White Christmas

God Bless America

God Bless America

Land that I love

Stand beside her, and guide her

Through the night, with a light from above

From the mountains, to the prairies, to the oceans

White with foam

God Bless America, my home sweet home

God Bless America, my home sweet

<https://classroom.google.com/c/NTQ1OTE4NDQ0Mlpa/m/MTM2MDQ5NTY4NjMx/details>

July 2, 2012 concert at J. E. Broyhill Civic Center in Lenoir, NC. The Western Piedmont Symphony : John Gordon Ross, Music Director and Conductor

<https://www.youtube.com/watch?v=9WMiDa05JKQ>

Martin Luther King Jr Day	Mon, Jan 18
Regents & Final Exams	Tue-Fri, Jan 19-22
Second Quarter Ends	Fri, Jan 22
Third Quarter Begins	Mon, Jan 25
NH THESPIAN DRAMA	TBA
NH Valentine's Day Soirée	TBA
NM Pops Concert	TBA
Winter Recess	Fri, Feb 12-Sun, Feb 21
2021 NYSBDA Honor Band	TBA
NH Battle of the Classes	TB
International Night	TBA.
NH Coffee House	TBA
NYSSMA Piano Festival	TBA
NM Musical	TBA
SM Musical	TBA
Persian New Year	Sun, Mar 21
NH Orientation for Incoming Gr. 9 th parents	TBA
NYSSMA Classical Guitar	TBA
NH Asian Culture Show	TBA
NH Junior Prom	TBA
NH Thespian Show	TBA
Third Quarter Ends	TBA
NYSSMA Non-All State Adjudication Levels 5-6	TBA
SH Opera	TBA
NYSSMA Level 1-4	TBA
Spring Recess	Sat, March 27-Sun, April 4
First Inclement Weather Day	Mon, April 5
Third Quarter End	Tue, April 13
Fourth Quarter Begins	Wed, April 14
NH Incoming Gr 9 Science Research Orientation	TBA
NH Chamber Music Concert	TBA
NH/NM Tri-M Inductions	TBA
• Advanced Placement Exams	TBA
NYSSMA Harp Adjudication	TBA
Mother's Day	Sun, May 9
NH Freshman World Cup	TBA
NM Grade 6 Spring Concert	TBA
NYSSMA Major Ensembles	TBA
NH Concerto Concert	TBA
GNPS BUDGET VOTE	Tue, May 18
NM 7 th and 8 th Grade Spring Concert & Art Show	TBA
NH Artfest Repertory Theatre	TBA
NH Artfest	TBA Art Exhibit at 6:00 pm; Concert at 7:15 pm
Memorial Day	Mon, May 31
NH Celebrate Science	TBA
Shavout Begins at Sunset	Sun, May 16-Tue, May 18
NYSSMA All State and All State Jazz Auditions	TBA
Rising Seniors College Night	TBA
NH Gr 12 Dept Awards –	TBA
NM Gr 8 Visits NH	TBA
Graphicon	TBA
NH Senior Prom	TBA
Shireinu Choir	TBA
NH Last day of classes	TBA
NH Senior Awards Night	TBA
Father's Day	Sun, June 20
CS Graduation	TTBA
NH Commencement	TBA
2019/2020 NH Music Booster Meetings at 7 pm	TBA
2019/2020 NH Tri-M Meetings at 5:00 pm	TBA
NH Tri-M Dinner for Long Island Chapters on	TBA
District Faculty Recital at SH on	TBA
NH/NM Tri-M Inductions	TBA

Dear Student Musician (and Parent):

Welcome back to another season of being a member of one of the most active music programs in the country! (If you are a ninth grader or you just moved into the district, it is our pleasure to serve you.) In many ways, our Music Program is as active as most professional arts organizations. In the past 29 seasons, ensembles from our school have appeared on the stages of the Westbury Music Fair, Carnegie Hall, Lincoln Center and the Tilles Center for the Performing Arts. This is more often than many touring orchestras such as the Moscow Philharmonic, Vienna Symphony and the Berlin Philharmonic. Go to:

<https://www.greatneck.k12.ny.us/Page/11362>

Along these lines, concert dress should be as formal as possible. It is recommended that women wear a white blouse with long sleeves, long black skirt, black shoes and plain stockings. It is recommended that men wear a black suit or dark sport jacket and slacks, white shirt, black bow tie, black shoes and black socks. These items may be difficult to find the week before the concert. I recommend that you look for end of the summer sales before we get too far into the school year.

Unless you play the larger instruments you are required to bring your instrument to every class session. **If you bring your violin, flute, oboe, clarinet, alto saxophone, trumpet, to school, you should have your instrument insured on your homeowner's policy.** Speak to your insurance agent about this as soon as possible. We provide the large equipment. If you play the larger instruments (such as viola, cello, bass, bass clarinet, baritone saxophone, baritone horn, tuba or percussion), you must bring your own mouthpiece and you are responsible for that instrument you use in room 218 (you must have loan agreement form completed and signed).

ALL PERCUSSIONISTS must purchase a STICK BAG and carry her/his own supply of sticks and mallets: One-to-Three pairs (hard, medium and soft) for drum sticks, suspended cymbal mallets, timpani mallets and xylophone mallets, plus a pair of brushes. This Stick Bag must have your name on it and can be stored in a box in room 218 under the grand piano. It is the responsibility of the percussionist.

For \$108.00 the Vic Firth EP2 Intermediate Education Pack provides the correct tools to help students produce quality percussion sounds. The student's stick bag comes loaded with an SD2 stick (round tip ideal for light jazz, studio, orchestral, and pit work), an M3 mallet (medium mushroom head for all-around playing), an M6 mallet (hard phenolic 1" ball for bells and xylophone), and a T3 timpani mallet (medium hard). Vic Firth EP2 Intermediate Education Pack

<https://www.musiciansfriend.com/accessories/vic-firth-ep2-intermediate-education-pack>

If you cannot afford this pack, make sure you have a stick bag with at least one pair of drum sticks, and one pair of xylophone/glock mallets. Otherwise, you will not play on the school drums and percussion equipment. Only those students who have timpani mallets will play the timpani.

This package is \$63.

<https://www.musiciansfriend.com/accessories/vic-firth-ep1-educational-pack>

Vic Firth EP1 Educational Pack

Designed to include the correct tools for producing quality sound at the student level, the Vic Firth Education Packs were developed with a "step up" approach. As the student advances from beginner to intermediate, he or she will acquire the essentials for band and orchestra literature. SD1 General American Custom Snare Drum Sticks

The SD1 General drum sticks are ideal for orchestral work, rock and band. They are 16 3/8 inches long, .635 inch diameter and have a round tip. A legendary practice stick. M5 American Custom Keyboard Mallets

The medium rubber head is perfect for practicing vibraphone, xylophone, or marimba. They have black birch shafts for rigidity and consistency. M14 American Custom Xylophone & Bell Mallets

Soft for a poly ball mallet, the 1 1/8" ball works great for xylophone or even bells. They have black birch shafts for rigidity and consistency.

For the students who want to play the timpani, they should have this:

<https://www.musiciansfriend.com/accessories/vic-firth-american-custom-timpani-mallets>

Vic Firth American Custom Timpani Mallets Product #483778

If you wish to take one of the school's instruments home for practice YOU MUST ASK MR. RUTKOWSKI FOR A LOAN AGREEMENT FORM and have it completed and signed by your parent before you take it out of room 218.

Please mark down all the dates (on page 1 of this letter) that pertain to you in your personal and family calendars immediately. If you have any problems or concerns with any of the dates, you must send a note to Mr. Rutkowski before October 1st. It is especially important to note **TBA** as the Commencement performance--you are strongly encouraged to represent the music program at this event.

You should block out all the hours for the TWO days for the NYSSMA Solo Evaluation Festival as soon as the dates are confirmed so that you can participate. Students who wish to audition for All State at NYSSMA next spring must find and secure an accompanist as soon as possible and find out that person's availability during the two NYSSMA days. Because of the increasing number of students who audition for All State, it has become extremely difficult to schedule students and accompanists who are only available one day. It is advisable NOT to pay an accompanist until the adjudication time slot is confirmed. Also be prepared to contact another accompanist should your first choice become unavailable.

If you wish to be recommended for All County or LISFA, please detach the last TWO pages of this packet: GREAT NECK NORTH INSTRUMENTAL MUSIC REQUEST FOR FESTIVAL RECOMMENDATION & PLEDGE and return to Mr. Rutkowski before **NOT NECESSARY FOR THIS YEAR**

For those who are interested in outside performing groups, please see **page 13** in this packet: Youth Orchestras/Music Programs for Great Neck High School Students For **2020/2021** School Year.

The Music Booster Parent Association will hold meetings at 7:00 **on zoom:**

TBA

Our Tri M Music Honor Society also meets on at 5:00 **on zoom TBA**

This is an international organization, which is open to all music students. The first evening Tri-M meeting is Wednesday evening, **TBA**

Jazz Ensemble meets on Mondays and Thursdays from **5:00 until 5:25** and Orchestra sectionals meet on Tuesdays and Fridays from **5:00 until 5:25 ON ZOOM**. For the Annual Musical, we use a pit orchestra comprised of NHS student musicians. Please see Mr. Rutkowski for details.

Please keep in mind the North Middle Music Dept dates:

NM 6 th Grade Winter Concert	TBA
NM 7 th and 8 th grade Winter Concert	TBA
NM 6 th Grade Spring Concert	TBA
NM 7 th and 8 th grade Spring Concert	TBA

All the Middle School students will be invited to our concerts here at North High. So make every effort to attend and support as many North Middle performances as you can. It will give you an idea of how far you have come as well as how well those young musicians are working toward meeting your level of accomplishment.

Remember that part of what you learn in Instrumental Music is to be responsible.

If an emergency prohibits you from reporting on time to any event outside of our daily class session, **please text me at 917-846-7376**. I look forward to very exciting season of making music with you. Thank you for giving me the pleasure of being your teacher.

GREAT NECK NORTH HIGH SCHOOL
Daniel Holtzman, Principal
Joseph Rutkowski, Conductor of Bands and Orchestras
(917) 846-7376

Instrumental Music Program Grading Policy

September 3, 2020

Dear Student in the Instrumental Music Program:

This letter is to outline the grading policy that will determine the grade you will receive in the Instrumental Music classes of the Music Program. It also provides you and your family with important dates to mark in your calendar. I list these rules and regulations so that our mutual expectations from our work together are spelled out clearly and we can spend our time together making music that will stir the emotions and the intellect of those who listen and that speaks to the heart of the human experience.

GRADES

Grades are essentially based on **CLASS PARTICIPATION**. This includes attendance, punctuality, preparation, progress, daily home practice, weekly performance tests, behavior, posture, an overall effort, folder upkeep (notebook) and a positive attitude. During the weekly test (Mondays), you will be graded on a scale from 1 to 10 on how well you perform the exercise(s) and/or repertoire passage(s) studied the previous week in class. The tests are recorded digitally and are available for your review by request. The elements of performance, which will be considered in calculating this test score include: posture, embouchure/bowing, tone quality, intonation, accuracy of notes, precision of rhythm, articulation, phrasing, and artistry. An average of the 10 (more or less) test scores multiplied by 10 will establish a basis for your marking period grade. If you are displeased with your performance test in class, you may *request (by email)* an appointment to schedule a private re-test. Extra help is also always available before and after school by appointment. Points will be taken off this average for absences and lateness and points will be added to this average for extra credit projects. The report card letter grade will be determined from this final average: 90-100 = A, 80-89 = B, 70-79 = C, 65-69 = D, and below 65 = F. Extra help times are announced during class on a weekly basis or made by appointment.

CLASS BEHAVIOR

You are expected to be prepared with instrument, mouthpiece, reed, sticks/mallets and pencil every day in class. You are also expected to practice your instrument outside of class (either at home or in school before class) at least 30 minutes daily. Some students might achieve successful test scores with less practice while others may need to practice more than 30 minutes. If you are in doubt, feel free to discuss this with Mr. Rutkowski before or after class.

Students are not to discard string packages, old reeds, or other debris on the floor, on seats, or on music stands. There is to be **NO EATING OR DRINKING IN THE BAND/ORCHESTRA ROOM!** A concert hall atmosphere must be maintained in the classroom at all times. There should be nothing on the music stands except for the students' music and a pencil--in room 218 or onstage for rehearsals and performances. Students are not permitted to remove music from the folders. Attendance is strictly recorded for all scheduled class periods, regular or shortened.

CLASS ATTENDANCE

Excessive absences from an instrumental music class may result in a failing grade and dismissal from the Program. Instrumental music classes cannot be made up without the entire class participating. More than 5 absences from a performance class (Symphonic Band or Symphony Orchestra) for whatever reason, may result in the student being dropped from the upcoming performance. Excessive lateness or absences can reduce a final grade by 10 points. More than two lateness events to class each marking period will result in having your grade reduced for disrupting the rehearsal. To be excused from class for any reasons other than illness or an emergency, you must request permission at least two days in advance. This program policy is designed be fair to the students who demonstrate a professional attitude in attendance and behavior and to nurture a sense of responsibility. Please see pages 8-9 for make-up procedures for **INCOMPLETEs**. You are not permitted to loiter in the band/orchestra room during a period that you are registered for another subject class.

PERFORMANCE ATTENDANCE

You are required to participate in or attend all scheduled music program performances.

REQUIRED for attendance

Annual Young Peoples Concert for the Elementary Schools	TBA
NH Winter Concert	TBA
Valentine Soiree	TBA
NH Chamber Music Concert	TBA
NH Concerto Concert	TBA
NH Artfest	TBA
NH Commencement	TBA

If a performance must be postponed and rescheduled, the Music Program expects you to participate in the rescheduled performance unless a dire conflict exists which **MUST** be discussed immediately following the announcement of the rescheduling. Unexcused absence from a scheduled ensemble performance may result in dismissal from the Instrumental Music Program.

The Conductor of each performing ensemble reserves the right to bar any student member of the ensemble from performance if that student's actions are detrimental to the efforts made by the rest of the members in the ensemble. The involvement of the conductor with the musical score and control of the performance is so complete that even the most frivolous distractions tend to destroy the study, development of technique and making of music. This policy is designed to be fair to all students who demonstrate a mature attitude to the subject, her/his classmates and teachers.

All students are encouraged, but not obligated, to participate at the Spring NYSSMA Solo Evaluation Festival. If you wish to participate, please make plans to completely block out the two dates that apply to your level. It has become impossible for the NYSSMA hosts to accommodate everyone who requires adjudication on a certain day. Make your plans now to take advantage of this important experience.

INSTRUMENT UPKEEP

You are responsible for the upkeep and proper care of all school musical equipment and you are responsible for the cost of repair or replacement of any school equipment you damage. **If you provide your own instrument, you are advised to have it insured.** Make sure that you keep a record of the instrument make, model, serial number and, if possible, the bill of sale with your homeowner's insurance policy file.

**John L. Miller-Great Neck North High School
Instrumental Music Program--(917) 846-7376**

DATE: _____

Dear Parent of Musician with an INCOMPLETE

Your young musician _____ has expressed interest in making up the INCOMPLETE that he/she received on his/her report card. He/she is to be commended for such a gesture. Hopefully this will be a most musically productive experience for us all.

Your young musician's attendance record shows:

___ total absences for the _____ marking period
___ unexcused absences for the _____ marking period
___ lateness events for the _____ marking period

In order to make up this INCOMPLETE, there are TWO portions to perform: your young musician must attend a number of make up After School Sessions AND write a short essay. Guidelines for this essay appear on the reverse side.

After School Sessions Portion for INCOMPLETE Make up

To complete the makeup session portion, your young musician should attend _____ make up sessions before I can change his/her INCOMPLETE to a letter grade. It is his/her responsibility to write in the date/time span/activity in each blank. (For example: 4/26; 7:15am-8:00am; chamber music

OR 4/27; 2:40pm-3:30pm; jazz ensemble) and get my initials for each make up.

date	time span	activity	Mr. R's initials
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Please complete the form below AFTER the makeups have been done. Thank you very much.
Sincerely, **Mr. Rutkowski**

=====
I am aware that my child, _____ has completed the make ups required to change this INCOMPLETE to a letter grade

_____ Student's cell number
_____ Parent's signature
cc. Dr. Daniel Holtzman, Principal, Ron Levine, NH Assistant Principal, Kathlyne Snyder NH Assistant Principal Michael Neary, NH Chair of Guidance Dept

Please return to Mr. Rutkowski WITH THE SHORT ESSAY (see reverse side) when the make ups have been completed

==
**John L. Miller-Great Neck North High School
Music Program--(917) 846-7376**

Essay Portion for INCOMPLETE Make up

Your young musician should write an essay entitled "An Empty Chair Makes No Sound." The content of this essay (no less than 1 page) should include references to at least FIVE of the following topics:

- missing more than 10 rehearsals in a 10-week marking period is missing 20% of the work**
- missing a rehearsal can NEVER be made up because it means scheduling another rehearsal for everyone**
- the "down beat"**
- the "posture" of a musician**
- keys, key signatures and band instrument transpositions**
- the daily warm up and its exercises**
- tuning, singing various pitches**
- conducting patterns**
- rhythm charts**
- simple time versus compound time**
- critiquing the elements of performance of self and peers**
- "drop the needle"**
- one who fails a math exam has no influence on the success of his/her neighbor; one who plays a wrong note during a grand pause causes the whole group to fail**
- the teacher of the band/orchestra class takes the final exam (concert) with the students in front of a whole audience**
- playing in class connects the musician to the composer who may no longer be living**
- playing in class connects the musician to other musicians who have graduated and no longer in class**
- playing pieces at college (and beyond) that were learned in class will connect the musician to younger days**
- performing a piece which is recorded and sent to the composer to hear is rather unique**
- sacrificing one's individuality for the benefit of the whole ensemble does not stifle creativity**
- the musician develops "alligator skin" to use self- and peer-criticism as a means towards progress and success**
- every day is a performance in class, because we never know when someone is listening out in the hall or in the parking lot**
- for Band players: the exercises by John Paynter, Steven Melilo, Bruce Pearson**
- for String players: the 9 Beethoven symphonies, keys, movements, sonata form**

Please complete the form below AFTER reading your child's essay. Thank you very much.

Sincerely, Mr. Rutkowski

=====

I have read the makeup essay written by my son/daughter, required to change this INCOMPLETE to a letter grade.

student's signature

parent's signature

cc. Dr. Daniel Holtzman, Principal, Ron Levine, NH Assistant Principal, Kathlyne Snyder NH Assistant Principal Michael Neary, NH Chair of Guidance Dept

**Youth Orchestras/Music Programs for Great Neck High School Students
For 2020/2021 School Year**

NSSO - North Shore Symphony Orchestra

<http://www.northshoresymphonyorch.org/>

Music Director Harry Marenstein (graduate of Stuyvesant High School and former student of Mr R)

The NSSO is looking for a principal viola! If interested please email nssorchestra@gmail.com

Children's Orchestra Society Michael Dadap, Director

See <https://www.childrenorch.org/> for more information.

Long Island Youth Orchestra (LIYO) Founded by Martin Dreiwitz, Scott Dunn, Director

<https://www.liyo.org/>

Metropolitan Youth Orchestra (MYO) (Nassau and Suffolk Locations)

<http://www.myo.org/>

Nassau Suffolk Performing Arts

<http://www.nassausuffolk.org/index.php>

New York Youth Symphony

<https://www.nyys.org/>

Independent School Orchestra (ISO) in Manhattan

<https://isorch.org/>

Queens College, Center For Preparatory Studies in Music, Flushing, NY

Chamber, Orchestra, Jazz, Theory & Voice, Private Instruction, Summer Camp

<http://www.bridgetomusic.com/center-for-preparatory-studies-in-music-%28queens-college%29-btm80.php>

Mannes Pre College, New York, NY

<https://www.newschool.edu/mannes/prep/>

Manhattan School of Music, Pre-College New York, NY

<https://www.msmnyc.edu/programs/precollege/>

Juilliard School of Music Pre-College, New York, NY

<https://www.juilliard.edu/school/preparatory-education/juilliard-pre-college>

Summer Music Programs

LIU Post Chamber Music Festival

An intensive three week seminar that focuses on the study and performance of the standard chamber music repertoire.

<http://postmusic.liu.edu/chambermusic/>

New York State Summer School of the Arts

One of the incredible offers for arts education by New York State! Concentrations in Visual Arts, Orchestral Studies, Ballet, Choral Studies, Media Arts, Theatre, Dance and Jazz.

<http://www.occ.nysed.gov/nyssa/>

New England Music Camp

The New England Music Camp was founded by Dr. Paul E. Wiggin and his wife Nina in 1937 as a non-profit educational institution dedicated to the cultivation and refinement of musical skills in young people. Central to this philosophy is the support and development of the physical, emotional, and social well-being of young musicians.

<https://snowpond.org/nemc/>

Summer Music Academy at Ithaca College

Since 1892, the Ithaca College School of Music has worked hard to earn its reputation as one of the finest undergraduate music schools in the country. Each year, our faculty work with students from across the country to transform them into world-class professionals. We are excited to expand upon this success and offer a rich summer program for students of all ages.

<https://www.ithaca.edu/music/prepdivision/academy/>

LISTENING GUIDE

Due to our daily game of "drop the needle" in all our band and orchestra classes at GNNHS, many of our students have asked about the periods of music history. Here is my "listening guide" to history of music, along with notable instrumentalists (some deceased) on every band and orchestral instrument. By the way, "drop the needle" is a game one of my college music professors played: a quiz in which he would drop the needle of a phonograph arm onto a turntable while the LP was spinning. We would have to identify the composer and piece while he dropped the needle in between the bands of the LP. In our classes at NHS, I push the "on" button on our boom box which is tuned into WQXR, the classical radio station of New York City. Most of the time we get to hear great music and we spend a minute or two of every class period trying to guess the period of music history.

For the WQXR daily play list go to: <https://www.wqxr.org/playlist-daily/2017/aug/23/?scheduleStation=wqxr>

Online, you can also find WCPE (in Wake Forest, North Carolina) <https://www.theclassicalstation.org/>

You can also enjoy my favorite Upstate NY NPR station WMHT: <http://www.wmht.org/radio/classical/listen-live/>

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Instrumental Music Program LISTENING GUIDE

EARLY MUSIC (RENAISSANCE) 1400-1600

Thomas Morley, Gregorio Allegri, Giovanni Palestrina, Claudio Monteverdi, Josquin Des Prez

BAROQUE 1600-1750 Johann Pachelbel, Antonio Vivaldi, Georg Philipp Telemann, George Frideric Handel, Johann Sebastian Bach

CLASSICAL 1750-1825 Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven

NINETEENTH CENTURY (ROMANTIC) 1825-1900 Ludwig van Beethoven, Franz Schubert, Robert Schumann, Frederic Chopin, Felix Mendelssohn-Bartholdy, Johannes Brahms, Antonin Dvorak, Franz Liszt, Peter Ilich Tchaikovsky, Hector Berlioz

19TH CENTURY OPERA Bellini, Donizetti, Leoncavallo, Puccini, Rossini, Verdi, Weber, Wagner

TWENTIETH CENTURY (1900-present)

POST-ROMANTICISM Nicolai Rimsky-Korsakov, Gustav Mahler, Richard Strauss

IMPRESSIONISM Claude Debussy, Maurice Ravel

TWELVE-TONE (SERIALISM) Arnold Schoenberg, Alban Berg, Anton Webern

NEOCLASSICISM Igor Stravinsky, Darius Milhaud, Eric Satie

NATIONALISM Bela Bartok, Dmitri Shostakovich, Sergei Prokofiev, Paul Hindemith

AMERICAN Ferde Grofe, Charles Ives, Aaron Copland, Samuel Barber, Alan Hovhaness, George Gershwin, Leonard Bernstein, Karel Husa, George Pearle, Elliot Carter

CONTEMPORARY PERFORMERS

SYMPHONY ORCHESTRAS THE BIG FIVE: New York Philharmonic, Boston Symphony

Orchestra, Philadelphia Orchestra, Cleveland Symphony Orchestra, Chicago Symphony Orchestra. Other important symphony orchestras: Los Angeles Philharmonic, San Francisco Symphony Orchestra, Detroit Symphony, Montreal Symphony, St. Louis Symphony Orchestra, Pittsburgh Symphony Orchestra, American Symphony Orchestra, National Symphony Orchestra. Internationally acclaimed Symphony Orchestras: Berlin Philharmonic, Vienna Philharmonic, Moscow Philharmonic, London Symphony Orchestra.

CONDUCTORS Leonard Bernstein, Zubin Mehta, Sir Georg Solti, Seiji Ozawa, Neville Martinson, Mstislav Rostropovich, Colin Davis, Kurt Masur, Gerard Schwartz, JoAnn Falletta, Jeannine Wagar, Sarah Caldwell, Eve Queler, Valery Gergiev, Andre Previn, Herbert von Karajan, Alan Gilbert, Elizabeth W. Scott, Gustavo Dudamel, Leon Botstein

CHAMBER ENSEMBLES and CHAMBER ORCHESTRAS Lincoln Center Chamber Music Society, Guarneri String Quartet, Emerson String Quartet, Chamber Music at the Y, Da Capa Chamber Players, New York Chamber Symphony, Norwegian Chamber Orchestra, Academy of St. Martin in the Fields, Dorian Woodwind Quintet, Canadian Brass Players, Parnassus, Salome Chamber Ensemble (Sean-Avram and Lauren-Sarah Carpenter Co-Founders), Cross Island

SINGERS Luciano Pavarotti, Placido Domingo, Jessye Norman, Kiri Te Kanawa, Dietrich Fisher-Dieskau, Renee Fleming, Renata Tebaldi, Daniel Tomaselli

PIANISTS Rudolf Serkin, Radu Lupu, Murray Perahia, Ivo Pogorelich, Alexis Weissenberg, Abbey Simon, Edward Aldwell, Vladimir Feltsman, Richard Goode, Peter Serkin, Lang Lang

VIOLINISTS Sean-Avram Carpenter, Pinchas Zukerman, Itzak Perleman, Isaac Stern, Elmar Oliveira, Joshua Bell, Shlomo Mintz, Nathan Milstein, Felix Galimir, Midori, Frank Peter Zimmermann, Sarah Chang, Lauren-Sarah Carpenter

VIOLISTS David-Aaron Carpenter, Louise Schulman, Paul Doktor, Walter Trampler, Lillian Fuchs, Daniel Hyman, Yumi Sagiuchi

CELLISTS Mstislav Rostropovich, Yo-Yo Ma, Sharon Robinson, Timothy Eddy, Melissa Meell, Dorothy Lawson, Richard Locker, Jacqueline DuPre

BASSISTS Julius Levine, Homer Mensch, Orin O'Brien, Ron Carter, Milt Hinton, Christian McBride, Bob Taffet, Gary Karr, Eugene Levinson, Edgar Meyer, Matthew Trinkwald, Greg Antonelli

FLUTISTS James Galway, Jean-Pierre Rampal, Julius Baker, Paula Robison, Pamela Sklar

OBOISTS Mark Hill, Gerald Reuter, James Wilson, Marcia Butler, Heinz Holliger, Joseph Robinson, Karen Kupferberg

BASSOONISTS, Judith LeClair, Leonard Hindell, G. Turkivech, Sherman Walt, Bernard Garfield, Sol Schonbach, Gabriel Pomerantz, Jordana Schacht-Levine

TRUMPETERS Maurice Andre, Wynton Marsalis, Stephen Burns, Mel Broiles, William Vacchiano, Alison Balsam

FRENCH HORNISTS Barry Tuckwell, Philip Myers, David Jolley, Steven Cohen

TROMBONISTS Bill Watrous, John Swallow, Per Brevig, Donald Harwood

EUPHONIUM & TUBA players Harvey Phillips, Sam Pilafian, Stephen Johns, Arnold Jacobs, Michael Salzman

CLARINETISTS Gervase de Peyer, Richard Stoltzman, Karl Leister, Harold Wright, Stanley Drucker, Lawrence Sobol, David Weber, David Glazer, David Shrifin, Ricardo Morales, John Bruce Yeh, Charles Neidich, Jeremy Gilston, Matthew Peterson, Arabelle Chafe, Martin Frost, Sharon Kam, Anthony McGill

SAXOPHONISTS Harvey Pittel, Sigurd Rascher, Allen Won, Branford Marsalis, John Purcell, Marty Ehrlich, Paul Shapiro, Sam Dillon, Richard Feder

PERCUSSIONISTS Richard Fitz, Walter Rosenberger, Ian Finkel, Howard Van Hyning, Evelyn Glennie, Michael Lipsey, Jason Menkes, Anthony Solis, Patrick Kennedy

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Library of Jazz Musicians

For great listening in jazz every morning go to: <https://www.cc-seas.columbia.edu/wkcr/>

And any time of the day, go to WBGO <http://www.wbgo.org/#stream/0>

Flute Eric Dolphy, Mark Miller, John Coltrane, Mary Ehrlich

Soprano Sax Mary Ehrlich, Steve Lacy, John Coltrane, Wayne Shorter, Dave Liebman, Sidney Bechet, Kenny Garret, Branford Marsalis, Richard Feder

Alto Sax Charlie Parker, Branford Marsalis, Zoot Sims, Michael Brecker, Lee Konitz, Paul Desmond, Gerry Niewood, Johnny Hodges, Cannonball Adderley, Anthony Braxton, Eric Dolphy, Ornette Coleman, John Zorn, Paquito D'Rivera, Phil Woods, Billy Drewes, Kenny Garret, Mary Ehrlich, Jackie McLean

Tenor Sax Sonny Rollins, John Coltrane, Stan Getz, Wayne Marsh, Josh Redman, Achie Shepp, Lester Young, Mary Ehrlich, Coleman Hawkins, Ben Webster, Wayne Shorter, Dexter Gordon, Paul Gonzales, Albert Ayler, Dewey Redman, Joe Henderson, Sam Dillon

Baritone Sax Gerry Mulligan, Harry Carney, Pepper Adams

Clarinet Buddy DeFranco, Bill Smith, John Carter, Johnny Dodds, Jimmy Hamilton, Don Byron, Artie Shaw, Benny Goodman, Kenny Devern, Woody Herman, Eddie Daniels, Marty Ehrlich, Tony Scott, Buster Baily

Bass Clarinet Eric Dolphy, Don Byron, Mary Ehrlich

Trumpet Harry James, Freddie Hubbard, Wynton Marsalis, Thad Jones, Don Cherry, Miles Davis, Maynard Ferguson, Clifford Brown, Chet Baker, Dizzy Gillespie, Nat Adderley, Louis Armstrong, Lee Morgan, Arturo Sandoval, Red Allen, Kevin Blancq

Trombone J. J. Johnson, Kai Winding, Slide Hampton, Jack Teagarten, Bill Watrous, Benny Green, Urbie Green, Curtis Fuller, Wycleff Gordon

Piano Art Tatum, Ahmad Jamal, Joe Zawinul, Dave Brubeck, Red Garland, Cedar Walton, Keith Jarret, Herbie Hancock, Bill Evans, Bud Powell, McCoy Tyner, Chick Corea, Horace Silver, Thelonious Monk, Wynton Kelly, Duke Ellington, Count Basie, Maryann McPartland, Kenny Drew, Jelly Roll Morton, Oscar Peterson

Drums Philly Jo Jones, Joe Chambers, Elvin Jones, Jack DeJohnette, Max Roach, Tony Williams, Art Blakey, Buddy Rich, Gene Krupa, Steve Gadd, Dave King, Warren "Baby" Dodds

Harmonica Grecoire Maret, Toots Thielmans

Banjo Bela Fleck, Earl Scrugg

Bass Charlie Haden, Ray Brown, Ron Carter, Charles Mingus, Paul Chambers, Jaco Pastrious, Jimmy Garrison, Christian McBride, Dave Holland, Mirioslav Vitors, Bill Crow, Matthew Trinkwald, Greg Antonelli

Guitar John Scofield, John McLaughlin, Wes Montgomery, Django Reinhardt, Charlie Hunter, Pat Methany

Vibes Lionnel Hampton, Milt Jackson

Vocal Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Lisa Gary, Natalie Fabian, Ilana Meredith

The Marsalis Recommended Recipe for Daily Practice

by Wynton Marsalis
BDG Magazine
May, 1987

Three hours will allow you to cover all aspects of playing, but 45-60 minutes is enough for one sitting. The quality of the practice is more important than the length of time it takes.

Practice has several basic objectives: sound, slurring, tonguing (single, double, triple), phrasing. The Arban book [Arban's Complete Conservatory Method for Trumpet (Cornet), published by Carl Fischer, 192.] is set up that way.

Try to get as rich and pure a sound as you can -- an "unbrassy" sound, the kind with no metal in it. Louis Armstrong is a good example. His sound is really bright, but not brassy. It has a core that is warm.

During the first 15-20 minutes play long tones, soft, from second line G down to low G. For the next 30-45 minutes work with pages 5 and 6 in the Max Schlossberg book [M. Baron, publisher], varying the dynamics and the tempos. Try to play through every slur, getting an even, round sound on every note, and getting over the breaks in the instrument. Also, exercises 59 and 60 in the Schlossberg book are good to strengthen your lips.

Take a break.

Use the Second Study (page 8) in the Herbert L. Clarke Technical Studies [Carl Fischer]. Work on velocity, with a metronome, in major and minor keys. Slur some, tongue some, and double tongue some. Also work on the "kah" syllable. Go straight up the scale, starting with the middle C (exercise 32).

In the Arban book there is a series of exercises to work on your single tongue attack. Number 19 on 28 is especially good. Try to get a nice round attack with some "pop" in it.

Then you can open an etude book. Theo Charlier: Etudes Transcendantes [Leduc] is good for advanced players, or the Arban book for others. Do some double/triple tonguing exercises. That's another hour on tonguing.

Take a break.

Now deal a little more with slurring, but not too much; you don't want to kill yourself. Work out of a book like Advanced Lip Flexibilities [Charles Colin, author and publisher]. Then do some phrasing exercises out of the Arban book.

Finally, play some characteristic studies from Arban, or etudes from Charlier or Schlossberg. When you play these etudes, or any exercise, always go straight through without a stop the first time. Then go back and practice the places you had difficulty. Play everything -- no matter how trivial or trite it might be -- with dynamics and sound and musical expression.

Basics of Musicianship

12 Bar Blues form: Bb Bb Bb Bb Eb Eb Bb Bb F7 Eb7 Bb F7

Fugue form:

1. subject	countersubject	episode	countersubject
2.	answer	episode	countersubject
3.			subject

Sonata Form=Sonata allegro

slow intro
exposition
 theme 1
 bridge
 theme 2
 closing theme
development
recapitulation
 theme 1
 bridge
 theme 2
 closing theme
coda

Menuetto = ABA

Rondo=ABACADA

4 movements:

1. sonata form
2. slow
3. 3/4
4. rondo or theme and variations

Beethoven's 9:

1. C
2. D
3. Eb
4. Bb
5. c minor
6. F
7. A
8. F
9. d minor

Drop the Needle:

Early Music

Baroque

Classical

19th Century (Romantic)

20th Century (Post Romantic, Impressionism, Neo-classical, 12-tone)

Conductors of the NY Phil::Alan Gilbert, Lorin Maazel: Kurt Masur: Zubin Mehta: Pierre Boulez; George Szell, Leonard Bernstein, Dimitri Mitropoulos, Leopold Stokowski, Bruno Walter, Artur Rodzinski, John Barbirolli, Arturo Toscanini, Willem Mengelberg, Josef Stransky, Gustav Mahler, Wassily Safanoff, Walter Damrosch
Band Maestri: John Paynter; Steven Melilo; Bruce Pearson, Frank Battista, Francis Macbeth, Frederick Fenell, William Revelli, Anthony Maiello, Peter Boonshaft, Brian Worsdale

**

History of Western Music Terms to Know

Buildings and Ensembles at Lincoln Center
Agents of Musical Art (3 Human, 3 Mechanical)
Four Listening Attitudes
Four Properties of Tone
Two Axes of Music
Rhythm
Tempo-ritardando, accelerando
Melody-disjunct, conjunct
Harmony-dissonance, consonance
Tonality-tonic, major, minor, modal, modulation
Texture-monophonic, homophonic, polyphonic, contrapuntal
Sonority
Dynamics-forte, piano, crescendo, diminuendo
Form-binary, ternary, theme and variations, rondo
Symphonic Poem, program music, tone poem
Solo Concerto-virtuosity, tutti, cadenza, improvisation, famous soloists by instrument
Ballet, choreography, famous ballets by composers
Opera-aria, recitative, overture, libretto, famous operas by composers
Four sources of evidence of music before Ancient Greece
Three Theories of the Origin of Music
Ancient Greece-Ethos, Apollonian & Dionysian cults, Pythagoras
Medieval-Plainsong, Secular Song, Troubadours, Meistersingers, Gleeman, Bards, Polyphony, Organum
Ars Antiqua (1150-1300)-Leonin, Perotin
Ars Nova (1300-1400)-Guillaume de Machaut, Francesco Landini
Renaissance (1400-1600)-Humanism
Vocal forms-Mass, motet, carol, chanson, canon, madrigal, chorale, hymn
John Dunstable, Josquin des Prez, Thomas Tallis, William Dufay, William Byrd, Thomas Morely, Giovanni Palestrina, Gregorio Allegri
Instrumental forms-Dances (ronde, pavanne),fugal (canon,canzona),improvisatory (prelude, theme and variations)
Instruments-String (bowed--viol, plucked--lute), wind (recorder, shawm, cromorn), brass (cornet, trumpet, trombone), keyboard (organ, clavichord, harpsichord---all are referred to as klavier)
Mixed Consort
Baroque (1600-1750)grotsque, theatrical, ornate, magnificent effects, contrasts
Stile concertato, basso continuo, figured bass, tonality, contrapuntal texture
J. S. Bach-Leipzig Orchestra, Mendelssohn's revival of St. Matthew Passion, Brandenburg Concertos, Mass in B minor, Musical Offering, Well-Tempered Clavier
Instrumental Music-basso continuo, sequence,equal-tempered tuning, just intonation,
Strings-viols-violin-viol, cello, bass viol, Cremona-Stradivarius, Guaneri, Amati, guitar
Woodwinds-oboe, bassoon, recorder-flute
Brass-trumpet, french horn, trombone
Percussion-timpani
Keyboard-clavichord, harpsichord, organ, Gravicembalo col piano e forte - B. Cristifori-1709
Instrumental forms-contrupuntal-canon, chorale prelude, fugue
Variation-passacaglia, chaconne, dance suite-partita
Improvisatory-tocatta, prelude, fantasia
Sonata-4 mvts slow/fast/slow/fast, unaccompanied sonata, solo sonata, trio sonata
Orchestra-concerto grosso 3 mvts fast/slow/fast, solo concerto, orchestral suite 6 mvts
Vocal forms-Secular vs. Religious
Secular: Opera--opera buffa, Opera Comique, Ballad Opera, Singspiel
Songs and Lieder
Religious: Liturgical vs. Nonliturgical
Liturgical: Catholic Mass, Motet; Protestant Cantata
Nonliturgical: Oratorio, Passion

**

G.F. Handel

Italy-Monteverdi, Scarlatti, Corelli, Vivaldi

France-Lully, Couperin, Rameau

England-Purcell, Handel

Germany-Pachelbel, G.P Telemann, J. S. Bach

Classical (1750-1820) homophonic texture replaces counterpoint; basso continuo disappears

Stile Galant; Rococo--

4 Connotations of "Classical": Ancient Greece; anti-Romantic; anti-Pop; Vienna 1750-1820

Form--Sonata form, cadences

Texture--homophonic, Alberti Bass

Sonority--thin and light

Melody--more compact, more thematic

Harmony--less complex, more diatonic, less chromatic

Improvisation disappears, no more figured bass

Absolute Music---sonata, symphony, concerto, quartet, trio, etc.

Theme--Phrase----antecedent + consequent = period

F. J. Haydn--est form & instrumentation of Cl Sym; symphonies, Prince Esthazy, Oratorios

String Quartets, concerti, piano, piano trio

"Fields" or category or medium::

Orchestra--Symphony-4 mvts; Solo Concerto-3 mvts

Chamber--String Quartet(4);Piano Trio (3); Divertimento/Serenade/Cassation(5+), Sonata Duo(3)

Piano--Solo Sonata; Fantasia; Theme and Variations

Vocal--Opera, Religious-Oratorio, Mass, Leider

Instruments--Orchestra is standardized

Strings-1st&2ndviolins, violas, cellos, basses, pairs of fl, ob, cl, bsn, fh & tpt,

perc timp, snare, triangle

Keyboard--piano (organ, harpsichord and clavichord are dying out)

W. A. Mozart--operas, symphonies, concerti, chamber music, sonata, mass

sonata form=sonata allegro:::intro;exposition(1stTh,bridge,2ndTh,C1Th);devt;recap;coda

Romantic concept: trans from aristocratic patronage to individual artistic freedom

Beethoven-9 symph(Eroica,Pastoral,Choral), 5 p concerti (Emperor),vln concerto,16 st quart, p trios (Archduke, Ghost), 32 piano sonatas (Moonlight, Appassionato, Hammerklavier),10 vln sonatas, 5 vc sonatas, oratorio (Christ on the Mount of Olive), opera (Fidelio, Leonore Nos 1-3), ballet (Prometheus), 2 masses (Missa Solemnis)

Romantic-19th Century Industrial Revolution, Capitalism, Socialism, French Impressionists, French Symbolist Poets, German Philosophers, English writers-Dickens, Keats; German writers-Schiller, Goethe; French writers-Hugo, Flaubert; American writers-Poe, Hawthorne, Twain

Romantic-Classic dichotomy==pathos vs. ethos, subjectivity vs. objectivity, emotionalism vs. rationalism, Dionysian vs. Apollonian

19th century music composed for two types of audiences: concert hall & opera house//intimate salon

symphonic poem, virtuosity, nationalism, individualism

Franz Peter Schubert (1797-1828) Viennese comp of leider, symphonies, piano sonatas and chamber music

Robert Schumann (1811-1856) comp, critic, author and editor (New Music Journal), lieder, piano pieces, symphonies, concerti, chamber music and children's pieces.

Melody-expressive, more lyric, more flexible phrase structure

Harmony-important vehicle for romantic expression, dissonance, chromaticism, modulation

Tonality-still tonal, but often obscured by extended chromaticism

Texture-basically homophonic

Sonority-increase in richness

Dynamics-pppp to ffff

Form-less important than content, sonata allegro still used but more flexible

Rise of Musicology-romantic desire to know more about past research in music history

Germany & Austria: Beethoven, Weber, Schubert, Mendelssohn, Schumann, Liszt, Wagner, Bruckner, Brahms, Mahler, R Strauss

Italy: Rossini, Donizetti, Bellini, Verdi

England: Sullivan, Elgar

France: Meyerbeer, Berlioz, Chopin, Saint-Saens, Gounod, Franck, Bizet, Faure, d'Indy, Debussy

Russia: Glinka, Mussorgsky, Borodin, Rimsky-Korsakov, Tchaikovsky, Rachmaninoff

Norway: Grieg

**

Finland: Sibelius

Czechoslovakia: Smetana, Dvorak

SYMPHONIC MUSIC--orch expanded--each of 4 choirs added instruments:WW-4 prs add picc, eng horn, bass clar, contrabassoon, Br-4 french horns, tpts, trombones, tuba--tremendous power and sonority, valves were added,Perc-timp, bass and snare,color instruments included triangle, castanets, gongs, cymbals, chimes, bells, xylophone, celeste, String-harp, cello and bass parts were separate, techniques included pizzicato, double-stopping, mutes, tremolo, harmonics

Forms--symphony, concerto, symphonic poem/tone poem, concert overture, symphonic variation, symphonic suite, dances (J. Strauss, Dvorak, Brahms)

VOCAL-Opera-Italian-opera buffa & serious opera & verisimo, French-opera comique, grand & lyric opera, Germany-music drama, Russian-nationalism, Eng-operetta

Art song, strophic, through-composed form, song cycle

Oratorios (Mendelssohn, Beethoven), Masses - requiem also (Beethoven, Schubert, Rossini, Mendelssohn, Brahms, Berlioz, Liszt, Verdi, Gounod, Franck, Faure, Bruckner)

Wagner-Ring Cycle--The Nibelungen Ring: Das Rheingold, Die Walkure, Siegfried, Gotterdammerung

Berlioz, idee fixe

Absolute--Beethoven, Schubert, Schumann, Brahms, Weber, Mendelssohn, Chopin, Dvorak, Verdi, J. Strauss, (Rossini)Programmatic--Rossini, Wagner, Liszt, Tchaikovsky, Franck, Berlioz

TWENTIETH CENTURY

Political--2 global wars, League of Nations, Bolshevik Revol of 1917, Korean War, Arab-Israel conflict, cold war with Russia, major armament race; Social & Economic--decline of colonialism, Depression of 1930's, acceleration of population growth, racial and student unrest, rise of crime, violence, drugs, environmental pollution, monetary inflation, urban decay, poverty and food shortages in many parts of the world.

problems--terminology, historical perspective, quantity of music, diversity of trends and styles, rapidity of change

Post Romantic-Rimsky-Korsakov, Mahler, R. Strauss

Impressionism--Debussy, Ravel (Neo modality, open chords)

Les Six-Milhaud, Honegger, Poulenc, Tailleferre, Auric, Durey and Eric Satie

Serialism, Expressionism, Dodecaphonicism, 12-tone, tone-row--Schoenberg, Berg, Webern (Sprechstimme, Sprechgesang, pointillism)

Stravinsky Neoclassicism, Primitivism--

Gebrauchsmusik--Hindemith

Nationalism-Shostakovich, Bartok, Husa, Prokofieff

Aleatory--Lutoslawski

Absurd--Cage

Electronic--Stockhausen

American--Foote, MacDowell, Converse, Mason, Foster, Grofe, Ives, Copland, Barber, Hovhaness, Gerswhin, Bernstein

Jazz

Minimalism--Glass, Reich

New Age

The Greatest

By [ANTHONY TOMMASINI](#) Published: January 21, 2011

HERE goes. This article completes my two-week [project to select the top 10 classical music composers](#) in history, not including those still with us. The argument, laid out in a series of articles, online videos and blog posts, was enlivened by the more than 1,500 [informed, challenging, passionate and inspiring comments](#) from readers of The New York Times. As often as I could, I answered direct questions online and jumped into the discussion.

I am about to reveal my list, though as those who have been with me on this quest already know, I've dropped hints along the way. And the winner, the all-time great, is ... Bach!

To step back for a moment, I began this project with bravado, partly as an intellectual game but also as a real attempt to clarify — for myself, as much as for anyone else — what exactly about the master composers makes them so astonishing. However preposterous the exercise may seem, when I found myself debating whether to push Brahms or Haydn off the list to make a place for Bartok or [Monteverdi](#), it made me think hard about their achievements and greatness.

Ah, greatness. Early on I received a friendly challenge from a reader (“Scott”) who questioned the whole notion of greatness in music. He cited the title essay in [“Listen to This,”](#) a collection of astute, lively writings by [Alex Ross](#), the music critic for [The New Yorker](#) and my good friend, which was published last year (Farrar, Straus & Giroux). In this essay he argues that the very term “classical music” makes this vibrant art form seem dead. Indeed, as he writes, “greatness” and “seriousness” are not classical music’s defining characteristics; it can also “be stupid, vulgar and insane.”

All true. Yet what came through in the comments from readers and, I hope, my articles and videos is that for most of us these composers are not monumental idols but living, compelling presences. Just as we organize our lives by keeping those we love in a network of support, we do something similar with the composers we rely on.

I was moved by how many readers could not wait to share their lists of favorite composers, whom, naturally, they also considered the greats. Even many of those who dismissed the exercise jumped right in: “This is absurd, of course. But here’s my list. And don’t you dare leave out Mahler.” Or [Berg](#). Or Ligeti. Or, from one Baroque music enthusiast, Albinoni!

As a longtime champion of contemporary music, I was gratified to receive so many objections to my decision to eliminate living composers from consideration. Still, for me there was no other way. We are too close to living composers to have perspective. Besides, assessing greatness is the last thing on your mind when you are listening to an involving, exciting or baffling new piece.

So humbled by the discerning music lovers who wrote in, I now offer my own list. And remember: my editors gave the go-ahead for this project on condition that I go all the way and rank my 10 in order.

My top spot goes to Bach, for his matchless combination of masterly musical engineering (as one reader put it) and profound expressivity. Since writing about Bach in the first article of this series I have been thinking more about the perception that he was considered old-fashioned in his day. Haydn was 18 when Bach died, in 1750, and Classicism was stirring. Bach was surely aware of the new trends. Yet he reacted by digging deeper into his way of doing things. In his austere beautiful “Art of Fugue,” left incomplete at his death, Bach reduced complex counterpoint to its bare essentials, not even indicating the instrument (or instruments) for which these works were composed.

On his own terms he could be plenty modern. Though Bach never wrote an [opera](#), he demonstrated visceral flair for drama in his sacred choral works, as in the crowd scenes in the Passions where people cry out with chilling vehemence for Jesus to be crucified. In keyboard works like the Chromatic Fantasy and Fugue, Bach anticipated the rhapsodic Romantic fervor of Liszt, even Rachmaninoff. And as I tried to show in the [first video for this project](#), through his chorales alone Bach explored the far reaches of tonal harmony.

The obvious candidates for the second and third slots are [Mozart](#) and [Beethoven](#). If you were to compare just Mozart’s orchestral and instrumental music to Beethoven’s, that would be a pretty even match. But Mozart had a whole second career as a path-breaking opera composer. Such incredible range should give him the edge.

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Still, I'm going with Beethoven for the second slot. Beethoven's technique was not as facile as Mozart's. He struggled to compose, and you can sometimes hear that struggle in the music. But however hard wrought, Beethoven's works are so audacious and indestructible that they survive even poor performances.

I had an epiphany about Beethoven during the early 1980s when I heard the composer Leon Kirchner conduct the [Harvard Chamber Orchestra](#). He began with a Piston symphony, a fresh, inventive Neo-Classical piece from the 1950s. "La Mer" by Debussy came next, and Kirchner, who had studied with Schoenberg and had a Germanic orientation, brought weighty, Wagnerian intensity to this landmark score, completed in 1905. The Debussy came across as more modern than the Piston.

After intermission [Peter Serkin](#) joined Kirchner for a performance of Beethoven's Fourth Piano Concerto that brought out the mysticism, poetic reverie and wildness of the music. The Beethoven sounded like the most radical work in the program by far: unfathomable and amazing. I'm giving Beethoven the second slot, and Mozart No. 3.

Four? [Schubert](#). You have to love the guy, who died at 31, ill, impoverished and neglected except by a circle of friends who were in awe of his genius. For his hundreds of songs alone — including the haunting cycle "Winterreise," which will never release its tenacious hold on singers and audiences — Schubert is central to our concert life. The baritone Sanford Sylvan once told me that hearing the superb pianist Stephen Drury give searching accounts of the three late Schubert sonatas on a single program was one of the most transcendent musical experiences of his life. Schubert's first few symphonies may be works in progress. But the "Unfinished" and especially the Ninth Symphony are astonishing. The Ninth paves the way for Bruckner and prefigures Mahler.

Debussy, who after hundreds of years of pulsating Germanic music proved that there could be tension in timelessness, is my No. 5. With his pioneering harmonic language, the sensual beauty of his sound and his uncanny, Freudian instincts for tapping the unconscious, Debussy was the bridge over which music passed into the tumultuous 20th century.

One who later walked that bridge was Stravinsky, my No. 6. During the years when "The Firebird" and "The Rite of Spring" were shaking up Paris, Stravinsky was swapping ideas with his friend Debussy, who was 20 years older. Yet Stravinsky was still around in the 1960s, writing serial works that set the field of contemporary music abuzz. One morning in 1971 I arrived at the door of the music building at Yale, on which someone had posted an index card with this simple news: "[Igor Stravinsky](#) died today." It felt as if the floor had dropped out from under the musical world I inhabited. Stravinsky had been like a Beethoven among us.

I'm running out of slots. In some ways, as I wrote to one reader, either a list of 5 or a list of 20 would have been much easier. By keeping it to 10, you are forced to look for reasons to push out, say, [Handel](#) or [Shostakovich](#) to make a place for someone else.

Some musicians I respect have no trouble finding shortcomings in Brahms. He did sometimes become entangled in an attempt to extend the Classical heritage while simultaneously taking progressive strides into new territory. But at his best (the symphonies, the piano concertos, the violin concerto, the chamber works with piano, the solo piano pieces, especially the late intermezzos and capriccios that point the way to Schoenberg) Brahms has the thrilling grandeur and strangeness of Beethoven. Brahms is my No. 7.

In an earlier installment of this series I tried to weasel out of picking Romantic composers other than Brahms by arguing that the era fostered originality and personal expression above all. To a genius like [Chopin](#), having a distinctive voice and giving vent to his inspirations were more important than achieving some level of quantifiable greatness.

But the dynamic duo of 19th-century opera, [Verdi](#) and Wagner, aimed high. As I already let slip, they both make my list. That a new production of a Verdi opera, like Willy Decker's spare, boldly [reimagined staging of "La Traviata"](#) at the [Metropolitan Opera](#), can provoke such heated passions among audiences is testimony to the enduring richness of Verdi's works. A production of Wagner's "Ring" cycle has become the entry card for any opera company that wants to be considered big time. The last 20 minutes of "Die Walküre" may be the most sadly beautiful music ever written.

But who ranks higher? They may be tied as composers but not as people. Though Verdi had an ornery side, he was a decent man, an Italian patriot and the founder of a retirement home for musicians still in operation in Milan. Wagner was an anti-Semitic, egomaniacal jerk who transcended himself in his art. So Verdi is No. 8 and Wagner No. 9.

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One slot left. May Haydn forgive me, but one of the Vienna Four just had to go, and Haydn's great legacy was carried out by his friend Mozart, his student Beethoven and the entire Classical movement. My apologies to Mahler devotees, so impressively committed to this visionary composer. Would that I could include my beloved Puccini.

I was heartened by the hundreds of readers who championed 20th-century composers like Ligeti, Messiaen, Shostakovich, Ives, Schoenberg, [Prokofiev](#) and Copland, all of whom are central to my musical life. Then there is Berg, who wrote arguably the two greatest operas of the 20th century. His Violin Concerto, as I explained in my first video, would make my list of top 10 pieces. I was disappointed that an insignificant number of readers made a case for [Britten](#). I have some advocacy work to do.

I received the most forceful challenges from readers who thought that pre-Bach composers simply had to be included, especially Monteverdi. Though Monteverdi did not invent opera, he took one look at what was going in Florence around 1600 and figured out how this opera thing should really be done. In 1607 he wrote "Orfeo," the first great opera. His books of madrigals brought the art of combining words and music to new heights. The Monteverdi contingent is probably right.

But forced to pick only one more composer, I'm going with Bartok. In an earlier piece I made my case for Bartok, as an ethnomusicologist whose work has empowered generations of subsequent composers to incorporate folk music and classical traditions from whatever culture into their works, and as a formidable modernist who in the face of Schoenberg's breathtaking formulations showed another way, forging a language that was an amalgam of tonality, unorthodox scales and atonal wanderings.

So that's my list.

And now, in an act of contrition, I am beginning a personal project to listen nonstop to recordings of Britten, Haydn, Chopin, Monteverdi, Ligeti and those composers whom I could not squeeze in but whose music carries me through my days.



Left, 1. Johann Sebastian Bach (1685-1750). From top left, 2. Ludwig van Beethoven (1770-1827), 3. Wolfgang Amadeus Mozart (1756 — 91). 4. Franz Peter Schubert (1797-1828). From middle left, 5. Claude Achille Debussy (1862 — 1918), 6. Igor Stravinsky (1882 — 1971), 7. Johannes Brahms (1833 — 97). From bottom left, 8. Giuseppe Verdi (1813 — 1901), 9. Richard Wagner (1813 — 83), 10. Bela Bartok (1881 — 1945).

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**GREAT NECK NORTH INSTRUMENTAL MUSIC REQUEST FOR FESTIVAL
RECOMMENDATION & PLEDGE**

NOT NECESSARY FOR 2020/2021

September 3, 2020 Dear Parent/Student: **North High student OR North Middle 8th grader**

Your Child is being considered for the Nassau All-County Festival to take place the weekend of **Tue-Sat, Jan 15-20** at the Tilles Center, LIU Post Campus. At this time, please locate your child's NYSSMA evaluation form from last Spring. This Festival is sponsored annually by the Nassau Music Educators Association (NMEA), a non-profit, voluntary organization comprised of music teachers from Nassau County schools. This organization is an arm of the New York State Music Association and of the National Association for Music Education. He/she is expected to learn his/her music during home practice and during extra help times. It is a great honor to be selected for the All County and the students are expected to be model students, as they will represent our schools and district. Although the Festival Committee only selects a few students from each school in Nassau County, we wanted you to know that your child is being considered. You should, at this time, also think about the other festivals, which will take place during the year. Please check the dates listed below against your calendar before checking off the festival for which you wish your child to be considered.

A. I would like to be considered for the following festivals:

_____	NMEA All County Grades 9-12	TBA
_____	NMEA All County JAZZ	complete next page
_____	Long Island String Festival: Grades 8-12 (for 2019)*	TBA
_____	NYSSMA Piano Festival	TBA
_____	NYSSMA Solo Evaluation Festival Non All State	Level 1-4 TBA
_____	NYSSMA Solo Evaluation Festival Non All State	Levels 5-6 TBA
_____	NYSSMA Harp	TBA
_____	NYSSMA All State and All State JAZZ auditions	TBA
_____	2019 NYSBDA Honor Band	TBA
_____	NYSSMA Classical Guitar	TBA

<http://www.nysbda.org/> **Application Deadline: postmarked by TBA**

B. PERSONAL INFORMATION (complete as possible)

1. _____
Please print your name, as you would have it appear in a program
2. Instrument _____ Grade _____
3. Your NYSSMA SOLO RATINGS from the past two years:

Year	Rating	Level	Piece
_____	_____	_____	_____
_____	_____	_____	_____

4. PREVIOUS FESTIVAL EXPERIENCE

Year	Festival	Seat (optional)
_____	_____	_____
_____	_____	_____

5. PRIVATE STUDIES: list most current pieces, etudes, and teacher.

C. The festival requires that students attend all parts of the rehearsals and learn the music to their best ability. Please check the dates listed and make sure that there will be no conflicts with either the rehearsals or concert. Also, plan for extra time to be spent learning the festival music six weeks prior to the festival. Consult Mr. Trinkwald or Mr. Rutkowski if you have conflicts, problems, or questions, at least three months in advance. **Please attach last year's NYSSMA evaluation form**, sign this form and return to Mr. Trinkwald or Mr. Rutkowski by **TBA**.

PLEDGE: "If selected, I will prepare, to the best of my ability, and fully attend rehearsals and concert." Please remember that if your child is selected, someone else's child is being rejected.

Student's name (please print)

Parent's name (please print)

Student's signature

Parent's signature

GREAT NECK NORTH INSTRUMENTAL MUSIC REQUEST FOR
ALL COUNTY JAZZ ENSEMBLE
RECOMMENDATION & PLEDGE

NOT NECESSARY FOR 2020/2021

North High student OR North Middle 8th grader

September 3, 2020 Dear Parent/Student:

Your Child is being considered for the All County Jazz Ensemble for 2022! Selections for 2021 have already been determined. The All County Jazz Festival will take place during the week of TBA at the Tilles Center, LIU Post Campus (GO TO <http://nassaumusic.org/>

on the web for the latest information). The auditions for alto sax, tenor sax, bari sax, trombone, trumpet, piano, bass, guitar, vibes and drum set require the student to perform a solo selected from the Jazz solo section of the NYSSMA Manual in the jazz idiom. Improvisation is not required. This Festival is supported annually by the Nassau Music Educators Association (NMEA), a non-profit, voluntary organization comprised of music teachers from Nassau County schools. This organization is an arm of the New York State Music Association and of the Music Educators National Conference. It is a great honor to be recommended for All County and the students are expected to be model students, as they will represent our schools and district. The JAZZ Festival Committee only selects a 20 players or singers who specialize in jazz studies from all of Nassau County. Please check the dates listed below against your calendar before checking off the festival for which you wish your child to be considered.

A. _____ (please check) I would like to be considered for recommendation.

The Auditions will be held in late May or June. Time and exact location will be announced as soon as we are informed. PLEASE BE PREPARED TO PROVIDE TRANSPORTATION FOR YOUR CHILD TO THE AUDITIONS WHICH LAST FROM 3:00 UNTIL 9:00. (The exact time will be given to you 1-2 days prior)

B. PERSONAL INFORMATION (complete as possible)

1. _____

Please print your name as you would have it appear in a program

2. INSTRUMENT _____ Grade _____

3. Your NYSSMA SOLO RATINGS from the past two years:

Year	Rating	Level	Piece
_____	_____	_____	_____
_____	_____	_____	_____

4. PREVIOUS FESTIVAL EXPERIENCE

Year	Festival	Seat (optional)
_____	_____	_____
_____	_____	_____

5. Private studies: list most current pieces, etudes, and teacher.

C. The festival requires that students attend all parts of the rehearsals and learn the music to their best ability. Please check the dates listed and make sure that there will be no conflicts with either the rehearsals or concert. Also, plan for extra time to be spent learning the festival music six weeks prior to the festival. Consult Mr. Trinkwald or Mr. Rutkowski if you have conflicts, problems, or questions, at least three months in advance. Please attach last year's NYSSMA evaluation form, sign this form and return to Mr. Trinkwald or Mr. Rutkowski by TBA

PLEDGE: "If selected, I will prepare, to the best of my ability, and fully attend rehearsals and concert."

Student's name (please print)

Parent's name (please print)

Student's signature

Parent's signature

Rhythm Warm up

4
4
4
4
2
4

Down left right up

Down right up

Down up

Down left left right up

1 2 3 4

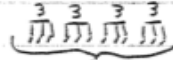
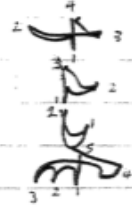
1+2+3+4

1 pl 2 pl 3 pl 4 pl

1 eta 2 eta 3 eta 4 eta

dah 1 1 1 1 | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪

1. ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪



6

1 2



1 2 3 4 5 6



dah 1. 1. | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪

4

dah 1 1 1 1 | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪