

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.

MAY 7, 2025

CAPISTRANO CONCERT HALL

PROGRAM

Fantasia in G (1982)	Timothy Mahr (b.1956)
Caccia and Chorale (1976)	Clifton Williams (1923-1976)
October (2000)	Eric Whitacre (b. 1970)
Incantation and Dance (1967)	John Barnes Chance (1932-1972)
Overture for Symphonic Band (1970)	Bin Kaneda (b. 1935) Amanda Lopes, graduate conducting associate
Shine (2017)	Julie Giroux (b. 1961)
Magnolia Star (2012)	Steve Danyew (b. 1983)

PERSONNEL

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Ian Williams
Samantha Smith
Evan Wright

Oboe/English Horn

Hailey Nelson

E-Flat Clarinet

Alexandra Costa
Kevin Le *

Clarinet

Kamden Kincaid
Mia Kawakami
Briana Maracle
Alexandra Costa
Fern Romero
Dara Vasquez
Kevin Le *
Zephaniah Samuel

Bass Clarinet

Kamden Kincaid
Briana Maracle
Zephaniah Samuel

Bassoon

Jack Zill
Krys Checo

Soprano Sax

Bany Villareal

Alto Sax

Bany Villareal
Alyssa Abbott
Samuel Cardoso *

Tenor Sax

Joshua Elmore

Baritone Sax

Rachel Lewis

Horn

Anthony Munroe
Matthew Anselmi
Trinity Tran
Rebecca Kong

Trumpet

Marilette Brooks
Tai Wieler
Armando Muse
Anthony Alvarez-
Chavez
Grant Parker *

Trombone

Michael Mencarini
Madison Moulton
Leah Diaz
Michael Ruiz (bass)

Euphonium

Russell Bradley *

Tuba

Hunter Dalton
Samuel Derick
Alex Daw

Percussion

Justin Respicio
Ben Jilbert
Matthew Amato
Trisha Pangan-
Kennedy
Heaven La
Eden Tabios
Leslie Vazquez
Lauren Fortes *
Evan French *
Gerald Mendez *

**guest performer*

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.

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.

Amanda Lopes is a music teacher in the Sacramento region. She taught at Anna McKenney Intermediate School in Marysville, CA from 2022-2024 and is currently a Co-Director of Bands at Bella Vista High School in Fair Oaks, CA. Amanda was selected as the 2024 New Teacher of the Year for the Marysville Joint Unified School District and also received the 2024 Outstanding New Educator Award from the California Teachers Association and the Feather River Service Center Council. Amanda earned her bachelor's in music education and her Single Subject Teaching Credential from Sacramento State. She is currently earning her Master of Music in Wind Conducting studying with Dr. Matthew Morse. Amanda also serves as one of the Social Media Representatives for the CMEA Capitol Section Board.

Timothy Mahr is an American composer and conductor. He recently retired from his position as Director of Bands at St. Olaf College in Northfield, Minnesota, following a 30-year tenure. Mahr was born in Reedsburg Wisconsin. He attended St Olaf College, where he completed a Bachelor of Music degree in theory and composition as well as a Bachelor of Arts degree in Music Education. He also holds a master's degree in trombone performance and a DMA in Instrumental Conducting from the University of Iowa. Mahr's compositions have been performed by high schools, universities, and professional groups such as the Minnesota Symphonic Winds and the United States Air Force Band. The first recipient of a commission from the American Bandmasters Association Commissioning Project, Mahr continues to be commissioned by universities, colleges, high schools, state band associations and community groups nationally. Notable commissions include works for the Music Educators National Conference, the Kappa Kappa Psi/Tau Beta Sigma National Intercollegiate Band, the 50th anniversary of the American School Band Directors Association and the United States Air Force Band.

Fantasia in G was written for the St. Olaf College Band in Northfield, Minnesota and was first performed by that ensemble in January of 1983. The piece is a joyful celebration for winds and percussion and the character of the work is reflected in its German subtitle *Freude, Schöner Götterfunken* "Joy, Bright Spark of Divinity", the opening line of Schiller's "Ode to Joy" as used by Beethoven in his Symphony No. 9. Beethoven's "Ode to Joy" melody also appears in the piece.

James Clifton Williams Jr. was an American composer, who began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Clifton Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966.

Williams retained this position until his death in 1976. His composition students included well-known band composers W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*. In addition to his many other honors, those most recently listed include election to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru. Clifton Williams provided the following program note on ***Caccia and Chorale***:

While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *Caccia and Chorale*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts.

Williams was seriously ill when he began this work and feeling that he might not survive an impending operation, Williams intended to write only the *Caccia*. However, the surgery seemed to be successful and the *Chorale* movement was thus composed as a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind. Williams ended up passing away shortly after completing this work.

Eric Whitacre began playing piano at an early age and played keyboards in high school. He played trumpet in the marching band, but was kicked out for being obnoxious. Despite this inauspicious beginning, Whitacre became a music major at the University of Nevada, Las Vegas (Bachelor of Music 1995). 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. His first

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 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.

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 alternating 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

for students and young professionals. On *Magnolia Star*, Steve Danyew writes:

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way – with an improvisation exercise that our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to “solo.” Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone’s abilities.

This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches. In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn’t want to create a “blues” piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece, and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the “Delta South” all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing “delta blues” and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. “*Magnolia Star*” was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century.

assignment, writing a work for 100 trombones and percussion, was a failure. Shortly afterwards, he overheard the sound of a wind symphony rehearsal and was drawn to it. The 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.” On *October*, Eric Whitacre writes:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. *October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

John Barnes Chance was an American composer who is well known for his works for concert band. Chance began taking private piano lessons at age 9 and had his first symphony premiered at his high school graduation. He earned the degrees of Bachelor of Music and Master of Music from the University of Texas. He studied composition with James Clifton Williams, Kent Kennan and Paul Pick. After college, he played timpani for the Austin Symphony Orchestra, became an arranger for the United States Army Bands and served in Seoul, South Korea. After leaving the army Chance was the composer-in-residence at the Ford Foundation Young Composers Project in Greensboro, North Carolina, from 1960 to 1962. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Incantation and Dance was written in 1967 during Chance’s residency at Greensboro, North Carolina where he was composing pieces for public

school ensembles. The piece was originally named *Nocturne and Dance* and it became his first published piece for band. The piece opens with the initial incantation theme in the lowest register of the flutes in which Chance uses elements of bitonality to create a mysterious, pensive mood. These elements continue to appear as the dance theme develops. The second part of the piece is driven by rhythm as it represents a frenzied dance. Its asymmetrical accents explicitly suggest a 9/8+7/8.

Bin Kaneda was born in Shinking, Manchuria. He graduated with a degree in music composition from the Tokyo National University of Fine Arts and Music. After his education, he became an active composer, receiving an award in the field of orchestral music composition in 1956. Among his notable compositions are works for piano and ballet, and chamber pieces such as *Symphony for String Quartet*. Kaneda began writing music for concert band in 1960. Among this music was the theme for the All-Japan Band Contest as well as an arrangement of the overture for the Tokyo Olympic Opening Ceremony and two marches for EXPO '70.

Overture for Symphonic Band was commissioned by the Yamaha Concert Band and first performed by this group in Tokyo in Spring 1971. Following its premiere, The Yamaha Concert Band won the Gold Medal award at the All Japan Band Concert in the Fall of 1971 with this piece. *Overture for Symphonic Band* is comprised of two movements: Andante and Allegro. The notes in the score read: "The idea for the theme of the Allegro came to the composer during a Fall festival of the village in Shikoku Island, along the coast of the Inland Sea where he spent two years of his childhood."

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 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.

Shine, commissioned by the Savannah Wind Symphony, is based on folk melodies of our country and tells a story about the times of prohibition. Throughout the piece, Giroux references Irish and Scottish musical idioms as the basis of bluegrass and other music of the Appalachian region, to which *Shine* pays homage. Along with rhythmic aspects that allude to folk music, Giroux also attempts to emulate as much of the original American folk instrumentation as possible within a wind band. In the notes to this piece, Giroux describes her process in acknowledging this instrumentation:

I wanted to capture the imagination of an audience with as much bluegrass flavor as I could without having to score for the actual instruments. Double reeds, muted brass, combinations of low winds with other instruments all captured a lot of that visceral essence. Using washboards and special mallets in the percussion helped too.

Steve Danyew is an American composer, teacher, and saxophonist, who received a B.M. cum laude, Pi Kappa Lambda, from the Frost School of Music at the University of Miami and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, Mass. with Mario Davidovsky. Danyew enjoys teaching and has held composer residencies, presented lectures and coached ensembles at schools throughout the United States. He serves as an instructor in the Arts Leadership Program at the Eastman School of Music, where he teaches a course titled "Excellence, Innovation, and Uniqueness: Developing Your Creative Career in Music."

Danyew is the recipient of numerous national and international awards, including prizes from organizations including BMI, ASCAP, CBDNA, Ithaca College, Delaware Valley Chorale, Keene State College, Octarium, Society of Composers, Austin Peay State University, Shoreline Chorale, Hot Springs Concert Band, and more. Danyew also serves as managing editor of the music website Polyphonic.org, where he curates content and manages the Polyphonic On Campus section – a career resource section