

Upcoming Events

Thursday, March 10 – 7:00 p.m.

Symphony Orchestra

Hungarian Dances - Johannes Brahms

Horn Concerto No. 3 in E-flat Major - W.A. Mozart

Blue Cathedral - Jennifer Higdon

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

Friday, March 11 – 7:00 p.m.

University Chorale

St. John's Lutheran Church (\$10 gen., \$7 senior, \$5 student)

Sunday, March 13 – 4:00 p.m.

University Singers and Choral Union

St. John's Lutheran Church (\$10 gen., \$7 senior, \$5 student)

Wednesday, March 16 – 7:00 p.m.

Concert Band

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

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MARCH 9, 2021
CAPISTRANO CONCERT HALL

PROGRAM

Adrenaline City (2007)	Adam Gorb (b. 1958)
Three Short Stories (2000/2012)	Gernot Wolfgang (b. 1957)
Uncle Bebop Rays of Light Latin Dance	
Ballad for Band (1946)	Morton Gould (1913-1996)
Febris Ver (Spring Fever) (2011)	Nancy Galbraith (b. 1951)
Wedding Dance from the Symphonic Suite "Hasseneh" (1955/1967/1995)	Jacques Press (1903-1985) trans. by Herbert N. Johnston ed. by Frederick Fennell

PERSONNEL

Sacramento State Symphonic Wind Ensemble**Flute**

Kelly Bacon
Sally Sun
Dr. Cathie Apple*

Oboe

Erik Moberg
Ethan Pham-Aguilar

Clarinet/Bass Clarinet

Noah Blevins
Kevin Le
Emma Keisler
Hannah Minge
Tristan Kincaid
Lorien Strong
Janice Calvento

Bassoon/Contrbassoon

Owen Polkinghorn
Martin Uytingco

Soprano/Alto Saxophone

Samantha Wilbanks
Bany Villareal

Tenor Saxophone

Jose Madrid

Baritone Saxophone

Rachel Lewis

Horn

Ryan Datar
Cesar Zarate
Natasha Buckman
Veloy Tafoya

Trumpet

Alejandro Lara-Agraz
Noah Kirsch
Hunter Franklin
Isaac Davis
Grant Parker*
Santiago Sabado*

Trombone

Nicholas Moonitz
Jacob Ruiz

Bass Trombone

Dr. Robert E. Halseth*
Emeritus Director of Bands

Euphonium

Russell Bradley
Ke Sean Blanchard

Tuba

Evan Charles
Aaron David

String Bass

Naomi Baraban

Percussion

Grant Johnson
Ismael Lopez
Christopher Harris
Jason Cruz
Eric Wombaugh
Kenya Abdallah
Matthew Amato*

* = *guest performer*

Adam Gorb is a British composer and educator, who started composing at the age of ten. At fifteen he wrote a set of piano pieces – *A Pianist's Alphabet* – of which a selection was performed on BBC Radio 3. In 1977 he went to Cambridge University to study music, where his teachers included Hugh Wood and Robin Holloway. After graduating in 1980 he divided his time between composition and working as a musician in the theatre. In 1987 he started studying privately with Paul Patterson, and then, from 1991 at the Royal Academy of Music where he gained a MMus degree and graduated with the highest honors, including the Principal's Prize in 1993. He has a Ph.D. in composition from the University of Birmingham and has taught at universities in the United States, Canada, Japan and many European countries.

Gorb's compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded worldwide. In 1994, his composition *Metropolis* for wind band (1992) was awarded the Walter Beeler Memorial Prize. In the UK his compositions, of every ability level, have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields, and Canterbury, and he has had concerts entirely devoted to his music in the UK, the U.S. and Canada. His second opera *The Path to Heaven* with an accompanying wind ensemble was premiered in the UK in 2018 with productions in the U.S. in 2019 and 2020.

Dr. Gorb has been a Visiting Lecturer in Composition at universities and conservatories in the U.S., Canada, Beijing, Daejeon, Tokyo, Vienna, The Hague, Brussels, Vilnius, Weimar, Verona, and Istanbul. He is Head of School of Composition at the Royal Northern College of Music in Manchester, England.

Adrenaline City is a concert overture inspired by both the stress and vibrancy of 21st century city life. It is in sonata form and is notable by a time signature of 10/8. The piece was commissioned by a group of military bands headed by the USAF Academy Band, Lt.Col. Steven Grimo, Commander, and also includes The US Military Academy Band, Lt.Col. Timothy J. Holtan, Commander, USAF Band of Flight, Lt.Col. Alan Sierichs, Commander, USAF Band of Liberty, Lt.Col. Larry Lang, Commander, USAF Heritage of America Band, Maj. Douglas Monroe, Commander, USAF Band of the Golden West, Capt. Michael Mench, Commander, and the USAF

Band of Mid America, Capt. Donald Schofield, Commander. Composed in 2006, it was premiered by the US Military Academy Band on March 3, 2006, at West Point, New York.

Genrot Wolfgang is an Austrian composer residing in the United States. Mr. Wolfgang is a graduate of the program "Scoring for Motion Pictures and TV" at the University of Southern California, and holds degrees from Berklee College of Music in Boston and the University of Music in Graz, Austria. From 1990-93 Mr. Wolfgang was a lecturer in jazz composition and harmony at the University of Music in Graz. He has guest-lectured and held master classes at UCLA, the University of Music in Vienna and the festival Instrumenta Verano in Oaxaca, Mexico.

Mr. Wolfgang also works as an orchestrator in the film and TV music industry. He is currently associate artistic director of "HEAR NOW – A Festival of New Music by Contemporary Los Angeles Composers" and artistic advisor to the Beverly Hills International Music Festival. Gernot has received awards, grants and scholarships from the American Composers Forum, American Music Center, the Austrian Ministry for Education and the Arts, the Austrian Ministry for Science and Research, Austro Mechana, Berklee College of Music, Billboard Magazine, BMI, the Fulbright Commission and the State of Tyrol, Austria.

Gernot has received more than 40 commissions from individuals and organizations such as the Los Angeles Chamber Orchestra, the Santa Barbara Chamber Orchestra, the Jazz Festival of the European Broadcasting Union, Los Angeles Philharmonic principals Michele Zukovsky (clarinet), Joanne Pearce Martin (keyboard), David Breidenthal (bassoon) and the Los Angeles-based chamber music series Chamber Music Palisades, Pacific Serenades, and South Bay Chamber Music Society. His concert works have been presented by the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Seattle Symphony Orchestra, the Santa Barbara Chamber Orchestra, the Las Vegas Philharmonic, and the Kyushu Symphony Orchestra (Japan), among others. They have been performed in venues such as Carnegie Hall (Weill Recital Hall) in New York, the National Gallery in Washington, D.C., and the Prinzregenten theater in Munich, Germany.

Three Short Stories was originally written as a duet for clarinet and bassoon. About this wind ensemble arrangement, the composer writes:

Three Short Stories combines musical elements from the world of jazz and Latin American music with compositional techniques found in classical and 20th century concert music. The arrangement for wind ensemble explores the fusion of traditional writing for wind ensemble with big band gestures and chamber music techniques. The first movement, **Uncle Bebop**, is an up-tempo romp that switches back and forth between jazzy, slightly swinging elements and rock-oriented passages. The movement settles down briefly in a short quiet section before picking up speed again before returning to the opening material for an energetic finish. **Rays of Light** is lyrical in character, and presents many of the ensemble's instruments in soloistic, often unaccompanied, settings. A few interspersed ensemble passages, their instrumentations growing in size as the movement progresses, pave the way for a final, regal tutti ending. The title of the third movement, **Latin Dance**, already gives away its character. This is a fast, lively piece of music, exploring rhythms found in Latin American music while using a slightly dissonant melodic and harmonic language.

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. In 1986 he was elected to the American Academy and Institute of Arts and Letters. Incorporating new styles into his repertoire as they emerged, Gould incorporated 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.

Ballad for Band is perhaps the earliest example of an original masterwork for band by an American composer (excluding the multitude of superb marches composed by Sousa, King, Fillmore, et al.). In 1946, Morton Gould somehow found a few minutes to satisfy a request from conductor Edwin Franko Goldman to write a piece for his renowned Goldman Band. *Ballad for Band* is the reflective and sensitively scored result, and the work was inspired by African-American spirituals. In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to, and stimulated by, the sounds that I would call our "American vernacular" - jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

Morton Gould also offers the following additional commentary: *Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there

is little razzle-dazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically.

The piece also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent-consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures.

Born into a musical family in Pittsburgh, Pennsylvania, **Nancy Galbraith** began piano studies at age four. She later earned degrees in composition from Ohio University and West Virginia University, and continued studies in composition, piano, and organ at Carnegie Mellon University. Nancy Galbraith is a professor and chair of composition at Carnegie Mellon University, where she holds the Vira I. Heinz Professorship of Music endowed chair. In a career that spans three decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdetsvensky, Mariss Jansons, Keith Lockhart, Sidney Harth, Samuel Jones, and Robert Page. Her compositions are featured on numerous recordings, including four anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind orchestras, chamber ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

Nancy Galbraith has achieved international success as a composer of concert band music that is frequently performed by some of the world's finest ensembles, including the Musashino Academy of Music Wind Ensemble (Japan), the Waspik Symphonic Wind Orchestra (the Netherlands), Bispehaugen Ungdomkorps (Norway), and the highly acclaimed North Texas Wind Symphony. Her most popular works for this genre include *brightness round about it* (1993), *Danza de los Duendes* (1996), *Wind Symphony No. 1* (1996), and *Elfin Thunderbolt* (1998) and have together enjoyed over 100 performances in the past decade.

Nancy Galbraith writes:

Febris Ver (Spring Fever) is a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth's perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, then playfully tossed about by the rest of the ensemble.

The work was composed for the College Band Directors National Association (CBDNA) 2012 Eastern Division Conference at Indiana University of Pennsylvania, where it was premiered by the IUP Wind Ensemble led by Jason Worzbyt.

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 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, oversees the Marching 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 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 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 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. 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.