

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

Innovations

Rutgers Symphonic Winds

Monroe Township High School Wind Ensemble

Todd Nichols, Conductor

Martin Griffin, Guest Conductor

Kevin Cotter, Guest Conductor

John Hylkema, Guest Conductor

Thursday, December 7, 2023 | 7:30 p.m.

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

Monroe Township High School Wind Ensemble

Cenotaph (Fanfare for Band)	Jack Stamp (b. 1954)
Appalachian Morning	Robert Sheldon (b. 1954)
Third Suite	Robert E. Jager (b. 1939)
I. March	
II. Waltz	
III. Rondo	

Combined Bands

The Gridiron Club March	John Philip Sousa (1854-1932)
<i>Guest Conductor, Martin Griffin</i>	

INTERMISSION

Rutgers Symphonic Winds

Magnolia Star	Steve Danyew (b. 1983)
<i>Graduate Assistant Conductor, John Hylkema</i>	
George Washington Bridge	William Schuman (1910-1992)
Internet Symphony "Eroica"	Tan Dun (b. 1957) arr: Peter Stanley Martin
<i>Graduate Assistant Conductor, Kevin Cotter</i>	
Internal Combustion	David Gillingham (b. 1947)

PROGRAM NOTES

Jack Stamp: *Cenotaph* (1992)

A cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs.

After the explosive percussion introduction, the work begins with a five-part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style.

Cenotaph was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band.

- Note by Jack Stamp

Robert Sheldon: *Appalachian Morning* (2008)

The traditions of Appalachia were largely influenced by settlers from Scotland and Ireland. This reflective piece acknowledges these pioneers and their musical heritage with a musical walk through the woods and mountains of the Cumberland Gap. In addition to solo opportunities, this lovely composition allows for a welcome moment of expression.

- Note by Robert Sheldon

Robert Jager: *Third Suite for Band* (1967)

The Third Suite was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and dedicated to him and his very fine organization. The suite received its first performance by them in December 1965 from manuscript.

Each movement depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the movement. The first movement, March, makes use of the different colors within the band, while distorting the steady sense of time normally associated with a march. The second movement, Waltz, again distorts

the sense of time within the dance, interspersing light and bright colors within the band's boisterous interjections. The final movement, Rondo, develops the entire movement based on the first five chords played in the introduction. The Rondo is upbeat, playful, and energetic.

- Note by Robert Jager

Steve Danyew: *Magnolia Star* (2012)

In *Magnolia Star*, I explore various ways to use [the blues scale] in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn't want to create a "blues" piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an Eb minor triad, and an Eb major triad. I explore the alternation of these tonal areas right from the start of the piece and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the "Delta South" all the way north to Chicago. Many southern musicians traveled north via the railroad, bringing "delta blues" and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. *Magnolia Star* was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century.

- Note by Steve Danyew

William Shuman: *George Washington Bridge* (1950)

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the

time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

- Note by William Schuman

Tan Dun: *Internet Symphony “Eroica”* (2009 / 2015)

Steve Jobs, founder of Apple Computer, called the home computer “the bicycle for the human mind.” By the end of the 20th century, humanity had been introduced to the internet and email, instant messaging, online recipes, cat videos, memes, and printing out directions from something called Mapquest. Chances are that half of our audiences can remember a world without email, and the other half could never imagine it. In a post-pandemic world, when our entire lives are managed through devices that fit in our pocket, it seems strange to think there was a time that virtual collaboration could be something to be marveled at as a medium for bringing artists together. The consensus was the arts, especially music, had the potential to evolve to meet this new reality.

Composer Tan Dun, whether by serendipity or foresight, embarked on a project of virtually auditioning and rehearsing musicians to form the first YouTube/ Google Symphony Orchestra and premiered this new collaborative work, *Internet Symphony: Eroica* in both London and New York at Carnegie Hall, as an amalgamation of the composers’ writings/ projects at the time, unifying them in a common language of Beethoven. All of Tan Dun’s teaching is available on YouTube in perpetuity.

In 2008, Tan Dun was commissioned to write music for the Beijing Olympics, the main melody of which is used throughout *Internet Symphony*. While traveling the world to prepare for the Olympics Tan Dun collected urban sounds from an automotive garage and the laughter and joy of young people in places like London, New York, Beijing, and Shanghai, trying to encapsulate in music what he calls the “spirit of the youth...the spirit of today.”

His choice of percussion is inspired by the Asian celebrations of the lunar new year with bright brilliance and dissonance juxtaposed with formal Western

harmony, grounded in quotes of Beethoven's Third Symphony. The marriage of these sonic textures describes the interconnectivity of technology, joyfully bringing people together on what he called the "invisible Silk Road."

- Note by Kevin Cotter

David Gillingham: *Internal Combustion* (2000)

Although the internal combustion engine was in existence since the early 19th century, its successful use in the United States began around 1900 and thus marked the beginning of one of the most important industrial sagas of the 20th century, that of the American automobile. Adjacent to the invention of this new "horseless carriage" was the advent of early jazz, that of "ragtime" and New Orleans "Dixieland" jazz. Also marking the occasion was General Motors' introduction of the Oldsmobile and the Gus Edwards/Vincent Bryan song, "In My Merry Oldsmobile." The conglomeration of these events is the basis for the inspiration behind *Internal Combustion*.

The work is centered around two main thematic ideas -- motives from "In My Merry Oldsmobile" and what the composer calls the "Song of Invention", which is related to "Merry Oldsmobile" by the interval of a major sixth. Added to this thematic material is a multitude of references to the mechanistic nature of the internal combustion engine, the automobile and automobile horns (the old time "oogah" and the American luxury car variety using the interval of the third).

The work starts with the anticipation of invention with some obvious allusions to the "Merry Oldsmobile" tune. The introductory material leads to the "Song of Invention," expressively stated by solo alto saxophone. Then, the crank is turned (ratchet) and we're off for a ride! One should easily hear the "putt-putt" of the engine, the whistle of the wind and the steam from the radiator. The automobile gathers speed and begins to cruise along joyously ... hence a dixieland rendition of "Merry Oldsmobile." The frolic is interrupted by gathering speed and further development and refinement of the automobile and its internal combustion engine. Along the way, one will hear more references to "Merry Oldsmobile," car horns (traffic congestion!) and even a "revving" engine. Unfortunately, in America, "speed is the thing," and the music comes to a screeching halt with a crash and jammed car horn segues into a melancholy lament. This section culminates with a child-like presentation of "Merry Oldsmobile" in the percussion (bells/vibraphone).

An engine "rev" (trombone flutter tongue) gives way to new and better things on the horizon and perhaps of the "heydays" of the automobile, the 1950s. Within this section can be heard the triplet rhythm of a stereotypical '50s ballad. The '50s give way to the final decades of the 20th century beginning with a reference to modern jazz. The music begins to develop and becomes more sinister in nature, perhaps indicative of the mixed blessing the automobile has bestowed upon us. Finally, however, the music leads to a dramatic presentation of the "Song of Invention." Despite its mixed blessing, the automobile is an invention to be celebrated; it has undisputedly changed the world! The music changes into a moment of reflection with a reprise of the "Song of Invention" by solo alto saxophone giving way to an intense, fast, and spirited finale.

- Note by David Gillingham

MONROE TOWNSHIP HIGH SCHOOL WIND ENSEMBLE PERSONNEL

Flute

Adrishya Amaresh
Derek Joseph
Aditi Kamath
Emma LaDuke
Shlok Meghani
William Ruckdeschel
Harasees Singh
Rhianna Situ
Anna Yannacci

Bassoon

Avani Gambhirmala

Clarinet

Siddharth Chinthapalli
Giada Devito
Siraj Gandhi
Aryan Mathur
Noemie Ramirez
Nitish Sunku
Leanne Wong

Bass Clarinet

Tarun Addanki
Aanya Rana

Alto Saxophone

Adedotun Aderibigbe
Gavin Gruppuso
Nandini Miryala
Laetitia Ramirez

Tenor Saxophone

Andrew Giacomini
Jacob Jarusiewicz

Baritone Saxophone

Kaitlyn Wong

Trumpet

Sean Alvarenga
Lucas Cipriaso
Sachit Hedge
Emma Kwan
Kyle Paff
Ishaan Patel
Ezra Saintyl

French Horn

Ananya Haram
Saakshi Kale
Aniha Mathur

Trombone

Sahil Gandhi
Benjamin Krasnove
Jaden Nool
Edward Tsistinas

Euphonium

Chloe Ramirez

Tuba

Vansh Sanan
Jared Ty

Percussion

Noelle Chong
Evangelina Francisco
Eshaan Gandhi
Siri Koppiseti
Pranav Kovi
Anika Paluri
Tanvi Shah

SYMPHONIC WINDS PERSONNEL

Flutes

Andrew Cardona
Ross Matos
Sergio Ramirez Guerrero
Diego Ruiz
Haley Rogers
Lily Tang

Oboe

Hanna Lee
Tyler Selvig

Bassoon

Hannah Stroh
Joe Swift

E♭ Clarinet

Keith Spradlin

B♭ Clarinet

Amelia Ainbinder
Jaehun Choi
Shane Le Compte
Izzy Tobin
Jason Zhou
Noah McCallister

Bass Clarinet

Clark Mitchell

Alto Saxophone

Dan Roush
Matt Robinson

Tenor Saxophone

Katy Dinning

Baritone Saxophone

Solomon Tyson

Trumpet

Olivia Aiere
Tyler Brown
Franklin Hansen
Carlos Hernandez
John Hylkema
Anthony Paterno

Horn

Lindsay Correll
Kayla Gater
Xiangyu Liu
Will Sizemore

Trombone

TL Hung
Connor Morrissey
Salvatore Racioppi
Erol Yilmaz

Bass Trombone

Grant Dillon

Euphonium

Jordan Beckman
Kelley Louder

Tuba

Finn Gallagher
Yale Rosin

Percussion

Miles Keaton
Jenna Manalastas
Sophie McNeal
Zack Rickabaugh
Sean White

Harp

Shenna Yang

Piano

Julian Ossa

ABOUT THE ARTISTS

Dr. Todd Nichols currently serves as Director of University Bands and Area Head of Conducting Studies at Rutgers University. His duties include administration of the university band program, directing the Marching Scarlet Knights and Symphonic Winds, and teaching various music courses.

Nichols annually serves as a guest conductor, clinician, adjudicator, and recording producer. He is an advocate for new compositions supporting the efforts of composers in over 30 commissions. As artistic director for the Eastern Wind Symphony, Nichols has released numerous recordings receiving multiple Grammy Award nominations of eligibility. In addition, he is also conductor for the Garden State Symphonic Band.

Nichols currently serves as President of the Big Ten Band Directors Association and has co-authored two articles accepted for publication in *The Journal of Band Research* and *WASBE Journal*.

Martin Griffin received his undergraduate degree in music at William Paterson University and also received a master's degree in educational leadership from Kean University. Mr. Griffin has been a Band Director in New Jersey for 34 years, and he is currently the Director of Bands and Coordinator of Fine Arts at Monroe Township High School. His responsibilities include directing the Marching Band, Wind Ensemble, Jazz Ensemble, and Percussion Ensemble as well as teaching AP Music Theory. Mr. Griffin judges for numerous organizations, including Winter Guard International (WGI), Bands of America (BOA), and Drum Corps International (DCI). In 2006, he was selected to judge for the Drum Corps Japan Championships held in Yokohama, Japan. He is currently the DCI All Age Judging Coordinator as well as the judging coordinator for The Mid Atlantic Percussion Society and the NJ Marching Band Directors Association. Mr. Griffin also served as Percussion Caption Head for Drum Corps Associates (DCA) for 12 years, and he has served as a member of the WGI Percussion Advisory Board. Mr. Griffin was the conductor of the CJMEA Middle School Percussion Ensemble in 2013 and the CJMEA Symphonic Band in 2019. He also served for 7 years as the Region 2 President of the NJ chapter of the International Association of Jazz Educators (IAJE) and was on the percussion staff for the Music for All Honor Band which performed in the 2022 Tournament of Roses Parade in Pasadena, California.

Kevin Patrick Cotter is pursuing a DMA degree in Wind Conducting at Rutgers University, a student of Dr. Todd Nichols. He serves as Director of

Bands at Matawan Regional High School in Aberdeen, NJ. Mr. Cotter holds a master's degree in wind conducting from Messiah University and a bachelor's degree in music education with honors from William Paterson University. Kevin, his wife Lorraine and their children Michael, Margaret, and Elizabeth reside in Neptune, NJ. Mr. Cotter is a native of New Brunswick, a proud Sinfonian, a NJ Freemason, and does not enjoy writing about himself in the third person.

John Hylkema is currently pursuing a Doctor of Musical Arts degree in music education, studying conducting with Dr. Nichols. He earned a bachelor's degree in music education and master's degree in wind conducting and music education from Syracuse University.

John is currently the Director of Bands at Readington Middle School, where he was named Teacher of the Year in 2018. and is the Assistant Director of the Hunterdon Central Marching Band.

John is a member of the Eastern Wind Symphony and Raritan Valley Symphonic Banda. His professional organizations include the NAFME, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

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

Adam Wilson

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

Andrew Adelson – Oboe

Nathan Hughes – Oboe

Roger Nye – Bassoon

Jo-Ann Sternberg – Clarinet

Mark Timmerman – Bassoon

Mark Dover – Clarinet

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

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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