

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

When I Think of Home Rutgers Symphony Band

Dr. Julia Baumanis, Conductor
John Hylkema, Assistant Graduate Conductor

with special guests

Members of the Rutgers Voorhees Choir
Dr. Stephanie Tubiolo, Voorhees Conductor

Sarah Stine
Guest Soloist, soprano

Robert Langenfeld
Guest Composer

Wednesday, April 24, 2024 | 7:30 p.m.

Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

When I Think of Home

Second Suite in F, Op. 28, No. 2

Gustav Holst
(1874-1934)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

Be Thou My Vision

David Gillingham
(b. 1947)

Graduate Assistant Conductor, John Hylkema

Of Endless Miles and Empty Rafts...

Michele Fernández
(b. 1967)

INTERMISSION

Sa Ugoy Ng Duyan

Lucio San Pedro
(1913-2002)
arr. Raoul Carlo F. Angangco and
Yiran Zhao

*Members of the Rutgers Voorhees Choir
Dr. Stephanie Tubiolo-Fistonich, Conductor
Kristenanne Uchida, soloist
Justine Langman, pianist*

Under the Night Sky In The Philippines

Robert Langenfeld
(b. 1990)

WORLD PREMIERE
Soprano Soloist, Sarah Stine

The Hounds of Spring

Alfred Reed
(1921-2005)

PROGRAM NOTES

Gustav Holst: *Second Suite in F* (1911/1984)

Gustav Holst (1874-1934) was a British composer and educator. Holst learned piano at an early age but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life. Before Holst became a well-known composer, he relied for income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre. Imogen Holst, daughter of Gustav Holst, wrote the following program note for the piece:

The *Second Suite* consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. "The "March" of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually, one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the

fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English

(or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'. Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

David Gillingham: *Be Thou My Vision* (1999)

David Gillingham was born on October 20, 1947, in Waukesha, Wisconsin. One notable influence in his early childhood was his aunt, an organist for a Methodist church who lived in the upstairs portion of the Gillingham house and often practiced hymns. Gillingham received piano training from her and for a time was himself a church organist. Much of Gillingham's music is programmatic using liturgical themes. He left the following program note for the piece:

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive, and hopefully inspiring. The hymn tune Slane is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since Slane is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane (Be Thou My Vision)* in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

Michele Fernández: *Of Endless Miles and Empty Rafts...* (2023)

Michele Fernández is a published composer, active guest clinician, adjudicator and performer. Her Jazz and Symphonic compositions have been premiered at Midwest, CBDNA, IAJE, MEA's and All-State /Regional venues as well as professional venues. She frequently serves as a guest clinician/conductor for All-State groups and Regional Honors Jazz/Symphonic groups. She has appeared as a Midwest Clinic lecturer ('07 / '16), JEN '22, and various State MEA's. She is a sponsored and partner clinician, as well as a freelance guest clinician/conductor for universities and districts across the country.

Fernández recently retired from teaching in Miami after 30 years, where (among other teaching positions) her Miami Senior HS ensembles earned top honors/ gained international acclaim. Her groups have been selected for Midwest Clinic (Chicago '93 & '98), IAJE (Boston '94 & NYC '97), Montreux Jazz Festival (Switzerland '96), FMEA (Tampa '94 & '97) and various national publications. She and her students were the subject of a documentary on "CBS Sunday Morning," cover story in Band Director's Guide and featured as an outstanding educator in Downbeat Magazine. Before focusing on writing/clinics, she served as an active oboist in the Miami area, as well as a rhythm section player in a busy Afro-Latin /Jazz group. She leaves the following program note for her piece:

Throughout time and regardless of origin, immigrants have shown a spiritual courage and resolve to survive that has found countless families suffering perilous journeys in search of safety. Many have been lost along the way. As a child of Cuban parent who fled oppression (leaving much behind to build a new life), my respect and empathy for all immigrants runs deep. Although my parents' (still traumatic) exoduses were not by sea, several family members' and friends' journeys were. Throughout my life I have heard stories of near losses and rafts washing ashore, empty. I still recall the feelings since childhood- wondering who they were, and what happened to them.

This piece is in no way intended as a contemporary statement, rather as an empathic look at humanities' struggles to protect innocent families *throughout history*, and a tribute to my own ancestors' courage. Many of us are descendants of immigrants at some point in our deep histories, regardless of era, or origin. During my 30 years as a public school teaching in Miami, I had countless (precious) students who suffered trauma from the dangers of their immigrant journey, and so this original composition honors displaced souls *from all eras and walks of life, irrespective of hemisphere* - who had fled homes, to anywhere, in search of safety for themselves and their children. The piece is written using two authentic Afro-Cuban forms: Guaguancó and Son-Montuno. In this work, many authentic patterns are woven into the fabric of the winds as well. *No prior knowledge of Afro-Latin forms is needed* to achieve an authentic performance, as percussion parts are carefully crafted using a personally developed, simplified method to achieve authenticity quickly. Each brief section represents elements of an immigrant's story:

1. Opening Chorale: depicts a treacherous journey, for example, as seas toss about a small raft and its occupants. At the end of the chorale, the listener

can almost visualize someone falling overboard and descending into the depths with others still in the raft, crying out with reaching hands as rain and darkness beat down.

2. Guaguancó: (3/2 Rumba Clave): a seamless flashback to a memory; this dignified soul at home, living peacefully.

3. Son Montuno: (2/3 Son Clave): Still a flashback- urgency sets in at home as turmoil intensifies into a pursuit, and the courageous decision to flee from danger comes to the forefront. The piece returns to the present (remaining souls) and the intense finale depicts the will of the human spirit to survive and carry on to thrive and contribute, now in their new home- in honor of their lost loved ones' memories and courage.

Lucio San Pedro: *Sa Ugoy ng Duyan (In the Cradle's Sway) (2023)*

Sa Ugoy ng Duyan is a Filipino lullaby written by National Artists Lucio San Pedro and Levi Celerio, and subsequently made popular by many recording artists, including Lea Salonga. The melody originates in the fourth movement of San Pedro's orchestral suite *Suite Pastorale*; Levi Celerio wrote the text after San Pedro penned the music:

Sana'y di magmaliw ang dati kong araw
Nang munti pang bata sa piling ni Nanay
Nais koy maulit ang awit ni Inang mahal
Awit ng pag-ibig habang ako'y nasa duyan

Sa aking pagtulog na labis ang himbing
Ang bantay ko'y tala, ang tanod ko'y bituin
Sa piling ni Nanay, langit ay buhay
Puso kong may dusa sabik sa ugoy ng duyan.

Ibig kong matulog sa dating duyan ko, Ina.

-

*I hope the old days won't fade
When I was still a child in the arms of mother
I wish to repeat beloved mother's song,
A song of love while I was in the cradle*

*In my deepest slumber
The great star protects and the gentle star watches over me
In mother's arms, life was like heaven
My heart that suffers long for the gentle sway of the cradle*

I wish to sleep in my old cradle, mother.

Robert Langenfeld: *Under the Night Sky In The Philippines* (2024)

Robert Langenfeld (b. 1990) found a love for music earlier in his childhood, composing his first piece when he was only 12. Since then, Robert's music has won numerous honors and awards. His work "Spark!" was selected as the winner of the 2016 Claude T. Smith Memorial Composition Contest. His symphony, "The Great Machine", was premiered at the 2022 CBDNA Eastern Conference and received an Honorable Mention in the 2023 American Prize Band/Wind Ensemble Professional Division. Robert's concert music has been published through Grand Mesa Music, Claude T. Smith Publications, and Randall Standridge Music. His style of composing has been described as rich harmonies against dramatic backdrops of sounds and colors. Robert has studied composition under composer Steven Bryant. In 2012, Robert founded his own publishing company RLCompositions and currently resides in Kansas City, MO. He is married his wife Arrienne. When Robert is not busy with his full-time job and composing, he spends time his wife, playing video games and playing with his dogs. He writes the following for his piece:

In 2009 I met my wife, Arrienne. She is Filipina on her mom's side. Over the years I've always wanted to learn more about her mom's home country, the Philippines. We had planned a trip in 2020 to travel there. However, as we all know, the world shut down and we never got to go.

Fast forward to 2022, I get the opportunity to reconnect with Dr. Julia Baumanis. She had previously premiered one of my works at Missouri Music Educators Association with the University of Central Missouri Wind Symphony and now was at Rutgers University. Julia is also Filipina on her mother's side, with her mother immigrating to the United States when she was twelve from the islands. I told her I had been doing research on lullabies from the Philippines to arrange for my niece and wanted to turn them into a concert band piece. We decided to collaborate on this project and settled on 2 prominent lullabies from different areas of the Philippines:

"Dandansoy" is a traditional Visayan lullaby. In this song it describes a young man's journey going back home to be with the one who he loves.

"Sa Ugoy ng Duyan" is a traditional lullaby written in Tagalog. It talks about how they wish their childhood and memories of their mother's will never fade away. The lyrics go on to describe peacefully sleeping while the stars in the night sky watch over them.

“Under the Night Sky In The Philippines” is both an arrangement and interpretation of these lullabies. It’s meant to invoke the feeling we all get when our guardian sung us to sleep when we were young. But more importantly it’s about bringing the culture of the Philippines to a new generation and help celebrate and honor it.

The collaborators of this project dedicated this work to the culture and country of the Philippines and all the people in our lives who come from and are descendants from these lands.

Alfred Reed: *The Hounds of Spring* (1981)

Alfred Reed (1921-2005) was an American composer, arranger, conductor and educator. Born into a family of Austrian descent, Reed began his musical studies at age ten on trumpet. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard. He was staff composer and arranger for the National Broadcasting Corporation, the American Broadcasting Corporation, and became conductor of the Baylor Symphony Orchestra at Baylor University. With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation’s most prolific and frequently performed composers.

The following program note is left for the conductor in the score to *The Hounds of Spring*:

When the hounds of spring are on winter’s traces
 The mother of months in meadow or plain
Fills the shadows and windy places
 With lisp of leaves and ripple of rain

And soft as lips that laugh and hide
 The laughing leave of the trees divide
And screen from seeing and leave in sight
 The god pursuing, the maiden hid.

Algernon Charles Swineburne

“*When the hounds of spring are on winter’s traces,*” a magical picture of young love in springtime, forms the basis for the present purely musical

setting, in traditional three-part overture form, of this lovely paean...
an attempt to capture the twin elements of the poem, exuberant youthful
gaiety and the sweetness of tender love, in an appropriate musical texture.

The poem, a recreation in modern English verse of an ancient Greek
tragedy, appeared in print in 1865, when the poet was 28 years old. It made
Algernon Swinburne literally an overnight success.

The Hounds of Spring was commissioned by, and is dedicated to, the John
L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its
director, Gerald A.N. Brown. The first performance took place in Windsor,
on May 8th, 1980, by the aforementioned group, under the direction of the
composer.

RUTGERS SYMPHONY BAND PERSONNEL

Dr. Julia Baumanis, Conductor

Mr. John Hylkema, Graduate Assistant Conductor

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

E♭ Clarinet

Keith Spradlin

B♭ Clarinet

Simon Kowerski*
Casey Russo
Averie 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 Stendardo
James Mielo
Joy Drecolias
Kennan Guan
Joe Buono
Jonathan Ridley
Anthony Paterno

Horn

Brian Yumiguano*
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

Bass Trombone

Mal Malone
JohnPatrick Kramer
Justin Farquhar

Euphonium

Mallory Pritchett
Brayan Stewart

Tuba

Matthew Siegel*
Douglass Sabosik
Justin Cui

Percussion

Adriana Facusse*
Brandon Solano
Ryan Sandor
Joey Copsetta
Emily Balseca
Shea Lawless

Piano

Julian Ossa

* - denotes principal

ABOUT THE ARTISTS

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.

Dr. Stephanie Tubiolo-Fistonich earned her DMA at Rutgers University where she also teaches within the vocal performance and education area, including undergraduate conducting, Voorhees Choir, and Vocal Techniques. During the virtual era, she served as video editor for many choir projects, both at Rutgers and across the US. She shares her time between New Brunswick, NJ and New Haven, CT, where she has worked with the Yale School of Music's Music in Schools Initiative since 2011, becoming its first Postgraduate Fellow in 2016. Since 2015, she has developed and directed Morse Chorale, a free choir for New Haven Public School students in grades 4-12 which comprises young musicians from over 15 different schools. In its 6 years of existence, Morse Chorale has been featured at the Connecticut Music Educator's Association All-State conference, the statewide Superintendent's retreat, the Urban Music Leadership Conference, in concert with the Yale Camerata, and in frequent performances on their home stage in Sprague Hall at Yale. Most recently, Morse Chorale released numerous virtual projects, including multiple collaborations with the Yale Glee Club, for which Stephanie served as audio and video editor. This coming February, Morse Chorale will be a spotlight choir at ACDA Eastern in Boston. Stephanie is eager to foster interdisciplinary artistic collaborations, to develop partnerships between higher education and public schools, and is especially passionate about building non-selective choral communities at all levels. She received her B.A. in Music from Yale College and her M.M. in Choral Conducting from the Yale School of Music and Institute of Sacred Music, where she sang with the Yale Schola Cantorum and co-directed the choir at the University Church.

ABOUT THE ARTISTS (continued)

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. John is the Assistant Director of the Hunterdon Central Marching Band. John is a member of the Eastern Wind Symphony and Raritan Valley Symphonic Banda and his professional organizations include the NAFME, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

Sarah Stine is a soprano based in central New Jersey. She holds a Bachelor's degree in Voice Performance from Susquehanna University and a Master's Degree in Voice Performance from Mason Gross School of the Arts at Rutgers University. A specialist in early and new music, she performs frequently as a chorister and soloist in the tristate area. Recent performance highlights include singing on Saturday Night Live with Sam Smith, performing as a soloist for the Summit Symphony Opera Gala, and premiering choral works by Buck McDaniel in several NYC venues. She also performs regularly with Parcae, a trio of former Rutgers students focused on creating accessible programs designed to encourage a sense of community between performer and audience. She has a passion for education, and maintains a studio of voice and piano students of all ages. She is honored to be invited back to Rutgers to be a part of such a meaningful program.

RUTGERS UNIVERSITY BAND

Rutgers University Band Staff

Todd Nichols – Director of University Bands

Julia Baumanis – Assistant Director of University Bands

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

RUTGERS

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MUSIC DEPARTMENT

MAKE A GIFT

