

UPCOMING AT THE SCHOOL OF MUSIC

Thursday – October 19 at 7:00pm

Jazz Ensembles

\$15 gen., \$10 sen., \$5 student

Saturday – October 28 at 7:00pm

Piano Series Guest Artist: Young Kim
*works by Beethoven, Florence Price,
Chen Yi, and Schumann*

\$20 gen., \$15 sen., \$10 student

Sunday – October 29 at 4:00pm

University Chorale and Choral Union
at Pioneer Congregational Church, 2700 L Street
\$15 gen., \$10 sen., \$5 student

October 29 - November 3

46th Annual Festival of New American Music
www.csus.edu/fenam

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 18, 2023
CAPISTRANO CONCERT HALL

PROGRAM

Red Tails (2020)	Ayatey Shabazz (b. 1971)
Chorale and Shaker Dance II (1989)	John Zdechlik (1937-2020)
At Water's Edge (2006)	Gary Gilroy (b. 1958)
British Eighth (1943/1944)	Zo Elliott (1891-1964) arr. by Hilmar Luckhardt
Flourish for Wind Band (2022)	Ralph Vaughan Williams (1872-1958) Natassjah Diaz, graduate conducting associate
Earthdawn (2019)	Randall Standridge (b. 1976)
Sheltering Sky (2012)	John Mackey (b. 1973) Marcus Holifield-Helm, graduate conducting associate
Flight of the Pegasus (1994)	David Shaffer (b.1953)

PERSONNEL

Flute

Emilio Alvarado
Samantha Smith
Soraya Roman
Victor Sun
Austin Quaintance
Rachel Pal
Kiara Souza
Victoria Freeman
Natassjah Diaz

Clarinet

Lina Crouson
Sidney Orr
Fern Romero
Rachel Tracy
Dara Vazquez
Mya Estrada
Giovanni Zepeda
Chad Kurges

Bass Clarinet

Nathan Sharma

Bassoon

Kaitlyn Donovan

Alto Sax

Jesse Gonzales
Samuel Cardoso
Jose Madrid
Darren Maracle
Chase Anderson
Edward Oleynik
Mia Perez

Tenor Sax

Noah Seguerre
Ian Brown
Max Sun
Tanya Vasquez-Gomez

Bari Sax

Joshua Elmore
Cesar Mendoza

Horn

Andrew Henry
David Baños
Anthony Munroe*

Trumpet

Armando Muse
Emily Zuniga
Elijah Archie
Max Urquhart

Trombone

Tauvia Buendia
Madison Moulton
Zachary Michlig
Kenneth Ruiz
Diego De La Torre

Euphonium

Brandon Duenas

Tuba

Gian Pitcher
Bruno Bugarin Zapien

Bass Guitar

Theodore Barrish

Percussion

Trisha Pangan-
Kennedy
Heaven La
Aaron Kitzes
Leslie Vazquez
Eden Tabios
Steven Phan
Tanner Stiehl
Mickenzie Manning
Lucas Hall

**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.

Ayatey Shabazz is an American composer, arranger, educator, and clinician, who received his formal training from the University of Southern Mississippi. He studied composition and arranging under Dr. Albert Gower, who inspired him to make composing his life work.

Mr. Shabazz is very active as an arranger/composer for many high school and college programs as well as other idioms of music such as drum corps, jazz, and film and television projects. He also travels extensively conducting clinics, adjudicating concert festivals and marching band contests, and is a Pro-Mark educator endorser. Shabazz is the founder, president and CEO of The Devmusic Company and Devmusic Educational Systems.

On *Red Tails*, Ayatey Shabazz writes:

In spite of adversity and limited opportunities, African Americans have played a significant role in U.S. military history over the past 300 years. They were denied military leadership roles and skilled training because many believed they lacked qualifications for combat duty. Before 1940, African Americans were barred from flying for the U.S. military.

Civil rights organizations and the Black press exerted pressure that resulted in the formation of an all-African American pursuit squadron based in Tuskegee, Alabama, in 1941. They became known as the Tuskegee Airmen, and later nicknamed "Red Tails."

During the 1920 and '30s, the exploits of record-setting pilots like Charles Lindbergh and Amelia Earhart had captivated the nation, and thousands of young men and women clamored to follow in their footsteps. But young African Americans who aspired to become pilots met with significant obstacles, starting with the widespread (racist) belief that Black people could not learn to fly or operate sophisticated aircraft.

For the training site, the War Department chose the Tuskegee Army Air Field in Tuskegee, Alabama, then under construction. Home to the prestigious Tuskegee Institute, founded by Booker T. Washington, it was located in the heart of the Jim Crow South.

The Tuskegee Airmen also contributed to the desegregation of base facilities and to the desegregation of the armed forces, which in turn contributed to the end of segregation in the United States.

During the war, the Tuskegee Airmen received over 150 Distinguished Flying Crosses to 95 flyers, including two awarded to Airmen [sic] Captain William A. Campbell, 14 Bronze Stars (4th highest military decoration), and 744 Air Medals. The Congressional Gold Medal was also presented to over

300 Tuskegee Airmen or their spouses. Barack Obama wrote that his "career in public service was made possible by the path heroes like the Tuskegee Airmen trail-blazed." The Tuskegee Airmen helped to create opportunities for people of color and led to integrated armed forces in 1948.

The Airmen's record low loss number while escorting bombers in WWII is unmatched by any other fighter group. Their services were in constant demand among the Allied bomber units. Their nearly flawless protection of the bombers, combined with the red-painted tails on their aircraft, earned them the nickname "Red Tail Angels" or "Red Tails."

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 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, *Psalms 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.

Chorale and Shaker Dance II is made up of two main ideas. The first is the simple melody found in the opening Chorale. The second melodic idea is the melody from the well-known Shaker hymn, *The Gift to Be Simple*.

Gary P. Gilroy is an American composer and professor of music and director of bands at California State University, Fresno. Dr. Gilroy received his DMA at the University of Oregon in 1995 and was appointed associate director of bands and director of the Bulldog Marching Band at Fresno State. After 13 years in this position, Dr. Gilroy became director of bands in 2006. Prior to this appointment he served for a decade as director of bands at Fred C. Beyer High School in Modesto, California, where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon.

At Water's Edge was composed for the Northern Santa Barbara County Junior High School Honor Band and premiered in Santa Barbara, California, March 12, 2005, with the composer conducting. The title is in reference to the awesome Pacific coastal area surrounding Santa Barbara.

This composition was written to give young bands a positive experience with soft, calm, and lyric music. The sound of the ocean should be heard at the beginning of the work when the rain stick gives way to the smooth sounds of an ocean drum in combination with an effect produced by the brass players blowing air through their instruments.

Alonzo "Zo" Elliott was an American composer, remembered more for his popular songs than his other compositions. Elliott began composing at fourteen. His earliest songs include *Tulips* (1907), *Captain of the Crew* (1908), and *The Phillipien March* (for a football game between Phillips Academy and Phillips Exeter Academy in 1908). His choral works include an opera, *El Chavato*, as well as numerous popular songs. He also wrote extensively on music topics.

Elliott received his education at St. Paul's School in Concord, N.H.; Phillips Academy in Andover, Mass.; Yale University; Trinity College Cambridge; Columbia University Law School; and the American Conservatory at

Fontainebleau, France, where he studied harmony with Nadia Boulanger. His other principal music teachers included Leonard Bernstein and Robert Zell (conducting), Willy de Sadler (voice), and Harry Wittmore (piano). While Elliott was in Europe touring Germany in 1914, the war broke out, but he fortunately escaped to Switzerland - where he found a sizeable sum of royalty money from *There's a Long, Long Trail*. He served as a corporal in the U.S. Army Signal Corps when America entered the conflict. During his lifetime, he guest-conducted numerous orchestras, bands, and choirs in performances of his songs and marches.

His most famous tune, *There's a Long, Long Trail*, was written before World War I with lyricist Stoddard King when both were seniors at Yale University. With its romantic melody and lyrics (including several parodies) the song became one of the most famous of all American war tunes. During World War II, it became the signature tune of the radio series Chaplain Jim.

The **British Eighth March** was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to Gen. Bernard Montgomery and the British Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy command of the Atlantic Pact nations. Since the war, Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, *British Eighth March* was ranked third in a list of nearly 80 favorites.

Ralph Vaughan Williams was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very "English" sound. His early adventures collecting folk songs in the English countryside profoundly influenced his later compositions. Along with Gustav Holst, his works for wind band form a foundation for the serious literature in that medium.

Vaughan Williams wrote some of the earliest works for twentieth-century concert band, with many of his pieces considered pillars of band literature. **Flourish for Wind Band** was written as an overture to the pageant *Music and the People* performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and

Toccata Marziale, and is significant, in part, because it is a relatively easy work by a composer of high stature and skill.

Randall D. Standridge is an American composer and arranger who received his Bachelor of Music Education degree from Arkansas State University. During this time, he studied composition with Tom O'Connor, before returning to Arkansas State University to earn his master's in music composition, studying with Tom O'Connor and Tim Crist. In 2001, he began his tenure as director of bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the Teaching Music Through Performance in Band series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

On **Earthdawn**, Randall Standridge writes:

Imagine that every day holds the possibility of hope. Imagine that every day holds the possibility of goodness and love. Imagine that every day holds the potential for creation. These are the ideas that spawned *Earthdawn*.

This work paints the picture of a lush landscape that begins to wake as the first rays of sunlight bring its colors to life. The opening segment is calm but holds a sense of anticipation as the instruments enter one by one, adding their voices to the growing chorus. Finally, a primal scream signals the beginning of a celebration. The rest of the work is a dance for the Earth and all who inhabit it.

Earthdawn was commissioned by the Otto Shortell Middle School [Wampsville, N.Y.] 7th and 8th Grade Band and their director, Nicholas J. Anderalli. I wish to thank them for allowing me to create something really different and for trusting me with the process.

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance

Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, "Harvest," composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and been commercially recorded three times.

John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a two-time recipient of the ABA/Ostwald Prize, first for "Redline Tango" (his first wind band piece), and then for "Aurora Awakes" (which also received the NBA/Revelli Prize, making it one of only three pieces to ever win both prizes). The U.S. Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to John's score, "Damn." John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.

Program note on *Sheltering Sky* from the score, written by Jake Wallace:

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts -- a nostalgic portrait of time suspended.

The work itself has a folksong-like quality -- intended by the composer -- and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality,

however, Grainger's melody was entirely original -- his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies -- the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last, the serene introductory material returns -- the opening chords finally coming to rest.

David Shaffer is an American composer, conductor, and music educator with over 400 compositions in print. He was born in Columbus Ohio and received his bachelor's degree from Ohio State University. He holds a Master of Music degree from Miami University in Ohio where he has been associated with the marching band for over thirty years. Shaffer has conducted programs and premieres of his own music with the Wyoming High School String Orchestra Robinson School Band and the South-Central Middle School Band at the Mid-West National Band and Orchestra Director's Clinic in Chicago; the Saskatchewan School of Fine Arts; the China Youth Corps Band in the National Concert Hall in Taipei, Taiwan; and the Musikkapelle Roethenbach, at Roethenbach, Germany. In addition to this, Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 24 years.

Flight of the Pegasus, one of Shaffer's earlier works, combines two invigorating sections, one fanfare-like and the other, a melodic waltz, in representation of a Greek theme. Shaffer makes use of brisk tempos, mixed meters and bold contemporary rhythms and harmonies to produce an exciting composition.