

# RUTGERS

Mason Gross School  
of the Arts

MUSIC DEPARTMENT

## *Songs and Dances*

**Rutgers Symphonic Winds  
Rutgers Symphony Band**

Todd Nichols, Conductor  
Julia Baumanis, Conductor

Kevin Cotter, Guest Conductor  
John Hylkema, Guest Conductor

**Thursday, February 15, 2024 | 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

Awakenings Kim Archer  
(b. 1973)

Hypnotic Fireflies Brian Balmages  
(b. 1975)

Listen to the Lambs Robert Nathaniel Dett  
(1882-1943)  
Transc. Marie Douglas

A Little Tango Music Adam Gorb  
(b. 1958)

Governor's Own March Alton Adams  
(1889-1987)

*Graduate Assistant Conductor, John Hylkema*

## INTERMISSION

## Rutgers Symphonic Winds

Pas Redoublé Camille Saint-Saëns  
(1835-1921)  
Arr: Arthur Frackenpohl

Deep Blue Kevin Day  
(b.1996)

The Solitary Dancer Warren Benson  
(1924-2005)

*Graduate Assistant Conductor, Kevin Cotter*

Color in the Grey Kelijah Dunton  
(b. 1999)

*Guest Conductor, Julia Baumanis*

Armenian Dances: Part One Alfred Reed  
(1921-2005)

# PROGRAM NOTES

## **Kim Archer: *Awakenings* (2022)**

Kimberly Archer (b. 1973) is an American composer of music primarily for wind bands. Her works have been commissioned, recorded, and played by some of the world's top ensembles. Among her many acclaimed works are three full symphonies for wind band and nearly a dozen works for young band. Originally from Illinois, she studied music education at Florida State University before completing graduate studies in composition at Syracuse University and the University of Texas at Austin. Her teachers have included Charles Carter, David Maslanka and David Gillingham, among others. She is currently a Professor of Composition at Southern Illinois University Edwardsville. Archer wrote *Awakenings* in 2002, and she provides the following program notes on her website:

*Awakenings was commissioned by the International Center for New Music at Central Michigan University. Directed by David Gillingham and Nico Schuler, the ICNM is dedicated to the creation, performance, and research of new music in schools. In keeping with the ICNM's mission, Awakenings exploits a 20th century tonal system not commonly found in the repertoire for younger bands: the octatonic collection. Also known as a diminished scale, it is a series of alternating whole and half steps (starting with either a whole or half step), totaling eight pitches. Common in the music of Bartok, Stravinsky, and Messiaen, as well as in jazz improvisation and film scores (including Danny Elfman's), the appeal of an octatonic collection lies in its unusual combination of available sonorities.*

- Note by Andy Pease

## **Brian Balmages: *Hypnotic Fireflies* (2012)**

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition

Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden

His work *Fireflies* is a creative commissioned work inspired by the composer's vision of an open field on a summer night, with thousands of fireflies lighting up the darkness. Intended to take listeners on a metaphorical journey, the piece envisions being hypnotized by the flashing lights from a distance before awakening in the middle of the field surrounded by their magnificent glow. A soft introduction, initially featuring piano accompanied by soft metallic sounds from percussion, represents the view of the field and the twinkling lights from a distance, The music slowly intensifies to a point that listeners soon find themselves in the middle of the field surrounded by the fireflies. Driving rhythms and thick textures represent the lights reaching their peak, before the glow and musical intensity begin to fade. The hypnotic effect occurs again as listeners are transported back to their original location observing the fireflies from afar before being engulfed by darkness and silence. The piano is an essential part of the piece, and a part is also included for amplified metal slinky.

**Robert Nathaniel Dett: *Listen to the Lambs* (1968)  
Transcribed for Wind Band by Marie A. Douglas (2018)**

Robert Nathaniel Dett (1882-1943) was a composer, pianist, organist, and professor of music. Born in Ontario, Canada, he showed interest in music at a young age, and began piano lessons at five years old. The family moved to New York around the time Dett was ten years old, and a few years later he was playing piano for his church. He would later study at the Oliver Willis Halstead Conservatory of Music and continued studying piano at the Lockport Conservatory, before eventually attending the Curtis Institute of Music. At Curtis, Dett was introduced to the idea of using spirituals in classical music, as in the music of Antonin Dvorak. The music Dett heard reminded him of spirituals he had learned from his grandmother, and he would later integrate folksongs and spirituals into his music.

Dett's musical legacy lives in his many arrangements of folksongs and spirituals.

His most frequently performed work is *Listen to the Lambs*, which was originally scored for an eight-part mixed choir and soprano solo. It is a clear integration of classical music and spiritual folksong. The work moves between various moods, in the dark sections about lambs crying out, to hopeful sections where the solo soprano sings "He shall feed his flock like a shepherd."

Marie A. Douglas (b.1987) transcribed the famous choral work for wind band, writing this in the program note:

*This transcription for wind band is a take on the R. Nathaniel Dett choral work of the same title. Nathaniel Dett's work inspires me. Growing up, I did not know of the great classical works that composers of African descent created. The purpose of its transcription is to start a much needed conversation regarding the greatness that African American men and women have displayed as classical musicians and composers.*

### **Adam Gorb: *A Little Tango Music* (2007)**

Adam Gorb (b. 1958) studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honors including the Principal's Prize, in 1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast, and recorded world-wide. In the UK, his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead, and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the USA and Canada. He has been featured composer at Luton and Bromsgrove music clubs and Chetham's International Summer School. His concert band composition *Metropolis* has won several prizes, including the Walter Beeler Memorial Prize in the USA in 1994. Three other Wind Ensemble works: *Towards Nirvana*, *Adrenaline City* and *Farewell* have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quartet, the BBC Singers, the Tokyo Kosei Wind Ensemble, the Royal Marines and the Liverpool 10/10 ensemble.

The composer provides the following program note about the piece:

*A Little Tango Music* is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the

tango. I have always been greatly inspired by the tango in all its guises, ranging from the Habanera in Bizet's *Carmen*, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted by Stravinsky and Kurt Weill, and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla. This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango.

### **Alton Adams: *The Governor's Own March* (1921)**

Alton Augustus Adams, born in the Virgin Islands in 1889, remains an iconic figure there. At the age of 14, Adams began teaching and soon organized his own orchestra. He helped organize, and became the assistant conductor of, the Municipal Band of St. Thomas. In 1910 he organized and taught a juvenile band of students aged 8-18. This band became so proficient that the United States government sought and gained permission to enlist it in the military service. Scheduled to be stationed in the Virgin Islands, the band volunteered for service in the war zone during World War I. Adams enlisted in the U.S. Navy in 1917 and was the navy's first black bandmaster. He served in World War I and World War II and made several concert tours of the United States with his band, including performances at the White House. He also was a frequent guest conductor of the Goldman Band in New York, at the invitation of Edwin Franko Goldman.

*The Governor's Own March* was written for Naval Governor Joseph W. Oman and was included in the first American bicentennial series on American music. Based on the bugle call to attention, the trumpets' snappy opening four-note motif announces the beginning of the march and serves to call listeners in preparation for the arrival of the Virgin Islands' governor, whom the composer described as a "short, jaunty, snappy sort of fellow."

### **Camille Saint-Saëns: *Pas Redoublé* (1887/1972)**

This quickstep concert march (op. 86) is reminiscent of the galops by Offenbach and other 19th century composers. It was originally written for four-hand piano in 1887 and published in 1890. This transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University at Potsdam, New York, where Frackenpohl

became a member of the music faculty in 1949.

The tempo of a *pas redoublé* varies with the proficiency of the performer(s) as well as the wishes of the composer and the customs of that period. Saint-Saëns defended technical virtuosity, because it was for him, at least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redoublé*) and 160 to 180 for the double-quick *march pas de charge*. Frackenpohl recommends a tempo of 144 for this march.

- Note by Program Notes for Band

### **Kevin Day: *Deep Blue* (2022)**

*Deep Blue* is a grade 3 band work that is inspired by the music of ambient video games like Journey, ABZU, Flow, and more. The piece is meant to portray the calm and serene feeling of swimming somewhere underwater, watching the marine life passing you by. This work is commissioned by the Let's Play consortium with composers Josh Trentadue, Harrison J. Collins, and Katahji Copely.

- Note by Kevin Day

### **Warren Benson: *The Solitary Dancer* (1969)**

Benson sought quiet excitement in *The Solitary Dancer*, and this goal is fulfilled with translucent orchestration and the constant manipulation of color, minimal melodic materials, and subtle dynamic nuances. Challenges in this piece are not necessarily technical; rather, performers are required to demonstrate control and restraint while maintaining sonorities for extended periods of time. Individual exposure is frequent, and mature players are best suited to this unconventional work.

Benson described *The Solitary Dancer* as “the quiet, poised energy that one may observe in a dancer in repose, alone with her inner music.” He also encouraged young composers to

“take a look at the repertoire and see what’s not there that is present in life.

That thought is one of the reasons why I wrote *The Solitary Dancer*. There just wasn't any work that was fast and exciting and quiet. Like when a group of people get together and whisper, there is a lot of intensity and excitement, but it never gets loud. It never goes anywhere in that sense. It may bubble and cook but it never really blows the lid off. There are a lot of situations in life like that — just quiet moments.”

- Note by Great Music for Wind Band & University of Texas  
Wind Symphony concert program

### **Kelijah Dunton: *Color in The Grey* (2022)**

*Color in the Grey* is about embracing the creativity and the child-like imagination we have within us. When we were kids, we could find joy and fulfillment in almost anything. However, when we age and transition into adulthood, we lose a lot of that wonder. That part of us goes away, or at least it is suppressed. The color grey to me symbolizes the absence of expression and the imagination we succumb to while we come of age. I was one of the lucky few to not have that imagination stolen away, and this piece is a token to my appreciation of that gift I was given.

- Note by Kelijah Dunton

### **Alfred Reed: *Armenian Dances: Part One* (1972)**

*The Armenian Dances*, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

- Note by Alfred Reed



# RUTGERS SYMPHONY BAND PERSONNEL

## **Flute/Piccolo**

Angelina Livak\*  
Hee Jin Jeoung  
Forest Kerr  
Casey Matthiessen  
Joan Jiang  
Leah Kaup

## **Oboe**

Hanna Lee\*  
Harry Swindell

## **Bassoon**

Thomas Leach\*  
Brendan Kopervos

## **Bb Clarinet**

Simon Kowerski\*  
Casey Russo  
Samantha Testerman  
Michelle Kim  
Anna Shelley  
Vinay Menon  
Baylee Foreman  
Brynne Liew

## **Bass Clarinet**

Charlotte Crawford

## **Alto Saxophone**

Brittany Duarte  
Ginger Meyer  
Aiden Chen

## **Tenor Saxophone**

Ian French\*  
Joanna Saxon

## **Bari Saxophone**

Matthew Mayte

## **Trumpet**

Aaron Caso\*  
Jurissa DeOcampo  
Olivia Aiere  
Trevor Collins  
Victoria Stando  
James Mielo  
Joy Drecolias  
Kennan Guan  
Joe Buono  
Jonathan Ridley  
Anthony Paterno

## **Horn**

Brian Yumiguan\*  
Zoë D'Amico  
Ethan Morris  
Kathryn Lenau  
Meghan Correll  
Tenley Tejral  
Jonathan Krishnasamy  
Haley Thorpe

## **Trombone**

Melanie Shultz\*  
Henry George  
Enoch Buckman  
Mahadevan Seetharaman  
David Weintraub  
AJ Tsistinas  
JohnPatrick Kramer

## **Bass Trombone**

Mal Malone  
Justin Farquhar

## **Euphonium**

Mallory Pritchett  
Brayan Stewart

## **Tuba**

Matthew Siegel\*  
Douglas Sabosik  
Justin Cui

## **Percussion**

Adriana Facusse\*  
Brandon Solano  
Ryan Sandor  
Joey Copsetta  
Emily Balseca

## **Piano**

Julian Ossa

\* - denotes principal

# RUTGERS SYMPHONIC WINDS PERSONNEL

## **Flute**

Andrew Cardona  
Sergio Ramirez Guerrero  
Haley Rogers  
Diego Ruiz  
Lily Tang

## **Oboe**

Bailey Eng

## **Bassoon**

Hannah Stroh

## **E♭ Clarinet**

Keith Spradlin

## **B♭ Clarinet**

Jaehun Choi  
Evan Gore  
Sophia Lange  
Shane Le Compte  
Noah McAllister  
Clark Mitchell  
Keith Spradlin  
Jason Zhou

## **Bass Clarinet**

Izzy Tobin

## **Alto Saxophone**

Matt Robinson  
Daniel Roush

## **Tenor Saxophone**

Sully Tyson

## **Bari Saxophone**

Ben Almazan

## **Trumpet**

Tyler Brown  
Franklin Hansen  
Richard Hartsuiker  
Carlos Hernandez  
Ember Hesse  
Joshua Singer  
Ethan Zheng

## **Horn**

Lindsay Correll  
Anthony D'Antuono  
Joe Marta

## **Trombone**

Kyle Courter  
Frankie Maceda-Nieto  
Andrew Stroud

## **Bass Trombone**

Grant Dillon

## **Euphonium**

Kelley Louder

## **Tuba**

Dan Daly  
Finn Gallagher

## **Percussion**

Elena Cuesta  
Graham Harris  
Jenna Manalastas  
Sophie McNeal  
Matt Nelson  
Zack Rickabaugh

## **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 25 commissions. As artistic director for the Eastern Wind Symphony, Nichols has released numerous recordings receiving multiple Grammy Award nominations of eligibility. In addition, he currently serves as Conductor for the Garden State Symphonic Band.

Nichols also 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*.

**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 serves 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.

## ABOUT THE ARTISTS (continued)

**Kevin Patrick Cotter** is pursuing a DMA in Wind Conducting at Rutgers University, a student of Dr. Julia Baumanis. 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. He is the Assistant Director of the Hunterdon Central Marching Band.

John is a member of the Eastern Wind Symphony and Raritan Valley Symphonic Band. 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

**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, TL Hung, Andy Cho, and Tanner Age

**Administrative Coordinator**

Christopher Delgado

**Special thanks to Adam Klein – Stage Manager**



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