

UPCOMING AT THE SCHOOL OF MUSIC

Friday, March 18 – 7:00 p.m.

Colour Me Crimson Percussion Quartet

Capistrano Hall 151 (\$10 gen., \$7 senior, \$5 student)

Monday, April 4 – 7:00 p.m.

Faculty Recital: Cindy Behmer, oboe

Capistrano Hall 151 (\$10 gen., \$7 senior, \$5 student)

Friday, April 8 – 4:00 p.m.

Hornet Horns Brass Quintet

Capistrano Hall 151 (FREE)

Friday, April 15 – 4:00 p.m.

Faculty Recital: Cathie Apple, flute

Capistrano Hall 151 (\$10 gen., \$7 senior, \$5 student)

*All concerts \$10 general, \$7 senior, \$5 student
unless otherwise noted*

Visit csus.edu/music for tickets

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MARCH 16, 2022
CAPISTRANO CONCERT HALL

| | |
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| Festivo (1968) | Vaclav Nelhybel (1919-1996) |
| Esprit de Corps (1878/1989) | John Philip Sousa (1854-1932) ed. by James W. Jurens |
| Rikudim "Four Israeli Folkdances for Band" (1986) | Jan Van der Roost (b. 1956) |
| <ol style="list-style-type: none"> 1. Andante moderato 2. Allegretto con eleganza, Allegro con moto 3. Andante con dolcezza 4. Con moto e follemento | |
| In the North of Aukum Mountain (2014) | Glenn Disney (b. 1975) |
| Mr. Santiago Sabado, conductor | |
| Toccata for Band (1957) | Frank Erickson (1923-1996) |
| Perthshire Majesty (2004) | Samuel Hazo (b. 1966) |
| Air (Dublinesque) (2001/2006) | Billy Joel (b. 1949) arr. by Barbara Lambrecht |
| Dedicatory Overture (1964) | Percy Aldridge Grainger (1923-1976) |

Sacramento State Concert Band

Flute/Piccolo

Hannah Hall
Victor Sun
Isabella Bevzyuk
Austin Quaintance
Heather Wells

Clarinet

Briana Maracle
Justin Nguyen
Lorien Strong
Abbie Cowan
Lina Crouson
Theo Shultz
Sidney Orr
David Pshichenko

Bass Clarinet

Kevin Le

Contrabass Clarinet

Nathan Sharma

Bassoon

Victor Nuno-Robles

Alto Sax

Daniel Coronado
Jesse Gonzales
Chase Anderson
Darren Maracle
Cesar Mendoza
Miles Bootay

Tenor Sax

Noah Seguerre
Joshua Elmore
Tristan Barnhart
Tanya Vasquez-Gomez

Bari Sax

Evan Wright

Horn

Christian Orr
Jocelyn Morgan
Natasha Buckman*
Veloy Tafoya*

Trumpet

Robert Jackson
Bailey Denton
Ethan Brake
Lillian Lilith
Elijah Archie

Trombone

Carlos Hernandez
Torres
Miguel Recendez

Bass Trombone

Dr. Robert Halseth*

Euphonium

Russell Bradley
Manny Villaseñor
Villasanti
Dylan Alms
Nestor Amita

Tuba

Jose Ortiz
Ryan DalFavero
Kaitlyn Roberts
Frederic Fontus

Percussion

Matthew Amato
Ben Jilbert
Grant Johnson*
Ismael Lopez*
Kenya Abdallah*

Piano

David Pshichenko

*guest performer

Vaclav Nelhybel was a Czech composer and conductor, who studied composition and conducting at the Prague Conservatory of Music and musicology at the universities of Prague and Fribourg, Switzerland. As a student, he was already affiliated with Radio Prague as composer and conductor. At age 18, he was conducting the Czech Philharmonic as an assistant to Rafael Kubelik. By 1948, he had become active in Swiss National Radio as composer/conductor, and from 1950 to 1957 he served as co-founder and music director of Radio Free Europe in Munich. During this time he functioned as guest conductor with numerous European orchestras, including the Vienna Philharmonic, Munich Philharmonic, Bavarian Symphony, and Orchestra de la Suisse Romande. Beginning in 1957 he lived in the United States, becoming a U.S. citizen in 1962, and was active as a composer, conductor and lecturer up to his death in 1996. In 1962, Nelhybel received his first exposure to a concert band. He wrote:

The first band I heard played a piece by Persichetti, and it was so good I just caught fire. I was fascinated with the possibilities of what you can do with half an acre of clarinets, half an acre of flutes, and half an acre of percussion. So I said, why not try it? I did, and it seemed to open new creative channels in my mind.

His music is complex and exciting; it employs linear counterpoint, freely dissonant harmonic textures, and forceful rhythms. On *Festivo*, Nelhybel writes, '*Festivo* is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene.' The resulting percussive concept of wind performance, which is prevalent in twentieth-century music, provides a striking impact for the performer and listener.

John Philip Sousa was probably America's best-known composer and conductor during his lifetime. John Philip's father, Antonio, played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six, and was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years.

Sousa wrote 136 marches. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Paul E Bierley, the famous Sousa scholar-biographer, believes that Sousa's composition of *Esprit de Corps* is one in a series of events that ultimately led to his appointment as director of the Marine Band. In "John Philip Sousa, American Phenomenon," Beierley writes:

Another example of his determination – open, however, to some speculation – is the manner in which he obtained the job as leader of the U.S. Marine Band in 1880...It must be borne in mind that while he was a member of the band seven years earlier, he had been belittled by the leader, Louis Schneider; it was principally because of Schneider that he had secured his military discharge. It is highly unlikely that he forgot Schneider's haughty action...At any rate, he made some interesting moves.

The first was late in 1878 when he composed a march entitled *Esprit de Corps*, "esprit de corps" being a term used in connection with military pride and unity, particularly among marine units. Then...he composed another march...specifically aimed at the marines because the title was derived from the Marine Corps emblem: *Globe and Eagle*. And still another, *Resumption March*, was dedicated to Captain N.K. Nokes of the Marine Corps. Following this...he composed a set of waltzes titled *Paroles d'Amour* which he dedicated to...Colonel C.G. McCawley, Commandant of the Marine Corps.

This setting of *Esprit de Corps* is based on the editor's notes and experiences with musicians who knew Sousa or played in Sousa's Band, among them: Austin A. Harding (the first Director of Bands at Illinois University), Glenn Cliffe Bainum (initially an assistant of Harding, who then went on to be Director of Bands at Northwestern University), Frank Simon and Paul Christenson (solo cornetist and saxophonist respectively, in Sousa's Band).

Jan Van der Roost is a Belgian composer and conductor, who studied trombone, history of music, and music education at the Lemmensinstituut in Leuven (Louvain) and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

At present, he teaches at the Lemmensinstituut in Leuven (Belgium), is special guest professor at the "Shobi Institute of Music" in Tokyo, guest professor at the "Nagoya University of Art" and visiting professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer, he is very much in demand as an adjudicator, lecturer, clinician and a guest conductor: his increasing musical activities brought him to more than 40 different countries in 4 continents, whereas his compositions are being performed and recorded all over the world.

The Hebrew word "Rikud" means "dance." The plural ending "-im" tells us that the title means "Dances." Thus, ***Rikudim*** is a suite in four movements based on Jewish dances, bearing in mind that these are not arrangements of existing folk music, but originally composed dances "in the style of" folk music. Through the use of style-appropriate tonal intervals, irregular tempi, and a typical woodwind instrumentation, the composer to add a touch of melancholy and a characteristically Jewish flavor to the music.

Glenn Disney earned both a Bachelor of Music and Master of Music in composition at Sacramento State and currently is Facilities Manager for the Sac State School of Music. He is a two-time winner of the annual Festival of New American Music Student Composers competition.

In the North of Aukum Mountain was commissioned by Santiago Sabado and the Mountain Creek Middle School Band from Somerset, California. Written in a ternary, or ABA form (slow-fast-slow), the piece is impressionistic of the mountainous landscapes found in and around the

Somerset area. Mount Aukum is one of the peaks in that area, 7 miles south of Somerset near the unincorporated community of Aukum in El Dorado County. The piece begins simply as if showing the start of a new day. A simple, 4-note figure forms the basis of the melodic material. As the piece builds, the motives become intertwined and overlapped, forming a lush added-tone harmony. The faster, 'B' section is initially reminiscent of a march. In this section the melody is at first augmented, before being further developed. The return of the 'A' theme brings us back to the feel of the beginning, now winding down as if at the close of another day in the mountains.

Frank William Erickson was an American composer, conductor, arranger, educator and author. Erickson began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. He received his Mus.B. in 1950 and his Mus.M. in 1951, both from the University of Southern California. Before entering college, he studied privately with Mario Castelnuovo-Tedesco, and with Halsey Stevens and Clarence Sawhill after enrolling at USC.

He served with the United States Army Air Force from 1942-1946, and wrote arrangements for army bands during that time. After the war ended, he worked in Los Angeles as a trumpet player and jazz arranger. Erickson was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own company.

Frank Erickson's ***Toccata for Band*** has been extremely popular among high school and college bands ever since it was first published. Essentially two ideas are expressed in the *Allegro non troppo* and *Andante con moto* sections. The first, featuring the trumpets and clarinets, is quick and rhythmic; the second, featuring a horn solo, is slow and lyrical.

Samuel R. Hazo is an American composer, who received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. He resides in Pittsburgh, Pennsylvania, with his wife and children.

In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad, and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band."

Mr. Hazo's served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band. The composer writes:

Perthshire Majesty was commissioned in January of 2003 by the Tara Winds of Atlanta, Georgia, David Gregory, conductor, Jay Wucher, Commissioning Committee Chairperson. If you look up the derivation of the name "David Gregory," you will find that it means "beloved watchman." I cannot imagine a more accurate name for a person who has devoted himself to serve as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. Furthermore, I have witnessed, through David's unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education.

When David and the Tara Winds' membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I

found out that David's ancestry led back to County Perthshire in Scotland, the style was set.

William Martin Joel is an American singer-songwriter and pianist. Joel's father, Howard (born Helmuth) Joel, a classical pianist, was born in Germany. Billy Joel was raised in Levittown, New York. He reluctantly began piano lessons at an early age, at his mother's insistence, his teachers including the noted American pianist Morton Estrin and musician Timothy Ford, but he has admitted to being a better organist than pianist. As a teenager, Joel took up boxing so he could defend himself.

Joel attended Hicksville High School until 1967, but he did not graduate with his class. He had been playing at a piano bar to help his mother make ends meet. Rather than attend summer school to earn his diploma, Joel decided to begin a career in music: "I told them, 'To hell with it. If I'm not going to Columbia University, I'm going to Columbia Records, and you don't need a high school diploma over there!'"

After seeing The Beatles on *The Ed Sullivan Show*, Joel decided to pursue a career in music. Influenced by early-rock-and-roll and rhythm-and-blues artists, including groups such as The Beatles, The Drifters, and The Four Seasons, he favored tightly-structured pop melodies and down-to-earth, unpretentious songwriting. Joel joined the Echoes, a group that specialized in British Invasion covers. The Echoes began recording in 1965 when Joel was 16. Joel signed a contract with the record company Family Productions in 1970, with which he recorded his first solo album, *Cold Spring Harbor*. Joel signed a recording contract with Columbia in 1972 and moved to Los Angeles; he lived there for the next three years. For six months he worked at The Executive Room piano bar on Wilshire Boulevard as "Bill Martin", composing his signature hit *Piano Man* about the bar's patrons. Joel's first album with Columbia was *Piano Man*, released in 1973.

Beginning in 1994, Joel toured extensively with Elton John on a series of "Face to Face" tours, making them the longest running and most successful concert tandem in pop music history. Joel was inducted into the Rock and Roll Hall of Fame in Cleveland in 1999. He received his star on the Hollywood Walk of Fame in 2004, and in 2014 the Library of Congress announced that Joel would be the sixth recipient of the Gershwin Prize for Popular Song.

Written with a Grainger-like sensibility and an Irish charm, Billy Joel's emergence as a serious composer includes this beautiful *Air (Dublinesque)*. The lyric opening, featuring optional piano and solo for English horn or alto sax, leads to an invigorating dance-like movement with creative rhythmic and harmonic devices. *Air (Dublinesque)* was released on Joel's 2001 album "Fantasies & Delusions."

James Clifton Williams Jr. was an American composer, who began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Clifton Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included well-known band composers W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*. In addition to many other honors, he was elected to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and received the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru.

Commissioned by the Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia, the national honorary music fraternity, *Dedicatory Overture* received its inaugural performance in the spring of 1963 by the Evansville College Concert Band at the dedication of a new music building on campus.

Dr. Matthew Morse is currently Director of Bands and Assistant Professor of Conducting in the School of Music at California State University, Sacramento, where he conducts the Symphonic Wind Ensemble and the

Concert Band and teaches courses in undergraduate and graduate conducting. He is in demand as a clinician and guest conductor throughout California and nationwide and the Sacramento State Symphonic Wind Ensemble performed 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 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. Early in his career, Dr. Morse served for nearly 12 years as a multi-instrumentalist performing primarily on euphonium and trombone and serving two tours each with the 4th Infantry Division Band at Fort Carson, Colorado, and the United States Army Japan Band, Camp Zama, Japan. 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

Dr. Morse has appeared as a guest conductor with many groups, including the United States Army Field Band, the United States Army Europe Band and Chorus, and the West Point Band. He has conducted both the California Music Educators Association Capital Section High School Honor Band as well as the Northern California Band Association All Northern Honor Band. As an instrumentalist, he has performed on bass trombone in recent years with the North Texas Wind Symphony, the Keystone Wind Ensemble, various ensembles at Indiana University of Pennsylvania, and the Pueblo Symphony Orchestra in Pueblo, Colorado, along with various freelance settings, including an orchestra backing Bernadette Peters in 2012 and a big band backing Doc Severinsen in 2014.