

UPCOMING AT THE SCHOOL OF MUSIC

Thursday – October 12 at 7:00pm

Symphony Orchestra

*“Roses from the South” by Johann Strauss Jr.  
Mozart Clarinet Concerto (Noah Blevins, clarinet)  
Dvorak's 8th Symphony*  
\$15 gen., \$10 sen., \$5 student

Wednesday – October 18 at 7:00pm

Concert Band

*Works by Ayatey Shabazz, Randall Standridge,  
Ralph Vaughn Williams, John Mackey,  
Zo Elliot, John Zdechlik, Gary Gilroy,  
and David Shaffer*  
\$15 gen., \$10 sen., \$5 student

Thursday – October 19 at 7:00pm

Jazz Ensembles

\$15 gen., \$10 sen., \$5 student

## **Symphonic Wind Ensemble**

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.  
OCTOBER 11, 2023  
CAPISTRANO CONCERT HALL

PROGRAM

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Flashing Winds (1989)	Jan Van der Roost (b. 1956)
Urgent Voices (2020) <i>West Coast Premiere</i>	Timothy Mahr (b. 1956)
I. Innocence, Fractured	
II. One Becomes Many	
III. Looking into the Mirror	
Repetend (2023)	Jack Stamp (b. 1954)
Symphonic Suite (1957)	Clifton Williams (1923-1976)
I. Intrada	
II. Chorale	
III. March	
IV. Antique Dance	
V. Jubilee	
Flux//Drive (2022)	Ty Bloomfield (b. 2000)
Midway March (1976/2005)	John Williams (b. 1932) arr. Paul Lavender

PERSONNEL

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**Flute**

Evan Wright  
Kiele Miyata  
Hannah Hall  
Ian Williams

**Oboe**

Hailey Nelson

**Clarinet**

Noah Blevins  
Kevin Le  
Kamden Kincaid  
Lorien Strong  
Justin Nguyen  
Briana Maracle  
Natassjah Diaz  
Alexandra Costa

**Bassoon**

Victor Nuno-Robles  
Jack Zill

**Alto Saxophone**

Bany Villareal (also soprano)  
Alyssa Abbott

**Tenor Saxophone**

Jeffrey Grexton

**Baritone Saxophone**

Rachel Lewis

**Horn**

Ryan Datar  
Christian Orr  
Selena Delgadillo  
Anthony Munroe  
Matthew Anselmi

**Trumpet**

Mason Rogers  
Marilette Brooks  
Hunter Franklin  
Grant Parker\*

**Trombone**

Michael Mencarini  
Michael Ruiz  
Dr. Robert Halseth (Director of  
Bands Emeritus\*)

**Euphonium**

Russell Bradley

**Tuba**

Dr. James Long (Director of  
Athletic Bands\*)

**Piano**

Selena Delgadillo

**String Bass**

Naomi Baraban

**Percussion**

Evan French  
Lalique Montesini  
Matthew Amato  
Justin Respicio  
Ben Jilbert  
Kenya Abdallah  
Trisha Pangan-Kennedy\*

*\*guest performer*

**Dr. Matthew Morse** is currently Director of Bands and Associate Professor of Conducting in the School of Music at California State University, Sacramento, where he conducts the Symphonic Wind Ensemble and the Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. He is in demand as a clinician, adjudicator, and guest conductor throughout California and nationwide. Under his direction, the Sacramento State Symphonic Wind Ensemble was selected to perform at the California All-State Music Education Conference in Fresno in February 2019.

Prior to his appointment at Sacramento State, Dr. Morse graduated in May 2017 with a Doctor of Musical Arts degree in Wind Conducting from the University of North Texas, where he was a conducting student of Eugene Migliaro Corporon. He also earned a Master of Arts degree in Instrumental Conducting in 2013 from Indiana University of Pennsylvania, where he was a student of Dr. Jack Stamp, and completed a Bachelor of Arts degree in Music from Thomas Edison State University in Trenton, New Jersey, in 2011.

Concurrent with finishing his undergraduate degree in 2011, Dr. Morse retired as a chief warrant officer four following a 25-year military music career with the United States Army. In 1997, Dr. Morse was selected to become a warrant officer bandmaster and served as the commander and conductor of the 3rd Infantry Division Band at Fort Stewart, Georgia, the 1st Armored Division Band, then stationed Wiesbaden, Germany, and the 282nd Army Band at Fort Jackson, South Carolina. He deployed as a band commander to combat zones in Bosnia-Herzegovina in 2000 and twice to Iraq during a 15-month period in 2003-04. In 2007, Dr. Morse was selected by competitive audition for his capstone assignment as the associate bandmaster and director of the Jazz Knights of the United States Military Academy Band at West Point, New York, where he shared the stage with numerous name artists and soloists.

Dr. Morse's military decorations include the Legion of Merit, the Bronze Star Medal, and the Meritorious Service Medal with four oak leaf clusters. Other awards and recognitions include being a finalist for The American Prize in the university conductor category, the John Philip Sousa Foundation's Colonel George S. Howard Citation of Musical Excellence for Military Concert Bands, and the South Suburban Conference (Minneapolis/St. Paul, Minnesota area) Achievement Award in Fine Arts in 2013. Dr. Morse's professional affiliations include the College Band Directors' National Association, National Band Association, National Association for Music Education and the California Music Educators Association, California Band Director's Association, Northern California Band Association, and Phi Kappa Phi Honor Society.

Belgian composer **Jan Van der Roost** studied trombone, history of music and musical education at the Lemmensinstituut in Leuven, Belgium and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

At present, he teaches at the Lemmensinstituut in Leuven, is special guest professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and visiting professor at Senzoku Gakuen in Kawasaki, Japan. Besides being a prolific composer, he is very much in demand as an adjudicator, lecturer, clinician and a guest conductor: his increasing musical activities brought him to more than 40 different countries on 4 continents, whereas his compositions are being performed and recorded all over the world.

Through the World Association of Symphonic Bands and Ensembles (WASBE), we now have easy access to the wind band repertoire from many countries. Jan Van der Roost's *Flashing Winds* is a wonderful example of some of the colorful pieces that have emerged from a new generation of European composers who see the wind band as a serious and distinctive medium of musical expression. *Flashing Winds* was written for the Arlequino Youth Band of Belgium. After a brief majestic introduction, it speeds towards its finale without any tempo change. The chord blocks which characterized the introduction unit this virtuoso piece by reappearing at the end.

**Timothy Mahr** is an American composer, conductor and clinician, who graduated with two degrees summa cum laude from St. Olaf College in 1977 and 1978 (B.M. theory/composition and B.A. music education). In 1983 he received the Master of Arts degree in trombone performance from the University of Iowa, where in 1995 he earned a Doctor of Musical Arts degree in instrumental conducting.

Since the premiere of *Fantasia in G* in 1983, Timothy Mahr's compositions have been performed worldwide, recorded, and broadcast. The first recipient within the American Bandmasters Association Commissioning Project, Mahr has composed works for the Music Educators National Conference, the United States Air Force Band, the American School Band Directors Association, and the Kappa Kappa Psi/Tau Beta Sigma National Intercollegiate Band. He received the 1991 ABA/Ostwald Award for his work *The Soaring Hawk*.

Mahr's works have been performed at Lincoln Center and Carnegie Hall, the Midwest Clinic, the Music Educators National Conference, national

conventions of the American Bandmasters Association and the College Band Directors National Association, and numerous state and regional conventions. Many of his works have been broadcast on the Minnesota Public Radio network.

Dr. Mahr recently retired from his position as Professor of Music at St. Olaf College after 30 years, where he conducted the St. Olaf Band and taught classes in conducting, composition, and music education. He still serves as the conductor of the Minnesota Symphonic Winds and is past president of the North Central Division of the College Band Directors National Association. His conducting career began in Milaca, Minnesota, as an instrumental music teacher at Milaca High School. He was director of bands at the University of Minnesota, Duluth, for ten years and was the founder and conductor of the community-based Twin Ports Wind Ensemble.

On *Urgent Voices*, Timothy Mahr writes:

A striking aspect of our world today is the urgency heard in the strong voices and observed in the determined actions of the young as they boldly confront critical issues of our time. Personally, I am impressed, inspired, and challenged by their clarion calls.

The piece was primarily motivated by the efforts of Malala Yousafzai (women's rights), Emma González (of Stoneman Douglas High School -- gun control), and Greta Thunberg (climate change). They work to improve their worlds, rising up and becoming reluctant figureheads for fledgling movements, bent on change. The music, however, is not specifically tied to just these three young women. Hopefully the performer and listener will perceive the confusion, frustration, and anger, as well as the energy, strength, and pressing demand for change found within this groundswell of well-intentioned activism we see rising up in the youth of today.

The first movement, *Innocence, Fractured*, centers on the nascent innocence that all children are born with and rightfully should have -- the concerns of the world should not affect them. This tranquil opening moment succumbs to overpoweringly tragic music. Inevitably, a stark realization of the true nature of the world intrudes, and it decimates the blissful ignorance among children, exposing them to the bleakness ahead. It is distressing how many children in this world are denied of the simple innocence that should be at the core of simply being a child. This is their right, after all.

The opening of the second movement, *One Becomes Many*, heralds an energized plea, followed by a musical depiction of a single voice being heard, felt, understood, and amplified as it gains traction and notice. Ultimately reality crashes down -- ugly, unwanted, inescapable, invasive -- a thief insidiously stealing away with innocent peace and any true hope for a bright future. This is the music of the turning point -- once experienced, there's no going back -- only forward. The movement reacts in its closing with an overwhelming surge of energy.

The final movement, *Looking into the Mirror*, is about self-reflection and action: initiatives are gaining energy, the world is starting to listen, and these young activists are proud and hopeful. The music reflects the future these urgent voices are calling us to protect. We sense the goal of these imperatives, and perhaps feel motivated to take action. The musical journey ends, however, with the listener -- the participant -- being shocked again by the insistent demand for change and the dire necessity for a radical adjustment in behavior and relationship. The future clouds, and the tasks ahead seem insurmountable. This work ends with the solo sounds of an individual, now transformed from the start of this music journey, less innocent, more aware, and moved to become involved in effecting change.

The work *Urgent Voices* was commissioned by a consortium of high school, collegiate, and community ensembles including the Sacramento State Symphonic Wind Ensemble and led by the Maryland Winds and its conductor, Timothy J. Holtan. I am humbled and grateful for this opportunity to create.

The composition bears this dedication to the performers involved with the premiere: For the 2020 Music for All National High School Honor Band, Timothy J. Holtan, Conductor

Dr. **Jack Stamp** is currently a freelance composer and conductor with several residencies with ensembles in the United Kingdom. He recently served as the visiting director of bands at Luther College in northern Iowa. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chair of the music department for six years.

He holds a Doctor of Musical Arts degree in Wind Conducting from Michigan State University where he studied with Eugene Migliaro Corporon.

Prior to his appointment at IUP, he served as chair of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina. Other studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

***Repetend*** was commissioned by the Biloxi High School Wind Ensemble and their director, Travis Coakley, and premiered by that ensemble in May 2023. *Repetend* in this case means something that is repeated – a refrain, which describes the construction of the piece.

**James Clifton Williams Jr.** was an American composer, who began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time. Clifton Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included well-known band composers W. Francis McBeth and John Barnes Chance. Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*. In addition to his many other honors, those most recently listed include election to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru.

The five movements of **Symphonic Suite** are dedicated to the composer's beloved band director, L. Bruce Jones. "Intrada" is a stately establishment of a

unifying theme. In "Chorale", a new theme in the first cornet is treated in hymn-like style. "March" provides fanfare-like material. In "Antique Dance", a new theme emerges in the horn and alto saxophone. "Jubilee" presents the head motive in a festive *allegro con brio*.

**Ty Bloomfield** is an American composer and student, who completed a Bachelor's degree in music education and composition at Illinois State University in 2022, where he studied with his teachers Dr. Roger Zare, Dr. Roy Magnuson, and Dr. Carl Schimmel. He is currently a Dorothy Greenwald Fellow in composition at the University of Michigan, where he studies with Erik Santos.

Bloomfield strives to turn aspects of his daily life into music. He began composing in 2019 and since has written works for solo instruments, chamber ensembles, and wind ensemble. His solo clarinet work, *the dark paradise*, was accepted for a part of the Big Black Blotch project by Dr. Sarah Manasreh. Bloomfield is the recipient of multiple scholarships such as the Professor Russell B. Bedford Scholarship and the Harlan W. Peithman Memorial Scholarship at Illinois State. His work has led to recognition and collaborations with many organizations such as ASCAP, the JACK Quartet, Unheard-Of//Ensemble, and One Found Sound. His work has been performed at several festivals such as the RED NOTE Music Festival and the international Clarinet Association's New Music Weekend.

In the future, Bloomfield plans on using his platform and knowledge to help develop the next generation of composers and help newer students find their voice through writing music.

On **FLUX//DRIVE**, Ty Bloomfield writes:

I am not particularly interested in composing electronic or pop music, nor would I say I'm inspired by it much (aside from songs of these genres that I really like). I did, however, notice that I hadn't touched on my personal taste in my own music. Although electronic music is not my favorite, I do listen to some lo-fi music, and have a strange connection that several of my favorite wind ensemble works are based on electronic music. After taking my first class on electronic music composition, I had to write several electronic works – this is an adaptation of one of them. Originally composed for electric guitar, bass guitar, drum set, and piano, **FLUX//DRIVE** is my acknowledgement of my soft side for electronic and pop music and emulates several elements I liked in the genre.

There are very few composers in the world whose work is more recognizable than **John Towner Williams**. Born in New York, he learned piano at the age of eight. After moving with his family to Los Angeles in 1948 the young pianist and now leader of his own jazz band started experimenting with arranging. Having determined as a teen that he would become a concert pianist, he premiered his first composition, a piano sonata, at age 19.

After serving in the U. S. Air Force in the early 1950s, where he orchestrated for and conducted service bands, Williams moved back to New York where he began studies with Rosina Lhévinne at the Juilliard School and played in jazz clubs and studio sessions to support himself. Following this, he returned to California, where he attended both Los Angeles City College and UCLA, studying orchestration with Robert Van Epps, and composition with Mario Castelnuovo-Tedesco and Arthur Olaf Andersen, among others.

From 1956, Williams served as a studio pianist in Hollywood and shortly after began arranging and composing music for television, and becoming pianist, composer, and staff arranger for Columbia Records, where he made a number of albums with André Previn. Later, he went on to steady work as staff arranger at 20th Century Fox, orchestrating for notable film composers of the day, including Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Recognition of his television work in the 1950s and 60s, which won him four Emmy awards, led to work in major films. Probably his most famous collaborations have been with Steven Spielberg on a number of films including the “Indiana Jones” series and with George Lucas on the “Star Wars” series. In 1980, Williams was named the nineteenth conductor of the Boston Pops Orchestra, a position he held until 1993, when he became Conductor Laureate. Williams continues to be active in scoring movies into the 21st century with over 110 films to his credit.

His film recognitions include five Academy Awards (with 51 nominations), four Golden Globes (with 22 nominations), seven British Academy Film Awards, and twenty Grammy awards (with 64 nominations), and the American Film Institute’s Lifetime Achievement Award.

In the classic World War II motion picture *Midway* (1976), John Williams created one of the most riveting and powerful marches ever heard on the silver screen. This authentic edition brings all the energy and excitement of this composition to the wind band format.

On *Midway March*, John Williams comments:

The Battle of Midway was one of the great events in the history of the United States Navy. It was wonderful to see the recent reunion of American and Japanese veterans joining in peace and warm friendship, as they’ve searched to locate the site of the great struggle.

When I was young, I remember my father recounting to me that, during his childhood, he’d heard and seen John Philip Sousa conduct his famous band. And so, when the opportunity emerged to composed music for the film *Midway*, I tried to write an orchestral march that would be American in spirit, with a jazzy nautical swagger, and would fit squarely in the tradition of the great American marches that I’ve loved since my youth.