

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)

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Concert Band

Dr. Matthew Morse, director

MONDAY, 7:00 P.M.
NOVEMBER 25, 2019
CAPISTRANO CONCERT HALL

Masque (1968)	W. Francis McBeth (1933-2012)
Greensleeves (1993)	Alfred Reed (1921-2005)
Arabian Dances (2009)	Brian Balmages (b. 1975)
Evocation of the Spirit: Two Settings of the "Ave Maria" (1915/2017) Movement 1	Sergei Rachmaninoff (1873-1943) trans. Kenneth Singleton
Theme from The Magnificent Seven (1960/2000)	Elmer Bernstein (1922-2004) arr. Christopher Palmer trans. Matthew Morse
Dr. Matthew Morse, conductor	
Overture for Symphonic Band (1970)	Bin Kaneda (b. 1935)
Arianna Guntvedt, graduate conducting associate	
Prelude and Rondo (1966/1976)	David Holsinger (b. 1945)
Dr. Matthew Morse, conductor	

Sacramento State Concert Band**Flute**

Rodnie Vue
Susannah Anderson (piccolo)
Sally Sun
Lili Davis

Oboe

Adrian Moua

Clarinet

Janice Calvento
Isaac Roachford-Gould
Anna Murray
Rebecca Velasquez
Victoria Nguyen
Daniel Gonzales

Bass Clarinet

Jackson Riley

Bassoon

Jacob Baclig
Grant Shirey

Alto Sax

Jose Madrid
Kailee Tinsley
Rachel Wargo
Jesusalberto Muniz
Vincent Derkacht

Tenor Sax

Kenneth Draper
Lena Elsharif

Bari Sax

Daniel Coronado

Trumpet

Samuel Elmore
Jacob Maman
Christian Cazares
Will Holaday
Noah Kirsch
Kunal Prasad
Isaac Davis

Horn

Jocelyn Morgan
Caleb Phair
Natasha Buckman
Veloy Tafoya

Trombone

Anthony Oliva
Tyler Banuelos
Vadim Gorbenko

Euphonium

Marcus Holifield-Helm

Tuba

Autumn Jaye Williamson
Samuel Kossow
Danielle Blankenship

String Bass

Aidan Keyes

Percussion

Christopher Harris
Vince Hjerpe
Matt Barcus
Jessica Suase
David Grant
Jason Cruz
Arianna Guntvedt

Harp

Sarah LoGrasso

Guitar

Aaron Davis

orchestral music composition in 1956. Among his notable compositions are works for piano and ballet, and chamber pieces such as *Symphony for String Quartet*. Kaneda began writing music for concert band in 1960. Among this music was the theme for the All Japan Band Contest as well as an arrangement of the overture for the Tokyo Olympic Opening Ceremony and two marches for EXPO '70.

Overture for Symphonic Band was commissioned by the Yamaha Concert Band and first performed by this group in Tokyo in Spring 1971. Following its premiere, The Yamaha Concert Band won the Gold Medal award at the All Japan Band Concert in the Fall of 1971 with this piece. *Overture for Symphonic Band* is comprised of two movements: Andante and Allegro. The notes in the score read: "The idea for the theme of the Allegro came to the composer during a Fall festival of the village in Shikoku Island, along the coast of the Inland Sea where he spent two years of his childhood."

David Holsinger is an American composer and conductor, known primarily for his works for concert band. He holds degrees from Central Methodist College, Fayette, Missouri, Central Missouri State University in Warrensburg and the University of Kansas. Holsinger has served as Visiting Composer in Residence at eleven American colleges or universities and held the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University, Clarksville, Tennessee. In 1999, the Christian Instrumental Directors Association awarded Holsinger its "Director of the Year" citation. His compositions have won four major competitions, including a two-time ABA Ostwald Award and have also been finalists in both the DeMoulin and Sudler competitions. Holsinger has been honored with the Gustavus Fine Arts Medallion, the division's highest honor, designed and sculpted by renowned artist, Paul Granlund. Holsinger, and as the fourth composer honored with this medal, joins a distinguished roster which includes Gunther Schuller, Jan Bender, and Csada Deak. Holsinger is the conductor of the Wind Ensemble at Lee University, in Cleveland, Tennessee.

Prelude and Rondo was premiered by the Central Methodist College Concert Band and conducted by Holsinger, who was 21 years old at the time. *Prelude and Rondo* was Holsinger's first major composition. He wrote:

It is interesting to note how "intuition" plays a part in the compositional arena. After years of compositional study about the "craft of composition," I am amazed that my first piece—probably from sheer naiveté—contained mixed meter, metric modulations, asymmetrical phrases over bar lines, and the beginnings of the "ostinato principal," which has become one of my signatures. I did not plan these things; they just happen because it seemed the right thing to do to put the music on the page.

In this piece, Holsinger employs the Aeolian, Phrygian, and Mixolydian modes along with frequent meter changes, asymmetrical meters, and hemiolas.

Composer **W. Francis McBeth** is known for his various works for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas, from 1957 to 1996. In 1962, McBeth conducted the Arkansas All-State Band, where future president Bill Clinton played the tenor saxophone. He was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia. He is also known for his "Double Pyramid Balance System," a widely used pedagogical tool in the concert band world.

Masque was commissioned and premiered by the University of Central Arkansas for the opening of their new fine arts auditorium. The title of the piece refers to sixteenth and seventeenth century England courtly entertainment involving acrobatics and dancing. *Masque* is built around two main themes: a three-note melodic motif and a constant driving rhythmic figure.

Alfred Reed began studying music at the age of ten. After serving in the 529th Air Force Army Band during World War II, Reed studied at the Julliard School of Music under Vittorio Gianni. After working as staff composer and arranger for the NBC and ABC television networks, Reed received his bachelor's degree in music in 1955 and his master's degree in 1956 from Baylor University, where he became the conductor of the Baylor Symphony Orchestra. He was a professor of music at the University of Miami, where he established the first music business university program. He was also chairman of the department of Music Media and Industry and director of the Music Industry Program at the time of his retirement. Reed composed over two hundred works for concert band, chorus, orchestra and chamber ensembles and traveled often as a guest conductor of his works in North America, Latin America, Europe and Asia. In the score for ***Greensleeves***, Alfred Reed writes the following program note:

It is generally agreed that the melody we know as *Greensleeves* is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain this was the original title, it is known that in the latter 14th century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover's lament over his lady's cruel treatment of him by a lady clad in a dress of green sleeves.

By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in the *Merry Wives of Windsor*.

Over 300 years later, the English composer Ralph Vaughan Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*. Since then the tune has been adapted as the basis for at least one Christmas carol, several popular songs, and even by the Swingle Singers on one of their albums. In addition, it has been performed instrumentally by groups of all sizes and styles from full symphony orchestra to small jazz and rock groups. This arrangement is a symphonic development of this 600-year-old classic melody adapted for the full resources of the modern wind orchestra or concert band.

Brian Balmages is a wind, brass and orchestral composer as well as an active conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Balmages' compositions have been performed worldwide in conferences such as the College Band Directors National Association national and regional conferences, the Midwest Clinic, the International Tube/Euphonium Conference, among others. He has been commissioned for groups such as the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, James Madison University's School of Music, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. Balmages is currently the Director of Instrumental Publications for the FJH Music Company Inc. in Fort Lauderdale, Florida.

Arabian Dances was commissioned by the South Carolina Band Directors Association for the All-State Clinic Band. The program notes in the score describe the features of the piece:

After a haunting opening, authentic Middle Eastern percussion instruments create the groove that accompanies the folk song *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.

Russian composer **Sergei Rachmaninoff** studied at the conservatories of St. Petersburg and Moscow. In 1917, the Bolshevik Revolution caused him to leave Russia and never return. Rachmaninoff toured widely in Europe and the United States and was considered an excellent conductor and one of the world's finest pianists. He died in 1943 in Beverly Hills, California. Although most of his popular large-scale music was composed during his years in Russia, in his later decades, he produced his 3rd Symphony, Symphonic Dances, 4th Piano Concerto, and *Rhapsody on a Theme of Paganini*. Rachmaninoff also composed music for the Russian Orthodox Church, which does not allow musical instruments in the service. All of this music is composed for and performed by unaccompanied voices. The present *Ave Maria* is drawn from the *All-Night Vigil* (1915), one of these unaccompanied church vocal pieces.

Evocation of the Spirit: Two Settings of the "Ave Maria" was arranged in memory of Ryan Pickett, a high school student and trumpet player in the Eaton Colorado High School Band who tragically died in a traffic accident. The piece is a compilation of two transcribed settings of the Roman Catholic prayer "Ave Maria" or Hail Mary. The text of the prayer is derived from the following verses of scripture:

Hail Mary, full of grace!
The Lord is with thee,
blessed art thou amongst women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
now and at the hour of our death.
Amen.

Over the years, many of history's most acclaimed composers have set this prayer to music. They include Josquin Desprez, W.A. Mozart, Franz Schubert, Felix Mendelssohn, Charles Gounod, Anton Bruckner, Giuseppe Verdi, Sergei Rachmaninoff, Gustav Holst, Igor Stravinsky, and many others. Though *Evocation of the Spirit* also contains an *Ave Maria* setting by Jacques Arcadelt, tonight's program includes only the Rachmaninoff setting.

Elmer Bernstein was a prolific composer of film scores. He studied at New York University and the Juilliard School of Music. He enlisted in the Army Air Corps in 1942, where he arranged and composed for many Armed Forces Radio Services programs. This led to him being hired by Norman Corwin to score music for radio dramas after his discharge. Bernstein rose to prominence with his score to the 1955 film "The Man With the Golden Arm." He also scored music for such hit films as "The Magnificent Seven," "The Birdman of Alcatraz," "To Kill a Mockingbird," "National Lampoon's Animal House," "Ghostbusters," and "Wild Wild West."

"*The Magnificent Seven*" is a 1960 American Western film directed by John Sturges and starring Yul Brynner, Eli Wallach, Horst Buchholz, James Coburn, Brad Dexter, Steve McQueen, Robert Vaughn, and Charles Bronson. The film is an Old West-style remake of Akira Kurosawa's 1954 Japanese film, "The Seven Samurai." The story follows a group of seven gunfighters hired to protect a small village in Mexico from a group of marauding bandits and their leader. Along with the iconic main theme and effective support of the story line, the score also contains allusions to twentieth-century symphonic works, such as the reference to Bartok's *Concerto for Orchestra* and the use of Copland-esque idioms. In 2013, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant". **Bin Kameda** was born in in Shinking, Manchuria. He graduated with a degree in music composition from the Tokyo National University of Fine Arts and Music. Afterwards, he became an active composer, receiving an award in the field of