

# RUTGERS

Mason Gross School  
of the Arts

**MUSIC DEPARTMENT**

## Rutgers Wind Ensemble

**Kraig Alan Williams, Conductor**

**Caitlyn Huetz, Soprano**

**Friday, April 26, 2024 | 7:30 p.m.**

Nicholas Music Center  
Mason Gross Performing Arts Center  
Douglass Campus

Rutgers, The State University of New Jersey

# PROGRAM

"Be Glad Then, America"  
from *New England Triptych* (1943/1956)

William Schuman  
(1910 -1992)

*Memories, Very Pleasant and Rather Sad:*  
*A Charles Ives Song Set* (1922/1994)

Charles Ives  
(1874 -1954)

Transcribed by Jonathan Elkus

1. Remembrance
2. Memories (a. Very Pleasant)
3. Memories (b. Rather Sad)
4. The Circus Band
5. The Things Our Fathers Loved
6. Old Home Day

Caitlyn Huetz, Soprano, BM, 2024

Dance of the Spirits of Fire  
from the ballet *The Perfect Fool*, Op.39  
(1918/1971)

Gustav Holst  
(1874 -1934)  
Transcribed by Dale Harpham

## INTERMISSION

*La Fiesta Mexicana* (1949/1954)

H. Owen Reed  
(1910-2014)

1. Prelude and Aztec Dance
2. Mass
3. Carnival

# PROGRAM NOTES

## **William Schuman: “Be Glad Then, America”**

“Be Glad Then, America” was freely transcribed for concert band by the composer from the first movement of *New England Triptych - Three Pieces for Orchestra after William Billings*. “When Jesus Wept: and “Chester,” the other two pieces, were also transcribed for band by the composer and are published separately.

William Billings is described by William Bentley, of Salem, a contemporary, as “the father of our New England music. Many who have imitated him have excelled him, but none of them had better original power. He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spoke and sang and thought as a man above the common abilities.”

Born in Boston in 1746, Billings started his career in life as a tanner's apprentice, but soon gave up this trade for music, in which he was apparently self-taught. He organized singing schools, composing music for them which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings' many “fuguing tunes” achieved great popularity, but by the time he died in 1800 this kind of music gradually fell into disfavor, leaving Billings poor and neglected. Today, given the prospective of history, we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.

- Program note by the publisher contained in the score

## **Charles Ives: *Memories, Very Pleasant and Rather Sad: A Charles Ives Song Set***

The present suite of songs was specifically selected by the twenty-seventh director of the Marine Band, Colonel Michael J. Colburn (ret.), and freely arranged for “The President's Own” by noted Ives scholar Jonathan Elkus. This collection brings together six of Ives's most nostalgic vignettes: magical images of the circus coming to town, a boy's unbridled excitement for the opening curtain at the opera house, and the warm memories of his hometown, his family, and especially of his father, the golden sound of his cornet singing out familiar and comforting tunes in the distance.

- Program Note from liner notes by Jason K. Fettig for Altissimo Recordings *Be Glad Then, America*.

## **Gustav Holst: “Dance of the Spirit of Fire” from the ballet *The Perfect Fool*.**

Gustav Holst wrote his comic opera *The Perfect Fool* between 1918 and 1922, immediately after composing *The Planets*. He had conceived the idea for the

opera as early as 1908, but did not create a libretto until a decade later, while he was serving as the music supervisor for demobilized troops in the Middle East during World War I. The music of the opera is consistent with some of the composer's finest efforts, but the libretto—clumsy, incoherent, and not nearly as funny to general audiences as it was to the composer—proved to be an impediment to the work's acceptance. Holst had intended to lampoon many of the traditions and conventions of Germanic and Italian opera, but most of his references and allusions were too obscure to be understood by a general audience. The critics were hardly more impressed, and the opera quickly closed. The only music to survive is the twelve-minute ballet sequence that begins the opera, "The Dance of the Spirits," of which fire is the last.

- Program Note from liner notes for Marine Band CD  
*Flourishes and Meditations.*  
No author cited

### **H. Owen Reed: *La Fiesta Mexicana***

In 1948, H. Owen Reed spent six months in Mexico while on a Guggenheim Fellowship, during which time he studied folk music and composed. *La Fiesta Mexicana* was a result of his time in the country and reflects his observations of the culture. The composer provides these comments:

"Prelude and Aztec Dance" — The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity — the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

The second movement, "Mass," presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio.

The third movement, "Carnival," reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

- Program note by the composer

# RUTGERS WIND ENSEMBLE PERSONNEL

## **Flute**

Sarah Beaird  
Pavana Karanth  
Boeun Lee  
Ross Matos

Daniel Spielman  
Keith Spradlin  
Izzy Tobin

Nate Kimmick  
Joseph Marta

## **Oboe**

Bailey Eng  
Dan Shengquan  
Katherine Yu

## **Saxophone**

Ben Almazan (bass)  
Jarod Apple (alto/soprano)  
Katy Dinning (baritone)  
Isabelle Mailman (tenor)  
Yvette Sakow (alto/soprano)

## **Trombone**

Tien Hung  
Chris Toto  
Erol Yilmaz

## **Bass Trombone**

Matt Wall

## **Bassoon**

Arun Felix  
Jonathan LiVolsi  
Hannah Stroh

## **Horn**

Kayla Gater  
Rebecca Karu  
Xiangyu Liu  
Will Sizemore  
Christine Stinchi

## **Euphonium**

Jordan Beckman  
Carson de la Rosa

## **Clarinet**

Tanner Age  
Andy Cho  
James Choi  
Wonchan Will Doh  
Timothy Hanley  
Sophia Lang  
Greg Marsh

## **Trumpet**

Hugh Ash  
Tyler Brown  
Ryan Colarusso  
Nicholas Del Rosso  
Julia Guarnaccia

## **Tuba**

Benjamin Kauffman  
Yale Rosin

## **Percussion**

Liang Dong  
Siyoung Lee  
Joshua Persad  
Luke Waitkus

## ABOUT THE ARTISTS

**Caitlyn Huetz** (BM vocal performance IV). Caitlyn is a New Jersey based soprano currently studying under the tutelage of Professor Judith Nicosia. Caitlyn has had the pleasure of being a member of the Rutgers Kirkpatrick Choir for the past 4 years, and has sung various opera roles with Opera Theater Rutgers. Her most recent roles include Alice 1 in Melissa Dunphy's *Alice Tierney*. She will be graduating this spring with the hopes of continuing her work as a classical musician and performer, and gives a huge thank you to all the supporters in her life.

**Kraig Alan Williams** is in his thirteenth 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 throughout the USA 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

**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, Tien Hung, Joshua Persad

**Administrative Coordinators**

Christopher Delgado, Jennifer Guarino

**Stage and Production Manager**

Adam Klein

**Special thanks to:**

Jason Fettig - Director of Bands, School of Music Theater and Dance, The University of Michigan

Charles J. Paul, GySgt, United States Marine Corps - Chief Librarian, U.S. Marine Band

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

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

Chris Delgado - Brass Coordinator and Administrative Coordinator

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