

Upcoming Wind Studies Concerts

Wednesday, October 16 – Concert Band
7:00 p.m., Concert Hall

Friday, November 8 – Wind Ensemble and University Chorale
Music of Frank Ticheli, with Frank Ticheli conducting
7:00 p.m., Concert Hall (FREE!)

Monday, November 25 – Concert Band
7:00 p.m., Concert Hall

Wednesday, December 4 – Wind Ensemble
7:00 p.m., Concert Hall

SAC STATE WIND STUDIES

Dr. Matthew Morse, Director of Bands
Dr. Clay Redfield, Assoc. Director of Bands
Santiago Sabado, Director of Athletic Bands
Arianna Guntvedt, Graduate Assistant

SAC STATE WIND/PERCUSSION APPLIED FACULTY

Laurel Zucker, flute | Deborah Shidler, oboe
Sandra McPherson, clarinet | Dr. David A. Wells, bassoon
Dr. Keith Bohm, saxophone | Mike McMullen, saxophone (jazz)
Ari Micich, trumpet | Jennie Blomster, horn
Joel Elias, trombone | Phil Tulga, trombone (jazz)
Julian Dixon, tuba/euphonium
Chris Froh, percussion | Rick Lotter, drums (jazz)

Follow us on Facebook and Instagram: @sacstatemusic

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 9, 2019
CAPISTRANO CONCERT HALL

Prior to joining the faculty in 2008, Redfield served as the Fine Arts Division Chairman and Director of Bands at Eastern Arizona College in Thatcher, Arizona and taught music at the elementary, middle, and high school levels for eighteen years in the public-school systems of Reno and Las Vegas.

Some of Redfield's credits include the Northern Nevada Outstanding High School Educator award, the Washoe County Teachers Association Distinguished Service Award, the UNLV Graduate Teaching Assistantship, and frequent guest conducting invitations throughout the region. Redfield is an active music arranger, clinician, and adjudicator. He holds a Bachelor of Music degree from Sacramento State, a Master of Arts degree from the American Band College of Southern Oregon University, and a Doctor of Musical Arts degree in conducting from the University of Nevada, Las Vegas.

Dr. Matthew Morse is currently the Director of Bands and an Assistant Professor of Music in the School of Music at Sacramento State. He is in demand as a clinician and guest conductor throughout California and nationwide. 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 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. 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 the John Philip Sousa Foundation's Colonel George S. Howard Citation of Musical Excellence for Military Concert Bands for his work with the 282nd Army Band in 2007, 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, Phi Mu Alpha Sinfonia Fraternity, and Phi Kappa Phi Honor Society.

Gustav Holst (1874-1934) began composing while at Cheltenham Grammar School. He spent two months at Oxford learning counterpoint before going to London to study composition at the Royal College of Music. He met Ralph Vaughan Williams in 1895. The two became friends and started the habit of playing their compositions to each other. Holst left college in 1898 to play the trombone in the Carl Rosa Opera Company and later the Scottish Opera, taught at the James Allen's Girls' School in Dulwich for two years before being appointed Director of Music at St. Paul's Girls' School in Hammersmith in 1905, where he continued to teach until the end of his life. Holst's heavy and exhausting teaching schedule meant that time left available for composition was often fragmented. In 1929, he accepted the Howland Memorial Prize from Yale University in 1929 for distinction in the arts and the gold medal of the Royal Philharmonic Society in 1930. He was appointed visiting lecturer in composition at Harvard University in January 1932.

Moorside March is taken from Holst's *Moorside Suite* for brass band which was commissioned as the test piece for the British National Brass Band Championship at the Crystal Palace, London, in 1928. Gordon Jacob arranged the suite for wind band in 1960. The march begins with a rising, four-note motif which leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the saxophone. The trio is reminiscent of the ceremonial marches of Edward Elgar and William Walton in its pomp and dignity. After a brief modulatory section based on the opening motif, the first two themes are restated, and the march concludes with a coda containing material from the trio.

Hammersmith: Prelude and Scherzo was commissioned by the BBC and completed in 1930. Holst was set to conduct the piece's premiere on April 17, 1932, with the United States Marine Band at the third annual convention of the American Bandmasters Association. Unfortunately, he had to cancel his appearance due to illness. The premiere took place under the Marine Band's conductor Taylor Branson, and then fell out of sight for twenty-two years. Holst's composition of this piece is a result of his long familiarity with the Hammersmith metropolitan borough of London, sitting on the Thames River. The composition expresses the duality of Holst's surroundings in this bustling town. The Prelude is slow and represents the "unconcerned and unnoticed" river Thames, reflecting a duality in its very key: E Major set against F minor. The Scherzo is boisterous and exuberant meaning to represent the street markets and the laughing, bustling crowds. The music and mood of the

Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

Gustav Holst's work, ***First Suite in E-flat*** is considered a model of British composition for wind bands. Composed in 1909, *First Suite in E-flat* is known to be one of the first compositions for wind band with instrumentation as is common today. Holst pioneered a style based mainly on melody that combined Elizabethan folk music techniques and 20th Century composition to bring a characteristic color to his music. His work for military band is heavy in brass writing which was typical of the music of that time. *First Suite in E-flat* is comprised of three movements based on traditional forms: Chaconne, Intermezzo, and March. Originally, Holst composed the piece in a flexible fashion, making it playable by a group of only 19 performers but with the ability to accommodate up to 16 more individual parts. What was different about this work for its time was the featuring of prominent soloists within the band and the treatment of certain sections as chamber ensembles. The first movement, Chaconne, is actually mislabeled as it would be more fitting to call it a passacaglia. The movement contains a repeating 8 measure phrase as opposed to a ground bass line that is handed around the different sections. With each repetition, Holst creates a variation among the accompaniment each time the theme returns, thus giving each repetition of the theme a different feel. The movement has a mostly legato feel with the prominence of low pitches. The second movement, Intermezzo, has two different styles: a detached, staccato feel in the first section; and a gentle legato near the middle of the movement. The third movement is a March with a contrasting legato section in the trio that alludes to the main theme of the first movement passacaglia.

Steven Bryant studied composition at The Juilliard School, the University of North Texas and Ouachita Baptist University. His teachers and mentors include Cindy McTee, W. Francis McBeth and Frank Ticheli. Bryant has been commissioned to compose for the Amherst Saxophone Quartet, The Indiana University Wind Ensemble, the United States Air Force Band of Mid-America, the Calgary Stampede Band and the University of Nevada, and Las Vegas Wind Symphony. His works have also been commissioned, performed and recorded in England, Japan, Australia and Germany. Along with composers Eric Whitacre, Jonathan Newman, and Jim Bonney, Bryant is a founding member of BCM International, a consortium made up of these composers whose goal is to create high-quality literature for concert and educational needs. The son of a professional trumpet player and music educator, Bryant values education and his compositions include a number of works for young

ensembles. Aside from works for wind ensemble and orchestra, his catalog contains electronic and electro-acoustic pieces.

Suite Dreams was commissioned and premiered by the Jasper (IN) High School Wind Ensemble, conducted by James Goodhue. In 2008, it was awarded the William D. Revelli Composition Award by the National Band Association. It is the last of four parody pieces by Bryant. The previous three are: *Chester Leaps In*, *Impercynations*, and *MetaMarch*. However Bryant states, "Unlike the others, it's not intentionally funny and tongue-in-cheek in character. Rather, it's a dream-like fantasia based on Holst's *First Suite in E-flat*. The motivic material is almost exclusively from the inverted Chaconne melody in Mvt. I and from Mvt. III."

Japanese composer **Jun Nagao** is known for his work on film and games. However, he began his career as a composer and arranger for wind bands and orchestras. Nagao holds a master's degree in composition from the Tokyo National University of Fine Arts and Music where he studied with Masayuki Nagatomi and Teruyuki Noda. In 2000, Nagao received the Toru Takemitsu Award and the 24th Japan Symphony Foundation composition award. Noteworthy compositions include four commissions from Yamaha Symphonic Band: *Nami no Ho*, *Souten no Shizuku*, *La lumineuse du vent vert*, and *Fluttering Maple Leaves*; wind works *Symphony*, *Réminiscence*, *Der Glücksdrache*, *The Other Garden* (euphonium and band), *Die Heldenzeit* (alto saxophone and band), and *Symbiosis* (trumpet and band). He is currently a part-time lecturer at Toho College of Music.

The EARTH from "Planets" by Trouvère was originally conceived as a movement intended to complete Holst's *Planets* suite. In 2003, Nagao arranged Gustav Holst's *Planets* suite for the Trouvère saxophone Quartet, adding Pluto and Earth movements since they were scientifically part of the planets then. He then created a concert band version of the Earth movement. The first theme begins with a Jig from *St. Paul's Suite*. The second is an original Earth theme, which is followed by other fragmented themes from the *Planets* and various popular Holst melodies. The music was composed with the hope that the earth will become a peaceful planet.

Dr. Clay Redfield is the Coordinator of Music Education and Associate Director of Bands. His duties include advising music education majors, teaching courses in music education, and supervising student teachers. Additionally, he serves as associate conductor of the Symphonic Wind Ensemble and the Concert Band.