

UPCOMING AT THE SCHOOL OF MUSIC

Saturday, March 11 – 7:00 p.m.

University Chorale

at the Cathedral of the Blessed Sacrament (11th and K)

Palestrina's "Pope Marcellus Mass"

\$15 general, \$10 senior, \$5 student

Sunday, March 12 – 4:00 p.m.

University Singers and Choral Union

at the Pioneer Congregational Church (27th and L)

\$15 general, \$10 senior, \$5 student

Tuesday, March 14 – 7:00 p.m.

Symphony Orchestra

\$15 general, \$10 senior, \$5 student

Wednesday, March 15 – 7:00 p.m.

Concert Band

Jack Stamp's "Cenotaph"

Vaughan-Williams' "English Folk Song Suite"

Frank Ticheli's "Cajun Folk Songs II"

Julie Giroux's "Mystery on Mena Mountain"

Philip Sparke's "Salute to a Hero"

John Fannin's "Seven Hills Overture"

\$15 general, \$10 senior, \$5 student

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.

MARCH 8, 2023

CAPISTRANO CONCERT HALL

PROGRAM

Commando March (1943)	Samuel Barber (1910-1981)
Symphony No. 1 Culloden (2000)	Julie Giroux (b. 1967)
I. Heilan Lochs, Bairns & Heather	
II. "I Hae Grat for Tho' I Kend" ("I have wept for those I knew")	
III. "We Toomed Our Stoops for the Gaudy Sodgers" ("We Emptied Our Glasses for the Handsome Soldiers")	
A Hymn for the Lost and the Living (2002)	Eric Ewazen (b. 1954)
Noisy Wheels of Joy (2002)	Eric Whitacre (b. 1970)
Song (for Band) (2001)	Willian Bolcom (b. 1938) orch. By Manly Romero
Seventy-Six Trombones (1957/1992)	Meredith Willson (1902-1984) arr. by Naohiro Iwai

PERSONNEL

Flute

Sally Sun (piccolo)
Evan Wright
Hannah Conlee
Kiele Miyata

Oboe

Ethan Pham-Aguilar

Clarinet

Noah Blevins
Kevin Le
Kamden Kincaid
Janice Calvento
Natassjah Diaz
Lorien Strong
Briana Maracle

Bassoon

Martin Uytingco
Victor Nuno-Robles

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Joshua Elmore

Baritone Saxophone

Rachel Lewis

Horn

Cesar Zarate
Ryan Datar
Christian Orr
Helen Kilpatrick-Halseth*

Trumpet

Mason Rogers
Hunter Franklin

Trumpet (cont.)

Marilette Brooks
Isaac Davis
Noah Kirsch*
Grant Parker*

Trombone

Jacob Ruiz
Michael Ruiz

Bass Trombone

Nicole Calton
Dr. Robert Halseth*
(Emeritus Director of Bands)

Euphonium

Russell Bradley
Ke Sean Blanchard

Tuba

EJ Charles
Aaron David

String Bass

Naomi Baraban

Piano

Selena Delgadillo*

Percussion

Christopher Harris
Kenya Abdallah
Ben Jilbert
Justin Respicio
Matthew Amato
Trisha Pangan-Kennedy*
Aaron Kitzes*
Heaven La*
Leslie Vazquez*

**guest performer*

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. 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'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, and the South Suburban Conference (Minneapolis/St. Paul, Minnesota area) Achievement Award in Fine Arts in 2013. 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, and Phi Kappa Phi Honor Society. be performed again as an encore.

Samuel Barber was an American composer of orchestral, opera, choral, and piano music. Barber was born into a comfortable, educated, social, and distinguished Irish American family.

His father was a doctor, and his mother was a pianist. His aunt, Louise Homer, was a leading contralto at the Metropolitan Opera and his uncle, Sidney Homer, was a composer of American art songs. Louise Homer is noted to have influenced Barber's interest in voice. Through his aunt, Barber had access to many great singers and songs. This background is further reflected in that Barber decided to study voice at the Curtis Conservatory.

Barber began composing seriously in his late teenage years. At the Curtis Institute, Barber was a triple prodigy of composition, voice, and piano. He soon became a favorite of the conservatory's founder, Mary Louise Bok. It was through Bok that Barber would be introduced to his one and only publisher, the Schirmer family. At the age of 18, Barber won a prize from Columbia University for his *Violin Sonata* (now lost or destroyed by the composer). Also at Curtis, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (for which Barber won the Pulitzer) and *A Hand of Bridge*. Barber's music was championed by a remarkable range of renowned artists, musicians, and conductors including Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber. His *Antony and Cleopatra* was commissioned to open the new Metropolitan Opera House at Lincoln Center in 1966. Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. His intensely lyrical *Adagio for Strings* has become one of the most recognizable and beloved compositions, both in concerts and films ("Platoon," "The Elephant Man," "El Norte," "Lorenzo's Oil").

Commando March was not only Barber's first work for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In spite of its large instrumentation, Barber often referred to the work in letters as his "little march." Barber at one time described the music as representing "a new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came."

The premiere performance was given by the Army Air Forces Technical

Command Training Band, Warrant Officer Robert L. Landers conductor, on May 23, 1943, in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well-received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.

Julie Giroux (pronounced Ji-ROO (as in "Google," not Ji-ROW, as in "row your boat") is a prolific composer of music for both film and concert ensembles. She holds degrees from Louisiana State University and includes John Williams, Bill Conti and Jerry Goldsmith among her teachers. Her film scores number over one hundred and include music for the movies "Karate Kid II," "White Men Can't Jump," and the mini-series "North and South" (for which she earned an Emmy nomination). Giroux has written for a variety of wind, string, vocal soloists and ensembles; however, she has been composing primarily for wind groups since 1998. As she proudly displays on her website, "I was a band kid and it made me who I am today. Composing for concert bands is a great joy for me as well as an honor." In addition to composing, Giroux also tours as a guest speaker, guest conductor, and concert pianist of her works.

Of her *Symphony No. 1 Culloden*, Julie Giroux writes: *Culloden* (pronounced kuh-LAH-d'n) is an attempt to present the folk & Gaelic "commoners" music from the 1745-6 period of Scotland in my own way, without losing its original charm and flavor. To be exact, the goal was to compose one large, flowing, multi-movement work, a symphony for band, using as many as I could of those 8 and 16 bar tunes/songs. The melodies were originally for bagpipe, fiddle or voice, and had either no accompaniment or only a drone. The hundreds of hours of research alone would have prompted me to compile them into a work of some kind, but after immersing myself in the history, the music and overall "flavor" of the period, I became extremely fond of these tunes and my desire to see them breathe the air of the 21st century became overwhelming.

I have set, in the past, a very strict rule for myself: I compose. I do not arrange or use anybody else's music. Period. I have more than enough imagination than is good for me, so this has never presented a problem...until now. With the music of *Culloden*, I had to use the tunes. It would have been a million times easier to compose *Culloden* from scratch, which was my original intent. But thanks to a lengthy conversation with James Barnes, I came to see the

historical and creative merit in doing variations or sets of ancient and/or folk music. None of the tunes I used could be traced to a composer. This is a sad fact. It will be a rare person indeed who, upon listening to *Culloden*, even recognizes more than a couple of the tunes I used. That is another sad fact – one that I hope will be altered by this work.

I came across so much American heritage in these little tunes, that I became even more enthralled with the whole project. I got to see *London Bridge*, *Yankee Doodle*, *The Arkansas Traveler* (who HAD to have been Scottish or Irish), *Oh Susannah*, and at least 60 other standard "American" folk tunes in their earlier forms (some were almost exactly the same, not to mention a few of Stephen Foster's tunes which popped up! Whoops!). Needless to say, after all has been said and done, I have found that folk music belongs to no one and, at the same time, to us all. I just tried to shake a few cobwebs off some folk tunes that never should have been forgotten in the first place.

Eric Ewazen is an American composer and educator. Receiving a Bachelor of Music at the Eastman School of Music, and Master of Music and Doctor of Musical Arts degrees from The Juilliard School, Dr. Ewazen's teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner, and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas.

Ewazen has been lecturer for the New York Philharmonic's Musical Encounters Series, vice president of the League of Composers--International Society of Contemporary Music, and composer-in-residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.

Ewazen's *A Hymn for the Lost and the Living* is subtitled "In Memoriam, September 11, 2001: For Symphonic Band." Eric Ewazen notes: On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening,

walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support.

A Hymn for the Lost and the Living portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories. The piece was commissioned by and is dedicated to the U.S. Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, director.

Eric Whitacre is an American composer, conductor, and lecturer. Mr. Whitacre's first musical experience was singing were in his college choir. Though he was unable to read music at the time, Whitacre began his full musical education at the University of Nevada, Las Vegas, eventually taking a bachelor's degree in music composition. He wrote his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, *Ghost Train*, and his popular wind piece *Godzilla Eats Las Vegas* also stems from this period. He graduated in 1997 and moved to Los Angeles to become a full-time professional composer.

Whitacre's first album as both composer and conductor, *Light & Gold*, won a Grammy Award in 2012, and became the No. 1 classical album in the U.S. and UK charts. His second album, *Water Night*, featured performances from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber, and Hila Plitmann.

Many of Whitacre's works have entered the standard choral and symphonic repertoires. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved success in the symphonic wind community. As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. He has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore, South America and much of Europe, as well as dozens of American universities and colleges. Online, Whitacre's massed choral music has reached a worldwide audience. Whitacre's 2007 musical *Paradise Lost: Shadows and Wings*, combining

trance, ambient and techno electronica with choral, cinematic, and operatic traditions, won the ASCAP Harold Arlen award and the Richard Rodgers Award for most promising musical theater composer.

Whitacre's virtual choir projects began in 2009 with *Lux Aurumque* and *Sleep*. In virtual choirs, singers record and upload their individual videos from all over the world. The videos are then synchronized and combined into one single performance to create the virtual choir. Though 2020, six virtual choirs have been formed, the last featuring more than 17,000 singers.

Whitacre is a founding member of BCM International, a quartet of composers consisting of himself, Steven Bryant, Jonathan Newman and James Bonney, which aspires to "enrich the wind ensemble repertoire with music unbound by traditional thought or idiomatic cliché." He is married to the soprano Hila Plitmann.

On *Noisy Wheels of Joy*, Eric Whitacre writes: *Noisy Wheels of Joy* is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon. *Noisy Wheels of Joy* was commissioned by the Band Composers Masterworks Consortium and premiered at the 2001 American Bandmasters Association convention by the University of Nevada Las Vegas Wind Symphony.

William Bolcom is an American National Medal of Arts, Pulitzer Prize, and Grammy Award-winning composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music.

At the age of 11, he began composition studies with George Fredrick McKay and John Verall at the University of Washington, continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition.

Bolcom's early compositions employed the somewhat severe 12-tone, or serial technique, but in the 1960s he began to reach out and use a wider variety of musical styles. His main goal as a composer has been to erase the boundaries between popular and classical music.

Bolcom taught composition at the University of Michigan from 1973 until his retirement in 2008. He was a full professor from 1983 and was Chairman of the Composition Department from 1998 to 2003. In the fall of 1994 the University of Michigan named him the Ross Lee Finney Distinguished University Professor of Composition.

Bolcom's many compositions include nine symphonies, eleven string quartets, four violin sonatas, three operas three musical theater works incidental music for stage play, two film scores, several unusual concertos, and a large catalog of chamber and vocal works. Among his numerous awards and prizes are The Pulitzer Prize for Music, investiture in the American Academy of Arts and Letters, four Grammys in 2006 for his *Songs Of Innocence and Experience* (Best Classical Album Best Choral Performance Best Classical contemporary Composition and Best Producer of the Year Classical) among others.

On ***Song (for Band)***, William Bolcom writes:

Song (for Band) was written in honor of the retirement of H. Robert Reynolds from the directorship of the University of Michigan Bands; this song is a present for Bob.

Robert Meredith Willson was an American composer, songwriter, flutist, conductor, and playwright, best known for writing the book, music, and lyrics for the hit Broadway musical "The Music Man."

Willson attended Frank Damrosch's Institute of Musical Art (later The Juilliard School) in New York City. A flute and piccolo player, Willson was a member of John Philip Sousa's band (1921–1923), and the New York Philharmonic Orchestra under Arturo Toscanini (1924–1929). Willson then moved to San Francisco, California, as the concert director for radio station KFRC, and then as a musical director for the NBC radio network in Hollywood.

His work in films included composing the score for Charlie Chaplin's "The Great Dictator" (1940) (Academy Award nomination for Best Original Score), and arranging music for the score of William Wyler's "The Little Foxes" (1941) (Academy Award nomination for Best Music Score of a Dramatic Picture). During World War II, he worked for the United States' Armed Forces Radio Service. His work with the AFRS teamed him with George Burns, Gracie Allen and Bill Goodwin. He would work with all three as the bandleader, and a regular character, on the Burns and Allen radio program. He played a shy man, always trying to get advice on women. His character was dizzy as well, basically a male version of Gracie Allen's character.

Returning to network radio after WWII, he created the Talking People, a choral group that spoke in unison while delivering radio commercials. He also became the musical director for "The Big Show," a prestigious comedy-variety program hosted by actress Tallulah Bankhead and featuring some of the world's most respected entertainers. Willson wrote the song, *May the Good Lord Bless and Keep You* for the show. Bankhead spoke the lyrics over the music at the end of each show. He also worked on Jack Benny's radio program and hosted his own program in 1949. For a few years in the early 1950s, Willson was a regular panelist on the Goodson-Todman game show "The Name's the Same."

Willson's most famous work, "The Music Man," premiered on Broadway in 1957, and was adapted twice for film (in 1962 and 2003). He referred to the show as "an lowan's attempt to pay tribute to his home state". It took Willson some eight years and thirty revisions to complete the musical, for which he wrote more than forty songs.

Seventy-Six Trombones is the signature song from the musical play "The Music Man" (1957), which was written by Meredith Willson. The song also appeared in the 1962 film and in the made-for-TV movie adaptation in 2003. It is also a piece commonly played by marching and military bands.

In the musical, "Professor" Harold Hill uses the song to help the townspeople of River City, Iowa, visualize their children playing in a marching band by recalling a time when he saw several famous bandleaders' bands in a combined performance. While an average-sized high school marching band might have about 10 musicians playing the trombone, and a large college marching band seldom has more than 30 trombonists, the band that Harold Hill describes to the villagers includes 76 trombones, 110 cornets, "more than a thousand reeds", double bell euphoniums, and "fifty mounted cannon" (which were popular in bands of the late 19th century).

The love ballad *Goodnight My Someone*, which immediately precedes *Seventy-Six Trombones* in the musical, has the same tune but is played in 3/4 time, at a much slower tempo. In Willson's hometown of Mason City, Iowa, the song is honored (along with the whole plot of "The Music Man") in a building called "Music Man Square," which is located next to Willson's boyhood home. In one large room, there are 76 donated trombones hanging from the ceiling.