

UPCOMING AT THE SCHOOL OF MUSIC

**Thursday, October 14 – 7:00 p.m.**

**Jazz Ensembles**

Capistrano Concert Hall

**Friday, October 15 – 7:00 p.m.**

**Vocal Jazz Benefit Concert**

Capistrano Concert Hall

Soloists and ensembles perform.

Donations accepted at the door.

**Saturday, October 16 – 7:00 p.m.**

**University Chorale**

At St. John's Lutheran Church, 1701 L Street

**Sunday, October 24 – 4:00 p.m.**

**University Singers and Choral Union**

At St. John's Lutheran Church, 1701 L Street

*All concerts \$10 general, \$7 senior, \$5 student  
unless otherwise noted*

Visit [csus.edu/music](https://csus.edu/music) for tickets

## **Concert Band**

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.  
OCTOBER 13, 2021  
CAPISTRANO CONCERT HALL

Beguine for Band (1954)	Glenn Osser (1914-2014)
Marche des Parachutistes Belges (1945/75)	Pierre Leemans (1897-1980) arr. Charles Wiley
Psalm 46 (1971)	John Zdechlik (1937-2020)
The Red Balloon (1993)	Anne McGinty (b. 1945)
Bohemian Rhapsody (1975/2005)	Freddie Mercury (1946-1991) arr. Paul Murtha
Australian Up-Country Tune (1930/70)	Percy Aldridge Grainger (1882-1961) arr. Glenn Cliffe Bainum
Sedona (2000)	Steven Reineke (b. 1970)

## Sacramento State Concert Band

**Flute**

Hannah Hall  
Victor Sun  
Austin Quaintance

**Clarinet**

Briana Maracle  
Justin Nguyen  
Abbie Cowan  
Theodore Shultz  
Sidney Orr

**Bass Clarinet**

Nathan Sharma

**Bassoon**

Victor Nuno-Robles

**Alto Sax**

Daniel Coronado  
Chase Anderson  
Darren Maracle

**Tenor Sax**

Noah Seguerre  
Tristan Barnhart

**Bari Sax**

Evan Wright

**Horn**

Christian Orr  
Jocelyn Morgan  
Cesar Zarate  
Ryan Datar

**Trumpet**

Isaac Davis  
Robert Jackson  
Ethan Brake  
Violet Lilith  
Elijah Archie

**Trombone**

Jacob Ruiz  
Dr. Robert Halseth\*,  
*Emeritus Director of Bands*

**Euphonium**

Russell Bradley  
Manny Villaseñor Villasanti

**Tuba**

Jose Ortiz  
Frederic Fontus

**Percussion**

Kenya Abdallah  
Matthew Amato  
Grant Johnson\*  
Christopher Harris\*

**String Bass**

Naomi Baraban

*\* guest performer*

arrangements for that orchestra have been performed worldwide. In addition to his work for the Cincinnati Pops, Mr. Reineke has written and arranged for pops conductors Doc Severinson, Jack Everly and Michael Krajewski. Mr. Reineke's arrangements can be heard on numerous Cincinnati Pops recordings on the Telarc label and have been broadcast nationally by PBS.

A protégé of the legendary pops conductor Erich Kunzel, Steven Reineke's recent guest conducting appearances include the orchestras of Cincinnati, Toronto, Atlanta, Detroit, Indianapolis, Edmonton and Windsor. In 2007, Mr. Reineke made his conducting debut with the Hollywood Bowl Orchestra with the multi-faceted entertainer Wayne Brady. In addition, Mr. Reineke arranged and orchestrated all of the music for Mr. Brady's new orchestral show to debut in October 2007. In 2006, Mr. Reineke collaborated with rock legend Peter Frampton as conductor, arranger and orchestrator for Mr. Frampton's orchestral show.

Mr. Reineke is also an established symphonic composer. His works *Celebration Fanfare*, *Legend of Sleepy Hollow* and *Casey at the Bat* are performed frequently in the United States and Canada. In 2005 the Cincinnati Symphony and Cincinnati Pops performed his *Festival Te Deum* and *Swans Island Sojourn*, respectively.

He has composed more than 20 works for concert band, including commissions from the Contra Costa (Calif.) Wind Symphony: *Symphony No 1, "New Day Rising"*, in recognition of the centennial of San Francisco's 1906 earthquake, and *Mt. Diablo: A Symphonic Portrait* for the CCWS's 20th anniversary.

Reineke now serves as the music director of the New York Pops at Carnegie Hall, Principal Pops Conductor of the National Symphony Orchestra for the Performing Arts, and Principal Pops Conductor of the Toronto Symphony Orchestra. A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, receiving two Bachelor of Music degrees with honors in both trumpet performance and music composition. He resides in New York City.

Bold and dynamic, Steven Reineke's *Sedona* is full of the contemporary melodies, harmonies and rhythms which make his music so appealing. It was commissioned by and dedicated to the Kettering (Ohio) Civic Band, Paul Shartle, founder and conductor, on its 40th Anniversary.

**Abe Arthur "Glenn" Osser** was an American composer, arranger and conductor. Osser graduated from the public schools of Munising, MI where he studied piano, violin, saxophone and clarinet, and received a bachelor of music degree from the University of Michigan. After graduating in 1935, he worked with a college dance band and, on advice from the bandleader, moved to New York City, where he met music publisher Charles Warren, who became Osser's mentor. His career in New York started with his arranging for many of the well-known dance orchestras, including Bunny Berigan, Bob Crosby, and Red Nichols. He soon came to the attention of the radio conductors and started devoting his time to this field for such conductors as Al Goodman and Al Roth. The World War II years were spent in the maritime service, and after completing his enlistment, he was engaged by Paul Whiteman as an arranger. He was staff conductor and arranger for the American Broadcasting Co. from 1947 to 1968, and the music director of the Miss America pageant starting in 1955. He also wrote and produced music for television and recordings with vocalists.

***Beguine for Band*** is one of Osser's earliest and most popular works. In it, Osser has successfully organized the characteristic beguine rhythm for concert band. The beguine originated as a popular dance of the West Indies.

**Pierre (or Pieter) Leemans** was a Belgian composer of marches and classical music, a musician who had profound influence on Belgian bands and Belgian music in general. He studied piano, harmony, counterpoint, orchestration and composition from 1919-1922 with J. Sevenants, M. Lunssens, and Paul Gilson. After serving in the Belgian Army in 1919, he earned a degree which enabled him to teach and became a music teacher at the Schaarbeek High School.

He later acquired a similar post at Etterbeek Music Academy, which was located in another part of Brussels. He resigned in 1932 to work with the official broadcasting company, N.I.R. [now BRT-RTB], as pianist, conductor, and program director. In this position, he was accompanist for recitals, radio plays, and auditions.

In 1934, he won the composition contest for the official march of the Brussels World Exhibition (1935). The following year, he won the competition for the official *Old Brussels* march. In 1940, Leemans founded

the Schaarbeek High School Choir and won another contest in 1943 for the composition of school songs. From 1943-1945, he served as conductor of the Philharmonic Society in Brussels. In 1945, his *Dirge for the Fallen Heroes* (of World War II) won another award. That same year, his *Marche des Parachutistes* was adopted as the official march of the Belgian paratroopers, and, in 1946, his *March of the Commandos* was adopted as the official march of the Belgian Commandos. In 1947, he became the Belgian delegate to the Geneva Congress for the normalization of music notation.

In 1958, he won still another contest by composing *Expo 58*, the official march of the Brussels World's Fair. Interestingly, he won both first and second prizes in this competition over a total of 109 entries. In addition to his marches, Leemans has also written songs, choral music, film scores, chamber music and orchestral works.

Leemans composed *Marche des Parachutistes Belges* or *March of the Belgian Paratroopers* while he was serving his year of military duty at the end of World War I. Leemans' regimental commander asked him to compose a march, which he began but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home.

The trio of the march originated from a march written for an N.I.R. radio contest. After only winning the consolation prize, the march was abandoned and is known with the competition designation V. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol" – the music marches on from the distance, plays, and passes. Friends told him later that they had heard the march at a circus in France, a wedding in India, and a military music pageant in the United States. The arrangement most often heard in the United States was made by Charles Wiley at the request of his Lamar University (Texas) Band students.

**John P. Zdechlik** was an American composer, conductor, performer and clinician. He was born to a father who emigrated from Poland in 1910, though the surname Zdechlik is Czech in origin. Zdechlik had musical influences growing up - his grandfather was a church organist, his father regularly played recordings of Beethoven and Victor Herbert, and his

Rock; - and was described by AllMusic as "one of rock's greatest all-time entertainers," with "one of the greatest voices in all of music."

***Bohemian Rhapsody*** was a massive worldwide hit for the pop group Queen. It topped the charts in 1975 and again in 1991 and 1992. The song is somewhat unusual for a pop hit as it is in the style of a rock opera and pushed the boundaries of both pop music and promotional music video. This arrangement for concert band retains all the operatic gymnastics of the original.

**George Percy Grainger** was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of **Percy Aldridge Grainger**. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies."

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Grainger's ***Australian Up-Country Tune*** is based on the composer's *Up-Country Song*, written for unaccompanied and wordless voices. "In the tune," the composer wrote, "I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gumsuckers' March*."

**Steven Reineke** was for 15 years the Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra and is one of America's most dynamic emerging talents in the symphonic pops genre. Recognized as the sound of the Cincinnati Pops, Mr. Reineke's 100-plus

College) in West London where he studied art. He ultimately earned a diploma in Art and Graphic Design at Ealing Art College (now the Ealing campus of University of West London), later using these skills to design the Queen heraldic arms.

Following graduation, Mercury joined a series of bands and sold second-hand clothes in the Kensington Market in London. He also held a job at Heathrow Airport. Friends from the time remember him as a quiet and shy young man who showed a great deal of interest in music. In 1969 he joined the Liverpool-based band Ibex, later renamed Wreckage. When this band failed to take off, he joined a second band called Sour Milk Sea. However, by early 1970 this group had broken up as well.

In April 1970 Mercury joined guitarist Brian May and drummer Roger Taylor who had previously been in a band called Smile. Despite reservations of the other members and Trident Studios, the band's initial management, Mercury chose the name "Queen" for the new band. He later said, "I was certainly aware of the gay connotations, but that was just one facet of it." At about the same time, he changed his surname, Bulsara, to Mercury.

He also became known for his flamboyant stage persona and four-octave vocal range. Mercury wrote and composed numerous hits for Queen (*Bohemian Rhapsody*, *Killer Queen*, *Somebody to Love*, *Don't Stop Me Now*, *Crazy Little Thing Called Love*, and *We Are the Champions*); occasionally served as a producer and guest musician (piano or vocals) for other artists; and concurrently led a solo career while performing with Queen.

In 1992 Mercury was posthumously awarded the Brit Award for Outstanding Contribution to British Music, with a tribute concert held at Wembley Stadium, London. As a member of Queen, he was inducted into the Rock and Roll Hall of Fame in 2001, the Songwriters Hall of Fame in 2003, the UK Music Hall of Fame in 2004, and the band received a star on the Hollywood Walk of Fame in 2002. In 2002, he was placed at number 58 in the BBC's poll of the 100 Greatest Britons. Consistently voted one of the greatest singers in the history of popular music, Mercury was voted best male singer of all time in a 2005 poll organized by Blender and MTV2; was ranked at 18 on the 2008 Rolling Stone list of the 100 greatest singers ever; was elected in 2009 as the best rock singer of all time by Classic

parents enrolled him in piano lessons at age six. Zdechlik's parents encouraged musical pursuits but did not pressure him. In high school, Zdechlik began playing E-flat alto horn before switching to trumpet. During his high school years he also began to take an interest in jazz, and began to compose jazz band arrangements under the tutelage of his trumpet instructor Harry Strobel and local arranger and jazz pianist Herb Pilhofer.

Dr. Zdechlik earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto for whom Zdechlik served as assistant for several years. Thanks to Bencriscutto, Zdechlik's first major success as a composer came in 1969. Bencriscutto had been commissioned to write an original work for the Concordia College Band in Saint Paul, Minnesota, but was too busy to fulfill the commitment. The commissioner, Leon Titus, agreed to have Zdechlik fill in as the composer, resulting in Zdechlik's first major compositional success, *Psalm 46*.

In 1970, Zdechlik began his tenure at Lakewood Community College (now Century College) in White Bear Lake, Minnesota, where he served for nearly three decades as conductor, professor, music department chair, and resident composer until his retirement in 1997. Soon thereafter, a commission from Bloomington Jefferson High School in Bloomington, Minnesota resulted in Zdechlik's most famous work, *Chorale and Shaker Dance*, which premiered at the Music Educators National Conference in 1972. Zdechlik claims to have guest conducted the piece over 500 times in his career.

Owing to his early success as a composer for the concert band medium, the vast majority of Zdechlik's future output was also for bands, most of which are commissions from high school or college ensembles. Zdechlik has conducted extensively throughout the United States, Japan, and Europe, and was elected to the American Bandmasters Association in 1989.

***Psalm 46*** is based upon the chorale melody from *A Mighty Fortress Is Our God*, the best-known Martin Luther hymn which was composed sometime between 1527 and 1529. The hymn's words paraphrase Psalm 46. Zdechlik's setting is divided into four major sections with a wide variety of styles and meters that draw to a powerful heroic conclusion. The work,

originally published in 1971, is dedicated to Mr. Leon Titus and the Concordia College Band, St. Paul, Minnesota.

**Anne McGinty** is an American composer and educator, who began her higher education at The Ohio State University, where Donald McGinnis was her mentor, band director and flute teacher. She left OSU to pursue a career in flute performance, and played principal flute with the Tucson (Arizona) Symphony Orchestra, Tucson Pops Orchestra, and in the TSO Woodwind Quintet, which toured Arizona under the auspices of a government grant. When she returned to college, she received her Bachelor of Music degree, summa cum laude, and Master of Music degree from Duquesne University, Pittsburgh, Pennsylvania, where she concentrated on flute performance, music theory and composition. She studied flute and chamber music with Bernard Goldberg and composition with Joseph Willcox Jenkins.

Ms. McGinty is the one of the most prolific woman composers in the field of concert band literature. Her many compositions and arrangements for concert band, string orchestra, flute, and flute ensembles (over 225 titles), all but one of which have been published, extend from the elementary through the professional level. More than 40 of these compositions were commissioned from bands in the United States. Ms. McGinty was also the first woman commissioned to write an original work for the United States Army Band. That composition, entitled Hall Of Heroes, featured the U.S. Army Band & Chorus and was premiered in March 2000, with the composer conducting. She was also commissioned to write an original composition for the bicentennial of the United States Military Academy at West Point. Entitled To Keep Thine Honor Bright, it was premiered in September 2001.

She is a life member of the National Flute Association and served on its board of directors. She taught flute at several colleges in the Midwest, taught flute and chamber music to underprivileged children, and was leader of the Royal American Regiment Fife and Drum Corps. She continued to perform professionally in orchestras, chamber groups and as a flute clinician for a manufacturer.

She is a member of the American Society of Composers, Authors and Publishers (ASCAP) and has received annual composition awards since 1986. She received the Golden Rose Award from the Women Band

Directors National Association and the Outstanding Service to Music Award from Tau Beta Sigma, a national honorary band sorority. She is listed in Who's Who of American Women and the International Who's Who in Music.

Ms. McGinty is also active as a guest conductor, clinician and speaker throughout the United States and Canada. She has conducted regional and all-state bands, given clinics at many state conventions and universities on band performance, literature and emotions in music, and has given speeches at state and national conventions, with many diverse topics, all of which are related to the performance and enjoyment of music and the values of music education.

Anne McGinty's ***The Red Balloon*** was inspired by a painting the composer once saw of an old man with a small child holding a red balloon. This descriptive piece is both evocative and moving, and the music depicts the balloon floating in air.

**Freddie Mercury** (born Farrokh Bulsara) was a British singer, songwriter and record producer, known as the lead vocalist and co-principal songwriter of the rock band Queen. Mercury was born of Parsi descent in the Sultanate of Zanzibar and grew up there and in India until his mid-teens, before moving with his family to Middlesex, England – ultimately forming the band Queen in 1970 with Brian May and Roger Taylor. Mercury died in 1991 at age 45 due to complications from AIDS.

Mercury spent most of his childhood in India and began taking piano lessons at the age of seven. In 1954, at the age of eight, Mercury was sent to study at St. Peter's School, a British-style boarding school for boys, in Panchgani near Bombay (now Mumbai). One of his formative musical influences at the time was Bollywood singer Lata Mangeshkar. At the age of 12, he formed a school band, The Hectics, and covered rock and roll artists such as Cliff Richard and Little Richard. A friend from the time recalls that he had "an uncanny ability to listen to the radio and replay what he heard on piano." It was also at St. Peter's where he began to call himself "Freddie", and in February 1963, he moved back to Zanzibar where he joined his parents at their flat.

At the age of 17, Mercury and his family fled from Zanzibar, for safety reasons due to the 1964 Zanzibar Revolution to, Feltham, Middlesex, England. Mercury enrolled at Isleworth Polytechnic (now West Thames