

# RUTGERS

Mason Gross School  
of the Arts

**MUSIC DEPARTMENT**

***"Sound on Canvas"***

**Rutgers Wind Ensemble**

**Kraig Alan Williams, Conductor**

**Friday, December 8, 2023 | 7:30 p.m.**

Nicholas Music Center  
Mason Gross Performing Arts Center  
Douglass Campus

Rutgers, The State University of New Jersey

# PROGRAM

Selections from "*The Danserye*" (1551/2002)

I. *La Morisque*

II. *Bergerette*

V. *Den hoboecken dans*

VI. *Rondo and Salterelle*

VII. *Ronde & Aliud*

VIII. *Basse dans: Mon desir*

IX. *Pavane: La Battaile*

Tielman Susato

(c.1510 - after 1570)

arr. Patrick Dunnigan

Toccat, Adagio and Fugue in C Major,

BWV 564 (1717/2000)

II. *Adagio*

Johann Sebastian Bach

(1685-1750)

trans. John P. Paynter

Overture to *Die Zauberflöte*, K.620

(1791/2018)

Wolfgang Amadeus Mozart

(1756 - 1791)

arr. Jesper Jerkert

Funeral March in A minor:

"*Sørgemarsch Over Rikard Nordraak*" (1866/1989)

Edvard Grieg

(1843 - 1907)

arr. Fennell/ trans. Eriksen

Préludes, Book 1 (1910/1993)

X. *La cathédrale engloutie*

Claude Debussy

(1862 - 1918)

trans. Merlin Patterson

INTERMISSION

*Valse Triste*, Op. 44, No. 1 (1903/1911/1939)

Jean Sibelius  
(1865 - 1957)  
arr. M.L. Lake

Selections from *The Rite of Spring* (1913/2013)

Igor Stravinsky  
(1882 - 1971)  
trans. Vosbien

*Part 1 - Worshipping the Earth*

1. Introduction
2. The Augurs of Spring - Dances of the Young Girls
3. The Game of Kidnapping
4. Spring Rounds
6. Procession of the Eldest Sage
7. Worshipping the Earth
8. Dance of the Earth

*Part 2 - The Great Sacrifice*

9. Introduction
10. Mystic Circle of the Young Girls
14. Sacrificial Dance

# PROGRAM NOTES

## **Tielman Susato: *Selections from "The Danserye"***

The *Danserye* is a set of instrumental dances based on popular tunes of the time, arranged by Tielman Susato and published in 1551 as *Het derdemusyckboexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

*Selections from "The Danserye"* is a setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alternation with powerful tutti passages. While the parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion and wind writing. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old.

The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002, at the Meyerson Symphony Center in Dallas, Texas.

- Program note by Patrick Dunnigan

## **Johann Sebastian Bach: Toccata, Adagio and Fugue in C Major, BWV 564**

Although he was born and educated in Germany, Bach's knowledge of foreign music was extensive, and many of his works rely on Italian and French musical idioms. The *Toccata, Adagio, and Fugue in C Major, BWV 564* is a fine example of this stylistic blending, where Bach expertly grafts the Italianate concerto onto the North German prelude and fugue. The work almost certainly dates from the Weimar period. The first movement is strictly sectional, and is seen by Bach scholar Peter Williams as "a deliberate enlargement of an old prelude-type: manual passaggio + pedal solo + motivic-contrapuntal section." The second movement is unique among Bach's works, not so much because

of the solo/accompaniment texture, but because of its obvious reliance on instrumental idioms, leading Peter Williams to speculate that it may have originated as a movement for oboe solo. The Adagio is concluded by a contrasting section in the "Durezza e Ligature" style, characterized by strong dissonances and dense sonorities. The fugue is similarly unique in Bach's output. Its lighthearted subject recalls the youthful exuberance of the opening toccata, but its complex counterpoint, virtuosic writing, and unique fugal treatments reveal the designs of a mature musical mind.

- *Program Note from University of Texas Wind Symphony concert program,*  
18 November 2015

### **Wolfgang Amadeus Mozart : *Overture to Die Zauberflöte***

The first performance of *The Magic Flute* took place in 1791. The hero of the story, Tamino, is guided by the magic flute through all sorts of dangers toward the light. On his way, he meets Pamina and falls in love with her. Mozart wrote this overture two days before the opera's premiere.

In eighteenth-century Europe, noblemen enjoyed musical accompaniment to their meals, parties and other social events. The wind octet (or, as the Viennese termed it, Harmonie) consisting of pairs of oboes, clarinets, horns and bassoons proved the ideal medium, and many aristocrats established their own private Harmonie - even public taverns and other gathering spots would engage the services of a professional wind band. At first, most Harmoniemusik consisted of transcriptions of the popular operas of the day; in fact such transcriptions became big business. In July 1782 Mozart wrote to his father:

"I am up to my eyes in work, but next Sunday I have to arrange my opera (*Abduction from the Seraglio*) for wind instruments. If I don't, someone will get to it before I do and reap the profits. You have no idea how difficult it is to arrange a work of this kind for wind instruments, so that it suits these instruments and yet loses none of its effect."

Mozart seems never to have completed his transcription: his operas in Harmoniemusik form have reached us through the pens of contemporaneous performers such as Georg Triebensee, Johann Nepomuk Wendt and Joseph Heidenreich, and in Woodwind Quintet form by Jesper Jerkert.

- *Program Notes from University of Maryland Wind Orchestra concert program,* 12 July 2015

## **Edvard Grieg: Funeral March in A minor - "*Sørgemarsch Over Rikard Nordraak*"**

Edvard Grieg met Richard Nordraak, a fellow Norwegian, in 1863. Together they championed nationalism in their musical activities, a cause that had lain dormant in Grieg's thoughts up until this time. Nordraak already had the Norwegian National Anthem to his credit, composed four years earlier when he was seventeen. From the time of their meeting the two young composers worked closely together until Nordraak's health began to fail three years later. In October of 1865, Nordraak suffered a "violent attack of inflammation of the lungs that developed into galloping consumption". Because Grieg was on his way to Rome, Nordraak did not have the solace of his friend's company during the lonely months of his illness. He died on March 26, 1866, in Berlin. Grieg, then in Rome, was ignorant of his death. The very day he heard of it, April 6, 1866, he wrote *The Funeral March in A minor for Richard Nordraak* for piano, as a monument to the memory of his dear friend. One year later, Grieg arranged the work for military band, transposing it to g minor. He included the piece in a Philharmonic Society concert in Christiania (Oslo) later that year.

*- Program note from the score by Frederick Fennell*

## **Claude Debussy: La cathédrale engloutie**

Claude Debussy's Preludes are a pinnacle of Impressionism, each based on some fleeting or lasting image. "The Engulfed Cathedral" is the tenth solo piano prelude in the first volume. It depicts an old legend from Brittany that states, "To punish the people for their sins, the cathedral in the mighty city of Ys is engulfed by the sea." Each morning, as the townspeople watch transfixed, the cathedral would slowly rise out of the sea at sunrise and be subsequently overwhelmed by the waters again as a grim reminder. Debussy captures this image deftly, with his ability obscure metric structure through thick textures, extended and modal harmonies and unconventional rhythms. The three parallel arching structures that comprise the piece slowly reveal the long outline of a tonic triad (\*G, E, and C major), symbolizing the slow and inevitable descent of the cathedral until it reawakens upon the next sunrise. Pat Patterson masterfully captures the alluring colors of the original piano work and orchestrates an even deeper pallet of tones in this full wind ensemble transcription.

*- Program Note from University of Georgia Wind Ensemble concert  
program, 26 March 2009*

**Jean Sibelius: *Valse triste* (Sad Waltz), Op. 44, No. 1**, is a short orchestral work originally composed as incidental music for a stage play, *Kuolema*. The drama was conceived in 1903 by his brother-in-law, Arvid Järnefelt. Sibelius wrote six pieces for this production. The first, *Tempo di valse lente - Poco risoluto*, was revised for a performance in Helsinki on 25 April, 1904. The new title, *Valse triste*, was an instant success, took on a life of its own, and to this day remains one of Sibelius's signature pieces.

- Program note from the published score, Carl Fisher, 1939

### **Igor Stravinsky: Selections from *The Rite of Spring***

Leonard Bernstein has called Stravinsky's *The Rite of Spring* "the most important piece of music of the 20th century. As a young composer, Stravinsky so impressed the impresario Serge Diaghilev that Stravinsky was commissioned to compose three ballets for Diaghilev's Ballets Russes. Prior to composing *Petrushka*, Stravinsky had a fleeting vision: "I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." He used this as the basis for his third commission, *Le Sacre du Printemps* or *The Rite of Spring*, subtitled as *Pictures of Pagan Russia in Two Parts*.

The premiere was held on May 29, 1913, at the newly opened Théâtre des Champs-Élysées in Paris under the baton of Pierre Monteux. The dance was choreographed by Vaslav Nijinsky. The audience's reaction has become legend with jeering and fighting in the hall between traditionalists who believed in classical ballet and bohemians who championed the avant-garde. Musicologists tend to believe that it was the choreography that caused the upheaval at its premiere. Richard Taruskin asserts, "It was not Stravinsky's music that did the shocking. It was the ugly earthbound lurching and stomping devised by Vaslav Nijinsky."

The work has been popular from its first concert performance on February 18, 1914, in St. Petersburg under Serge Koussevitzky. On April 5th of that year, Stravinsky experienced for himself the popular success of *The Rite of Spring* as a concert work at the Casino de Paris. The composition is in two broad parts, *Adoration of the Earth* and *The Sacrifice*. Within each part there are a series of episodes, with no breaks between episodes.

2023 is the 110th anniversary of Stravinsky's *The Rite of Spring*. Due to the instrumental forces required, a performance of *The Rite* can be a massive undertaking. However, Terry Vosbein's transcription makes it possible for a modern one-on-a-part wind ensemble to present this work using standard instrumentation and fewer personnel, while still retaining all the grandeur of Stravinsky's original.

- *Program Note by Gregory C. Depp for the Metropolitan Wind Symphony concert program, 6 November 2016*



# RUTGERS WIND ENSEMBLE PERSONNEL

## **Flute**

Sarah Beaird  
Pavana Karanth  
Boeun Lee  
Clara Lee

## **Oboe**

Bailey Eng  
Dan Shengquan  
Katherine Yu

## **Bassoon**

Arun Felix  
Jonathan LiVolsi  
Hannah Stroh

## **Clarinet**

Tanner Age  
Artemis Cheung  
Andy Cho  
Timothy Hanley  
Greg Marsh  
Daniel Spielman  
Keith Spradlin

## **Saxophone**

Ben Almazan (baritone)  
Jarod Apple (alto/soprano)  
Isabelle Mailman (tenor)  
Tyler Sakow (alto/soprano)

## **Horn**

Anthony D'Antuono  
Ross LaRocca  
Dana Mandell  
Christine Stinchi

## **Trumpet**

Hugh Ash  
Ryan Colarusso  
Nicholas Del Rosso  
Julia Guarnaccia  
Ember Hesse  
Joseph Marta

## **Trombone**

David Casazza  
Stef Haas  
Chris Toto

## **Bass Trombone**

Matt Wall

## **Euphonium**

Carson de la Rosa  
Antonio Guzman

## **Tuba**

Dan Daly  
Benjamin Kauffman

## **Percussion**

Liang Dong  
Siyoung Lee  
Joshua Persad  
Luke Waitkus

## **Piano**

Yidi Jiao

## ABOUT THE ARTIST

**Kraig Alan Williams** is in his twelfth year as associate professor of conducting, serving as conductor and artistic director of the Grammy-nominated Rutgers Wind Ensemble. Dr. Williams served as the Director of University Bands from 2011-2016, and from 2019-2021 he was the interim conductor and music director of *HELIX!* New Music Ensemble. Williams's duties also include teaching classes in graduate and undergraduate conducting, music education and aural skills. Maintaining an active schedule as a guest conductor, clinician, and lecturer, Williams has appeared in those capacities in more than 18 states and with prominent ensembles such as the Dallas Wind Symphony and the United States Air Force Band. He received a Doctor of Musical Arts degree from The University of Texas at Austin, studying with Jerry Junkin. He joined the conducting faculty at the Brevard Music Center in 2001, and in 2008 was named the Director of Band Activities and Chamber Winds. Williams regularly serves as a cover conductor for the program under the Artistic Director, Keith Lockhart, and continues to receive critical acclaim for his work with the music center's orchestras and wind ensembles.

# RUTGERS UNIVERSITY BAND STAFF

**Todd M. Nichols** – Director of University Bands

**Julia Baumanis** – Assistant Director of University Bands

**Kraig Alan Williams** – Conductor, Rutgers Wind Ensemble, Associate Professor of Conducting

**Kevin Cotter** – DMA Wind Conducting Associate

**Dana Mandell** – DMA Wind Conducting Associate

**Adam Wilson** – DMA Wind Conducting Associate

**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

Mark Timmerman – Bassoon

Mark Dover – Clarinet

**Maureen Hurd – Clarinet – Associate Director of Music**

Jessica Phillips – Clarinet

Paul Cohen – Saxophone

**Kenneth DeCarlo – Trumpet – Head of Brass**

David Krauss – Trumpet

John Sheppard – Trumpet

Richard Deane – Horn

David Peel – Horn

Leelanee Sterrett – Horn

Noreen Baer – Trombone

Sasha Romero – Trombone

Brian Santero – Trombone

George Curran – Bass Trombone

Aaron VanderWeele – Euphonium

Alan Baer – Tuba

Javier Diaz – Percussion

Ian Sullivan – Percussion

**Joseph Tompkins – Head of Percussion**

Michael Truesdell – Percussion

**Thanks to:**

**Graduate Assistants**

Benjamin Kauffman, TL Hung, Joshua Persad

**Administrative Coordinators**

Christopher Delgado, Jennifer Guarino

**Stage and Production Manager**

Adam Klein

**Special thanks to:**

Amanda Eubanks Winkler - Director of Music, Mason Gross School of the Arts

Maureen Hurd - Associate Director of Music, Mason Gross School of the Arts



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