

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
DECEMBER 8, 2021
CAPISTRANO CONCERT HALL

Star Wars (Main Title) (1977/2006) John Williams
(b. 1932)
trans. by Stephen Bulla

Variations on "St. Patrick's Breastplate" (2005) Dwayne S. Milburn
(b. 1963)

Kaddish (1976) W. Francis McBeth
(1933-2012)

Fanfare to "The Hammer" (2013) Anthony O'Toole
(b. 1988)

INTERMISSION

Mangulina (2001) Paul Basler
(b. 1963)

Cathedrals (2007) Kathryn Salfelder (b. 1987)

Celebrations (1988/1991) John Zdechlik (1937-2020)

Sacramento State Symphonic Wind Ensemble

* = guest performer

Flute

Kelly Bacon
Sally Sun
Tyler McKinion*

Oboe

Erik Moberg
Ethan Pham-Aguilar*

Clarinet

Noah Blevins
Kevin Le
Emma Keisler
Hannah Minge
Tristan Kincaid
Lorien Strong
Janice Calvento

Bassoon

Owen Polkinghorn
Martin Uyttingco

Alto Saxophone

Samantha Wilbanks
Bany Villareal

Tenor Saxophone

Jose Madrid

Baritone Saxophone

Rachel Lewis

Horn

Ryan Datar
Cesar Zarate
Natasha Buckman
Veloy Tafoya

Trumpet

Alejandro Lara-Agraz
Hunter Franklin
Santiago Sabado*
Amanda Lopes*
Grant Parker*

Trombone

Nicholas Moonitz
Vincent Salvitti*

Bass Trombone

Dr. Robert E. Halseth*
Emeritus Director of Bands

Euphonium

Russell Bradley
Ke Sean Blanchard

Tuba

Evan Charles
Aaron David

Percussion

Grant Johnson
Ismael Lopez
Christopher Harris
Jason Cruz
Eric Wombaugh
Bee Trinh*
Ben Jilbert*

Harp

Kerstin Allvin*

Piano/Celeste

Meagan Kilpatrick*

There are very few composers in the world whose work is more recognizable than **John Towner Williams**. Born in New York, he learned piano at the age of eight. After moving with his family to Los Angeles in 1948 the young pianist and now leader of his own jazz band started experimenting with arranging. Having determined as a teen that he would become a concert pianist, he premiered his first composition, a piano sonata, at age 19.

After serving in the U. S. Air Force in the early 1950s, where he orchestrated for and conducted service bands, Williams moved back to New York where he began studies with Rosina Lhévinne at the Juilliard School and played in jazz clubs and studio sessions to support himself. Following this, he returned to California, where he attended both Los Angeles City College and UCLA, studying orchestration with Robert Van Epps, and composition with Mario Castelnuovo-Tedesco and Arthur Olaf Andersen, among others.

From 1956, Williams served as a studio pianist in Hollywood and shortly after began arranging and composing music for television, and becoming pianist, composer, and staff arranger for Columbia Records, where he made a number of albums with André Previn. Later, he went on to steady work as staff arranger at 20th Century Fox, orchestrating for notable film composers of the day, including Alfred Newman, Dmitri Tiomkin, and Franz Waxman.

Recognition of his television work in the 1950s and 60s, which won him four Emmy awards, led to work in major films. Probably his most famous collaborations have been with Steven Spielberg on a number of films including the "Indiana Jones" series and with George Lucas on the "Star Wars" series. Williams continues to be active in scoring movies into the 21st century with over 110 films to his credit. His film recognitions include five Academy Awards (with 51 nominations), four Golden Globes (with 22 nominations), seven British Academy Film Awards, and twenty Grammy awards (with 64 nominations), and the American Film Institute's Lifetime Achievement Award.

Spanning four decades, the dramatic and memorable themes from the ***Star Wars*** movie franchise have become a treasured part of our musical heritage, and it all started with this. This transcription by Stephen Bulla premiered as part of the 205th anniversary concert of the United States

Marine Band with John Williams conducting, on July 12, 2003 at the John F. Kennedy Center for the Arts in Washington, D.C. John Williams writes:

During 1997, we celebrated the 20th anniversary of the release of George Lucas' classic film *Star Wars*. All of us connected with this phenomenal movie have been greatly gratified to see an entire new generation of very young film-goers enjoy the *Star Wars* trilogy and relate so strongly to its story, characters, and music. I have always felt privileged to have had the opportunity to compose music for three landmark films, and the ongoing interest in the films and their music has continued to be one of my greatest joys.

Dwayne S. Milburn is an American composer, conductor, and former military officer. In 1986, Dr. Milburn graduated from UCLA with a BFA in music and received a Master's of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009.

During his undergraduate career, Dr. Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Dr. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band "Pershing's Own," Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.

Dr. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. His choral and wind ensemble works are published by the Alfred, Kjos and Ludwig Masters Music companies.

Several of his works for band, including *American Hymnsong Suite*, *Variations on "St. Patrick's Breastplate"*, and *Emerald Suite* are featured in volumes six through eight of the "Teaching Music Through Performance in Band" book series, edited by Richard Miles.

From 2005-2009, Dr. Milburn was the composer-in-residence for the Music Guild of St. Matthew's Episcopal Church (Pacific Palisades, California). During that time, he wrote three major works for the St. Matthew's Chamber Orchestra and contributed over 25 anthems and several psalm settings. He is currently completing commissioned works for Pacific Serenades Chamber Ensemble (Los Angeles, California) and Vocal Arts Ensemble (Ann Arbor, Michigan). Dr. Milburn currently serves on the faculty of the Herb Alpert School of Music at UCLA.

Of *Variations on "St. Patrick's Breastplate"*, Milburn writes:

This piece is dedicated to the inspiring memory of Colonel William Schempf... a former commander of the U.S. Military Academy Band, a fine musician [and] a good friend and mentor to the composer.

The original hymn tune was written by noted British choral composer Charles V. Stanford in 1902 as accompaniment for a new translation of the Gaelic poem St. Patrick's Lorica or breastplate. A lorica was a mystical garment that protected the wearer from sickness and danger, as well as guaranteed entrance into heaven. Rather than use the verses of the hymn to define the variations, each section is set into motion by a different psalm.

This work was commissioned by Dr. Jack Stamp, then the director of band studies of the Indiana University of Pennsylvania, and was premiered by the IUP Wind Ensemble in February 2005.

William Francis McBeth was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band.

McBeth was professor of music and resident composer at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. In 1962, McBeth conducted the Arkansas All-State Band, with future president Bill Clinton playing in the tenor saxophone section. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until

1973 and was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States. His musical influences included Clifton Williams, Bernard Rogers, Howard Hanson, Kent Kennan, Wayne Barlow, and Macon Summerlin. 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. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia. At one time, his "Double Pyramid Balance System" was a widely used pedagogical tool in the concert band world.

Kaddish (rhymes with Schottische) is an ancient Jewish doxological prayer for the dead. It is said by the bereaved each morning and evening for eleven months, then on the anniversary of the death thereafter. To it is ascribed the power of redeeming the departed soul from any suffering and the efficacy of invalidating an evil decree.

The composition was written as a memorial to J. Clifton Williams, noted composer and former teacher of McBeth at the University of Texas. This work is a combination of all emotions that surround the death of a friend – cries, shouts, resignation and sorrow – but the work should end as an alleluia, an affirmation of life. The constant background heartbeat in the bass drum and timpani reinforces this feeling of life and is a rhythmic quote from Clifton Williams' *Caccia and Chorale*. Howard Dunn and the Richardson (Texas) High School Band commissioned *Kaddish*, premiering it in March of 1976, with the composer conducting.

Anthony O'Toole holds a Bachelor of Arts degree in Music Theory and Composition from Indiana University of Pennsylvania and a master's degree in composition from George Mason University. He was recognized by George Mason University as a distinguished graduate for his achievements as a composer and musician. He has composed more than 100 works over the last 10 years and has written for virtually every major idiom and instrument. He has also had the opportunity to learn from composers such as Richard Danielpour, Dana Wilson, Frank Ticheli, Cindy McTee, George Crumb, Ryan Nowlin, Drew Hemenger, and others. His music has been commissioned and performed by musicians and ensembles all around the world. Mr. O'Toole's music for wind band has been performed and recorded by groups such as The United States Coast

Guard Band, The Kansas State University Wind Ensemble, The President's Own' United States Marine Band, The North Texas Wind Symphony, The St. Olaf Band, The Singapore Wind Symphony, The West Point Band, The Alabama Winds, and many others. Anthony O'Toole writes:

Fanfare to "The Hammer" was written as a musical tribute to Hank Aaron, the legendary baseball player. Hank Aaron's long career in the sport is full of notable achievements and milestones. While foremost paying tribute to this great slugger and his achievements, overall the piece evokes the imagery and experience of attending a baseball game and playing a game at the playground on a hot summer day or even just playing catch with your father in the backyard. I remember all those things a kid: playing in little league, playing in the street with friends and collecting the cards. Baseball holds a special place in the heart of most Americans. It is more than just a sport; it's our pastime.

Paul Basler is an American composer, and was a 1993–94 Fulbright Senior Lecturer in Music at Kenyatta University (Nairobi, Kenya), 1995–96 University of Florida Teacher of the Year and the 2001–03 College of Fine Arts University of Florida Research Foundation Professor. He is currently an Associate Professor of Music at the University of Florida. He taught at Western Carolina University for four years and, prior to coming to WCU, was the North Carolina Visiting Artist in Residence at Caldwell Community College. He received his BM degree magna cum laude from Florida State University, MM, MA, and DMA degrees from the State University of New York at Stony Brook, and has received teaching awards and citations from the University of Florida College of Fine Arts, SUNY-Stony Brook, Western Carolina University, Kenyatta University and the Kenya Office of the President/Permanent Music Commission. Basler's composition teachers have been John Boda, John Downey, Bülent Arel, John Lessard, and Billy Jim Layton.

Dr. Basler is resident hornist for the annual Composers Conference in Boston and has performed as guest artist at numerous International Horn Society Workshops and the St. Petersburg International Chamber Music Festival in Russia. Basler has been a member of the Charleston, Greenville, Asheville, Tallahassee and Gainesville Symphonies, and continues to maintain a busy performing schedule throughout the United States and abroad, having premiered over 120 works written for him in the past

several years. He also has received two American Cultural Affairs Specialist Grants from the U.S. Department of State and is currently a Visiting Artist in Residence with the Dominican Republic's Ministry of Culture and the National Conservatory of Music.

Mangulina is based on traditional dance rhythms from the Dominican Republic. The piece conjures up images of frenzied dancing, a "primordial" jumping up and down and stomping on the earth, sending wishes and dreams towards the heavens.

Mangulina was commissioned in 2001 by Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble, and William A. Gora and the Appalachian State University Wind Ensemble.

Kathryn Salfelder is an American composer, conductor, and pianist. She began studying music and composition at the age of six at the Bergen Yamaha Music School in Paramus, NJ. At 13, she began studying piano with Anthony R. Fedell. In high school she was a winner in the 2003 Andrew de Grado Piano Competition for her performance of Danzas Argentinas by Alberto Ginastera. Dr. Salfelder earned her DMA in composition at the New England Conservatory, her M.M. in composition from the Yale School of Music, and a B.M. in composition with academic honors from New England Conservatory. Her primary teachers include Michael Gandolfi, Aaron Jay Kernis, and David Lang. She is the recipient of NEC's 2009 Donald Martino Award for Excellence in Composition, 2009 George Chadwick Medal, and 2012 Tourjee Alumni Scholarship. Dr. Salfelder engages late-medieval and Renaissance polyphony in conversations with twenty-first-century techniques; she borrows literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures. Her music has been performed by the Minnesota Orchestra, Albany (NY) Symphony, Yale Philharmonia, New England Philharmonic, Boston Musica Viva, United States Air Force Band – Washington D. C., and the Dallas Wind Symphony.. Commissions have included new works for the American Bandmasters Association, New England Conservatory Wind Ensemble, Western Michigan University Wind Symphony, MIT Wind Ensemble, Japan Wind Ensemble Conductors Conference (JWECC), and the Frank Battisti 85th Birthday Project.

She is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Gabriel Award. Two wind band works, *Cathedrals* and *Crossing Parallels*, are published by Boosey & Hawkes. Dr. Salfelder resides in Cambridge, Mass. where she teaches composition and counterpoint at New England Conservatory. Prior, she taught at the Massachusetts Institute of Technology, where she served as lecturer in music theory.

Cathedrals is a fantasy on Giovanni Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of "cori spezzati" (broken choirs), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1:0.618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion.

John P. Zdechlik was an American composer, conductor, performer and clinician. He was born to a father who emigrated from Poland in 1910, though the surname Zdechlik is Czech in origin. Zdechlik had musical influences growing up - his grandfather was a church organist, his father regularly played recordings of Beethoven and Victor Herbert, and his parents enrolled him in piano lessons at age six. Zdechlik's parents encouraged musical pursuits but did not pressure him. In high school, Zdechlik began playing E-flat alto horn before switching to trumpet. During his high school years he also began to take an interest in jazz, and

began to compose jazz band arrangements under the tutelage of his trumpet instructor Harry Strobel and local arranger and jazz pianist Herb Pilhofer.

Dr. Zdechlik earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto for whom Zdechlik served as assistant for several years. In 1969, Bencriscutto had been commissioned to write an original work for the Concordia College Band in Saint Paul, Minnesota, but was too busy to fulfill the commitment. The commissioner, Leon Titus, agreed to have Zdechlik fill in as the composer, resulting in Zdechlik's first major compositional success, *Psalm 46*.

In 1970, Zdechlik began his tenure at Lakewood Community College (now Century College) in White Bear Lake, Minnesota, where he served for nearly three decades as conductor, professor, music department chair, and resident composer until his retirement in 1997. Soon thereafter, a commission from Bloomington Jefferson High School in Bloomington, Minnesota resulted in Zdechlik's most famous work, *Chorale and Shaker Dance*, which premiered at the Music Educators National Conference in 1972. Zdechlik claims to have guest conducted the piece over 500 times in his career.

Owing to his early success as a composer for the concert band medium, the vast majority of Zdechlik's future output was also for bands, most of which are commissions from high school or college ensembles. Zdechlik has conducted extensively throughout the United States, Japan, and Europe, and was elected to the American Bandmasters Association in 1989.

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson conducting. This seventy-member community concert band was awarded the prestigious Sudler Silver Scroll by the John Philip Sousa Foundation in 1996. *Celebrations* is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.