

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

How SUITE It Is!

Rutgers Symphonic Winds

Westfield High School

Wind Ensemble

Todd Nichols, Conductor

Chris Vitale, Guest Conductor

Gabriel Batiz, Guest Conductor

Dan Daly, Guest Conductor

Kevin Cotter, Graduate Conductor

John Hylkema, Graduate Conductor

Thursday, April 25, 2024 | 7:30 p.m.

Nicholas Music Center

Mason Gross Performing Arts Center

Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

Westfield High School Wind Ensemble

Wild Nights!

Frank Ticheli (b. 1958)

Guest Conductor, Chris Vitale

The Rakes of Mallow

Leroy Anderson (1908-1975)

Guest Conductor, Dan Daly

In This Moment

Aaron Perrine (b. 1979)

Guest Conductor, Chris Vitale

Symphony No. 3

Vittorio Giannini (1903-1966)

I. Allegro energico

Guest Conductor, Gabriel Batiz

Arabian Dances

Brian Balmages (b. 1975)

Westfield HS and RU Symphonic Winds Combined

INTERMISSION

Rutgers Symphonic Winds

Suite Française

Darius Milhaud (1892-1974)

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Graduate Assistant Conductor, John Hylkema

Candide Suite

Leonard Bernstein (1918-1990)

Trans: Clare Grundman

- I. The Best of All Possible Worlds
- II. Westphalia Chorale and Battle Scene
- III. Auto-da-fé
- IV. Glitter and Be Gay
- V. Make Our Garden Grow

Graduate Assistant Conductor, Kevin Cotter

Divertimento for Band

Vincent Persichetti (1915-1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Divertimento for Band

Ira Hearshen (b. 1948)

- I. Ragtime
- II. Blues
- III. March of the Little People
- IV. Susan's Song
- V. Mambo

PROGRAM NOTES

Frank Ticheli: *Wild Nights!* (2007)

Wild Nights! is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem:

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port,
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

Numerous composers have set the words of *Wild Nights!* to music (Lee Hoiby's song setting and John Adams' *Harmonium* come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass, Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn and continue right through the final cadence. *Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

- Note by Frank Ticheli

Leroy Anderson: *The Rakes of Mallow* (1947/1953)

This six-movement suite was commissioned by the Eire Society of Boston for a pops concert conducted by Arthur Fiedler on June 6, 1947. Originally entitled “Eire Suite,” Anderson wrote it in 12 days. It is dedicated to Maestro Fiedler.

- Note from Encyclopedia of Band Music

Aaron Perrine: *In This Moment* (2001/2011)

In This Moment is my first composition for band. The composition, in its original form, was written while I was in college and premiered by the University of Minnesota, Morris Concert Band, under the direction of Dr. Pamela Bustos. Ten years later, Dr. Bustos -- now at the University of Wisconsin, Superior -- invited me to campus to serve as a guest composer and conductor for the 2011 UW-Superior Tri-State Honor Band Festival. I had wanted to reorchestrate *In This Moment* for years, and the festival provided the perfect opportunity. The reorchestration of the piece was “premiered” by the 2011 UW-Superior Tri-State Honor band, under the direction of Dr. Pamela Bustos.

- Note by Aaron Perrine

Vittorio Giannini: *Symphony No. 3 Mvmt. I* (1958/1961)

The Symphony No. 3 was composed on a commission by the Duke University Band and its conductor, Paul Bryan, during the summer of 1958, in Rome Italy, where I was spending my vacation. It is my second work for band; the first, *Praeludium and Allegro*, was commissioned by Richard Franko Goldman. I can give no other reason for choosing to write a symphony to fulfill this commission than that I “felt like it,” and the thought of doing it interested me a great deal.

I will not go into the technical details of the work. Basically, the listener is not concerned with them beyond what they can hear for themselves. I follow no ‘isms’ when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication.

The form of the movements is this: first movement – sonata allegro; second

movement – A B A; third movement – A B A B; fourth movement – sonata allegro. There is no program – only what I heard and felt at the time. I hope it makes music.

- Note by Vittorio Giannini

Brian Balmages: *Arabian Dances* (2009)

Explore Middle Eastern sounds with this work that combines authentic traditional melodies and rhythms with original music. After a haunting opening, authentic Middle Eastern percussion instruments create the groove that accompanies the folksong “Ala Dal’ona.” As the orchestration builds, original themes are intertwined before the percussion ensemble becomes the focus of the third section. The final melody, “Tafta Hindi,” develops until it morphs into an ostinato over a magnificent presentation of the original theme that is found throughout the work.

- Note by FJH Publishing

Darius Milhaud: *Suite Française* (1944)

For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges, and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France."

- Note by Darius Milhaud

Leonard Bernstein: *Candide Suite* (1956/1993)

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in "The Best of All Possible Worlds."

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor. Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "You've been a fool, and so have I, but come and be my wife, And let us try before we die, To make good sense of life. We're neither pure nor wise nor good; We'll do the best we know; We'll build our house, and chop our wood, and make our garden grow."

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

- Note by San Luis Obispo Wind Orchestra

Vincent Persichetti: *Divertimento for Band* (1953)

Divertimento was premiered by The Goldman Band on June 16, 1950, with the composer conducting. The composition was started during the summer of 1949 in El Dorado, Kansas. According to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with timpani "arguing" with them. After looking at this, he realized that the strings were not going to

become a part of the piece. In an article from 1981 Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium -- rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

It is because of the scoring of this work and the attitude the composer showed in the creation of the work which Frederick Fennell felt was new for the "band" medium.

- Note by Vincent Persichetti

Ira Hearshen: *Divertimento for Band* (2000)

Hearshen's *Divertimento* was written using American composer Vincent Persichetti's *Divertimento for Band* as a model. Hearshen employs traditional American compositional and harmonic devices in this five-movement work, but he did so with a twist: modern be-bop harmony pervades the Ragtime and Blues movements.

The third movement, *Mambo Loco*, is based on a rhythmic structure designed to make the concert band swing in the manner of Leonard Bernstein. *Susan's Song* is named for and dedicated to Hearshen's wife, and the final movement, *Children's Dance*, exploits the universally recognized (minor third) interval used by children all over the world -- the "naa-naa" interval.

- Note from *Teaching Music Through Performance in Band*

WESTFIELD HIGH SCHOOL BANDS

The **Westfield High School Band** program is home to over 200 students making up ten performing ensembles. Three curricular concert bands make up the core of the band program with additional performance opportunities being provided through two jazz bands, two percussion ensembles, two winter color guards, and the 125-member Marching Blue Devils. The Marching Band is a 6-time Bands of America Regional Finalist and is continually in the top ranks of the State Marching Circuit. The Westfield Bands have given performance tours of Austria, the Czech Republic, and Italy. The Wind Ensemble has received the top Gold rating at the state concert band festival every year since 2011 and Westfield students are regular participants in region and all-state ensembles. They have given performances at the New Jersey Music Educators Conference and the Music for All National Festival in Indianapolis.

WESTFIELD HIGH SCHOOL WIND ENSEMBLE PERSONNEL

Flute

Kate Guglielmo
Maggie Crooks
Heidi Klingelhofer
Karolina Bonn

Oboe

Charlie Hu

Bassoon

Logan Cabral
Logan Shepherd

Clarinet

Liliana Lincoln
Evan Bauer
Emma Pranke
Sarah Lincoln
Nick Regas
Grace Matus
Olivia Gaffney

Bass Clarinet

Kate Finn
Sebastian Cabrera

Alto Saxophone

Judah Kim
Colin Cimei

Tenor Saxophone

Car Vaykhanskaya

Baritone Saxophone

Obinna Anyaele

French Horn

Aidan Crane
Christian Buonopane
Brianna Crispino
Lucas Chalfant

Trumpet

Nolan Daly
Robert Meisinger
Dillon Ma
Luke Tennant
Carson Donnally
Tate Sun

Trombone

Sophia Silecchia
Aidan Richards
Andrew Gold

Euphonium

Bella Oligino

Tuba

Sloan Dossin
Brock Borlenghi

Percussion

Chris Wellnitz
Wesley Davis
Luke Stanek
Will Cabral
Oliver Schifando
Hudson Berg

RUTGERS SYMPHONIC WINDS PERSONNEL

Flute

Andrew Cardona
Sergio Ramirez Guer-
rero
Haley Rogers
Diego Ruiz
Lily Tang

Oboe

Bailey Eng
Tyler Selvig

Bassoon

Hannah Stroh
Joseph Swift

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

Saxophone

Matt Robinson (Alto)
Daniel Roush (Alto)
Sully Tyson (Tenor)
Ben Almazan (Bari)

Trumpet

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

Horn

Lindsay Correll
Anthony D'Antuono
Dana Mandell
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

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. Nichols is an advocate for new compositions supporting the efforts of composers in over 35 commissions.

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

Nichols is Past President of the Big Ten Band Directors Association and an elected member of the American Bandmasters Association. Nichols has co-authored two articles accepted for publication in *The Journal of Band Research* and *WASBE Journal*.

Chris Vitale currently serves as Director of Bands at Westfield High School. Mr. Vitale co-teaches the Wind Ensemble, Symphonic Band, Concert Band, and Percussion Ensembles. He oversees two winter color guards and co-directs the Marching Blue Devils. Enrollment in the WHS Bands has doubled since his arrival in 2011. His ensembles have given performances at the NJ State Band Gala, the New Jersey Music Educators State Conference, the Music for All National Festival, at The Lincoln Center, and at The Kimmel Center. The Westfield Bands have given performance tours of Austria, the Czech Republic, and Italy. The Westfield Marching Band was named a 2015 US Bands Northeast Regional and National Class Champions and was named a Bands of America Regional Finalist six times since 2018.

Mr. Vitale holds a Bachelor of Music Education and Master of Music in Conducting Performance from the University of Delaware. Prior to coming to Westfield High School Mr. Vitale served as a high school band director in Fairfax County, Virginia. Mr. Vitale was selected as the 2016 Westfield High School PTSO Teacher of the Year and was named to the Yamaha Corporation's "40 under 40" list in 2022. He has served as the Central Jersey Music Educators High School

Band Chair and is a co-founder and current member at large with the New Jersey Marching Band Directors Association.

Gabriel Batiz co-teaches the Westfield High School Concert Band, Symphonic Band, Wind Ensemble and Percussion Ensembles. He oversees the Jazz Program and serves as the co-director of the Marching Blue Devils.

Mr. Batiz has served in the public school system for 12 years, previously at Wayne Valley High School where he was the director of the Symphonic Band, Marching Band, and Jazz Band, while also leading the Instrumental Instruction and Music Theory programs. Ensembles under his direction have earned state and national recognition, most recently an invitation to the 2022 New Jersey Concert Band State Gala.

Mr. Batiz is an active member of the music education community being involved with the North Jersey Area Band, New Jersey School Music Association, Central Jersey Music Educators Association, and the National Association for Music Education. He currently serves as the President of the New Jersey Marching Band Directors Association.

Outside of his daily responsibilities, Mr. Batiz serves as a guest conductor, clinician, and freelance musician in the metropolitan area while also maintaining a private lesson studio. In 2017, he was selected as New Jersey "*Governor's Teacher of the Year*," and was a finalist for the "Passaic County Teacher of the Year."

Mr. Batiz holds a Bachelor of Music degree in Music Education from William Paterson University and is currently pursuing a Master of Music degree in Wind Band Conducting from Montclair State University. He resides in Rockaway, NJ with his wife Christina and twin sons, Derek, and Nolan.

Dan Daly is in his final semester as a music education student at Rutgers. From Moorestown NJ, Dan started playing the tuba in 6th grade and now studies with Alan Baer. He has played in many ensembles in and out of Rutgers, including the Rutgers Symphony Orchestra, Rutgers Wind Ensemble, Rutgers Symphonic Winds, and the Princeton Brass Band. After his graduation next month, Dan is looking to get his first job teaching music this fall.

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. John is the Assistant Director of the Hunterdon Central Marching Band.

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

RUTGERS UNIVERSITY BAND FACULTY

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

RUTGERS

Mason Gross School
of the Arts
MUSIC DEPARTMENT

MAKE A GIFT

