

ABOUT THE CONDUCTORS

Natassjah Diaz is a graduate conducting student under the direction of Dr. Matthew Morse at California State University Sacramento. She received a Bachelor of Music Education and Teaching Credential at Sacramento State and is excited to start her career as a music educator. Throughout her youth, she was a part of numerous ensembles and was later inspired to pursue music as a field of study after meeting her high school band director, Desiree Bugarin at Lathrop High School in Lathrop, California. Her first experience conducting was at College of the Sequoias in Visalia, California after her director Michael Tackett offered students an opportunity to conduct a piece of their choice once the semester performances were over. This experience led to her interest in the field and her admiration for the efforts conductors make to truly bring out both the best in their ensembles and the music. After completing her Bachelor of Music Education and Teaching Credential, she decided to pursue conducting to improve her understanding of musical interpretation and leadership skills in front of an ensemble. Her experiences in the graduate conducting program have helped her gain confidence and skills she hopes to utilize to guide her students in the future.

Marcus Holifield-Helm was born and raised in Placerville, California where he attended El Dorado High School. He is currently in his final semester as a graduate conducting student studying with Dr. Matthew Morse. Holifield-Helm is also in his third year as a middle school band director at Foothill Ranch Middle School in the Twin Rivers School district. In his time at Foothill Ranch, Holifield-Helm has been able to grow the music program from part time to a full-time band program. His advanced band has earned superior ratings at Music in the Park festival and is an integral part of the middle school. Aside from teaching Holifield-Helm is also one of the three directors of the Mandarins Leadership Camps. These camps offer leadership development for high school students who are currently or planning on being student leaders in their marching band programs. These camps serve students not only in Sacramento, but also students from the Bay Area, Reno, and Southern California. Marcus also serves as the drum major coordinator for the Sacramento Mandarins Drum and Bugle Corps. Aside from these two roles, Holifield-Helm is also an in-demand leadership clinician for local marching band programs where he works with band directors and their student leaders to prepare for Fall marching band seasons.



Graduate Conducting Recital

Natassjah Diaz
Marcus Holifield-Helm



WEDNESDAY, 6:00 P.M.
NOVEMBER 6, 2023
CAPISTRANO CONCERT HALL

PROGRAM

| | |
|---------------------------------|----------------------------------|
| The Music-Makers (1967) | Alfred Reed (1920-2005) |
| | Natassjah Diaz, conductor |
| The Witch and the Saint (2004) | Steven Reineke (b. 1970) |
| Our Cast Aways (2018) | Julie Giroux (b. 1964) |
| | Marcus Holifield-Helm, conductor |
| Inchon (2001) | Robert W. Smith (1958-2023) |
| | Natassjah Diaz, conductor |
| First Suite in Eb (1909) | Gustav Holst (1874-1934) |
| 1. Chaconne | |
| 2. Intermezzo | |
| 3. March | |
| | Marcus Holifield-Helm, conductor |
| INTERMISSION | |
| Danzon No. 2 (1998) | Arturo Márquez (b. 1950) |
| | trans. by Oliver Nickel (2009) |
| | Natassjah Diaz, conductor |
| Deep River (2021) | Benjamin Horne (b. 1995) |
| | Marcus Holifield-Helm, conductor |
| One Life Beautiful (2010) | Julie Giroux |
| | Natassjah Diaz, conductor |
| Dreams and Fancies (1988) | Timothy Broege (b. 1947) |
| Sòlas and Ané (2006) | Samuel Hazo (b. 1966) |
| | Marcus Holifield-Helm, conductor |
| Princess Mononoke Medley (1997) | Joe Hisaishi (b. 1950) |
| | arr. by Takashi Hoshide (1999) |
| | Natassjah Diaz, conductor |

PERSONNEL

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music in Conducting. Natassjah Diaz and Marcus Holifield-Helm are students of Dr. Matthew Morse.

Flute

Evan Wright
Soraya Roman (picc.)
Adeline Caldwell
Rodnie Vue

Oboe

Ethan Pham-Aguilar
Hailey Nelson
Sierra Rogers (Eng. hn.)

E-Flat Clarinet

Kevin Bowlson

Clarinet

Kevin Le
Noah Blevins
Briana Maracle
Mia Kawakami
Elise Huerta
Dara Vasquez
Zephaniah Samuel
Paris Evans

Bass Clarinet

Justin Nguyen
Nathan Sharma

Bassoon

Taylor Sabado
Victor Nuno-Robles
Jack Zill
Kaitlyn Donovan

Alto Saxophone

Bany Villareal (soprano)
Jesse Gonzales
Cesar Mendoza
Samuel Cardoso

Tenor Saxophone

Joshua Elmore
Gabriel Zaragoza

Baritone Saxophone

Rachel Lewis
Jesusalberto Muniz

Horn

Ryan Datar
Christian Orr
Arianna Guntvedt
Kaylee Kazee

Trumpet

Mason Rogers
Alex Hawvichorst
Amanda Lopes
Santiago Sabado
Gavriel Wong
Alexia Vargas
Angel Hernandez
Alejandra Ruiz

Piano

Edward Oleynik

Trombone

Tauvia Buendia
Spencer Nold
Michael Mencarini
Leah Diaz
Kenny Ruiz
Zachary Michlig

Euphonium

Anthony Oliva
Ke Sean Blanchard
Russell Bradley

Tuba

EJ Charles
Alex Daw

String Bass

Andrew Finley
Kaitlyhnn Diaz

Percussion

Ben Jilbert
Trisha Pangan-
Kennedy
Ryan Zeutzius
Leslie Vazquez
Jonah Wagner
Evan French
Edward Oleynik
Bee Trinh
Rei Vindiola

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

At the start of his career, he became a composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953 Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas. He completed his academic work at the same time, receiving his B.M. in 1955 and his M.M. in 1956. In 1966 he left this post to join the faculty of the School of Music at the University of Miami where he held a teaching position in the Theory-Composition and Music Education departments. With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Alfred Reed was one of the nation's most prolific and frequently performed composers.

The Music-Makers was composed for the Spencerport High School Wind Ensemble in 1967. The work is based on the English poet Arthur O'Shaughnessy's famous ode:

| | |
|------------------------------------|---------------------------------------|
| "We are the music makers, | With wonderful deathless ditties |
| And we are the dreamers of dreams, | We build up the world's great cities, |
| Wandering by lone sea-breakers, | And out of a fabulous story |
| And sitting by desolate streams; — | We fashion an empire's glory: |
| World-losers and world-forsakers, | One man with a dream, at pleasure, |
| On whom the pale moon gleams: | Shall go forth and conquer a crown; |
| Yet we are the movers and shakers | And three with a new song's measure |
| Of the world forever, it seems. | Can trample a kingdom down . . ." |

This work 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.

Steven Reineke was born in Ohio and holds two bachelor's degrees in music composition and trumpet performance from Miami University in Oxford, Ohio. In his career, Reineke has earned multiple awards. Reineke is the first recipient of the Jackson Goldman Memorial Prize. Aside from composing, Reineke has conducted the Warner Brothers Studio Orchestra in recording sessions of his own music. He has also worked with the

Cincinnati Pops orchestra in the summer of 1995 as the principal composer/arranger. Since then, Reineke has written over 100 arrangements for the orchestra. Reineke also enjoys composing music for symphonic bands and wind ensembles. He is a frequent guest conductor and clinician for college and high school bands.

The Witch and the Saint is a programmatic work based upon the German Novel *Die Hexe und die Heilige* by Ulrike Schweikert. The work consists of five distinct sections. The opening section depicts the birth of two twin sisters born in 1588 in Germany. In that time, the birth of twins was considered a bad omen and as the sisters grew up, it became clear they had the gift of second sight and could predict the future. The second section develops Sibylla's theme. This sister is feared by the town and considered to be a witch. The other sister, Helena, also has her theme presented in this section. The third section is the development of Helena's theme. Helena's gifts are considered a blessing and thus is considered to be a saint. The fourth section is turbulent and represents the struggles both sisters face. Eventually Sibylla is imprisoned, and her sister returns to save her sister. The fifth and final section depicts the return of Helena to save her sister. As both try to escape, they are both captured, facing fear of being burnt at the stake, Helena drinks poison and dies in the arms of Sibylla. Sibylla rides off with her dead sister in her arms in sorrow.

Julie Giroux has cemented herself as one of the great wind band composers in the past decades. Giroux holds degrees from Louisiana State University and includes John Williams, Bill Conti, and Jerry Goldsmith among her teachers. Originally a film composer, her works include films such as *Karate Kid II*, *White Men Can't Jump*, and many other films and TV series. Though Giroux got her start in film scoring, she now primarily composes for wind groups.

Our Castaways is Julie Giroux's love letter to rescue animals. Aside from composing, Giroux has a deep passion for rescue animals of all kinds. Regarding *Our Castaways* Giroux writes:

For Those who rescue, Those who get rescued, and especially for Those whose rescue never comes. 6.5 million companion animals enter animal shelters every year and 2.4 million of those adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing, but we still have a long way to go. We are all

shepherds. Every living creature is in our care. Hopefully mankind will someday uphold its responsibility and become caretaker of all living things.

“One Life Beautiful was written in memory of Heather Cramer Reu for her “one life beautiful” that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.”

- program note by Julie Giroux

The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to; as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition. Shakespeare’s “sweet sorrow,” the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful.

Robert W. Smith graduated from Troy State University in Alabama where he studied composition with Dr. Paul Yoder and received a Bachelor of Music Education. Smith pursued his musical career in South Florida and continued his education, earning a master’s degree in media writing and production from the University of Miami, while studying with Dr. Alfred Reed. Robert W. Smith has over 600 works in print, the majority of which were composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands around the world. Many of his educational works have become standards for developing bands while some of his larger works catered to high level groups such as the United States Navy Band and the Atlanta Symphony, reaching ensembles and audiences of varying degrees.

Inchon is described as “honoring the forgotten war” and was composed as a way of recognizing the 50th anniversary of the Korean conflict. From the words of Robert W. Smith:

“On September 15, 1950, the First Marine division under the command of Major General Oliver P. Smith, led the first major U.N. force strike in North Korean-occupied territory, with a surprise amphibious assault at Inchon. The First Marine Division Reconnaissance Company made the

first helicopter landing on Hill 812 to relieve the ROK Eighth Division during the renewed fighting. In five days of textbook-style campaigning, the division closed in on Seoul. In house-to-house fighting, the Marines wrested the city from its communist captors by September 27.

Inchon was inspired by this historic event. From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, *Inchon* explores this clashing of cultures through sound. Even the simple Korean prayer in the center of the piece is answered by the more powerful Western statement of the same melody. As quickly as the invasion begins, it ends as the helicopters fly into the distance, leaving the beach once again in solitude.

Dedicated in loving memory of my father, Staff Sergeant Benjamin F. Smith, U.S. Army (Retired), a heroic veteran of the Korean and Vietnam Conflicts.”

Gustav Holst was a British composer considered to be one of the premiere composers of wind band literature. Holst was born in England and attended the Royal College of music in London. There he made a lifelong friendship with Ralph Vaughn Williams (1872-1958) who would also become a prominent wind band composer. Holst not only was a composer but also was an educator at the St. Paul’s Girls’ School in Hammersmith, London. He was also director of music at Morley College where he served both roles until his death in 1934. Holst is well known for wind band compositions such as *Hammersmith Prelude and Scherzo* (1930), *First Suite in Eb* (1909), and *Second Suite in F* (1911).

First Suite in Eb is considered one of the masterworks and cornerstones of band literature. Completed in 1909, the work did not receive its official premiere until 1920 by an ensemble at the Royal Military School of Music at Kneller Hall. The work was originally composed for the smaller instrumentation of the British Military bands of the early 20th Century. The work contains three movements: *Chaconne*, *Intermezzo*, and *March*. Each movement is built upon the first three notes heard in the *Chaconne*. In the Chaconne, Holst then inverts the three notes midway through before bringing back the original melody. These same three notes can be heard in the melodies of the *Intermezzo* and are once more developed masterfully by Holst. In the final movement, Holst once again inverts the three note motif from what is heard in the previous two movements. If

you listen carefully to the end of the *Intermezzo*, you will hear the same last three notes played inverted in the opening fanfare of the *March*.

Arturo Márquez began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton. In recent years, Márquez has written a series of *danzones*, works based on an elegant Cuban dance that migrated to Veracruz, Mexico.

His *Danzon No. 2* is among the most popular Latin American works to emerge since the 1950s, enhanced by its performance by Gustavo Dudamel with the Simon Bolivar Youth Orchestra in their 2007 tour of the United States and Europe. Originally written for orchestra, the piece was later transcribed for wind band by Oliver Nickel, maintaining the original form of the work as much as possible.

“The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular

music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.” - *program Note by Arturo Márquez*

Benjamin Horne is a composer, low brass performer, and music educator residing in Bloomington Indiana. He holds a master’s degree in music performance from the Jacobs School of Music at Indiana University. He also holds a bachelor’s degree in music education, certificate in music composition, and music performance from the Schwob School of Music at Columbus State University in Georgia. Horne studied composition with Dr. James Ogburn and Dr. Don Freund. Horne’s works have been performed around the world including the Latzsch Trombone Festival in Germany, and other events such as the Tuba and Euphonium Conference. Horne currently is studying as a doctoral student at Michigan State University under the direction of Kevin Seditole.

Deep River is an arrangement of the traditional spiritual of the same name for wind bands. In the program notes, Horne writes:

This arrangement is inspired by the popular art song version by Henry Burleigh. His low baritone voice as well as renditions by singers such as Paul Robeson are the motivation for this version’s use of solo tuba for the song’s initial presentation. Other allusions the Burleigh can be found throughout this work.

The lyrics to *Deep River* can be found below:

Deep River, My home is over Jordan
Deep River, Lord, I want to cross over into campground

Oh, don't you want to go to that Gospel feast?
That Promised Land, where all is peace?

Timothy Broege studied composition at Northwestern University with M. Willam Karlins, Alan Stout, and Anthony Donato. He earned his bachelor’s degree in music with high honors in 1969. After college, Broege taught in the Chicago Public School system, and then taught elementary music in New Jersey until 1980. The music of Broege has been performed throughout the world by groups such as the Monmouth Symphony Orchestra, the Garden State Philharmonic Orchestra, and the United States Military Academy Band. Broege has received many grants and commissions from schools, universities, and professional performers.

Aside from his compositional career, Broege is an active recitalist on early keyboard instruments and recorder.

There is very little written about *Dreams and Fancies* aside from them being listed as four contrasted vignettes. These vignettes are written in a contemporary style and offer four differing movements. The movements are listed as follows: I. First Dream, II. First Fancy, III. Second Dream, IV. Second Fancy. The work is dedicated to Michael Kaufman and the Grand Ledge Michigan High School Band.

Samuel Hazo holds a bachelor's and master's degree from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Hazo first started his composition career in 2003 where he won a composition contest sponsored by the National Band Association. Hazo not only composes for wind bands but has also composed for television, radio, and the stage. These compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad, and Richard Kiley. Hazo's wind band works have been performed by groups such as Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds, and the Klavier Wind Project recordings with Eugene Migliaro Corporon. Hazo has been a music teacher at every educational grade level and serves as a guest conductor and clinician for the Hal Leonard Corporation.

Sòlas and Ané are two Gaelic words meaning Joy (Solas) and Yesterday (Ané) It was named for Margene Pappas director at Oswego High School in Oswego, Illinois. Margene was director at Oswego high school for 37 years where she won countless accolades. Solas Ane premiered in 2006 by a band composed of Oswego alumni which included top professional musicians. Throughout the work you will hear clear influences of Gaelic ornamentation in the woodwinds as well as soaring melodies throughout.

Mamoru Fujisawa, better known as **Joe Hisaishi**, is a Japanese film composer born in 1950 who has over 100 film scores and solo albums to his name. Dubbed "the John Williams of Japan" by Pitchfork in 2017, he has won the Japanese Academy Award for Best Music seven times. He is best known as the main musical associate of the Studio Ghibli film studio, having scored all but one of Hayao Miyazaki's animated films. Fujisawa adopted the name "Joe Hisaishi" (based on the kanji translation of "Quincy Jones") shortly before the release of his first production in

1981. The album 'MKWAJU', which was written for percussion ensemble and featured famed composer Midori Takada, was heavily influenced by Japanese electronic music pioneers Yellow Magic Orchestra and American minimalist artists like Steve Reich. It explores the Japanese theme of "ma", or "emptiness", by emphasizing the space between notes to create musical tension. Hisaishi would continue to release experimental, synthesized pop records in the '80s and onwards.

In 1984 Hisaishi collaborated with Hayao Miyazaki for the first time on the animated film *Nausicaä of the Valley of the Wind*. Here, he demonstrates an enchanting orchestral style, utilizing soaring strings and flourishes of percussion to create a dramatic emotional resonance. Recounting production meetings with the director, Hisaishi describes the inspiration behind the music: "I tried to connect with this feeling of hope... music that is slower, that allows the audience to experience what's in the space between movements."

Studio Ghibli rose to prominence in the ensuing years, and Hisaishi developed his atmospheric, classical style on films like *My Neighbour Totoro* (1988) and *Princess Mononoke* (1997).

Princess Mononoke Medley is an arrangement of five pieces from the original film score that highlight major encounters the main character Ashitaka experiences throughout the movie.

1. The Legend of Ashitaka
2. The Encounter
3. Princess Mononoke
4. Lady Eboshi Tatara Song
5. Ashitaka and San

The film focuses on Ashitaka's search for a cure after being cursed by an angry spirit while protecting his village. Throughout his journey he encounters numerous characters including Moro, a wolf god and Princess Mononoke, a human girl raised by the wolf tribe to protect the forest from the humans who endlessly consume its resources. Conflicts rise between the humans of Iron Town and the guardian spirits of the forest as well as other human settlements. Ashitaka becomes a bridge between the humans and the spirits in his efforts to bring peace to both sides.

Mononoke (物の怪) is not a name, but a general term in Japanese for a spirit or monster.