

UPCOMING AT THE SCHOOL OF MUSIC

Thursday, May 5 – 7:00 p.m.

Jazz Ensembles

Capistrano Concert Hall

Friday, May 6 – 7:00 p.m.

Vocal Jazz Ensembles

Capistrano Concert Hall

Sunday, May 8 – 4:00 p.m.

Sac State Choirs

Beethoven Mass in C

St. John's Lutheran Church (1701 L Street)

Tuesday, May 10 – 7:00 p.m.

Symphony Orchestra

Grieg Piano Concerto in A Minor, Mendelssohn 3rd Symphony

Capistrano Concert Hall

All concerts \$10 gen., \$7 senior, \$5 student

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Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.

MAY 4, 2022

CAPISTRANO CONCERT HALL

Interruption Overture (1998)	Steven Bryant (b. 1972)
Pageant (1953)	Vincent Persichetti (1915-1987)
Foshay Tower Washington Memorial (1929/1988)	John Philip Sousa (1854-1932) ed. Daniel Dorff Dr. Robert Halseth, guest conductor
"Horkstow Grange" from <i>Lincolnshire Posy</i> (1937)	Percy Aldridge Grainger (1882-1961)
The Mandalorian (2019/2020)	Ludwig Göransson (b. 1984) arr. Paul Murtha
Prelude in the Dorian Mode (1550/1937- 1941/1989)	Antonio de Cabézon (1510-1556) arr. Percy Aldridge Grainger ed. Keith Brion and Michael Brand
J.S. Jig (2008)	Brant Karrick (b. 1960)

Sacramento State Concert Band**Flute/Piccolo**

Hannah Hall
Victor Sun
Isabella Bevzyuk
Austin Quaintance
Heather Wells

Clarinet

Briana Maracle
Justin Nguyen
Lorien Strong
Abbie Cowan
Lina Crouson
Theo Shultz
Sidney Orr
David Pshichenko

Bass Clarinet

Kevin Le

Contrabass Clarinet

Nathan Sharma

Bassoon

Victor Nuno-Robles

Alto Sax

Daniel Coronado
Jesse Gonzales
Chase Anderson
Darren Maracle
Cesar Mendoza
Miles Bootay

Tenor Sax

Noah Seguerre
Joshua Elmore
Tristan Barnhart
Tanya Vasquez-
Gomez

Bari Sax

Evan Wright

Horn

Christian Orr
Jocelyn Morgan
Ryan Datar*
Veloy Tafoya*

Trumpet

Robert Jackson
Ethan Brake
Lillian Lilith
Elijah Archie
Santiago Sabado*

Trombone

Carlos Hernandez
Torres
Miguel Recendez
Zachary Michlig
Krystal Trulin

Euphonium

Russell Bradley
Manny Villaseñor
Villasanti
Dylan Alms
Nestor Amita

Tuba

Jose Ortiz
Ryan DalFavero
Kaitlyn Roberts
Frederic Fontus

Percussion

Matthew Amato
Ben Jilbert
Nick Utschig
Grant Johnson*
Christopher Harris*
Kenya Abdallah*

*guest performer

Steven Bryant studied composition at The Juilliard School, the University of North Texas, and Ouachita Baptist University. His teachers and mentors include Cindy McTee, W. Francis McBeth, and Frank Ticheli. Bryant has been commissioned to compose for the Amherst Saxophone Quartet, The Indiana University Wind Ensemble, the United States Air Force Band of Mid-America, the Calgary Stampede Band, and the University of Nevada, Las Vegas Wind Symphony. His works have also been commissioned, performed and recorded in England, Japan, Australia, and Germany. Along with composers Eric Whitacre, Jonathan Newman, and Jim Bonney, Bryant is a founding member of BCM International, a consortium whose goal is to create high-quality literature for concert and educational needs. The son of a professional trumpet player and music educator, Bryant values education and his compositions include a number of works for young ensembles. Aside from works for wind ensemble and orchestra, his catalog contains electronic and electro-acoustic pieces.

Interruption Overture is the musical inverse of Bryant's *Chester Leaps In*. In the latter, a familiar theme interrupts angular, dissonant music, whereas *Interruption Overture* consists of a straightforward theme in B-flat major repeatedly interrupted by dissonant chords and bursts of simple aleatory or chance ideas. On *Interruption Overture*, Steven Bryant writes:

This was my first work created for very young/beginning musicians, was both a lot of fun and quite a challenge to write. Creating music which is simultaneously playable by beginning musicians, and fun to listen to, is not an easy task.

The music starts off deceptively with a rather straight-ahead theme in B-flat major which is interrupted abruptly by dissonant chords. The theme resumes, but is repeatedly punctuated at various surprising moments by both dissonance and some simple aleatory. These techniques are intended to serve as educational tools in addition to their musical function, exposing younger musicians to a broader musical palette.

Vincent Persichetti was born to an Italian father and a German mother in Philadelphia in 1915, where he continued to live until his death in 1987. He began to study the piano at the age of five, which gave direction to an insatiable musical interest and a talent that soon proved prodigious. He began to compose almost immediately, and during his adolescence earned money as a church organist. After graduating from Philadelphia's Combs Conservatory, he went on to complete his doctorate at the Philadelphia Conservatory. In 1947 William Schuman invited him to join the Juilliard

faculty, and he taught there for the rest of his life. He became chairman of Juilliard's composition department in 1963.

Persichetti's career flourished during a period when American composition was deeply divided among rival stylistic factions, each seeking to invalidate the work of its opponents. In the face of this partisan antagonism, Persichetti advocated, through his lectures and writings, as well as through his music, the notion of a broad working vocabulary, or "common practice", based on a fluent assimilation of all the materials and techniques which had appeared during the 20th century. His own music exhibits a wide stylistic range, from extreme diatonic simplicity to complex, contrapuntal atonality.

Vincent Persichetti was a prolific composer of some 120 works, including notable pieces for piano and wind band, as well as much music suited for instructional use. A fondness for wind instruments dates back to Persichetti's early years: his Op 1, composed at the age of fourteen, is a *Serenade for Ten Winds*.

Pageant, Op. 59 is Persichetti's third work for band, commissioned by Edwin Franko Goldman for performance at the nineteenth annual convention of the American Bandmasters Association. The premiere was on March 7, 1953, by the University of Miami Band with Persichetti conducting.

The composer's manuscript sketches show that Persichetti had originally intended to title the work *Morning Music for Band* - the opening horn motive and the first theme in the clarinet choir have a serene, pastoral quality that evokes thoughts of sunrise. The opening horn call provides the motivic basis for the rest of the work, germinating long phrases supported by chordal harmonies. The phrases are passed around amongst various small choirs of instruments, exploiting the plethora of timbral and textural combinations possible in an ensemble of wind and percussion instruments. The tonal centers shift as often as the instrumentation, landing on a B-flat major chord that transitions into the second part of the work, the "parade." In the Allegro second section, the snare drum provides a rhythmic version of the melodic material to follow. This section utilizes polytonality, with multiple key centers existing simultaneously.

John Philip Sousa was probably America's best-known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa, who played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education,

playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six, and was found to have absolute pitch.

When Sousa reached the age of 13, his father enlisted him in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin. Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band ever marched.

Sousa wrote 136 marches. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Composer Daniel Dorff reconstructed ***Foshay Tower Washington Memorial*** march in 1988, and the program notes in his edition of the score illuminate much of its history, including why a reconstruction was necessary:

Foshay Tower Washington Memorial march has remained unknown and unpublished for almost sixty years, due to an odd set of extramusical circumstances. It seems clear that Sousa favored this music, as he took it from one commission to fulfill a more important one and made an orchestral version soon after the premiere.

Wilbur Foshay was an extremely rich and powerful utilities magnate in the 1920s, controlling telephone, water, gas, electric, and public transit in twelve states and several countries. In 1929 he completed construction of the tallest building in Minneapolis (the Foshay Tower) to be his corporate headquarters and luxurious home. It was inspired by the Washington Monument's architecture and bore Foshay's name at the top in enormous letters. The dedication of the building on Labor Day was an extravaganza including international dignitaries and the U.S. Secretary of War. Foshay engaged Sousa's Band to play and to premiere a new march

commemorating the occasion. Rather than starting a fresh piece on short notice during a busy summer season, Sousa took a recently commissioned (but not yet delivered) march, *Daughters of Texas*, and changed the title to *Foshay Tower Washington Memorial*, later writing a new march for the Texas commission.

When the stock market crashed several weeks later, Foshay's finances were found to be quite corrupt, causing a nationally-celebrated scandal. Naturally, Sousa didn't want to be associated with Foshay's name and stopped performing the march, hiding the music at his home in Sands Point, New York.

This program note from *AllMusic* (probably borrowed from a CD liner note) tells the epilogue that did eventually lead to this edition:

Though Foshay himself no longer owned the Foshay Tower, on its own merits the building became a symbol for the city of Minneapolis. The Tower's distinctive obelisk-shaped design is modeled after the Washington Monument. For four decades, it was the tallest building in Minneapolis, yet its small floorboards and offices make it an ideal location for small businesses. In 1966, a museum dedicated to the Tower's history was installed on the top floor, and for the opening of the museum, the Foshay management sought permission to have the Sousa composition revived. But Sousa's heirs again refused; Foshay had not paid the commission for the march, outside of a small advance, nor had he paid for the concerts that had surrounded the opening of the Tower. In 1988, a group of Minneapolis citizens raised the money to pay off Foshay's debt to Sousa (Foshay, in financial ruin after the crash, never paid for the march), and the march was finally heard in time for the 60th anniversary of the Foshay Tower. "Mystery" no more, this march, one of Sousa's last, has finally been recorded, and allowed to take pride of place alongside his other 135 marches.

- *Foshay Tower Program note by Andy Pease.*

Percy Aldridge Grainger was an American pianist and composer born in Australia. He began his studies in Melbourne, and at 13, left Australia to attend the Hoch Conservatory in Frankfurt, Germany. By 1901, he was already well-known as a pianist in London. In 1906, he became friends with Edvard Grieg, a Norwegian composer who influenced him in the collection of folk songs. Grainger is well known for being influenced by English folk songs and incorporating them into his compositions. In 1914, he moved to the United States, where he served briefly in United States Army Bands and gained

citizenship in 1918. Grainger rejected traditional European forms and his compositions are said to have an original sound based on specific texture, harmony, and meter experimentation.

Lincolnshire Posy is a cornerstone of classic wind band repertoire and Grainger's masterwork for wind band. The piece is based on a collection of "musical wildflowers," or folk songs that he and Lucy Broadwood collected in 1905-06. Grainger's stylistic arrangements of the folk songs were also meant to be representative of the singers who sang them to Grainger, and their personalities. He uses unpredictable harmonies and unstable meters to represent the free performances of the recordings he collected. The songs were recorded on wax cylinders and referenced by Grainger as he was recreating each movement of *Lincolnshire Posy*. He began his composition process in 1937 and the piece was premiered in March of that same year by the Pabst Blue Ribbon beer factory worker's band in Milwaukee. However, because of the challenges that the harder movements presented, the premiere was incomplete as the band was not able to perform all the movements effectively.

This second movement of *Lincolnshire Posy* is titled "Horkstow Grange," and is subtitled "The Miser and his Man: A Local Tragedy." Sung by Mr. George Gouldthorpe of Goxhill, North Lincolnshire, England for Grainger in 1905, the song's lyrics describe an altercation between two men, John Steeleye Span and John Bowlin'.

Ludwig Emil Tomas Göransson is a Swedish composer, conductor, and record producer. Named after Ludwig van Beethoven, he began music lessons at a young age and went on to graduate from the Stockholm Royal College of Music. In 2007, he moved to Los Angeles to study at the University of Southern California Scoring for Motion Picture and Television program. It was at USC that Ludwig met Ryan Coogler.

Göransson composed music for the award-winning short film "Fig" in 2011 (written by Alex George Pickering), which Ryan directed while at USC. The pair would eventually go on to work together on "Fruitvale Station," "Creed," and "Black Panther." Soon after graduating USC he began work assisting Theodore Shapiro. Göransson's first break came in 2009 as the composer for the comedy "Community." For his work on the 2018 superhero film "Black Panther," he won the Grammy Award for Best Score Soundtrack for Visual Media and the Academy Award for Best Original Score, as well as a nomination for the Golden Globe Award for Best Original Score. Göransson is also known for his

work on U.S. TV series "Community," "Happy Endings," "New Girl," and "The Mandalorian."

Beginning five years after the events of "Return of the Jedi" (1983) and the fall of the Galactic Empire, ***The Mandalorian*** follows Din Djarin, a lone Mandalorian bounty hunter in the outer reaches of the galaxy. He is hired by remnant Imperial forces to retrieve the child Grogu, but instead goes on the run to protect the infant. While looking to reunite Grogu with his kind, they are pursued by Moff Gideon, who wants to use Grogu's connection to the Force. *The Mandalorian* music won the 2020 Primetime Emmy for Outstanding music Composition for a Series.

Antonio de Cabezón was a Spanish composer and organist during the Renaissance, who received most of his musical training in Palencia. In 1526, he became organist in the chapel of Queen Isabella. He later served Philip II, often traveling abroad with him, and he was instrumental in Philip's marriage to Queen Mary of England. Blind from early childhood, de Cabezón is best known for his short liturgical works for the organ. He was also one of the greatest organ and clavichord performers and composers of the 16th century.

Prelude in the Dorian Mode was one of Percy Grainger's "chosen gems" for band or wind groups (one of the many irregular terms employed by Grainger, particularly from the 1920s on, in a form he called "blue-eyed English"), composed for Joseph Maddy and the Interlochen Arts Festival. The Prelude is wind band scoring of de Cabezón's *Tiento del Segundo Tono*, a richly polyphonic keyboard fantasy. De Cabezón composed a number of polyphonic sacred works, versillos, diferencias, and 29 tientos, of which this one "on the second tone" was one. Grainger collected and set twenty-three "chosen gems," historic music he deeply valued. Grainger set *Prelude in the Dorian Mode* in his concept of elastic scoring, with linear "tone strands" that may be performed by various combinations of instruments.

Brant Karrick is an American composer, arranger and educator. In the fall of 1991 Karrick entered the Ph.D. program in Music Education at Louisiana State University, completing the degree in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville and a Master of Arts in Education from Western Kentucky University. Dr. Karrick studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: Music Educators National Conference, the Kentucky Music Educators

Association, Phi Beta Mu, ASCAP, the National Band Association, and the College Band Directors National Association.

Dr. Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as director of bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public-school teaching in Kentucky. At NKU, he directs the Symphonic Winds, the Concert Band, and the Basketball Pep Band, and also teaches classes in conducting, music education, and marching band techniques. In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His compositions have been performed around the country, in Europe, and in Australia.

The program note from the score of J.S. Jig:

J.S. Jig is a dance that fuses themes of J.S. Bach into a lilting 6/8 Irish Jig. The first sketch consists of the main theme, initially as a fugue, and includes a short quote of Bach's much-loved *Jesu Joy of Man's Desiring*. As the composer continued to play with the theme, experimenting with harmonies, colors and orchestration, he began to imagine old Johann himself along with some good-humored Irish musicians looking over his shoulder. He wanted them all to be pleased and like the music! To further pay homage to Bach, he decided to include the Bach chorale *Was Gott tut, das ist Wohlgetan*, a chorale which the composer's father had transcribed and had become a favorite of the composer.

Dr. Robert Halseth is Conductor/Music Director of the Sierra Nevada winds Orchestra and Director of Bands Emeritus at Sacramento State, a position he held from 1993-2016. Previously, he served as Director of Bands at the University of the Pacific and Carroll College (WI). He began his instrumental teaching career in the public schools of Oceanside, CA. For 50 years, he has played bass trombone professionally. He has appeared as a frequent guest conductor, adjudicator, and clinician in the U.S. as well as Australia, Guam, Japan, Singapore, and Thailand. He received the Dave Goedecke Lifetime Achievement Award from the California Band Directors Association and in 2016, was inducted into the California Music Educators Hall of Fame.

Dr. Matthew Morse is currently Director of Bands and Assistant Professor of Conducting in the School of Music at Sacramento State, 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 here, 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 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.

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, 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 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.

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.