

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MAY 11, 2021
CAPISTRANO CONCERT HALL

PROGRAM

Sinfonia Noblissima (1968)	Robert Jager (b. 1939)
"Mars" from <i>The Planets</i> (1916/1924)	Gustav Holst (1874-1934)
Tubby the Tuba (1945/1952)	George Kleinsinger (1914-1982) arr. by George Roach Julian Dixon, tuba Claudia Kitka, narrator
Danzón No. 2 (1998/2009)	Arturo Márquez (b. 1950) arr. by Oliver Nickel
Rock'n March (1991)	Hiroyuki Fujikake (b. 1949)

PERSONNEL

Flute

Kelly Bacon
Sally Sun
Dr. Cathie Apple*

Oboe

Erik Moberg
Ethan Pham-Aguilar

E-flat Clarinet

Sandra McPherson*

Clarinet/Bass Clarinet

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

Bassoon

Owen Polkinghorn
Martin Uytinco

Soprano/Alto Saxophone

Samantha Wilbanks
Bany Villareal

Tenor Saxophone

Jose Madrid

Baritone Saxophone

Rachel Lewis

Horn

Cesar Zarate
Natasha Buckman
Veloy Tafoya
Christian Orr*

Trumpet

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

Trombone

Nicholas Moonitz
Jacob Ruiz

Bass Trombone

Joel Clark*

Euphonium

Russell Bradley
Ke Sean Blanchard

Tuba

Evan Charles
Aaron David

String Bass

Naomi Baraban

Piano/Celeste

Arianna Guntvedt

Percussion

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

* = guest performer

Robert Jager received his education from the University of Michigan and spent four years serving in the United States Navy as the Staff Arranger at the Armed Forces School of Music. In 1971, he joined the faculty at Tennessee Tech as Professor of Music and Director of Composition and Theory. Jager has been a guest conductor and lecturer in the United States, Canada, Europe, Japan and China and has received commissions from the Tokyo Kosei Wind Orchestra, and the Universities of Michigan, Arkansas, Illinois, Purdue and Nebraska Wesleyan, as well as all five Washington D.C.-based military bands. Among multiple awards such as the Harvey Gaul Award, Phi Mu Alpha's Orpheus Award and the American School Band Directors Association's Volkwein Award, Jager is the only three-time winner of the American Bandmasters Association's Ostwald Award. On *Sinfonia Noblissima*, Robert Jager writes:

This overture is a work in the neo-romantic style and is in three sections. After a short introduction, a dramatic and syncopated fast section begins. After several false climaxes, as well as a brief fugue, the slow, more emotional middle section begins. In the final section of the work, a fast, syncopated style abruptly returns and the overture ends with several deceptive, then complete chords.

Gustav Holst began composing while at Cheltenham Grammar School. He spent two months at Oxford learning counterpoint before going to London to study composition at the Royal College of Music. He met Ralph Vaughan Williams in 1895. The two became friends and started the habit of playing their compositions to each other. Holst left college in 1898 to play the trombone in the Carl Rosa Opera Company and later the Scottish Opera, taught at the James Allen's Girls' School in Dulwich for two years before being appointed Director of Music at St. Paul's Girls' School in Hammersmith in 1905, where he continued to teach until the end of his life. Holst's heavy and exhausting teaching schedule meant that time left available for composition was often fragmented. In 1929, he accepted the Howland Memorial Prize from Yale University in 1929 for distinction in the arts and the gold medal of the Royal Philharmonic Society in 1930. He was appointed visiting lecturer in composition at Harvard University in January 1932.

Mars – The Bringer of War, the first movement of what was to become Holst's "The Planets" suite, was complete in the composer's mind in the

summer of 1914, when the First World War was but an emerging threat. The work is dominated by a relentless hammering out of a 5/4 rhythm which suggests the relentless destruction of war. The opposition of harmony and rhythm is skillfully used to produce a startling aural and emotional effect. The movement was transcribed for band by the composer in 1924.

George Kleinsinger was an American composer, who originally studied dentistry but instead chose a career in music. He studied at New York University and took graduate work at the Juilliard School of Music. His compositions, as well as his lifestyle, were most unusual. Kleinsinger lived in a New York hotel, maintaining a running waterfall and a large menagerie of exotic animals. He reportedly played the piano while draped with a large boa constrictor.

Tubby the Tuba is a collaboration between George Kleinsinger and lyricist Paul Tripp. According to an essay by Cary O'Dell:

One evening in late 1941, lyricist Paul Tripp and composer George Kleinsinger were conducting an orchestral rehearsal of one of their works when their resident tubist informed them afterward, "You know, tubas can sing too."

That night, or so legend has it, Tripp went home and conceived of a deceptively simple story, to be told in music and spoken word, focusing on the plight of the largest, lowest and usually most disrespected instrument in the orchestra.

It took some years to complete of the work. In 1945, the original recording of *Tubby*, with boxer-turned-actor Victor Jory featured as narrator. There have been many subsequent performances and recordings, most notably with Danny Kaye in 1947, and more recently with Jose Ferrer, Carol Channing, and Annette Funicello. In 2006, NBC "Today" host Meredith Viera also recorded the work, with many orchestras also adding it to their repertoires. A children's book based on the story has also been published. Tonight, we are proud to feature Sacramento State tuba professor Julian Dixon as "Tubby," and long-time Sacramento State voice professor Claudia Kitka as narrator.

Composer **Arturo Márquez** hails from Alamos, Sonora, Mexico. He began his musical training in La Puente, California in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

In recent years, Márquez has written a series of *danzónes*, works based on an elegant Cuban dance that migrated to Veracruz, Mexico. His *Danzón No. 2* is among the most popular Latin American works to emerge since the 1950s, enhanced by its use by Gustavo Dudamel with the Simon Bolivar Youth Orchestra in their 2007 tour of the United States and Europe. In February 2006, Arturo Márquez received the *Medalla de Oro de Bellas Artes* (Gold Medal of Fine Arts), the highest honor given to artists by Mexico's Bellas Artes. That evening the concert *El Danzón según Márquez* (The Danzón according to Márquez) was presented at the Palacio de Bellas Artes. The concert included six danzóns, all contained on a forthcoming CD.

Originally written for orchestra, ***Danzón No. 2*** has enjoyed significant popularity on performance programs everywhere. The *danzón* itself was Cuban-born, from a natural synthesis of Spanish, British, and French dance forms, and this work is built on a beautiful, elegant main theme, stated on clarinet, building in intensity before erupting into passionate rhythms later. On *Danzón No. 2*, Arturo Márquez writes:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their

own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

Hiroiyuki Fujikake is a Japanese composer, conductor, producer, and synthesizer player. His activities are not limited to Japan, but also extend worldwide. He is the first Japanese composer to win the 1st prize at the Queen Elisabeth International music competition in Belgium for the symphonic work *The Rope Crest* in 1977. Hiro won numerous awards for his compositions at the most prestigious national competitions in his early career. His work amounts to more than 8,000 songs including music for the television, radio, film and for special occasions such as exhibitions, like the World Expo. He was engaged in famous long-running TV programs and has recorded and released song collections.

Rock'n March was included as a required piece for the 1991 All Japan Band Association national band competition, one of the world's largest music competitions in terms of the number of active contestants with 800,000 competing musicians in 14,000 bands.

Tubist **Julian C. Dixon**, a native of San Francisco, has performed with a variety of groups and ensembles, from brass quintets to symphonic orchestras, playing a wide range of musical styles from contemporary to Klezmer. His career has taken him across all of North America and overseas to Japan and Finland, including performances at such notable venues as Tokyo Disneyland, Cleveland's Severance Hall, and the great stages at Carnegie Hall in New York.

Mr. Dixon has often performed with the many symphonic orchestras of Northern California. Presently, he is the Principal Tuba of the Sacramento Philharmonic Orchestra, the Sacramento Opera, the Sacramento Choral Society and Orchestra, and often called to perform with the Berkeley Symphony.

Mr. Dixon is also a distinguished chamber musician, garnering top awards in 1988 at the "Coleman", "Shoreline Alliance", and "Summit Brass First International" Chamber Music competitions as an original member of the Atlantic Brass Quintet. Presently, Mr. Dixon displays his love for chamber brass music as a founding member of the Farallon Brass Ensemble of Berkeley, CA and the Philharmonic Brass of Sacramento.

Mr. Dixon's formal studies began at San Francisco State University, where his main influences were Zachariah A. Spellman of the San Francisco Opera and Floyd Cooley of the San Francisco Symphony. He later continued his undergraduate and graduate studies at Boston University, where he earned his M.M. degree, under the great guidance of J. Samuel Pilafian and the Empire Brass Quintet.

Mr. Dixon has always been an enthusiastic teacher, sharing his passion for the tuba as a "wonderful voice for high artistic expression". He has been on faculty at such notable institutions as the Boston University Tanglewood Institute EBQ Seminar and the Farallon Brass Ensemble Brass Camp at the Crowden Music School in Berkeley. Currently he is on faculty at California State University, Sacramento, where he initiated the first annual "Down In The Valley: A Festival of Tuba and Euphonium" in the Spring 2006. Mr. Dixon is also active in the Sacramento Philharmonic's Outreach Educational programs as front man and narrator for "Peter and the Wolf", "Carnival of The Animals", "Meet the Harmonic Winds", "Philharmonic Brass", and "Musicians On The Move".

Claudia Kitka holds degrees in music from Duke University and Eastman School of Music (M.M.). Her diverse performance experience includes opera, musical theater, Shakespearean, and modern dramatic roles. Locally she has performed with the Camellia Symphony, the California Wind Orchestra, the Sacramento Symphony, Stockton Opera, UC Davis Music and Drama productions, and Davis Comic Opera Company. A noted recitalist specializing in performing contemporary music, she has premiered new works throughout the United States. Currently Professor

of Music at Sacramento State, she teaches voice, performance practice, lyric diction, and musical theater performance. She also team teaches in the Department of Theatre and Dance and serves as a vocal coach for many of the musical productions. Her collaborations with arranger/pianist Carole Delaney, Sacramento State music faculty emeritus, include several solo theatrical revues.

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 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.