

UPCOMING AT THE SCHOOL OF MUSIC

Thursday – October 13 at 7:00 p.m.

Symphony Orchestra

\$10 gen., \$7 sen., \$5 student

Friday – October 14 at 7:00 p.m.

Percussion Studio: Solos and Duos

FREE (Room 151)

Saturday – October 15 at 7:00 p.m.

University Chorale

St. John's Lutheran Church (13th and L)

\$10 gen., \$7 sen., \$5 student

Tuesday – October 18 at 7:00 p.m.

Guest Artist: Maria Briggs, soprano

With John Cozza, piano

FREE

Wednesday – October 19 at 7:00 p.m.

Concert Band

\$10 gen., \$7 sen., \$5 student

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 12, 2022
CAPISTRANO CONCERT HALL

PROGRAM

Exultate (2003)	Samuel Hazo (b. 1966)
Bagatelles for Band Op. 87 (1961) I. Vivace II. Allegretto III. Andante sostenuto IV. Allegro con spirito	Vincent Persichetti (1915-1987)
Huapango! (1941/1986)	José Pablo Moncayo (1912-1958) trans. Leroy Osmon
A Song for Lyndsay (2005)	Andrew Boysen, Jr. (b. 1968)
Bach's Fugue á la Gigue (1707/1928)	Johann Sebastian Bach (1685-1750) trans. Gustav Holst
Blue Lake Overture (1971)	John Barnes Chance (1932-1972)
Ancient Flower (2015)	Yukiko Nishimura (b. 1967)
Celebration Fanfare (from <i>Stepping Stones</i>) (1993/96)	Joan Tower (b. 1938) arr. Jack Stamp
Fanfare - HAYABUSA (2011)	Satoshi Yagisawa (b. 1975)

PERSONNEL

Flute

Tyler McKinion
Sally Sun
Evan Wright
Hannah Conlee

Oboe

Ethan Pham-Aguilar

Clarinet

Noah Blevins
Kevin Le
Tristan Kincaid
Kamden Kincaid
Janice Calvento
Mia Kawakami
Lorien Strong
Briana Maracle

Bassoon

Martin Uyttingco

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Joshua Elmore

Baritone Saxophone

Rachel Lewis

Horn

Ryan Datar
Cesar Zarate
Christian Orr
Helen Kilpatrick-Halseth*

Trumpet

Mason Rogers
Hunter Franklin
Marilette Brooks
Isaac Davis
Grant Parker*

Trombone

Jacob Ruiz
Michael Ruiz
Nicole Calton

Euphonium

Russell Bradley
Ke Sean Blanchard

Tuba

EJ Charles
Aaron David

String Bass

Naomi Baraban

Piano

Arend Aldama

Percussion

Christopher Harris
Kenya Abdallah
Ben Jilbert
Justin Respicio
Matthew Amato
Orion Lopez*
Trisha Pangan-Kennedy*

* = guest performer

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, 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. 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'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, 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, and Phi Kappa Phi Honor Society.

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 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.

Exultate (ex-ull-TAH-tay) was commissioned in July of 2001 by Dr. Edward Kocher, Dean of Duquesne University's School of Music in Pittsburgh, Pennsylvania. This piece was to serve as their finale of the presidential installation ceremonies for incoming university president, Dr. Charles Dougherty. The premiere performance was conducted by Dr. Robert Cameron, Director of Bands at Duquesne University.

Exultate was written to be music for a celebration. It introduces nine melodic themes throughout the piece. Eight of those nine recur in either different chordal structures or as part of a layered thematic montage. These themes gain a sense of excitement each time they recur until the halftime section, when the slow and powerful chorale offers a break from the fast pace. Following the chorale's eight measures, the pace and dynamics are taken to a new level, pushing the piece to its climactic ending.

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 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.

Bagatelles for Band was commissioned by Dartmouth College and premiered in May 1961. Vincent Persichetti had commented that he did not accept commissions unless he had ideas at the time for that ensemble. He said, "If I hear an idea, I don't just hear a tune or a harmony; I hear it in a medium."

The four movements of this work vary in tempo, but they fit one definition of a bagatelle as a short literary or musical piece in a light style. The composer would not have agreed with another definition that called it an unimportant or insignificant thing; a trifle. In a 1963 interview, when asked why many of his band pieces were so short, Vincent Persichetti replied:

Length has nothing to do with quality. I feel that each movement of the *Bagatelles*, for example, is as carefully a worked out musical idea as is a movement from one of my symphonies, and it stands as high in my esteem. I certainly will not add padding to a movement in order to prove its performance.

José Pablo Moncayo García was a Mexican pianist, percussionist, music teacher, composer, and conductor. Moncayo studied harmony, piano, and composition at the Mexico City Conservatory. He went on to study with Aaron Copland at the Berkshire Music Center in 1942. He began his musical career in 1931 as a percussionist in the Mexican Symphony Orchestra, which he conducted from 1949 to 1954. In 1934, along with Galindo, Contreras and Ayalas, he formed the Group of Four whose aim was to rekindle the nationalist spirit in Mexican music.

Some of Moncayo's works – in particular his famous *Huapango* – incorporate popular melodies, in this case the folkdances El Siqui Siri, El Balajú and El Gavilán. Regrettably, the popularity of this piece has obscured the rest of Moncayo's small, original output. Moncayo's modernist style admirably combines with the poetry of the text to create one of the finest 20th-century Mexican operas. Such was his significance that his death in 1958 is considered to mark the end of the nationalist school in Mexico.

Moncayo's ***Huapango*** of 1941 was his first important work for orchestra. The huapango is a lively Mexican dance of Spanish origin that is especially popular in the lands along the Gulf of Mexico. Performed by singers and instrumental ensembles ranging from a duo of guitars to a full mariachi band, it is characterized by a complex rhythmic structure mixing duple and triple meters which reflect the intricate steps of the dance. The huapango is danced by men and women as couples: the men sing, the women do not. Nicolas Slonimsky explained that the word huapango:

...is derived either from a native vocable meaning 'on a wooden stand' (the huapango is danced on a platform), or it may be a contraction of Huastecas de Pango. Huastecas means a tropical valley, and Pango is the ancient name of the river Panuco.

The piece is arranged in three sections, with fiery music at beginning and end recalling the manner of huapango singing in coplas (i.e., the song is shouted alternately between two male singers, here transmuted by Moncayo into a trombone—trumpet dialogue) surrounding a slower central portion based on a lyrical melody. *Huapango* is a brilliant study in orchestral sonority and vibrant dance rhythms about which the French composer Darius Milhaud once told José Antonio Alcaraz, "When in the grey light of a Parisian winter, I want there to be sun in my flat, I listen to a record of *Huapango*."

Andrew Boysen, Jr. is currently a professor at the University of New Hampshire. He is the conductor of the wind symphony and teaches conducting and composition. Boysen received his Master of Music degree in wind conducting from Northwestern University and his Bachelor of Music degree in music education and music composition from the University of Iowa. He attended Eastman School of Music where he earned a Doctor of Musical Arts degree in wind conducting. During his time at the school, he was conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. Boysen was the winner of the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Song for Lyndsay was commissioned by Dr. Jack Stamp while teaching at Indiana University of Pennsylvania. It is an expansion on a short and unnamed piano piece that Boysen wrote for his wife, Lyndsay, in 2005. The wind piece is larger in length and scope than the source material; in the score, Boysen

describes it as “a very personal work ... more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life.”

The piano piece is used as a starting point, and the material in the winds is either based on or a direct quotation of it. Lyrical in nature and just over five minutes long, solo horn and solo flute are prominent throughout; this scoring is deliberately and symbolically used because Boysen plays the horn and his wife the flute.

Johann Sebastian Bach was a German composer and musician of the Baroque period. Bach enriched established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the Brandenburg concerti, the *Mass in B minor*, *The Well-Tempered Clavier*, two Passions, keyboard works, and more than 300 cantatas, of which nearly 100 cantatas have been lost to posterity. His music is revered for its intellectual depth, technical command, and artistic beauty. Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the nineteenth century. He is now generally regarded as one of the main composers of the Baroque period, and as one of the greatest composers of all time.

British composer Gustav Holst had had the idea of arranging some Bach fugues for brass and military band, so he set himself the task of scoring the *Organ Fugue in G Major BWV 577*. He called it ***Fugue à La Gigue***. The piece made an ideal exercise, and Holst's brilliant dovetailing of the counterpoint between different instruments shows his mastery. The piece is technically demanding and the unison clarinet writing suggests the orchestral conception of a large wind ensemble rather than a band. *Fugue à La Gigue* was published for military band in 1928 by Boosey & Hawkes.

John Barnes Chance was an American composer, who began composing while attending Beaumont High School (Texas) where he performed on percussion in the school band and orchestra. It was during this time that he wrote his first symphony (for orchestra), which was premiered during his senior year. He received Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

According to Ms. Nishimura, in ***Ancient Flower***, an oriental atmosphere is created by the floating melodies of this exotic piece, originally written for orchestra. In the opening, a long, sensitive melodic line emerges, supported by Western-style harmonies. Just as a dainty flower slowly opens, this expressive music blossoms into a work of delicate beauty.

Joan Tower is an American composer. She moved to Bolivia when she was nine years old, an experience which she credits for making rhythm an integral part of her work. For the next decade Tower's talent in music, particularly on the piano, grew rapidly due to her father's insistence that she benefit from consistent musical training. She returned to the United States as a young woman to study music, first at Bennington College, in Vermont, and then at Columbia University where she studied under Otto Luening, Jack Beeson, and Vladimir Ussachevsky and was awarded her doctorate in composition in 1968.

Since 1972, Tower has taught at Bard College, where she is Asher Edelman Professor of Music. She has served as composer-in-residence with the Orchestra of St. Luke's since 1997 and at the Deer Valley Festival in Utah since 1998, a title she also held for eight years at the Yale/Norfolk Chamber Music Festival.

Hailed as "one of the most successful woman composers of all time" in *The New Yorker* magazine, Joan Tower was the first woman to receive the Grawemeyer Award in Composition in 1990. She was inducted in 1998 into the prestigious American Academy of Arts and Letters, and into the Academy of Arts and Sciences at Harvard University in the fall of 2004.

Joan Tower's bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. Her first orchestral work, *Sequoia*, quickly entered the repertory, with performances by orchestras including St. Louis, New York, San Francisco, Minnesota, Tokyo NHK, Toronto, the National Symphony, and London Philharmonia.

The music for the ballet *Stepping Stones* (1993) was commissioned by choreographer Kathryn Posin for the Milwaukee Ballet. Joan Tower's rhythmically and harmonically muscular score was developed in close collaboration with Posin's choreography. Tower commented: "As a composer, I've always thought of myself as a closet choreographer. Texture, space, speed, direction, all the words that apply to dance also apply to music."

Friend and fellow composer Jack Stamp suggested to Tower that the final movement, ***Celebration Fanfare***, would transcribe well into an arrangement

for wind band, not suspecting that she would give him the task. The rising tones of the fanfare are fitting for the progressive stages of a woman's development, which is the subject of the ballet.

Satoshi Yagisawa is a Japanese composer, who graduated from the Department of Composition and later completed the master's coursework at the graduate school of at Musashino Academia Musicae. He studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato.

His compositions for wind orchestra are popular in Japan and many other countries. They were introduced in *Teaching Music Through Performance in Band*, published by GIA Publications in the United States, selected as a compulsory piece for the University of North Texas Conductors' Collegium, and performed at the 12th World Association for Symphonic Bands and Ensembles (WASBE) in Singapore and the Midwest Clinic (2008) in Chicago. In Japan, he has composed music for National Arbor Day, National Sports Festival, and the Japan Intra-High School Athletic Meets as well as numerous leading ensembles in Japan. Yagisawa was appointed Ceremonial Music Director for the National Sports Festival 2010 in the State of Chiba, Japan.

Yagisawa currently teaches wind, string, and percussion instruments at Tokyo Music & Media Arts, Shobi. He is also a member of "Kyo-En", an organization that premieres outstanding original works by Japanese composers. In addition to his band compositions, he has composed for several other genres, including orchestral, chamber, and choral works.

Hayabusa (Japanese for "Peregrine falcon") was a robotic spacecraft developed by the Japan Aerospace Exploration Agency (JAXA) to return a sample of material from a small near-Earth asteroid named 25143 Itokawa to Earth for further analysis. Hayabusa was launched in May 2003 and rendezvoused with Itokawa in mid-September 2005. In November 2005, it landed on the asteroid and collected samples in the form of tiny grains of asteroidal material, which were returned to Earth aboard the spacecraft in June 2010.

Fanfare - HAYABUSA was commissioned by the band of NEC Tamagawa, conducted by Ikuo Inagaki, to commemorate the success of the Hayabusa mission. At the premiere performance in Minato Ward, Tokyo, the piece was so successful the audience demanded it be performed again as an encore.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky, in 1972 at the age of 40.

Blue Lake Overture was commissioned by and dedicated to the Blue Lake Fine Arts Camp of Twin Lake, Michigan, and premiered in 1971. This exciting overture has a unique history and readily demonstrates the composer's ability to develop thematic material in a remarkable number of different ways. Beginning with a trademark opening tempo marking of *slancio* (with impetuosity), the entire piece is developed from the initial motif heard in the horn. The outer sections of the work feature a rhythmic intensity created in part by Chance's free use of eighth-note groupings of 2 and 3, and in the middle section, the opening theme is repeated and given a subtle waltz-like treatment.

When first published, the work's meter was changed to 4/4, resulting in awkward notation of these figures. Through painstaking research by Carl Bjerregaard, Donald Flickinger, and Myron Welch (all connected with Blue Lake) a later revised edition restores the asymmetric meters as the composer originally intended.

Yukiko Nishimura is a Japanese composer and pianist, who graduated from the Tokyo National University of Fine Arts and Music in 1990. One year later, she began graduate study with Alfred Reed at the University of Miami. In 1993 she went to the Manhattan School of Music for further study. She has studied composition with Atsutada Otaka, Dr. Alfred Reed, Dr. Richard Danielpour, and Giampaolo Bracali. In 1994 she returned to Japan. Since 1996, she has given concerts consisting entirely of her own music in Japan.

Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion, chamber music, band music, music for string instruments and orchestra. She has also been active as a pianist and an arranger. Her composition *Bright Moon* won special mention at the 15th and 26th International Competitions for Original Compositions for Band, held in Corciano, Italy. She also won the sixth Aoyama Award; and received second prize at the concerto competition at University of Miami as a pianist.