

Natomas Charter School Symphonic Band

Piccolo

Selena Carlson

Flute

Selena Carlson
Karina Fong
Emilee Palow
Rianna Mae De Leon
Calvin Tupaz

Clarinet

Olivia Salzberg-Rona
Emma Patterson

Alto Saxophone

Kaia Hitzeman
Eunice Carmichael
Stella Huntingdale
Rafael Chavez

Baritone Saxophone

Xavier Jackson

Trumpet

Charlotte Gueffroy
Lance Bell
Karis Williams
Micheal Oladimeji

Horn

Keith Bell

Euphonium

Isabella Spiva
Alexander Pierce

Trombone

Fiona Field
Kyle Aquino

Tuba

Khloe Trinh

Percussion

Kyler Desaluna
Keira Moreno
Josef Stercl

with guest students:

*Alonso Gutierrez
Jolie Lao*

Symphonic Wind Ensemble

Dr. Matthew Morse, director

with guest

Natomas Charter School Symphonic Band

Jordyn Bonilla, director

WEDNESDAY, 7:00 P.M.

MAY 8, 2024

CAPISTRANO CONCERT HALL

Natomas Charter School Symphonic Band

Farewell to a Slavic Woman (1912/1995) Vasilij Ivanovitj Agapkin
(1884-1964)
arr. by John R. Bourgeois

Nessun Dorma (1926/2003) Giacomo Puccini
(1858-1924)
arr. by Jay Bocook

Rephrygeration (2016) Todd Stalter (b. 1966)

Sac State Symphonic Wind Ensemble

Armenian Dances, Part 1 (1972) Alfred Reed
(1921-2005)

Richard and Renée (2009) Carter Pann (b. 1972)
1. Renée's Reply
Natassjah Diaz, graduate conducting associate

Postcard (1991) Frank Ticheli (b. 1958)

American Hymnsong Suite (2007) Dwayne S. Milburn (b. 1963)
I. Prelude on "Wondrous Love"
II. Ballad on "Balm in Gilead"
III. Scherzo on "Nettleton"
IV. March on "Wilson"

Illumination (2013) David Maslanka
(1943-2017)

Sleep (2002) Eric Whitacre (b. 1970)

Ride (2003) Samuel R. Hazo (b. 1966)

Sac State Symphonic Wind Ensemble**Flute**

Evan Wright
Kiele Miyata
Soraya Roman
Ian Williams
Dr. Cathie Apple *

Oboe

Hailey Nelson
Ethan Pham-Aguilar *

Clarinet

Kevin Le
Kamden Kincaid
Justin Nguyen
Mia Kawakami
Briana Maracle
Natassjah Diaz
Alexandra Costa

Bassoon

Victor Nuno-Robles
Jack Zill

Alto/Soprano Sax

Bany Villareal
Alyssa Abbott

Tenor Sax

Jeffrey Grexton

Baritone Sax

Rachel Lewis

Horn

Ryan Datar
Christian Orr
Anthony Munroe
Matthew Anselmi

Trumpet

Mason Rogers
Marilette Brooks
Grant Parker *

Trombone

Michael Mencarini
Michael Ruiz
Leslie Vazquez *

Bass Trombone

Dr. Robert Halseth *

Euphonium

Russell Bradley

Tuba

Julian Dixon *
Dr. James Long *

Piano

Selena Delgadillo

String Bass

Naomi Baraban

Percussion

Evan French
Lalique Montesini
Matthew Amato
Justin Respicio
Ben Jilbert
Trisha Pangan-
Kennedy

**guest performer*

Alfred Reed began studying music at the age of ten. After serving in the 529th Air Force Army Band during World War II, Reed studied at the Juilliard School of Music under Vittorio Gianni. After working as staff composer and arranger for the NBC and ABC television networks, Reed received his bachelor's and master's degrees from Baylor University, where he became the conductor of the Baylor Symphony Orchestra. He was a professor of music at the University of Miami, where he established the first music business university program. HReed composed over two hundred works for concert band, chorus, orchestra, and chamber ensembles and traveled as a guest conductor of his works in North America, Latin America, Europe and Asia.

The ***Armenian Dances***, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part I of the *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian, (to whom the work is dedicated), and the University of Illinois Symphonic Band in 1973 at the College Band Directors National Association Convention in Urbana, Illinois. Part I is built upon five Armenian folk songs which were first notated, purified, researched, and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: *Tzirani Tzar* (*The Apricot Tree*); *Gakavi Yerk* (*Partridge's Song*); *Hoy, Nazan Eem* (*Hoy, My Nazan*); *Alagyaz* and *Gna, Gna* (*Go, Go*).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Eem was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is

a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

Go, Go is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

Carter Pann studied composition and piano at the Eastman School of Music and the University of Michigan, Ann Arbor, where he earned a Doctor of Musical Arts degree. His teachers include Samuel Adler, William Albright, Warren Benson, William Bolcom, David Liptak, Joseph Schwantner, and Bright Sheng. Pann's music has been performed around the world by ensembles and soloists including the London Symphony, City of Birmingham Symphony, Seattle Symphony, Budapest Symphony, Irish National Symphony, New York and Chicago Youth Symphonies, and the Radio Symphonies of Berlin, Stockholm, and Finland, among others.

Pann's honors include the K. Serocki Competition for his Piano Concerto, a Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP awards including the Leo Kaplan award. In 2000 his Piano Concerto was nominated for a Grammy Award. His work *The Mechanics: Six from the Shop Floor* was a finalist for the 2016 Pulitzer Prize in music. He is currently on faculty at the University of Colorado in Boulder.

On ***Richard and Renée***, Carter Pann writes:

Richard and Renée is a gift to two friends of mine, Renée Kershaw and Dick Floyd. I met Renée a few years back when she was a clarinet student at the University of Colorado (and subsequently a student in one of my instrumentation classes). My great friend Erik Johnson introduced us about two years before *they* became engaged. I was fortunate to witness their engagement first-hand in Positano, Italy during their visit to spend time with me in the summer of 2009.

I. *Renée's Reply* is a musical portrait of our time together during their two weeks with me in Italy. The music strives for a poignancy inspired by this new event in their relationship accompanied by a backdrop so beautiful it defies words. A writer/composer (anyone, for that matter) cannot live on the Amalfi Coast and remain unchanged, unmarked.

Frank Ticheli joined the USC composition faculty in 1991 and retired last year after 32 years. His music has been described as "brilliantly effective, deeply felt, with impressive flair and striking instrumental colors..." The Philadelphia

Orchestra, Atlanta Symphony, Detroit Symphony, and the Dallas Symphony have performed Ticheli's works. He received his doctoral and master's degrees in composition from the University of Michigan.

On **Postcard**, Frank Ticheli writes:

Postcard was commissioned by my friend, colleague, and mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character -- vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome -- that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hannah and Anna) to their children. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name Ethel: E (E natural) T (te in the solfeggio system, B flat) H (in the German system, B natural) E (E-flat this time) L (la in the solfeggio system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes. The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

Dwayne S. Milburn is an American composer, conductor, and former military officer. In 1986, Dr. Milburn graduated from UCLA with a BFA in music and received a Master of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009. During his undergraduate career, Dr. Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Dr. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.

Dr. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. Several of his works for band are featured in volumes six through eight of the "Teaching Music Through Performance in Band" book series, edited by Richard Miles.

Dr. Milburn continues to serve as an instrumental adjudicator for the Heritage Music Festival series and is currently completing commissioned works for Pacific Serenades Chamber Ensemble (Los Angeles, California) and Vocal Arts Ensemble (Ann Arbor, Michigan). He currently serves on the faculty of the Herb Alpert School of Music at UCLA.

On **American Hymnsong Suite**, Milburn writes:

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on "Wondrous Love" ("What Wondrous Love is This") opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The Scherzo on "Nettleton" ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on "Wilson" ("When We All Get to Heaven") calls to mind the wildest marching band ever heard.

David Maslanka was an American composer, who attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He was a member of ASCAP.

Over the past four decades, David Maslanka has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber

ensembles, solo instrument, and solo voice. Of his nine symphonies, seven are written for wind ensemble. Maslanka's music is programmed by professional, collegiate, and secondary school wind ensembles around the world.

On *Illumination*, David Maslanka writes:

"Illumination" -- lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

Illumination. Overture for Band was composed for the Franklin, Massachusetts', public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building.

Eric Whitacre is an American composer, conductor, and lecturer. Whitacre began his full musical education at the University of Nevada, Las Vegas, eventually taking a bachelor's degree in music composition. He wrote his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, *Ghost Train*, and his popular wind piece *Godzilla Eats Las Vegas* also stems from this period. He graduated in 1997 and moved to Los Angeles to become a full-time professional composer. Whitacre's first album as both composer and conductor, *Light & Gold*, won a Grammy Award in 2012, and became the No. 1 classical album in the U.S. and UK charts.

Many of Whitacre's works have entered the standard choral and symphonic repertoires. He has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore, South America, and in Europe, as well as dozens of American universities and colleges. Online, Whitacre's massed choral music has reached a worldwide audience. Whitacre's 2007 musical *Paradise Lost: Shadows and Wings* won the ASCAP Harold Arlen award and the Richard Rodgers Award for most promising musical theater composer.

On *Sleep*, Eric Whitacre writes:

In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me to commission a choral work

to be premiered by the Austin Pro Chorus, a terrific chorus with whom she regularly performed. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening". I was deeply moved by the spirit and her request, and agreed to take on the commission.

I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave *Stopping By Woods* a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails, and phone calls from conductors trying to get ahold of the work.

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published *Stopping by Woods* for chorus. When I looked online and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings.

After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038.

After many discussions with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (*Leonardo Dreams of His Flying Machine, Lux Aurumque*) to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from *Stopping By Woods*, like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.

Samuel R. Hazo is an American composer who received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. In 2003, Mr. Hazo became the first composer in history to

be named the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university, and public school levels in addition to writing original scores for television, radio, and the stage.

Mr. Hazo was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.

On *Ride*, Samuel R. Hazo writes:

Ride was written as a gesture of appreciation for all the kind things Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new pieces for wind band. .

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko, and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head.

Dr. Matthew Morse is the Director of Bands and Associate 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, adjudicator, and guest conductor throughout California and nationwide. Under his direction, the Sac State Symphonic Wind Ensemble was selected to perform at the California All-State Music Education Conference in Fresno in 2019.

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.

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 performing primarily on euphonium and trombone before being selected in 1997 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. 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.

Natassjah Melissa Diaz is a current graduate student at Sacramento State, studying conducting with Dr. Matthew Morse. She also received her Bachelor of Music in Education degree and teaching credential at Sacramento State, and is pursuing a master's degree to further her studies as a conductor with the goal of continuing her education as a doctoral candidate in the future. Natassjah has been working with both the Symphonic Wind Ensemble and the Concert Band and is looking forward to building her skills as a conductor with the help of Dr. Morse and the music students in both ensembles. Having studied music for over 15 years and always having a passion for music education, Natassjah hopes to teach music as a band director at the secondary level after completing the graduate program at Sacramento State.