

UPCOMING AT THE SCHOOL OF MUSIC

Friday, March 8 - Jazz Combos

3:00 pm - Capistrano Concert Hall
(Free Admission)

Saturday, March 9 - University Chorale and Choral Union

4:00 pm - Capistrano Concert Hall
*music by Alice Parker, Owen Goldsmith, Mary Gotze,
Jim Papoulis, Sarah Quartel, and Gwyneth Walker*
(\$15 general, \$10 senior, \$5 student)

Tuesday, March 12 - Symphony Orchestra

7:00 pm - Capistrano Concert Hall
*Fanny Mendelssohn Hensel's Overture in C Major
Dvorak's "New World" Symphony*
(\$15 general, \$10 senior, \$5 student)

Wednesday, March 13 - Concert Band

7:00 pm - Capistrano Concert Hall
*music by Malcolm Arnold, Richard Saucedo,
Michael Markowski, John Mackey, and Yukiko Nishimura*
(\$15 general, \$10 senior, \$5 student)

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MARCH 6, 2024
CAPISTRANO CONCERT HALL

PROGRAM

Scherzo: Cat and Mouse (2012)	Robert Spittal (b. 1963)
Natassjah Diaz, graduate conducting associate	
Symphony for Band "West Point" (1952)	Morton Gould (1913-1996)
I. Epitaphs	
II. Marches	
Star Wars: The Force Awakens Suite (2015)	John Williams (b. 1932)
I. March of the Resistance	trans. by Paul Lavender
II. Rey's Theme	
III. Scherzo for X-Wings	
IV. The Jedi Steps and Finale	

PERSONNEL

Flute

Evan Wright
Kiele Miyata
Soraya Roman
Hannah Conlee
Ian Williams

Oboe

Hailey Nelson
Ethan Pham-Aguilar *

English Horn

Lindsay Dow *

E-flat Clarinet

Kevin Bowlson *

Clarinet

Kevin Le
Kamden Kincaid
Justin Nguyen
Mia Kawakami
Briana Maracle
Natassjah Diaz
Alexandra Costa

Bassoon

Victor Nuno-Robles
Jack Zill

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Jeffrey Grexton

Baritone Saxophone

Rachel Lewis

Horn

Ryan Datar
Christian Orr
Anthony Munroe
Matthew Anselmi

Trumpet

Mason Rogers
Marilette Brooks
Hunter Franklin
Grant Parker *
Alex Hawvichorst *
John Williams *

Trombone

Michael Mencarini
Michael Ruiz
Dana Douglas *

Bass Trombone

Dave Rollins *

Euphonium

Russell Bradley

Tuba

Dr. James Long *
Dave Katz *

Piano

Selena Delgadillo

String Bass

Naomi Baraban

Harp

Dr. Beverly Wesner-
Hoehn *

Percussion

Evan French
Lalique Montesini
Matthew Amato
Justin Respicio
Ben Jilbert
Trisha Pangan-
Kennedy

**guest performer*

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.

When the American Film Institute released their listing of the top twenty-five film scores of all time in 2005, it included the titles *Out of Africa*, *Sunset Boulevard*, *Ben-Hur*, *Psycho*, *The Godfather*, and *Gone with the Wind*. John Williams was responsible for three of those twenty-five selections, and at the very top was his unforgettable score to the original *Star Wars* movie.

The Force Awakens is a more recent installment in *Star Wars*, released in December 2015 and the story takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams' score artfully weaves together familiar music from the original films with brand new themes and brilliantly highlights pivotal actions and relationships. After the familiar music for the opening credits is sounded, the suite continues with the *March of the Resistance*, followed by the main theme of the mysterious new lead character, Rey. *Scherzo for X-Wings* accompanies a furious battle scene featuring the iconic aerial fighters of both the Resistance and the First Order. The closing movement of the suite begins with the music of the Jedi and moves into a final montage of all of the main themes in Williams' incredible symphonic tapestry.

On *Star Wars: The Force Awakens*, John Williams writes:

Over the years, George Lucas' *Star Wars* saga has continued to hold its grip on the imaginations of its millions of fans worldwide. Presented with the task of renewing and extending the great story, in *Star Wars: The Force Awakens*, director J.J. Abrams has risen to the challenge magnificently.

New and exciting characters join the original cast on a joy ride that offered rich possibilities to extend the musical score. Daisy Ridley, John Boyega, and Harrison Ford give particularly strong performances, and it's been my privilege to musically accompany their fresh and energetic screen presence.

For the soundtrack recording, we had the services of a brilliant Los Angeles-Based studio orchestra, and with this new music, my hope is that other orchestras, bands, and audiences may also want to continue to join in the fun of *Star Wars*.

Program notes compiled by Natassjah Diaz

Robert Spittal first developed an interest in wind music at Ohio State University, where he performed piccolo and flute in the ensembles of, and later studied conducting with, Craig Kirchoff. He later studied with Michael Haithcock at Baylor University, and with Eugene Corporon at the Cincinnati College-Conservatory of Music, where he received the Doctor of Musical Arts degree in 1995. He also studied conducting with H Robert Reynolds, Frank Battisti, and Gary Sousa.

Robert has composed for wind ensemble, orchestra, chorus, jazz ensemble, chamber ensembles, dance and theatre, and electronic media. His work frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. Robert's works for wind band and chamber ensembles have won favor with professional, university and amateur ensembles in the U.S. and abroad, especially after four wind pieces were published by Boosey & Hawkes Co. in their prestigious "Windependence" series in 2005. His many other works (published by Maestro and Fox Music and Shaba Road Music) cover a range of musical forms, including saxophone quartet, wind quintet, brass quintet, brass choirs and string ensemble.

Dr. Spittal was a professor of music at Gonzaga University in Spokane, WA, where he began and led the University Wind Symphony and Chamber Winds program until 2019. He served as Chair of the Department of Music from 2000-2007.

The score to *Scherzo: Cat and Mouse* contains the following note:

The "cat and mouse chase" has been a part of folklore and popular culture since the time of pharaohs in ancient Egypt. Over the ages, the chase has served as a metaphor for the suspenseful and sometimes alternating relation between hunter and hunted. In the modern age, the story has been played out hundreds of times in popular animated cartoons, often accompanied by a musical score representing the energetic spirit of the chase with lively twists and turns, sudden surprises and tongue-in-cheek music. In this spirit of playfulness and suspense, Robert Spittal has created a marvelous work that is both entertaining and exhilarating.

Morton Gould was an American pianist, composer, conductor, and arranger, and was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art, although his most important teachers were Abby Whiteside and Vincent Jones.

During the Depression, Gould, while a teenager, worked in New York City playing piano in movie theaters, as well as with vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist. By 1935, he was conducting and arranging orchestral programs for New York's WOR radio station, where he reached a national audience via the Mutual Broadcasting System, combining popular programming with classical music.

As a conductor, Gould led all of the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. With his orchestra, he recorded music of many classical standards, including Gershwin's *Rhapsody in Blue* on which he also played the piano. He won a Grammy Award in 1966 for his recording of Charles Ives' *First Symphony*, with the Chicago Symphony Orchestra. In 1983, Gould received the American Symphony Orchestra League's Gold Baton Award. In 1986, he was president of ASCAP, a position he held until 1994.

Incorporating new styles into his repertoire as they emerged, Gould used wildly disparate elements, including a rapping narrator and a singing fire department into commissions for the Pittsburgh Youth Symphony. In 1993, his work *Ghost Waltzes* was commissioned for the ninth Van Cliburn International Piano Competition. In 1994, Gould received the Kennedy Center Honor in recognition of lifetime contributions to American culture.

In 1995, Gould was awarded the Pulitzer Prize for *Stringmusic*, a composition commissioned by the National Symphony Orchestra in recognition of the final season of director Mstislav Rostropovich. In 2005, he was honored with the Grammy Lifetime Achievement Award. He also was a member of the board of the American Symphony Orchestra League and of the National Endowment for the Arts music panel.

Morton Gould's fourth symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's ***Symphony No. 4 for Band*** is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. He even calls for a marching machine in the first movement.

The composer writes:

The first movement, *Epitaphs*, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad

and noble exposition of one of the motifs, becoming a passacaglia [a musical form based on continuous variations over a ground bass] based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to *Taps*, makes a quiet but dissonant closing to the first movement.

The second and final movement, *Marches*, is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.

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. 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. In 1980, Williams was named the nineteenth conductor of the Boston Pops Orchestra, a position he held until 1993.

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.

Dr. Morse's military decorations include the Legion of Merit, the Bronze Star Medal, and the Meritorious Service Medal with four oak leaf clusters. Other awards and recognitions include being a finalist for The American Prize in the university conductor category, the John Philip Sousa Foundation's Colonel George S. Howard Citation of Musical Excellence for Military Concert Bands for his work with the 282nd Army Band in 2007, and the South Suburban Conference (Minneapolis/St. Paul, Minnesota area) Achievement Award in Fine Arts in 2013. Additionally, Dr. Morse received the Thomas Jefferson High School (Bloomington, Minnesota) Fine Arts Hall of Fame award in 2009. Dr. Morse also holds a second-degree black belt in Tae Kwon Do through Young Brothers Tae Kwon Do Associates in Pittsburgh, Pennsylvania.

Dr. Morse's professional affiliations include the College Band Directors' National Association, National Band Association, National Association for Music Education and the California Music Educators Association, California Band Director's Association, Northern California Band Association, Phi Mu Alpha Sinfonia Fraternity, and Phi Kappa Phi Honor Society.

Natassjah Melissa Diaz is a current graduate student at Sacramento State, studying conducting with Dr. Matthew Morse. She also received a Bachelor's of Music Education and Teaching Credential at Sacramento State, and is pursuing a Master's degree to further her studies as a conductor with the goal of continuing her education as a doctoral candidate in the future. Natassjah has been working with both the Symphonic Wind Ensemble and the Concert Band and is looking forward to building her skills as a conductor with the help of Dr. Morse and the music students in both ensembles. Having studied music for over 15 years and always having a passion for music education, Natassjah hopes to teach music as a band director at the secondary level after completing the graduate program at Sacramento State.

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. He is in demand as a clinician, adjudicator, and guest conductor throughout California and nationwide. Under his direction, the Sacramento State Symphonic Wind Ensemble was selected to perform 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 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 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 alternating 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 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. As an instrumentalist, he has performed on bass trombone in recent years with the North Texas Wind Symphony, the Keystone Wind Ensemble, various