

## **Sacramento State Symphonic Wind Ensemble**

### **Flute**

Olivia Chaikin  
Kelly Bacon  
Kristen Hogan  
Gabriel Meline

### **Oboe**

Erik Moberg  
Maximilianó Elam

### **Clarinet**

Madison Armstrong  
Luis Cruz  
Emma Keisler  
Daniel Gonzalez  
Natassjah Diaz  
Noah Blevins  
Hannah Minge  
Taylor Browne  
Justin Nguyen

### **Bassoon**

Owen Polkinghorn  
Martin Uytingco  
Miranda Tapley

### **Alto/Soprano Sax**

James McCarthy  
Samantha Wilbanks

### **Tenor Sax**

Michael Buckman

### **Baritone Sax**

Andie Stokes

### **Horn**

Natasha Buckman  
Arianna Guntvedt  
Veloy Tafoya  
Ryan Datar

### **Trumpet**

Jordyn Kennell  
Ruvem Kutsar  
Jared Blum  
Amanda Lopes  
Samuel Elmore

### **Trombone**

Joseph Murray  
Morgan Childers  
Wesley Schoch

### **Bass Trombone**

Autumn Istre

### **Euphonium**

Anthony Oliva  
Vincent Salvitti

### **Tuba**

Scott Stewart  
Julian Dixon

### **String Bass**

Teddy White

### **Piano**

Ruvem Kutsar

### **Percussion**

Grant Johnson  
Ismael Lopez  
Jonah Wagner  
Dawson Nichols  
Morgan Resendes  
Christopher Harris  
Matt Barcus

## **Symphonic Wind Ensemble**

Dr. Matthew Morse, director

with guest

## **Franklin High School Wind Ensemble**

Matt Mackey, director

WEDNESDAY, 7:00 P.M.  
DECEMBER 4, 2019  
CAPISTRANO CONCERT HALL

**Franklin High School Wind Ensemble**

Esprit De Corps (1984)	Robert Jager (b. 1939)
Sleep (1999)	Eric Whitacre (b. 1970)
Symphonic Concert March (ca. 1915/1985)	G. Bonelli arr. Nicholas Falcone
Matt Mackey, conductor	

## BRIEF INTERMISSION

**Sacramento State Symphonic Wind Ensemble**

Il Maestoso (2019) <i>California premiere</i>	Wendell Yuponce (b.1958)
Dr. Clay Redfield, conductor	
Rise (2018) <i>Special Commissioning Consortium Performance</i>	Adam Schoenberg (b. 1980)
Acadiana (2016)	Frank Ticheli (b. 1958)
I. At the Dancehall	
II. Meditations on a Cajun Ballad	
III. To Lafayette	
Blow, Eastern Winds (2015)	Joseph T. Spaniola (b. 1963)
Fantasia in G (1982)	Timothy Mahr (b.1956)
Dr. Matthew Morse, conductor	

**Franklin High School Wind Ensemble****Flute/Piccolo**

Katie De Herrera  
Kayla Hom  
Victoria Johnson  
Madelyn Mei  
Zoe Meland  
Amanda-My Ramos  
Janya Ross  
Dorian Vail  
Vicky Zhou

**Oboe**

Tyler Jaramillo

**Clarinet**

Nathaniel Aprieto  
Malia Davis  
Jacob DeJesus  
Emily Chen  
Ying Dong  
Stephanie Morara  
Brandon Nguyen  
Gabe Sison  
Yenchi Thao  
Brandon Thich

**Bass Clarinet**

Martin Gonzales

**Alto Saxophone**

Kelly Chan  
Andrew Martinez

**Tenor Saxophone**

Josh Borromeo  
Kaiu Tri

**Baritone Saxophone**

Riley McConnell

**Horn**

Teo Anderson  
Ben Chuong  
Marc Fabela  
Nico Pfeifer

**Trumpet**

Christopher Balaoro  
Peter Baniqued  
Sydney Boone  
Isaac Negrete  
Ryan Villanueva  
Kylie Wanner

**Trombones**

Angelica Anderson  
Parker Bell  
Caylie Ha  
Jessie Hoag  
Samuel Lei

**Euphonium**

Zach Villanueva  
Jack Bross

**Tuba**

Hayden Hau  
Andi Liu

**Percussion**

Mylene Asuncion  
Aidan Beadles  
Sam Finney  
Claire Formaker  
Caleb Hansen  
Mohammed Kazmi  
Jonryan Natividad  
Shane Parrish  
Anaiya Williamson

Joseph T. Spaniola is an American composer, educator, and conductor. He is a Professor of Music, and the Director of Music Theory and Jazz Studies at the University of West Florida. He received his Doctor of Musical Arts in Composition from the University of North Texas and his Master of Music in Composition, and his Bachelor of Music in Theory and Composition from Michigan State University. From 1998 to 2007, Spaniola was the Chief Composer/Arranger for The United States Air Force Academy Band. His works have been awarded medals and honors such as the National Band Association/Revelli Memorial Composition Competition, the Global Music Awards, the Florida State Music Educators Commissioned Composer of 2016, and the American Prize. **Blow, Eastern Winds** was commissioned by the Eastern Wind Symphony in commemoration of its 20th season. In the notes to his score, Spaniola writes:

Simply stated, sound is air in motion. To make sounds, something must set the air into motion. Blowing is the manner in which most members of the wind ensemble set the air into motion. Rather than the ominous, ill-wind of yore, imagine blowing winds from the east—winds both gentle and turbulent, an exuberant flow of invisible streams of air with the confluence of currents and crosscurrents. Be it a soft, restrained yet powerful breeze, a collision of violent crosscurrents resulting in fierce storms, or an exhilarating, free-flowing stream that leaves whirls and swirls in its wake, they all are, like the Eastern Wind Symphony, dynamic, full of energy and unstoppable.

Timothy Mahr is an American composer and conductor. He is currently Director of Bands at St. Olaf College in Northfield, Minnesota. Mahr also attended St. Olaf College, where he completed a Bachelor of Music degree in theory and composition. He also holds a Master's degree in trombone performance and a DMA in Instrumental Conducting from the University of Iowa. Mahr's compositions have been performed by high schools, universities, and professional groups such as the Minnesota Symphonic Winds and the United States Air Force Band. The first recipient of a commission from the American Bandmasters Association Commissioning Project, Mahr continues to be commissioned by universities, colleges, high schools, state band associations and community groups. Notable commissions include works for the Music Educators National Conference, the Kappa Kappa Psi/Tau Beta Sigma National Intercollegiate Band, the 50th anniversary of the American School Band Directors Association and the United States Air Force Band. **Fantasia in G** was written for the St. Olaf College Band in Northfield, Minnesota and was first performed by that ensemble in January of 1983. The piece is a joyful celebration for winds and percussion and the character of the work is reflected in its German subtitle *Freude, Schöner Götterfunken* "Joy, Bright Spark of Divinity", the opening line of Schiller's "Ode to Joy" as used by Beethoven in his Symphony No. 9. Beethoven's "Ode to Joy" melody also appears in the piece.

Robert Jager received his education from the University of Michigan and spent four years serving in the United States Navy as the Staff Arranger at the Armed Forces School of Music. In 1971, he joined the faculty at Tennessee Tech as Professor of Music and Director of Composition and Theory. Jager has received commissions from the Tokyo Kosei Wind Orchestra, and the Universities of Michigan, Arkansas, Illinois, Purdue, and Nebraska Wesleyan, as well as all five Washington D.C.-based military bands. Jager is the only three-time winner of the American Bandmasters Association's Ostwald Award. **Esprit De Corps**, based on The Marines' Hymn, is a kind of fantasy-march, as well as a tribute to the United States Marine Band. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). It displays the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their past conductor, Col. John R. Bourgeois.

Eric Whitacre earned his Bachelor of Music at the University of Nevada, Las Vegas. After overhearing the sound of a wind symphony rehearsal, he was drawn to it. The director, Tom Leslie, encouraged Whitacre's ideas for a composition that, in 1995, became *Ghost Train*. Whitacre earned a master's from the Juilliard School of Music. He currently lives in Los Angeles and composes film scores and works for chorus and band. In 2012, he received a Best Choral Performance Grammy as composer and conductor for the album "Light & Gold." **Sleep** came about when Eric was commissioned by a woman in Texas to write a choral work in memory of her parents, who had recently died in an automobile accident. She requested that the work be a setting of Robert Frost's poem "Stopping by Woods on a Snowy Evening" which was her parents' favorite. Whitacre used great care to craft his composition to match the mood and meter of the poem. When Whitacre sought publication rights, he learned that the Robert Frost estate had recently withdrawn rights for any use of the poem. Extensive negotiations with the Frost estate were to no avail and permission to use was denied until the poem would fall into the public domain in 2038. Whitacre was determined that his moving composition would not lay fallow for the next 37 years, so he approached his friend and accomplished poet, Charles Anthony Silvestri, to create a poem with the exact same structure, rhyming, and vowel sounds as that of Frost's. Silvestri has provided the following description of his creation of the replacement poem:

I chose the title *Sleep* because Eric's original setting had ended on a haunting meditation on the word "sleep"--"and miles to go before I sleep..." which was too beautiful to sacrifice. Another line, "both dark and deep" also simply had to remain in the text. While I was trying to come up with ideas for the piece, my son, then three years old, would not settle down for bed. That got me remembering what it was like to resist sleep as a child--all the games you play with yourself about monsters under the bed, or spooky shadows in the window, etc. and the idea for *Sleep* was born.

Very little is known about G. Bonelli, who composed *Symphonic Concert March*. The piece was never intended for the parade ground, but, as its title indicates, for the concert hall. Its flowing melodies, contrasting rhythms, and contrapuntal material are too intricate for the march, and too fast for the standard military pace. Bonelli has employed themes which reappear often throughout the composition. Following the trio, the finale again returns to the motive of the introduction in resplendent form. This arrangement is by Nicholas Falcone, an Italian who became director of the University of Michigan Band in 1927.

Sacramento resident Wendell Yuponce's music education includes high school music, undergraduate studies at Cornish College; graduate studies at Cal Arts, Cal State Northridge, and Cal State Los Angeles; direct studies with Big Band arranging greats Bob Curnow, David Caffey and Marius Nordal as well as apprenticeship with scoring conceptualist, Barry Devorzon, and legendary orchestrator and composer Dick Hazard. Career highlights include *Curb Your Enthusiasm* (Pilot plus Seasons 1 & 5), The Screen Actors Guild Awards (musical director), various shows on NBC, ABC, CBS, Comedy Central, ESPN, and others, advertising music for Honda and many Las Vegas resorts as well groundbreaking work in digital media and VR with Madefire publishing featured on both Apple and Android TV in support of My Little Pony, Planet of the Apes, Superman and Batman (DC), The Transformers, and the Black Panther (Marvel) as well as many others. In addition, much of Wendell's music is available for TV, film and commercial via FC Animated, an exclusive music library (over 700 cuts) distributed through FirstCom Music and the Universal Music Group. On *Il Maestoso*, Wendell Yuponce writes, "It is dedicated to the brave men and women who confront large groups of musicians with nothing more than a skinny stick to defend themselves."

A graduate of Oberlin Conservatory of Music, Adam Schoenberg earned his Master's and Doctor of Musical Arts degrees from The Juilliard School, where he studied with Robert Beaser and John Corigliano. He is currently a professor at Occidental College, where he teaches composition and film scoring. His works have received performances and premieres at the Library of Congress, Kennedy Center, New York Philharmonic, The Cleveland Orchestra, Dallas Symphony Orchestra, and Hollywood Bowl. Schoenberg has received commissions from several major American orchestras, including the Atlanta Symphony Orchestra, the Kansas City Symphony, and the Los Angeles Philharmonic and Aspen Music Festival and School. *Rise* was commissioned by the California Wind Band Consortium of which Sacramento State is a member. This is a special consortium performance prior to the piece's publication. The composer provides the following descriptions of the two movements of *Rise*:

*Beginnings* is designed to function as a long gradual crescendo. It begins with a rhythmic ostinato that becomes the driving force for the entire movement. As it

progresses, the orchestration and overall intensity grows, ultimately creating an uplifting and optimistic ending.

*Farewell Song* is based on the final movement of my violin concerto, *Orchard in Fog*. It is meant to have a timeless feel, simultaneously serving as an atmospheric and pastoral-landscape type of sonic experience, while also being imagined as a goodbye song to a loved one.

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 about *Acadiana*:

The word *acadiana* refers to a region comprising much of the southern half of the state of Louisiana, where Cajun culture and heritage are most predominant. *Acadiana* honors that heritage, and completes a trilogy of Cajun inspired works I have composed for concert band over a 25-year period. The works draw from personal childhood memories growing up in South Louisiana, and captures in music my lifelong love of Cajun music and culture.

The first movement of *Acadiana* is a bright and lively dance that makes use of two different Cajun rhythmic features: 1) un valse in deux temps (a waltz in two times), a Cajun dance rhythm that alternates between triple and duple meters; and, later in the movement, 2) a lively Cajun two-step dance.

The second movement, composed in memory of the victims of Hurricane Katrina, serves as the emotional heart of the entire work. It is constructed as a set of six variations on an ancient Cajun ballad, *La fille de quatorze ans*, (The fourteen-year-old-girl). The melody, which doesn't appear until about ninety seconds into the movement, is first stated by the piccolo and tuba four octaves apart from each other. As the variations unfold, the music slowly grows in volume and speed, finally bursting out into a wildly chaotic climax. Amidst this chaos, several old Cajun folk songs make short, cameo appearances, and combine with original music to create a complex, frenzied texture that reminds me of some of the melodic pastiches of American composer Charles Ives.

The final movement is an exalted dance that makes use of a variant on an old Cajun folk melody whose origins are clouded by history (as is the case with so many folksongs). The tune may have first appeared in the folksong *Jeunes gens campagnard* (Young Country Gentlemen); however, many years later, in the late 1920s, a variant of the tune was used for the song *Allons a Lafayette* (Let's go to Lafayette). My own melodic variant is quite removed from either of these ascendants, while still upholding their inherent joie de vivre. From beginning to end, the finale is an exuberant celebration of life.