

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Ian Williams
Samantha Smith
Emilio Alvarado
Evan Wright

Oboe/English Horn

Hailey Nelson

E-Flat Clarinet

Alexandra Costa

Clarinet

Kamden Kincaid
Mia Kawakami
Briana Maracle
Alexandra Costa
Fern Romero
Dara Vasquez
Kevin Le
Zephaniah Samuel

Bassoon

Jack Zill
Krys Checo

Alto/Soprano Sax

Banya Villareal
Alyssa Abbott

Tenor Sax

Joshua Elmore

Baritone Sax

Rachel Lewis

Horn

Anthony Munroe
Matthew Anselmi
Trinity Tran
Rebecca Kong

Trumpet

Marilette Brooks
Tai Wieler
Armando Muse
Anthony Alvarez-
Chavez

Trombone

Michael Mencarini
Madison Moulton
Leah Diaz
Michael Ruiz (bass)

Euphonium

Russell Bradley

Tuba

Hunter Dalton
Samuel Derick
Alex Daw

Percussion

Justin Respicio
Ben Jilbert
Matthew Amato
Trisha Pangan-
Kennedy
Heaven La
Eden Tabios
Leslie Vazquez
Evan French *

** guest performer*

Symphonic Wind Ensemble

Dr. Matthew Morse, director

with guest

Bella Vista High School Symphonic Band

Amanda Lopes, conductor

WEDNESDAY, 7:00 P.M.

MARCH 5, 2025

CAPISTRANO CONCERT HALL

Bella Vista Symphonic Band

Dedication Fanfare (2024)	Carol Brittin Chambers (b. 1970)
Beyond These Horizons (2024)	William Owens (b. 1963)
Mischievous Behavior (2022)	Rossano Galante (b. 1963)

Symphonic Wind Ensemble

Festive Overture, Op. 96 (1954/1965)	Dmitri Shostakovich (1906-1975) trans. by Donald Hunsberger
Divertimento for Band, Op. 42 (1949)	Vincent Persichetti (1915-1987)
1. Prologue	
2. Song	
3. Dance	
4. Burlesque	
5. Soliloquy	
6. March	
O Magnum Mysterium (1994-2003)	Morten Lauridsen (b. 1943) trans. by H. Robert Reynolds Professor Ryan Murray, conductor
Arabesque (2008)	Samuel R. Hazo (b. 1966)
Bayou Breakdown (2004)	Brant Karrick (b. 1960) Amanda Lopes, graduate conducting associate
Wedding Dance from the Symphonic Suite "Hasseneh" (1955/1967/1995)	Jacques Press (1903-1985) trans. by Herbert N. Johnston ed. by Frederick Fennell

Bella Vista Symphonic Band

<u>Flute</u> Isabel Scott Caitlyn Hilton (piccolo) Olivia Umemoto Nayeli Fraker Zoe Darby	<u>Alto Sax</u> Cambria Billingsley	<u>Euphonium</u> Julio Rivera Simena Ross Wesley Stidger
<u>Oboe</u> Alana Cobabe	<u>Tenor Sax</u> AJ Smith	<u>Tuba</u> Kaleigh Leech Mylo Ross
<u>Bassoon</u> Nicholas Dam Michael Cofran	<u>Bari Sax</u> Kain James	<u>Bass</u> Joseph Dippert
<u>Clarinet</u> Makayla Grenyion Alec Peterson Olivia Aquino Miley Ryan	<u>Trumpet</u> Alexzeus Cornelio Jordan Randell Isaac Aguas William Gross Marcos Ramirez	<u>Percussion</u> John Dippert Jessie Dean Suki Hicks Molly Heath Kathleen Knox Natalie Aguas
<u>Bass Clarinet</u> Lauren Kirwan	<u>French Horn</u> Sebastian Olsen Benji Workman	<u>Trombone</u> Dashiel Seabolt Sienna Jack

Amanda Lopes is a music teacher in the Sacramento region. She taught at Anna McKenney Intermediate School in Marysville, CA from 2022-2024 and is currently a Co-Director of Bands at Bella Vista High School in Fair Oaks, CA. Amanda was selected as the 2024 New Teacher of the Year for the Marysville Joint Unified School District and received the 2024 Outstanding New Educator Award from the California Teachers Association and the Feather River Service Center Council. Amanda earned her bachelor's in music education and her Single Subject Teaching Credential from Sacramento State. She is currently earning her Master of Music in Wind Conducting studying with Dr. Matthew Morse. Amanda also serves as one of the Social Media Representatives for the CMEA Capitol Section Board.

Carol Brittin Chambers is an American composer, educator, and arranger, who received a Bachelor of Music Education degree from Texas Tech University and a Master of Music degree in trumpet performance from Northwestern University. She is on the music faculty at Texas Lutheran University, teaching composition and serving as Composer in Residence.

On **Dedication Fanfare**, Chambers writes:

Dedication Fanfare was commissioned by the Aledo High School Band, Aledo, TX in honor of Joey Paul and his 30 years of service to Aledo Independent School District (1993-2023). Paul graduated from Aledo High School in 1988. He attended Texas Tech University in Lubbock, TX where he received a Bachelor of Music Education and then at Texas Christian University in Fort Worth, TX where he received a master's in education. Paul serves as the Director of Bands and coordinates all activities 6th-12th grade. He started his career as the Aledo Middle School director in 1993.

William Owens is an American composer, conductor, clinician, and educator, and a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Owens is active as a composer, conductor, and clinician throughout the United States and Canada. In 2014, William formally retired from duty as band director in Texas after 30 years of service.

On **Beyond These Horizons**..., Owens writes:

As words can never adequately express thoughts in the wake of the unthinkable, I can only convey that *Beyond These Horizons...* comes with sincere condolences and a very heavy heart. The Texas band community was shocked to its core when, on the evening of November 19, 2021, a tragic bus crash claimed the lives of Andrews High School band director Darin Johns and bus driver Marc Boswell. I'm very blessed to have known Mr. Johns personally, and as I respected him greatly as a music educator, I admired his unwavering integrity and how he so selflessly served others. Bringing this piece about was a tremendous honor, and I am hopeful that this tribute set to music will offer some small measure of comfort.

Quite simply, *Beyond These Horizons...* is a testament to Darin's great altruism and the beautiful humanitarian example he leaves behind.

While the music is largely solemn, there are brief moments of euphoria. The gentle final statement could perhaps be regarded as Darin's and Marc's assurance that they are at peace, and all is well.

Rossano Galante is an American composer, who earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film scoring program at USC and studied with film composer Jerry Goldsmith. Galante has composed music for the films *Bite Marks*, *The Last Straight Man*, *Monday Morning*, and *Channels*. He has served as orchestrator for over sixty studio films including *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays with Morrie*, to name only a few.

On **Mischiefous Behavior**, Galante writes:

The opening of *Mischiefous Behavior* begins with a lyrical horn line accompanied by sustained upper winds, slyly lulling the listener into a false sense that they are about to hear a lovely, romantic ballad. The introduction builds to a climax, utilizing a fast paced, frenetic ostinato. This is followed by light, playful, comedic music stated by the upper winds, showing the true colors of the piece. The main theme is then repeated by the full ensemble as it builds in raucous, energetic intensity. A more lyrical section develops, reminiscent of the opening theme. The work escalates with the entire ensemble recapitulating the comedic theme, culminating in a riveting conclusion. *Mischiefous Behavior* was inspired by band director Louis C. Bean, a big-time prankster with his family and colleagues.

Dmitri Dmitriyevich Shostakovich was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. The question of whether he used music as a kind of abstract dissidence is a matter of dispute. Outwardly, he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach

to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

Arranger Donald Hunsberger writes of **Festive Overture**:

The *Festive Overture* was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The *Festive Overture* is an excellent curtain raiser and contains one of Shostakovich's greatest attributes – the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares.

Vincent Persichetti was born to an Italian father and a German mother in Philadelphia in 1915, where he continued to live until his death in 1987. He began to study the piano at the age of five, which gave direction to an insatiable musical interest and a talent that soon proved prodigious. After graduating from Philadelphia's Combs Conservatory, he went on to complete his doctorate at the Philadelphia Conservatory. In 1947 William Schuman invited him to join the Juilliard faculty, and he taught there for the rest of his life. He became chairman of Juilliard's composition department in 1963.

Persichetti's music exhibits a wide stylistic range, from extreme diatonic simplicity to complex, contrapuntal atonality. He was a prolific composer of some 120 works, including notable pieces for piano and wind band, as well as much music suited for instructional use. Like Foss, his style was eclectic, but Persichetti did not tend to work within any one style at any given time, his music was always marked by compositional variety.

Divertimento was premiered by The Goldman Band on June 16, 1950, with the composer conducting. The composition was started during the summer of 1949. Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece. In an article from 1981 Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium -- rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

Morten Lauridsen is an American composer of Danish ancestry. He grew up in Portland, Oregon, and attended Whitman College and the University of Southern California, where he studied advanced composition. Among his early teachers were Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen.

Lauridsen is most noted for his six vocal cycles and his series of a cappella motets, which are regularly performed by distinguished ensembles and vocal artists throughout the world. A compact disc of his compositions, entitled "Lauridsen - Lux Aeterna" was nominated for a Grammy Award in 1998. His *Dirait-on* and *O Magnum Mysterium* are the all-time best-selling choral octavos distributed by Theodore Presser Company, which has been in business since 1783.

Lauridsen is a long-time professor of Composition at the University of Southern California (USC) Thornton School of Music and served as chairman of its Composition Department between 1990 and 2002. In 2006, he was named an "American Choral Master" by the National Endowment for the Arts. In 2007, he was the recipient of the National Medal of Arts (the highest award given to artists by the United States

government.) from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."

Morten Lauridsen's choral setting of **O Magnum Mysterium** (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes:

For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

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.

In 2003, Mr. Hazo became the first composer in history to be named 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. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.

On **Arabesque**, Samuel R. Hazo writes:

Arabesque was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. Arabesque is based in the mystical sounds of Middle Eastern music, and it is composed in three parts. "Taqasim" (tah'-zeem), "dabka" (dupp-keh) and "chorale."

The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqasim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales, and

even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqasim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone.

The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. Its drum beat, played by a dumbek or durbake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Brant Karrick studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. In the fall of 1991, Karrick entered the Ph.D. program in Music Education at Louisiana State University, completing the degree in 1994. Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as director of bands. At NKU, he administers the bands, teaches classes in conducting, music education, marching band techniques, and assists with student teacher supervision. In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger.

Bayou Breakdown was composed for the Wind Ensemble at the University of Toledo. While the melodic material is drawn from a style of jazz heard in and around the Mississippi Delta, the formal structure for the piece originated as an attempt to write in fugal counterpoint similar to that of Johann Sebastian Bach. The composer describes his piece: "In writing *Bayou Breakdown*, I hoped to create a piece that would provide musical and technical challenges for performers yet could be immediately enjoyed by the listener, musician and non-musician alike."

Jacques Press studied piano and composition in Paris. In his younger years he played piano for silent films in cinemas, lived a short time in Istanbul, and later in Paris. He made a concert tour through Europe in the 1924 and 1925, and emigrated to the United States in 1926. He was

arranger for major film companies in New York City for 12 years before moving to Hollywood, where he worked mostly as a film composer. His most popular work was the symphonic suite *Hasseneh* (The Wedding).

Jacques Press' **Wedding Dance** is a spirited horah or traditional Jewish circle dance, from his symphonic suite *Hasseneh* (The Wedding).

Composed in 1955 and arranged for band in 1967 by Herbert Johnston, this lively piece displays an infectious energy and quick tempo. With whirling woodwind lines and memorable melodies, the work exudes a fiery energy and relentless pulse. From beginning to end, this is a fast, exciting, no-holds-barred celebration of life.

Dr. Matthew Morse is currently Director of Bands and Associate Professor of Conducting in the School of Music at California State University, Sacramento, where he conducts the Symphonic Wind Ensemble and the Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. Under his direction, the Sacramento State Symphonic Wind Ensemble was selected to perform at the California All-State Music Education Conference in Fresno in 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 Migliaro 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 in 2011 completed a Bachelor of Arts in Music from Thomas Edison State University in Trenton, New Jersey.

In 2011, Dr. Morse retired from a 25-year military music career with the United States Army. 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 assignment as the associate bandmaster and director of the Jazz Knights of the United States Military

Academy Band at West Point, New York, where he shared the stage with numerous name artists and soloists.

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.

Ryan Murray is the Director of Orchestra & Opera at California State University, Sacramento, as well as the Artistic Director of Music in the Mountains and the Principal Pops Conductor of the Modesto Symphony. He is also the Music Director and Conductor for the Auburn Symphony, and the conductor for the Sacramento Youth Symphony's premier orchestra. An award-winning opera conductor, Ryan is currently the Music Director of Opera Modesto. He has served as assistant conductor for opera productions at the Sacramento Philharmonic and is the past Music Director of Fresno Grand Opera.

Ryan is a past winner of the Vienna Philharmonic's prestigious Ansbacher Fellowship for Young Conductors and spent the summer in residence at the 2014 Salzburg Festival. Ryan was awarded second place in the 2019 American Prize for Professional Orchestral Conducting, and has garnered national recognition for his dynamic, compelling performances of contemporary opera as the winner of the 2017 American Prize in Opera Conducting.

With an enthusiasm for film scores, Ryan enjoys the unique challenges of conducting movies in concert and was recently added to the *Disney & ICM Approved Conductors* list. Recent and upcoming performances include Disney's *Pirates of the Caribbean: The Curse of the Black Pearl*, Pixar Animation Studios' *Pixar in Concert*, and *Star Wars: A New Hope*.

Ryan holds degrees, *summa cum laude*, in Bassoon and Voice Performance from CSU Sacramento and holds a master's degree, with distinction, in Music Business from the Berklee College of Music. Ryan has previously attended the Cabrillo Festival's Conductors Workshop and was one of just eight conductors worldwide to be invited to the *Musiikin aika* Masterclass in Finland.