

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

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Rutgers Symphony Band

Julia Baumanis, Conductor

Tuesday, December 5, 2023 | 7:30 p.m.

Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

Rutgers Symphony Band

Symphony No. 1, *Culloden*

Julie Giroux
(b. 1961)

Movement I

Movement II

Movement III

INTERMISSION

Phoenix Rekindled

Grace Baugher
(b. 1995)

Aurora Awakes

John Mackey
(b. 1973)

PROGRAM NOTES

Julie Giroux: Symphony No. 1, *Culloden* (2000)

Julie Giroux (b. 1961) began composing commercially in 1984. She was hired by Oscar-winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities, including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction". When she won her first Emmy Award, she was the first woman and the youngest person to win that award. She has won it three times..

Giroux has provided the following program note for her first symphony:

Culloden (pronounced kuh-LAH-d'n) is an attempt to present the folk & Gaelic "commoners" music from the 1745-6 period of Scotland in my own way, without losing its original charm and flavor. To be exact, the goal was to compose one large, flowing, multi-movement work, a symphony for band, using as many as I could of those 8 and 16 bar tunes/songs. The melodies were originally for bagpipe, fiddle or voice, and had either no accompaniment or only a drone. The hundreds of hours of research alone would have prompted me to compile them into a work of some kind, but after immersing myself in the history, the music and overall "flavor" of the period, I became extremely fond of these tunes and my desire to see them breathe the air of the 21st century became overwhelming.

I have set, in the past, a very strict rule for myself: I compose. I do not arrange or use anybody else's music. Period. I have more than enough imagination than is good for me, so this has never presented a problem... until now. With the music of *Culloden*, I had to use the tunes. It would have been a million times easier to compose *Culloden* from scratch, which was my original intent. But thanks to a lengthy conversation with James Barnes, I came to see the historical and creative merit in doing variations or sets of ancient and/or folk music. None of the tunes I used could be traced to a composer. This is a sad fact. It will be a rare person indeed who, upon

listening to *Culloden*, even recognizes more than a couple of the tunes I used. That is another sad fact – one that I hope will be altered by this work. I came across so much American heritage in these little tunes that I became even more enthralled with the whole project. I got to see "London Bridge," "Yankee Doodle," "The Arkansas Traveler" (who HAD to have been Scottish or Irish), "Oh Susannah," and at least 60 other standard "American" folk tunes in their earlier forms (some were almost exactly the same, not to mention a few of Stephen Foster's tunes which popped up! Whoops!). Needless to say, after all has been said and done, I have found that folk music belongs to no one and, at the same time, to us all. I just tried to shake a few cobwebs off some folk tunes that never should have been forgotten in the first place.

- Note by Julie Giroux

Grace Baugher, *Phoenix Rekindled* (2021)

Grace Baugher Dunlap (b. 1995) is an American composer. From a young age, Grace has pursued many areas of music such as piano, voice, wind instruments, music theory, and composition. After noticing patterns in the music she was playing on the piano, she began to apply those harmonic movements with new melodies and thus began composing her own music. What started as songs written for herself and her sister to perform eventually evolved in to chamber and choral works. In her senior year of high school, she was offered the opportunity to participate in the young composer's institute with the Kansas City Symphony with composer in residence Adam Schoenberg. During this year of study, she became acquainted with compositional and orchestration techniques, observed first readings, and worked with the symphony musicians. The program concluded with the premier of her first chamber work, *Luminescent Skies* in Helzberg Hall at the Kauffman Center in Kansas City with members of the Kansas City Symphony.

She leaves the following program notes for *Phoenix Rekindled*:

Phoenix Rekindled was written in recognition of those who deal with depression and burnout, especially in our music community. I hope this piece will offer a moment of rest and encouragement. You will come back from this. You will get your fire back!

This piece was commissioned by the Lockport Township High School Wind Symphony for their performance at the 75th annual Midwest Band and Orchestra Clinic.

- Note by Grace Baugher

John Mackey: *Aurora Awakes* (2009)

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

The following program note is provided for *Aurora Awakes*:

Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.

- Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is thus a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed

by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales."

- Note by Jake Wallace

RUTGERS SYMPHONY BAND PERSONNEL

Flute/Piccolo

Amanda Corujo*
Rose Esquivel
Breanna Fabriczi
Hee Jin Jeoung
Joan Jiang
Leah Kaup
Forest Kerr
Casey Matthiessen
Alisha Shahpurwala
Kyobeom Song
Emily Wong

Oboe

Michael Chau*
Ethan Del Valle
Alicia Prieto
Harry Swindell

English Horn

Alicia Prieto

Bassoon

Thomas Leach*
Abdon Andahur
Melisa Dogan

Contrabassoon

Abdon Andahur

Bb Clarinet

Baylee Foreman
Evan Gore
Michelle Kim
Evan Gore
Sophia Lange*
Brynne Liew
Vinay Menon
Samantha Testerman
Anna Shelley

Bass Clarinet

Charlotte Crawford
Meghan Correll
Bailey Eng

Contrabass Clarinet

Meghan Correll

Alto Saxophone

Brittany Duarte
Andrew Hoefele
Ginger Meyer

Tenor Saxophone

Ian French
Cloud Li
Fiona Tisdale

Bari Saxophone

Matthew Mayte

Trumpet

Trevor Collins
Jurissa DeOcampo
Joy Drecolias
Richard Hartsuiker*
Kennan Guan
James Mielo
Mackenzie Oyola
Joshua Singer
Victoria Stendardo

Horn

Swati Bangalore
Zoë D'Amico
Jonathan Krishnasamy
Kathryn Lenau
Xiangyu Liu
Joseph Marta
Ethan Morris
Haley Thorpe

Trombone

Enoch Buckman
Kyle Courter
Justin Farquhar
Henry George
JohnPatrick Kramer
Frankie Maceda-Nieto*
Mahadevan Seetharaman
Melanie Shultz
Andrew Stroud

Bass Trombone

Mal Malone

Euphonium

Mallory Pritchett*
Brayan Stewart

Tuba

Justin Cui
Matthew Siegel*
Jossua Quintanilla
Douglas Sabosik

Percussion

Adriana Facusse
Graham Harris*
Spencer White
Ryan Sandor
Joey Copsetta
Brandon Solano
Em Saverese
Matthew Nelson

Piano

Julien Ossa

*- denotes principal

ABOUT THE ARTIST

Dr. Julia Baumanis is Assistant Professor of Practice serving as Associate Director of Bands at Rutgers University, Mason Gross School of the Arts and is the first female band director in the university's history. Her duties include serving as the Conductor of the Rutgers Symphony Band, Assistant Director of the Marching Scarlet Knights, Director of Pep Bands, and teaching courses in instrumental music education. Prior to this appointment, Dr. Baumanis served as the Assistant Director of Bands and Director of Athletic Bands at the University of Central Missouri. Dr. Baumanis has also served within the music community as a member of the Education and Repertoire Committee for the World Association for Symphonic Bands and Ensembles (WASBE), as Mentorship Co-Chair for Women Band Directors International (WBDI), and on the Education Advisory Committee for Music for All. She most recently has accepted the position of Artistic Director and Conductor of the New Brunswick Chamber Orchestra, a professional orchestra right here in our own city.

RUTGERS UNIVERSITY BAND STAFF

Rutgers University Band Faculty

Dr. Todd Nichols – Director of University Bands
Dr. Julia Baumanis – Assistant Director of University Bands
Dr. Kraig A. Williams – Wind Ensemble Conductor

Wind Band Graduate Wind Conducting Associates

Kevin Cotter

The Rutgers University Band Program would like to acknowledge the woodwind, brass and percussion faculties, for their outstanding dedication to the students.

Bart Feller – Flute

Kaoru Hinata – Flute

Nathan Hughes – Oboe

Roger Nye – Bassoon

Mark Timmerman – Bassoon

Mark Dover – Clarinet

Maureen Hurd – Clarinet – Associate Director of Music – Area Head of Woodwinds

Jessica Phillips – Clarinet

Paul Cohen – Saxophone

Kenneth DeCarlo – Trumpet – Area Head of Brass

David Krauss – Trumpet

John Sheppard – Trumpet

David Peel – Horn

Leelanee Sterrett – Horn

Noreen Baer – Trombone

Burt Mason – Trombone

Sasha Romero – Trombone

Jen Wharton – Bass Trombone

Aaron VanderWeele – Euphonium

Alan Baer – Tuba

Javier Diaz – Percussion

Ian Sullivan – Percussion

Joseph Tompkins – Area Head of Percussion

Michael Truesdell – Percussion

Thanks to Graduate Assistants

Jarod Apple, Dan Shengquan, Andy Cho, and Tanner Age

Administrative Coordinator

Christopher Delgado

Special thanks to Adam Klein – Stage Manager

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