

## Sacramento State Symphonic Wind Ensemble

### Flute

Olivia Chaikin  
Kelly Bacon  
Kristen Hogan  
Gabriel Meline  
Javier Ramirez

### Oboe/English Horn

Erik Moberg  
Maximilianó Elam

### Clarinet

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

### Bassoon

Owen Polkinghorn  
Martin Uyttingco

### Alto Sax

James McCarthy  
Samantha Wilbanks

### Tenor Sax

Michael Buckman

### Baritone Sax

Andie Stokes  
Daniel Coronado

### Horn

Natasha Buckman  
Arianna Guntvedt  
Veloy Tafoya  
Ryan Datar

### Trumpet

Ruven Kutsar  
Jordyn Kennell  
Jared Blum  
Amanda Lopes  
Samuel Elmore  
Colin Matthewson

### Trombone

Joseph Murray  
Wesley Schoch  
Fritz Heilbron

### Bass Trombone

Autumn Istre

### Euphonium

Vincent Salvitti  
George Preston

### Tuba

Scott Stewart  
Evan Charles

### String Bass

Teddy White

### Harp

Emily Mader

### Piano/Celeste

Paul Salzberg  
Zhanna Belokopytova

### Percussion

Marcos Torres  
Grant Johnson  
Ismael Lopez  
Jonah Wagner  
Morgan Resendes  
Christopher Harris  
Vince Hjerpe  
Dr. Matthew Morse

## Symphonic Wind Ensemble

Dr. Matthew Morse, director

with guest

## Cosumnes River College Concert Band

Maxwell Kiesner, director

WEDNESDAY, 7:00 P.M.  
MARCH 4, 2020  
CAPISTRANO CONCERT HALL

**Cosumnes River College Concert Band**

Maxwell Kiesner, conductor

Scenes of Wonder (1994) Mark Williams (1955-2008)

- I. Stonehenge
- II. The Louvre
- III. Fiesta de Pamplona

Dreamsong (2006) Richard Saucedo (b.1957)

Wenyng Wu, hammered dulcimer soloist

Suite Provençale (1989) Jan Van der Roost (b. 1956)

- I. Un ange a fa la crido
- II. Adam e sa Coumpagno
- III. Lou Fustie
- IV. Lis Escoubo

Brid Og Ni Mhaille *for Elaine Gierak* arr. J. McLaughlin/P. Harrington

## BRIEF INTERMISSION

**Sacramento State Symphonic Wind Ensemble**Bite the Bullet (2018) *California Premiere* Jorge Machain (b. 1993)

Dr. Clay Redfield, conductor

Theme and Variations Op. 43a (1943) Arnold Schoenberg (1874-1951)

Dr. Matthew Morse, conductor

Vesuvius (1999) Frank Ticheli (b. 1958)

Arianna Guntvedt, graduate conducting associate

Hymn to a Blue Hour (2010) John Mackey (b. 1973)

The Cowboys (1972/2007) John Williams (b. 1932)

arr. by Jay Bocook

Dr. Matthew Morse, conductor

**Cosumnes River College Concert Band****Dulcimer**

Wenyng Wu

**Flute**

Donna Hannickel

Saverio Bernardi

Grant Johnson

**Clarinet**

Lynn Tetlow

Lonna Johnson

Lina Crouson

Gabriel Umali

**Bass Clarinet**

Abraham Perez Corona

**Contra/Alto Clarinet**

David Wood

**Bassoon**

Angela Flanery

**Alto Sax**

Joshua Elmore

Matthew Pabon

**Tenor Sax**

Tobechi Maduchukwu

**Baritone Sax**

Adam Santos

**Horn**

Cesar Zarate

Susan Balkan

Julianne Draper

**Trumpet**

Kevin Adams

Hunter Franklin

**Trombone**

Jason Elmore

Andy Vo

Amber Long

**Euphonium**

Phillip Long

Ryan Hache

**Tuba**

John Caves

Eby Ifyefobi

**Percussion**

Daniel Snell

Zamaria Nichelson

Nova Sharma

a sense of nostalgic remorse and longing -- an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece. The piece is composed largely from three recurring motives -- first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium. This melody superimposes a sensation of joy over the otherwise "blue" emotive context -- a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. As is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose. - *Program note by Jake Wallace*

**John Williams** is an American composer, conductor, and pianist. Williams studied piano and composition at the UCLA and The Juilliard School in New York City. By the time he was in his late twenties, he was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. In a career that spans six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*, *Superman*, the first three *Harry Potter* movies, and all but two of Steven Spielberg's feature films, including the *Indiana Jones* series, *Schindler's List*, *E.T.*, *Jurassic Park*, and *Jaws*. ***The Cowboys*** is a typical example of John Williams's capacity to enrich a film story with an almost narrative musical score. Taken from the 1972 motion picture "The Cowboys" starring John Wayne, Williams' score complements the story of a 60-year-old Montana cattleman who enlists and mentors ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The music conveys the high spirit of wild horses and their taming, jollity around the campfire, loneliness of the open range, and the beauty of the plains.

Williams describes the motivation to create a concert piece from this music in these words from the program notes in the score:

The movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping, and when my friend André Previn heard fragments of the score, he suggested that a concert overture lay hidden within the film's music. Several years slipped by, and each time I saw the indefatigable Previn he would ask, "Have you made an overture of *Cowboys* yet?" He kept this up until 1980, when I finally worked out the piece and played it at a Boston pops concert. Both the orchestra and audience seemed to enjoy the music to such an extent that it has been part of our repertoire ever since.

**Mark Williams** was an American composer and band director. Mr. Williams held the Bachelor of Arts in education and Master of Education degrees from Eastern Washington University, and served as woodwind performer and arranger for the 560th Air Force Band. One of the premier composers for school bands and orchestras, Mr. Williams had over 200 published works to his credit. Renowned for his compositions for band, orchestra, and choir, Mr. Williams earned numerous awards including the Western International Band Clinic's Gralia Competition and several ASCAP Special Awards. ***Scenes of Wonder*** is a suite in three movements, each expressing the different emotions felt when visiting certain "scenes of wonder" in Europe. The first movement, "Stonehenge", with its intricate harmonies and "rock solid" style, depicts the power and mystery of the ancient monument. The second movement, "The Louvre", is written in an impressionistic style and features beautiful solo opportunities for trumpet, trombone and horn. The suite concludes with "Fiesta de Pamplona", a rollicking "paso doble" in 5/4 time conveying the excitement of the "running of the bulls" in Pamplona, Spain.

**Richard Saucedo** was Director of Bands at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands received numerous state and national honors in the areas of concert, jazz, and marching. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99. Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works, and choral compositions. He is currently on the writing staff for Hal Leonard Corporation, and is constantly in demand as an adjudicator, clinician, and guest conductor. Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his Masters at Butler University in Indianapolis. On ***Dreamsong***, Mr Saucedo writes:

Anyone who has children knows what a blessing they are. I am extremely fortunate to have my wonderful daughter, Carmen, who puts up with my crazy teaching, writing, and travel schedule, and still treats me wonderfully. The original title of this piece was "Little One's Dream," and comes from the fact that I have always referred to her as my "little one!" Like any parent, she will always be my "little one" no matter how old she is. Obviously, one of my main goals in life is to help Carmen achieve her dreams (and she has many!). This piece is my way of saying that I will always support her as she tries to reach those dreams.

**Jan Van der Roost** studied trombone, history of music, and musical education at the Lemmensinstituut in Leuven (Belgium) 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, 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, and his compositions are

being performed and recorded all over the world. ***Suite Provençale*** is a four-movement suite is based on authentic folk tunes from the beautiful southern province in France, the “Provence”. The instrumentation is very colorful, paying a lot of attention to the different timbres of both brass and woodwinds as well as to the percussion section. Every movement has its own character: “Un Ange a fa la crido” (An angel brought the creed/credo) is like a bourrée; “Adam e sa Coumpagnou” (Adam and his companion) is an old love song, “Lou Fustié” (the carpenter) a fast dance; and finally “Lis Escoubo” (a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

**Jorge Machain** is a Mexican-American composer and performer. He graduated from the University of Nevada Las Vegas with a bachelor's of music in jazz composition, and is currently back there working towards completing his master of music in jazz composition. He has won multiple DownBeat awards for his arrangements, and was a finalist in the 2018 NBA Revelli Competition for his piece *Bite the Bullet*, commissioned by Thomas Leslie, director of bands at UNLV. He was also a finalist of the Morton Gould Young Composer Competition for 2019, and winner of the 2019 NBA Young Composers Jazz Composition Contest for his original composition *Por Ahora*. Upcoming [2020] premieres include a drumset concerto written for Bernie Dresel, commissioned by Thomas Leslie, and a trombone solo commissioned by Joseph Alessi, principal trombonist of the New York Philharmonic. ***Bite the Bullet*** was commissioned for the University of Nevada, Las Vegas Wind Orchestra by Thomas Leslie, director of bands, and was premiered by that ensemble in 2018. Of *Bite the Bullet*, Mr. Machain writes:

The title comes from a painting by the Venetian painter Carlo Marchiori, which depicts two Pulcinelli [or] Venetian clowns dressed as bakers. In the painting, these Pulcinelli shoot at one another with guns, bullets meeting in the middle, creating a white-orange-pink cloudburst. I was in awe of the vibrant colored landscape and the Pulcinelli, providing the creative impetus for this work.

**Arnold Schoenberg** began violin lessons when he was eight and almost immediately started composing, though he had no formal training until he was in his late teens. His first acknowledged works date from the turn of the century and show influences from Brahms, Wagner and Wolf. In 1903, he began taking private pupils such as Berg and Webern and his compositional style moved in the direction of intensification of harmonic strangeness, formal complexity, and contrapuntal density, leading him further towards the evolution of the twelve-tone method. In 1933, he left Berlin and moved to Paris. Later the same year, he arrived in the USA and settled in Los Angeles in 1934. It was there that he returned to tonal composition, while developing serialism. His ***Theme and Variations*** was composed after numerous requests for a wind band composition

by his friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schoenberg still believed Opus 43a to be of practical and artistic significance. The piece is comprised of a 21-measure theme followed by seven variations and a finale. At the onset, the composition appears to be firmly rooted in the key of G minor. From there, the composer exercises his compositional mastery to create seven variations of increasing complexity, which often mask the melody with various contrapuntal techniques. The original theme returns toward the end of the work, culminating in a subtle tip of the hat to George Gershwin's *Rhapsody in Blue*.

**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. ***Vesuvius*** is an aggressive, rhythmically active work; a dance representing the final days of the doomed city of Pompeii. Ticheli describes his piece in the notes to the score:

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city.

**John Mackey** holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. He has received commissions from the Brooklyn Philharmonic, the New York Youth Symphony, the New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, and military bands. Mackey has served as composer-in-residence at the Cabrillo Contemporary Music Festival and the Vail Valley Music Festival, and has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, and thousands of high school, university, and military concert bands, and wind ensembles. Mackey was inducted into the American Bandmasters Association in 2013. The “blue hour” is an oft-poeticized moment of the day -- a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations. The title ***Hymn to a Blue Hour*** contains two strongly suggestive implications -- first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. There is frequently throughout the piece