

UPCOMING AT THE SCHOOL OF MUSIC

Sunday, December 8 – Carol Concert

7:00 p.m. – Westminster Presbyterian Church
(1300 N Street)

*Our two choirs present their
annual holiday-inspired concert*

(15 general, \$10 senior, \$5 student)

Mark your calendars – upcoming Wind Studies concerts

Wednesday, March 5, 2025 – Symphonic Wind Ensemble

Wednesday, March 12, 2025 – Concert Band

Wednesday, April 30, 2025 – Concert Band

Wednesday, May 7, 2025 – Symphonic Wind Ensemble

www.csus.edu/music

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
DECEMBER 4, 2024
CAPISTRANO CONCERT HALL

Nitro (2006)	Frank Ticheli (b. 1958)
Symphony No. 4: Bookmarks from Japan (2013)	Julie Giroux (b. 1961)
I. Fuji-san – “Mt. Fuji”	
II. Nihonbashi – “Bridge Market”	
Natassjah Diaz, grad. conducting associate	
III. The Great Wave off Kanagawa – “The Life of One Wave”	
IV. Kinryu-zan Sensoji – “Thunder Gate”	
Amanda Lopes, grad. conducting associate	
V. Evening Snow at Kambara – “Light is the Touch”	
VI. Hakone – “Drifting”	
Luminance (2023)	Shuying Li (b. 1989)
Niagara Falls (1997)	Michael Daugherty (b. 1954)

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Ian Williams
Samantha Smith
Emilio Alvarado
Evan Wright

Oboe

Hailey Nelson
Ethan Pham-Aguilar *

English Horn

Dr. Cindy Behmer +

E-Flat Clarinet

Sandra McPherson +

Clarinet

Kevin Le
Kamden Kincaid
Mia Kawakami
Briana Maracle
Natassjah Diaz
Alexandra Costa
Fern Romero
Dara Vasquez

Bassoon

Jack Zill

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Joshua Elmore

Baritone Saxophone

Rachel Lewis

Horn

Anthony Munroe
Matthew Anselmi
Trinity Tran
Rebecca Kong

Trumpet

Mason Rogers
Marilette Brooks
Armando Muse
Grant Parker *

Piano

Oskar Casrañeda

Trombone

Michael Mencarini
Madison Moulton
Leah Diaz
Michael Ruiz – bass

Euphonium

Russell Bradley
Ke Sean Blanchard *

Tuba

Hunter Dalton
Julian Dixon +

Percussion

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

Harp

Jacqueline Venter

** guest performer
+ School of Music faculty*

WIND/PERCUSSION APPLIED FACULTY

Dr. Cathie Apple, flute
 Dr. Cindy Behmer, oboe
 Sandra McPherson, clarinet
 Michelle Keem, bassoon
 Dr. Keith Bohm, saxophone
 Dr. Greg Johnson, saxophone (jazz)
 Duncan McElman, saxophone (jazz)
 Mike Rocha, trumpet
 Jennie Blomster, horn
 Steve Perdicaris, trombone
 Mike Souliere, trombone (jazz)
 Julian Dixon, tuba, euphonium
 Dr. Jordan Shippy, percussion
 Rick Lotter, drums (jazz)

Frank Ticheli joined the University of Southern California composition faculty in 1991 and retired following the 2022-23 academic 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.

Nitro (2006) was commissioned by Mallory Thompson for the Northshore Concert Band for their 50th anniversary season. It was premiered in April, 2006. Ticheli provides in his program note for Nitro: Nitrogen is the most abundant component of the Earth’s atmosphere (78 percent by volume) and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of — life-giving, energizing, healing, cleansing, explosive — all appealed to me, and served as the inspiration for my music. The main musical idea for Nitro is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood. The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.

Julie Giroux (pronounced Ji-ROO (as in “Google,” not Ji-ROW, as in “row your boat”) 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.

The composer's inspiration for her ***Symphony No. 4: Bookmarks from Japan*** was a gift of six bookmarks featuring famous works by Japanese artists. Ms. Giroux says, "My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those little bookmarks would be the subject of my next symphony." Two of the six movements are based on selections from Hokusai's series of woodcut prints, 36 Views of Mt. Fuji. Four movements are based on prints by Hiroshige; three of them are from 53 Stations of the Tokaido Highway which depict the picturesque resting stations along the famous road between Kyoto and Tokyo, and the other is from an additional work.

Shuying Li is a Chinese-American pianist, composer and conductor, who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue study at the Hartt School in Connecticut. She holds a doctoral and master's degree from the University of Michigan. Her composition teachers include Michael Daugherty, Evan Chambers, Ye Guohui, Robert Carl and Larry Alan Smith. She studied conducting with Glen Adsit and Edward Cumming and piano with Paul Rutman. Additionally, Shuying has worked with Joseph Schwantner, Martin Bresnick, Christopher Theofanidis, and Steven Mackey.

Dr. Li taught and directed the Composition/Music Theory Program at Gonzaga University before joining the faculty at California State University, Sacramento, in the fall of 2022. Her compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony, and the Atlas Ensemble (Netherlands), among others. She has received awards or grants from OPERA America, China National Arts Fund,

High School (Bloomington, Minnesota) Fine Arts Hall of Fame award in 2009. Dr. 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.

Natassjah Melissa Diaz is a current graduate student at Sacramento State, studying conducting with Dr. Matthew Morse. She also received a Bachelor of Music Education 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.

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 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.

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 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

ASCAP/CBDNA Frederick Fennell Prize, International Antonin Dvorak Composition Competition, New Jersey Composers' Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, and others.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017. As artistic director and conductor of the ensemble, Shuying's efforts have led to residencies and performances at Carnegie Hall's Weill Hall, the Polish Consulate General in New York City, and the Hartford Opera Theater. Shuying also pioneered the Operation Opera Festival in Ann Arbor, Michigan.

Shuying has been named one of the three resident composers in the Composer Librettist Development Program with the American Lyric Theater (ALT) in their 2017-2018 season, to write a one-act opera. In 2014, after performances by the Hartt Wind Ensemble and the University of Cincinnati CCM Wind Orchestra, Shuying's work for band, *Slippery Slope*, won the ASCAP/CBDNA Frederick Fennell Prize.

On her composition, ***Luminance***, Shuying Li writes:

Luminance explores the interplay between light and darkness both musically and thematically. Inspired by the concept of "luminance," this work seeks to evoke a sense of radiance and brilliance through its music. At its core, *Luminance* addresses issues relevant to contemporary society. By exploring themes of hope and despair, inclusion and exclusion, and power and powerlessness, the piece seeks to provide a platform for reflection and conversation. Through its use of evocative tonalities and dynamic contrasts, *Luminance* aims to inspire audiences to find strength in moments of darkness and embrace the light within themselves.

Luminance was commissioned by a consortium organized by Andy Collinsworth of Sonoma State University and Thomas Seddon of Washburn University. Dr. Morse and the Sacramento State Symphonic Wind Ensemble were members of the consortium, and the work had

its premiere at the University of Michigan by the United States Marine Band conducted by then Colonel Jason Fettig.

Multiple GRAMMY Award-winning composer **Michael Daugherty** achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra.

As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris and Betsy Jolas the Paris Conservatory of Music (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. After teaching from 1986-1991 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in 1991 as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities, and conservatories around the world.

On ***Niagara Falls***, Michael Daugherty writes:

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along

the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

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 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.

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.