

Sacramento State Concert Band

Flute

Susannah Anderson
Rodnie Vue
Madison Armstrong
Adrian Moua
Liliana Davis
Marti Sarigul-Klign
Cristal Black
Amanda Self

Oboe

Maximilianó Elam

Bassoon

Morgan Mahan
Ethan Hanf

E-flat Clarinet

Madison Armstrong

Clarinet

Makaila Nartea
Katie Cox
Madison Armstrong
Caity Bailey
Isaac Roachford-Gould
Harold Murillo
Alonzo McDonald
Veronica Harvey

Bass Clarinet

Daniel Gonzales

Alto Sax

Humberto Cera
Rachel Wargo
Philip Lamb

Tenor Sax

Julian Hall
Tony Gibbons

Bari Sax

Alex Rodriguez
Daniel Coronado
Katelyn Shea

Horn

Nicholas Hernandez
Andie Stokes
Natasha Buckman

Trumpet

Gabriel Torres
Jacob Maman
Gino Videche
Samuel Elmore
Greg Harlow
Will Holaday
Kunal Prasad
Noah Kirsch
Isaac Davis
Ivan Madrigal
Brian Yumul
Jason Hewitt

Trombone

Wesley Schoch
Tyler Banuelos
Vadim Gorbenko

Euphonium

Ke Sean Blanchard
Marcus Holifield-Helm

Tuba

Jose Ortiz
Autumn Williamson
Frederic Fontus

String Bass

Aiden Keyes
Nick Montana

Percussion

Sean Muir
Vince Hjerpe
Greg Lewis
Christopher Harris
James Walker
Dawson Nichols
Jason Cruz
Jessica Suase

Concert Band

Dr. Matthew Morse, conductor

with guests

Woodland High School Wind Ensemble

Michael Loya, conductor

WEDNESDAY, 7:00 P.M.

MAY 1, 2019

CAPISTRANO CONCERT HALL

Woodland High School Wind Ensemble

The Ash Grove (2019) Julie Giroux (b. 1961)

Puszta (1988) Jan Van der Roost (b. 1956)

1. Andante moderato
2. Tranquillo
3. Allegro molto
4. Marcato

Michael Loya, conductor

Sacramento State Concert Band

Legacy Fanfare (2017) Ryan Nowlin (b. 1978)

Dr. Matthew Morse, conductor

Candide Suite (1956/1993) Leonard Bernstein (1918-1990)
ed. Clare Grundman

1. The Best of all Possible Worlds
2. Westphalia Chorale and Battle Scene
3. Auto-da-fe (What a Day)
4. Glitter and Be Gay

Arianna Guntvedt, graduate conducting associate

Lux Aurumque (2000) Eric Whitacre (b. 1970)

Visions of Flight (1990) Robert Sheldon (b. 1954)

In This Hid Clearing... (2001) Jack Stamp (b. 1954)

Toccata Marziale (1924) Ralph Vaughan Williams (1873-1958)
ed. Frank Battisti

Dr. Matthew Morse, conductor

Woodland High School Wind Ensemble**Flute**

Taylor Barron
Gabriela Huerta
Itziana Huth
Marcus Loya
Arelly Macias
Nicole Olmedo
Mayra Ramirez
Krysta Solorio

Violin

Alyssa Melendez

Oboe

Erin Bruni

Clarinet

Esmeralda Alvarez
Herbe Borges
Lauren Colon
Camille Garcia
Isaac Gutierrez
Joclyn Namauleg
Isela Romero

Alto Saxophone

Jonathan Ortiz
Mia Robinson

Tenor Saxophone

Fernanda Padilla Lara

Baritone Saxophone

Aaron Vogt

French Horn

Tyler Rogers

Trumpet

Austin Kennedy
Eric Leary
William Vannucci

Trombone

Ryanne Green

Euphonium

Miyah Olson

Piano

Paula Loya

Percussion

Charisma Cervantes
Jonathan Chavez
Madison Troop
Devin Twiss
Tazyah Washington
Max Zendejas

of Pennsylvania for 25 years. He holds a Doctor of Musical Arts degree in Wind Conducting from Michigan State University where he studied with Eugene Corporon. Dr. Stamp served as conductor of the Duke University Wind Symphony and was musical director of the Triangle British Brass Band, leading them to a national championship in 1989. Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his theory teachers at Indiana University and East Carolina. Other studies include work with composers David Diamond, Joan Tower, and Richard Danielpour.

In This Hid Clearing... was commissioned by the University of Missouri-Columbia Music Department to honor the inaugural season of Tom O'Neal as their director of bands. Stamp writes of this piece: I have known Tom since the summer of 1983, and he have remained the best of friends since that time. The work was a labor of love as I tried to write a slow, mostly quiet work to reflect the importance of friendships through the best and worst of times. On its premiere, Tom viewed the work more programmatically as a descriptive of the life of our friendship. The work is meant to be reflective and honest. *In This Hid Clearing...* is written in a 20th century tradition of single-movement, lyrical and reflective works composed for bands. It features contrapuntal soloistic chamber music sections contrasted with a full ensemble sound.

Ralph Vaughan Williams is one of the best-known British composers of the early 20th century. His works include nine symphonies, operas, ballets, chamber music, and secular and religious vocal pieces. He was strongly influenced by English folk-songs and Tudor music, marking a break from British music that had been strongly influenced by the German style. Vaughan Williams attended the Royal Conservatory of Music in 1890 where he studied organ and composition and became friends with Gustav Holst. They made a habit of listening to each other's compositions and became one another's most valued critics. After graduating, Vaughan Williams was not satisfied with his musical voice, which led him to seek out lessons in composition from Maurice Ravel in 1907. Vaughan Williams was the recipient of an honorary doctorate of music from the University of Oxford in 1919, the Cobbett medal for services to chamber music, the gold medal of the Royal Philharmonic Society, an honorary fellowship of Trinity College, Cambridge, the Shakespeare prize of the University of Hamburg, the Albert medal of the Royal Society of Arts and the Howland memorial prize of Yale University.

Toccata Marziale is one of two works Vaughan Williams composed for concert band after being exposed to military bands during his service as an ambulance driver for the British Army in World War I. The piece is written in the style of an early Baroque genre of virtuosic keyboard music, the "toccata". Long melodic lines are tempered only by its martial tempo and stately character. Vaughan Williams' skillful use of the concert band features dialogue between the woodwind and brass sections in a brilliant and constantly shifting texture.

Julie Giroux 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 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."

Julie Giroux writes about ***The Ash Grove***. This popular folk song dating back to John Gay's Opera "The Beggars Opera" in 1728 then later published in 1802 in a book titled "The Bardic Museum" by harpist Edward Jones has inspired many settings and lyrics over the centuries. In the 1806 Welsh version "Llwyn Onn," the lyrics tell of a love between a sailor and Gwen of Llywn which ends with the sailor mourning her death as she lies "...neath the shades of the lonely ash grove." The ash tree itself is heavily rooted in Celtic, Welsh, and even Viking history and myths. Ash trees were said to protect the purity of springs. This particular reimagining of *The Ash Grove* introduces several thematic motifs inspired by the original melody. While this work is full of hemiolas and time signature changes, the beat stays constant. Playful and full of folly, this setting does not focus on the almost always mournful lyrics but on the *Ash Grove* itself; a place of mystery, magic, renewal, myth and happiness.

Jan Van der Roost is a native of Duffel, Belgium. He studied trombone, music history, and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. Jan Van der Roost currently teaches at the Lemmensinstituut in Leuven, is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art, and guest professor at Senzoku Gakuen in Kawasaki (Japan). His musical activities have taken place in more than 45 countries in four continents and his compositions have been performed and recorded around the world.

Pusztá is a suite of gypsy-style dances. Lying to the south and east of the Danube, the *Pusztá* is the great Hungarian plain that was home to nomadic shepherds and fierce horsemen. It is in this vast prairie in Hungary where gypsies used to move around with their wild horses. In typical gypsy style, composer Jan Van de Roost wrote this original composition in 1988 that describes the temperamental, melancholic and flamboyant moods of the nomadic gypsies of eastern Hungary. The melodies are comparable in character to the Hungarian and Slavic dances by Brahms and Dvorak and the Hungarian rhapsodies by Liszt. While having the definite sound of authentic folk dances, the themes and melodies are all original. Written in four movements, subtitled Four Gypsy Dances, the exciting music of *Pusztá* is bright, colorful, and intriguing.

Ryan Nowlin was born in Cleveland, Ohio, and received both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university's Accomplished Graduates. Nowlin is an active composer and arranger, and has co-authored the *Tradition of Excellence Comprehensive Band Method*, the textbook *Teaching Band with Excellence*, and the *Excellence in Theory* workbooks. In 2010, Nowlin joined "The President's Own" United States Marine Band as staff arranger. He was appointed Assistant Director and commissioned a first lieutenant in July 2014 and was promoted to his current rank of Captain in July 2016. He was appointed Executive Officer and Senior Assistant Director in May 2018.

Legacy Fanfare was composed in dedication to Dr. Gary Ciepluch in celebration of the 25th anniversary of the Cleveland Youth Wind Symphony. Dr. Ciepluch was the director of the Cleveland Youth symphony, of which the composer is an alumnus.

Leonard Bernstein was a renowned American composer, conductor, music lecturer, and pianist. He was among the first conductors born and educated in the U.S. to receive worldwide acclaim. His fame derived from his long tenure as the music director of the New York Philharmonic and his conducting of concerts with many of the world's leading orchestras, and from his numerous orchestral works. He is also known for his works for the stage including *West Side Story*, *Candide*, *On the Town*, *The Age of Anxiety*, and a range of other compositions. Bernstein wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music, and pieces for the piano.

Candide Suite is an adaptation by Clare Grundman of the music for the operetta written by Leonard Bernstein in 1956, which in turn is based on Voltaire's satirical 1759 novella of the same name. Each of the movements is based on a number from the operetta. The movements in this suite are based on musical numbers that have remained virtually unchanged from the original Broadway production. The notes provided for each movement are the following:

1. *The Best of All Possible Worlds* – Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils.
2. *Wesphalia Chorale and Battle Scene* – the devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army.
3. *Auto-da-fé (What a Day)* – Candide and Dr. Pangloss find themselves in Lisbon, where, being free-thinkers, they are prosecuted as heretics by the Spanish Inquisition; however, Candide and Dr. Pangloss escape.
4. *Glitter and Be Gay* – depicts Cunegonde, Candide's true love, singing of her attempts to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

Eric Whitacre earned his Bachelor of Music degree at the University of Nevada, Las Vegas. His first real exposure to classical music was when he sang Mozart's *Requiem* with the school choir. The experience caused him to learn to read music and to think like a classical composer. The school's wind symphony director, Tom Leslie, encouraged Whitacre's ideas for a composition that, in 1995, became *Ghost Train*. His *Godzilla Eats Las Vegas!*, written in 1996 struck a whimsical chord with many, including the U.S. Marine Band and international audiences. Whitacre earned a master's degree in 1997 from the Juilliard School of Music. He currently lives in Los Angeles and composes film scores and works for chorus and band. In 2012, he received a Best Choral Performance Grammy as composer and conductor for the album "Light & Gold."

Whitacre provides the following note on **Lux Aurumque**. *Lux Aurumque* began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand "Bliss" theme from my my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green. The original lyrics to the choral version of the piece are as follows:

Lux,	Light,
calida gravisque pura velut aurum	warm and heavy as pure gold
et canunt angeli molliter	and the angels sing softly
modo natum.	to the new-born baby.

Robert Sheldon is an active American composer. He received a Bachelor of Music in Music Education from the University of Miami and a Master's degree in Instrumental Conducting from the University of Florida. Sheldon is currently the Director of Concert Band Publications for Alfred Music and he maintains an active composition and conducting schedule. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association.

Visions of Flight was commissioned by the Homestead High School Band in Florida, directed by Rodester Brandon. The piece embodies the essence of freedom of flight. Its flourishing woodwind opening heralds a brilliant brass declaration, contrasted by the warm sonorities of a beautiful andante section. Interplay of flight motives moves the ensemble to a dramatic conclusion.

Dr. **Jack Stamp** is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting and composition. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University