

Sacramento State Concert Band

Flute

Susannah Anderson
Rodnie Vue
Adrian Moua
Madison Armstrong
Liliana Davis
Marti Sarigul-Klign
Cristal Black
Amanda Self

Oboe

Maximilianó Elam

Bassoon

Morgan Mahan
Ethan Hanf

E-flat Clarinet

Madison Armstrong

Clarinet

Makaila Nartea
Katie Cox
Madison Armstrong
Caity Bailey
Isaac Roachford-Gould
Harold Murillo
Alonzo McDonald
Veronica Harvey

Bass Clarinet

Daniel Gonzales

Alto Sax

Humberto Cera
Rachel Wargo
Kyler Minnick
Philip Lamb

Tenor Sax

Julian Hall
Tony Gibbons

Bari Sax

Alex Rodriguez
Daniel Coronado
Katelyn Shea

Horn

Nicholas Hernandez
Andie Stokes
Natasha Buckman

Trombone

Wesley Schoch
Tyler Banuelos
Vadim Gorbenko

Trumpet

Gabriel Torres
Jacob Maman
Gino Videche
Samuel Elmore
Greg Harlow
Will Holaday
Kunal Prasad

Trumpet (cont.)

Noah Kirsch
Isaac Davis
Ivan Madrigal
Brian Yumul
Jason Hewitt

Euphonium

Ke Sean Blanchard
Marcus Holifield-Helm

Tuba

Jose Ortiz
Autumn Williamson
Frederic Fontus

String Bass

Aiden Keyes
Nick Montana

Percussion

Sean Muir
Vince Hjerpe
Greg Lewis
Christopher Harris
James Walker
Dawson Nichols
Jason Cruz
Jessica Suase

Concert Band

Dr. Matthew Morse, conductor

with guests

Camorado Springs Middle School Symphonic Band

Santiago Sabado, conductor

WEDNESDAY, 7:00 P.M.

MARCH 13, 2019

CAPISTRANO CONCERT HALL

Camerado Springs Middle School Symphonic Band

March for a Rainy Day	John O'Reilly (b. 1940)
Dancing Kites	Chris Bernotas (b.1969)
Song of the Wind	Shirley Mier (b.1966)
Soaring!	Erik Morales (b.1966)
Santiago Sabado, conductor	

Sacramento State Concert Band

Miniature Overture (2010)	Jack Stamp (b. 1954)
First Suite in E flat (1909)	Gustav Holst (1874-1934) ed. Colin Matthews
1. Chaconne	
2. Intermezzo	
3. March	
Blessed Are They (1868/1970)	Johannes Brahms (1833-1897) arr. Barbara Buehlman
Dr. Matthew Morse, conductor	
Incantation and Dance (1967)	John Barnes Chance (1932-1972)
Arianna Guntvedt, graduate conducting associate	
A Jubilant Overture (1969)	Alfred Reed (1921-2005)
Dr. Matthew Morse, conductor	

Combined Bands

Rushing Dragons	Jorge Machain (b. 1994)
Dr. Matthew Morse, conductor	

Camerado Springs Middle School Symphonic Band**Flute**

Hannah Elzinga
Lucy Fox
Preston Hunter
Emma Martinez
Claire Massera
Madelyn Rummel
Sanjana Srinivasan
Georgia Zak

Oboe

Amaya Parker

Bassoon

Gabe Gross

Clarinet

Macie Banner
Grace Hill
Taytum Lane
Olivia McMahon
Nevaeh Morgan
Benjamin Nichols
Faith Petterle
Payton Runkle

Bass Clarinet

Bella Mendenhall
Anna Tuller

Alto Sax

Jakob Hart
Roxanna Istvanick
Matthew Kowaleski

Tenor Sax

Anabelle Conley
Anita Krylov

Bari Sax

Gregory Secor

Trumpet

Ethan Cohen
Dennis Deehan
Hunter McCain
Kyla Daniels
Riley Hart
Alexander St. Pierre
Alexa Unger

French Horn

Tanner Forrest
Jenna Knight
Rowan Snyder

Trombone

Karan Derebail
Jacob Everett
Erik Nelson
Jed Rhodes

Euphonium

Simone Caruthers
Bobby Hensley

Tuba

Uriel Diaz-Aceves

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.

A Jubilant Overture was composed in dedication to Fred Baetge and the Sam Rayburn High School Band of Pasadena, Texas. This piece was written in the spring and is meant to represent the “natural ebullience of young spirits in the springtime, the loveliest time of year.” This piece is composed as a traditional three-part overture form. It begins with a rousing statement of three related themes in quick succession followed by a broad, singing middle section derived from one of the opening themes.

Jorge Machain is currently a master’s composition student at the University of Nevada Las Vegas. On **Rushing Dragons** he writes: “I decided to write a small piece for a young wind ensemble in a bus on my way to San Diego. I wanted to challenge myself to write a piece in an idiom which I’m not a custom to in writing. *Rushing Dragons* is the first piece I’ve written for a young band, and hope that there will be many more to come.”

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)
Nathan Sobieralski, 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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Dr. Jack Stamp is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chairperson of the music department for six years.

He holds a Doctor of Musical Arts degree in Wind Conducting from Michigan State University where he studied with Eugene Migliaro Corporon. Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Dr. Stamp’s primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina. Other studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

Miniature Overture (2010) was commissioned by the Kearsage Regional High School Band in North Sutton, New Hampshire. Stamp dedicated his work to his high school band director, Donald K. Smith. In his program notes for the piece, he provides the following:

The piece is based upon three ideas: a unifying polychordal harmonic figure (heard in the first measure), a melody based on the interval of a fourth, and a folk-like, slow melody. The melodic material is put through several processes, including stretto, canon, inversion, and simultaneous recapitulation. It was my hope to make a significant teaching piece in this short, three-minute setting.

Gustav Holst began composing while at Cheltenham Grammar School. He spent two months at Oxford learning counterpoint before going to London to study composition at the Royal College of Music. He met Ralph Vaughan Williams in 1895. The two became friends and started the habit of playing their compositions to each other. Holst left college in 1898 to play the trombone in the Carl Rosa Opera Company and later the Scottish Opera, taught at the James Allen's Girls' School in Dulwich for two years before being appointed Director of Music at St. Paul's Girls' School in Hammersmith in 1905, where he continued to teach until the end of his life. Holst's heavy and exhausting teaching schedule meant that time left available for composition

was often fragmented. In 1929, he accepted the Howland Memorial Prize from Yale University in 1929 for distinction in the arts and the gold medal of the Royal Philharmonic Society in 1930. He was appointed visiting lecturer in composition at Harvard University in January 1932.

Gustav Holst's work, **First Suite in E-flat** is considered a model of British composition for wind bands. Composed in 1909, *First Suite in E-flat* is known to be one of the first compositions for wind band with instrumentation as is common today. Holst pioneered a style based mainly on melody that combined Elizabethan folk music techniques and 20th Century composition to bring a characteristic color to his music. His work for military band is heavy in brass writing which was typical of the music of that time. *First Suite in E-flat* is comprised of three movements based on traditional forms: Chaconne, Intermezzo, and March. Originally, Holst composed the piece in a flexible fashion, making it playable by a group of only 19 performers but with the ability to accommodate up to 16 more individual parts. What was different about this work for its time was the featuring of prominent soloists within the band and the treatment of certain sections as chamber ensembles.

The first movement, Chaconne, is actually mislabeled as it would be more fitting to call it a passacaglia. The movement contains a repeating 8 measure phrase as opposed to a ground bassline that is handed around the different sections. With each repetition, Holst creates a variation among the accompaniment each time the theme returns, thus giving each repetition of the theme a different feel. The movement has a mostly legato feel with the prominence of low pitches. The second movement, Intermezzo, has two different styles: a detached, staccato feel in the first section; and a gentle legato near the middle of the movement. The third movement is a March with a contrasting legato section in the trio that alludes to the main theme of the first movement passacaglia.

Born in Hamburg, Germany in 1833, **Johannes Brahms** was the great master of symphonic and sonata style in the second half of the 19th century. Brahms was an accomplished musician at a young age and often played piano at local inns. In 1853 Brahms was introduced to Robert Schumann, who became a close friend of his. Over the next several years, Brahms held several different posts, including conductor of a women's choir in Hamburg, which he was appointed to in 1859. He also continued to write his own music. His output included "String Sextet in B-flat Major" and "Piano Concerto No. 1 in D Minor." **Blessed Are They** is the first movement of Brahms' *German Requiem*, which Brahms was moved to compose by the deaths of his friend Robert Schumann

and his mother. The original version, premiered in 1868 in Bremen, Germany, pairs chorus with orchestra to create a heavy, somber mood. The selected text used for this portion of the requiem reads as follows:

Blessed are they that mourn, for they shall be comforted. – *Matthew 5:4*

They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them. – *Psalms 126:5-6*

The prelude of Brahms' requiem was used by Barbara Buehlman, a major force in the modern concert band movement and a trailblazer for women in music education, for a band arrangement published in 1970.

John Barnes Chance was an American composer who is well known for his works for concert band. Chance began taking private piano lessons at age 9, and had his first symphony premiered at his high school graduation. He earned the degrees of Bachelor of Music and Master of Music from the University of Texas. He studied composition with James Clifton Williams, Kent Kennan and Paul Pick. After college, he played timpani for the Austin Symphony Orchestra, became an arranger for the United States Army Bands and served in Seoul, South Korea. After leaving the army Chance was the composer-in-residence at the Ford Foundation Young Composers Project in Greensboro, North Carolina, from 1960 to 1962. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Incantation and Dance was written in 1960 during Chance's residency at Greensboro, North Carolina where he was composing pieces for public school ensembles. The piece was originally named Nocturne and Dance and it became his first published piece for band. The piece opens with the initial incantation theme in the lowest register of the flutes in which Chance uses elements of bitonality to create a mysterious, pensive mood. These elements continue to appear as the dance theme develops. The second part of the piece is driven by rhythm as it represents a frenzied dance. Its asymmetrical accents explicitly suggest a 9/8+7/8.

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 Juilliard School of Music under Vittorio Giannini. 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