

UPCOMING AT THE SCHOOL OF MUSIC

Thursday, December 1

Sacramento State Jazz Ensembles  
7:00 pm (\$10 gen., \$7 senior, \$5 student)

Friday, December 2

Sacramento State Vocal Jazz Ensembles  
With guest: Folsom High School Jazz Choir  
7:00 pm (\$10 gen., \$7 senior, \$5 student)

Saturday, December 3

Sac State Choirs' Carol Concert  
At St. John's Lutheran – 17th and L Streets  
7:00 pm (\$10 gen., \$7 senior, \$5 student)

Sunday, December 4

Sac State Choirs' Carol Concert  
At St. John's Lutheran – 17th and L Streets  
4:00 pm (\$10 gen., \$7 senior, \$5 student)

Wednesday, December 7

Symphonic Wind Ensemble  
7:00 pm (\$10 gen., \$7 senior, \$5 student)

## **Concert Band**

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.  
NOVEMBER 30, 2022  
CAPISTRANO CONCERT HALL

PROGRAM

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Tricycle (1997)	Andrew Boysen, Jr. (b. 1968)
Simple Gifts (2002)	Frank Ticheli (b. 1958)
1. In Yonder Valley	
2. Dance	
3. Here Take This Lovely Flower	
4. Simple Gifts	
Prairie Songs (1998)	Pierre La Plante (b. 1943)
Whiteleaf Hill (2013)	Benjamin Tucker
A Hymn for Band (1991)	Hugh M. Stuart (1917-2006)
Tripwire (1991)	JaRod Hall (b. 1991)
The Music-Makers (1968)	Alfred Reed (1921-2005)

PERSONNEL

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**Flute**

Victor Sun  
Emilio Alvarado  
Austin Quaintance  
Heather Wells  
Theo Shultz  
Ireland Colon

**Clarinet**

Lina Crouson  
Justin Nguyen  
Sidney Orr

**Bass Clarinet**

Nathan Sharma

**Bassoon**

Victor Nuno-Robles

**Alto Sax**

Jesse Gonzales  
Darren Maracle  
Samuel Cardoso  
Chase Anderson

**Tenor Sax**

Jose Madrid  
Noah Seguerre  
Tanya Vasquez-Gomez

**Bari Sax**

Cesar Mendoza

**Horn**

Anthony Munroe  
Cesar Zarate\*  
Christian Orr\*

**Trumpet**

Ethan Brake  
Kunal Prasad  
Bailey Denton  
Max Urquhart  
Emily Zuniga

**Tenor Trombone**

Kenneth Ruiz  
Miguel Recendez

**Bass Trombone**

Ryan Wilson

**Euphonium**

Manny Villaseñor Villasanti  
Dylan Alms

**Tuba**

Aaron David\*

**Percussion**

Matthew Amato  
Orion Lopez  
Aaron Kitzes  
Trisha Pangan-Kennedy  
Brady Hegland  
Leslie Vasquez  
Justin Respicio\*

\* = *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.

in my flat, I listen to a record of *Huapango*."

**Andrew Boysen, Jr.** is currently a professor at the University of New Hampshire. He is the conductor of the wind symphony and teaches conducting and composition. Boysen received his Master of Music degree in wind conducting from Northwestern University and his Bachelor of Music degree in music education and music composition from the University of Iowa. He attended Eastman School of Music where he earned a Doctor of Musical Arts degree in wind conducting. During his time at the school, he was conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. Boysen was the winner of the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

*Tricycle* was commissioned by the Northshore Schools, District 112 (Ill.) for the inaugural All-City Band Festival. Directors of the participating schools were Mike Brehmer, Dennis Runyon, Steve Zachar, and Glenn Williams. The title of the work refers to both the structure of the piece and the event for which it was commissioned. The All-City Band Festival involves three schools performing and working together as one, much as all three wheels of the tricycle must work together to move forward. The music reflects this idea by having three separate themes introduced on their own before finally being combined to work together as one musical entity. The title is even more appropriate considering the playful and innocent qualities of the piece as a whole. *Tricycle* is a piece that is meant to be light, fun, and happy.

**Frank Ticheli** joined the University of Southern California composition faculty in 1991. His music has been described as "brilliantly effective, deeply felt, with impressive flair and striking instrumental colors... "The Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, and the Dallas Symphony have performed Ticheli's works. He received his doctoral and master's degrees in composition from the University of Michigan. Frank Ticheli writes on *Simple Gifts*:

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of

the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum, and a website at [www.shaker.lib.me.us](http://www.shaker.lib.me.us).

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially of orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-

quarter speed, in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson's monumental collection *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

**Pierre La Plante** (not Laplante) is an American composer of French-Canadian descent, who grew up in Sturgeon Bay, Wisconsin. He received his Bachelor and Master of Music degrees from the University of Wisconsin at Madison, where he was a composition student of James Christensen. La Plante plays bassoon with the Beloit-Janesville Symphony Orchestra. He recently retired after teaching general music and beginning band at Pecatonica Elementary School in Blanchardsville, Wisconsin, for 25 years.

La Plante has adjudicated for solo and ensemble contests and played bassoon in regional orchestras, including the Dubuque Symphony Orchestra and the Beloit-Janesville Symphony. He is currently a member of NAFME, ASCAP, Wisconsin Music Educators Conference, Wisconsin Youth Band Directors Association, as well as the Madison Wind ensemble. He resides in Oregon, Wisconsin.

*Prairie Songs* is based on two songs from the Midwest. These songs were sung and known in Wisconsin and, therefore, seem appropriate for a piece celebrating the state's sesquicentennial (1848-1998).

*The Pinery Boy*, from the Eau Claire region of Wisconsin, is used in the opening section of *Prairie Songs*. The song tells the story of a young girl who set out in search of her lover, a raftsman working on the river. Her search ends when she learns from the captain that her lover has perished in the river. The young lady returns home and dies of a broken heart. Despite the tragic, and at times melodramatic nature of the verse, the melody is broad and expansive in scope (an octave plus three notes). The setting of this tune in *Prairie Songs* is intended to convey a feeling of grandeur and beauty of the (land before time).

The second section of the piece quotes *The Turkey Song* which some authorities believe originated in Kentucky and moved west with the settlers. It is found in various collections of childrens' folksongs, including those of Pete Seeger and Jill Trinka. Common melodic patterns between the two songs make them sound as though they are related. The two themes are presented concurrently in the *maestoso* section just prior to the coda (*allegro*).

### ***The Pinery Boy***

"Oh a raftsman's life is a wearisome one,"

"It causes many fair maids to weep and mourn."

"For the loss of a true love that can never return."

### ***The Turkey Song***

"As I came over yonder's hill"

"I spied a mighty turkey."

"He flapped his wings, and he spread his tail"

"and his feet looked awful dirty."

Commissioned by the Central Middle School Band, Waukesha, Wisconsin, Laura Kautz Sindberg, conductor, with assistance from the Wisconsin Sesquicentennial Commission.

***Whiteleaf Hill*** is a colorful and exciting overture by **Benjamin Tucker**. A dark, flowing introduction provides a recurring motive that contrasts with the energetic syncopation in the main theme. A rhythmic woodwind descant enhances the level of energy, providing a dramatic finish.

**Hugh M. Stuart** was an American composer, arranger and educator, who received his music training from Oberlin Conservatory of Music, Columbia Teachers College, Rutgers University, Newark State College, and the University of Michigan. He taught instrumental music in the schools of

Maryland and New Jersey for 33 years. During this time he conducted several brass bands and ensembles. He also taught at various clinics and workshops for winds. Stuart wrote more than 100 published compositions, arrangements, method books, band and orchestral collections, solos, and ensembles in the educational field. He appeared as a clinician in forty-five states. He lived in Albuquerque, N.M. until his death on Jan. 31, 2006 at the age of 89.

On ***A Hymn for Band***, Hugh M. Stuart writes:

I have felt for some time that there was a need for a piece which, in addition to any aesthetic value it might have, could be used as a tool to help develop a better band sound through the performance of a legato style; thus *A Hymn for Band*.

**JaRod Hall** is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. He is currently the director of bands at Hobby Middle School in San Antonio, Texas. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sightreading Evaluations, as well as being recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony and Symphonic Band, 3 O' Clock Lab Band, Carrollton Wind Symphony, Metropolitan Winds, and during his time in high school the Texas All-State Symphonic Band (2007-09) and Jazz Band (2010). He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band. He is currently [2022] a freelance tubist and trombonist in the San Antonio area. As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper "Editor's Choice" list, and the Bandworld Top 100 list. His composition *Lost Woods Fantasy* was showcased at the 73rd annual Midwest Clinic in Chicago by the Berkner High School Band, which was composed of the first students JaRod taught as a band director in Richardson ISD. His composition *Silver Fanfare* was selected as a winner of the Dallas Winds Call for Fanfares, and *Through the Storm* was selected as the 2021 Barbara Buehlman Prize winner for high school band, featured at the 76th annual Midwest clinic in Chicago.

On *Tripwire*, JaRod Hall writes:

A tripwire is a low-bearing laser or string that sets off an explosion, trap, or alarm when touched. This piece follows a team of bandits who must escape from a secret hideout without being detected or tripping the wire. This clever work offers some extraordinary colors, from the sneaky sound of the beginning melody to the loud and raucous rips that follow later in the work.

**Alfred Reed** was an American composer, arranger, conductor, and educator. Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work; he received his B.M. in 1955 and his M.M. in 1956. His Master's thesis was the *Rhapsody for Viola and Orchestra*, which later was to win the Luria Prize. It received its first performance in 1959 and was subsequently published in 1966. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This led, in 1955, to his accepting the post of editor at Hansen Publishing in New York.

In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation's most prolific and frequently performed composers.

His work as a guest conductor and clinician took him to 49 states, Europe, Canada, Mexico, Japan, Australia and South America, and for many years, at

least eight of his works have been on the required list of music for all concert bands in Japan, where he was the most frequently performed foreign composer today. He left New York for Miami, Florida, in 1960, where he made his home until his death.

Alfred Reed composed *The Music-Makers* for the Spencerport High School Wind Ensemble in 1967. The work is based on Arthur O'Shaughnessy's famous ODE:

*We are the music-makers  
And we are the dreamer of dreams,  
Yet we are the movers and shakers  
Of the World forever, it seems.  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown:  
And three with a new song's measure  
Can trample an empire down.*

He writes:

The music is cast in the form of a single allegro movement, following two bars of introduction, and is built up from seven motivic fragments, only one of which is developed into a full-length melody. The remaining motives are alternately martial and lyric, in constantly changing forms, moods, and colors, culminating in a brilliant coda. It is a joyous affirmation of the power of music to move the spirit of man to both dream and achieve the highest that life has to offer.