

UPCOMING AT THE SCHOOL OF MUSIC

Sunday – October 23 at 4:00 p.m.
University Singers and Choral Union
St. John's Lutheran Church (13th and L)
\$10 gen., \$7 sen., \$5 student

Wednesday – October 26 at 7:00 p.m.
Vocal Jazz Benefit Concert
Donations accepted

Thursday – October 27 at 7:00 p.m.
Jazz Ensembles
\$10 gen., \$7 sen., \$5 student

Tuesday – November 1 at 7:00 p.m.
Violin Studio Recital
with John Cozza, piano
FREE

Friday – November 4 at 4:00 p.m.
Hornet Horns Brass Quintet
FREE (Room 151)

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 19, 2022
CAPISTRANO CONCERT HALL

PROGRAM

Impact (2018)	Randall Standridge (b. 1976)
An American Elegy (2000)	Frank Ticheli (b. 1958)
The Thunderer (1889/2016)	John Philip Sousa (1854-1932)
The North Tower (1991)	David Gorham (b. 1960)
The Renaissance Fair (1991) I. Entry of the Court II. Shepherdesses's Dance III. The Magicians	Bob Margolis (b. 1949)
Snakes! (1991)	Thomas Duffy (b. 1955)
The Bonsai Tree (2010)	Julie Giroux (b. 1961)
Symphony No. 4 (2004) 1. Fast 2. Smooth and Flowing 3. Scherzo and Trio 4. Fast	Andrew Boysen, Jr. (b. 1968)

PERSONNEL

Flute

Victor Sun
Emilio Alvarado
Austin Quaintance
Heather Wells
Theo Shultz
Ireland Colon

Oboe

Ethan Pham-Aguilar*

Clarinet

Lina Crouson
Justin Nguyen
Sidney Orr
Tristan Kincaid
Kevin Le*
Lorien Strong*

Bass Clarinet

Nathan Sharma

Bassoon

Victor Nuno-Robles

Alto Sax

Jesse Gonzales
Darren Maracle
Samuel Cardoso
Chase Anderson

Tenor Sax

Jose Madrid
Noah Seguerre
Tanya Vasquez-Gomez

Bari Sax

Cesar Mendoza

Horn

Anthony Munroe
Cesar Zarate*
Christian Orr*
Helen Kilpatrick-Halseth*

Trumpet

Ethan Brake
Kunal Prasad
Bailey Denton
Max Urquhart
Emily Zuniga

Tenor Trombone

Kenneth Ruiz
Miguel Recendez
Alyssa Thuesen

Bass Trombone

Ryan Wilson

Euphonium

Manny Villaseñor Villasanti
Dylan Alms*

Tuba

Aaron David*

Celeste

Orion Lopez

Percussion

Matthew Amato
Orion Lopez
Aaron Kitzes
Trisha Pangan-Kennedy
Brady Hegland
Leslie Vasquez
Justin Respicio*

* = *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.

in my flat, I listen to a record of *Huapango*."

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 Dr. Tom O'Connor. He returned to Arkansas State University and received his master's in music composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. Mr. Standridge has had several of his pieces performed internationally and has had seven pieces selected to the J.W. Pepper's editor's choice. His composition *Snake Charmer* published by Grand Mesa Music, was included in *Teaching Music through Performance in Band Vol. 8*. His pieces are gaining recognition as worthwhile literature for concert festivals across the United States. In addition to his career as a composer, Mr. Standridge began as the director of bands at Harrisburg High School in Harrisburg, Ark. in 2011. He left the position in 2013 to focus on composing, drill design and edit the marching band music for Grand Mesa Music Publishers.

Of *Impact*, Randall Standridge writes:

In 2017, I was contacted about creating a work in honor of Jane Botkin, who had served as the band director for the Cedar Valley Middle School Band program (Austin, TX) for many years. When talking with the commissioning party, they kept emphasizing how energetic she is and the great *impact* she has made on the student, school, and community. I seized on this work and the double entendre, and this work is the result. *Impact* is a fast, bombastic work for concert band that is intended to create a real "wow" moment in a concert. The driving percussion, 7/8 meter, and pops-inspired melodies work together to create something that sounds very "now."

Frank Ticheli joined the University of Southern California composition faculty in 1991. 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.

Frank Ticheli writes:

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply

inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods -- hope, serenity, and sadness -- become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice -- a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority. The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

John Philip Sousa was America's best-known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G.F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880 and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe -- one of only eight parades the band marched in over its forty years.

Sousa wrote 136 marches. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, this identity has never been revealed. ***The Thunderer*** march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been "knighted" in that organization three years earlier.

The Thunderer was Mrs. John Phillip Sousa's favorite march. Their daughter Helen revealed this, who had surmised that *The Thunderer* might have been her father's salute to the *London Times*, which was known as the "thunderer." It was since then determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the ones in charge of making arrangements for the 1889 conclave -- in particular Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

In the second section of the march, Sousa included an adaptation of earlier trumpet and drum piece, *Here's to Your Health, Sir!*

David Gorham is an American educator and composer and served as the Director of Bands at Owasso High School (Oklahoma) from 1989 to 2014. Before coming to Owasso, he taught five years in Van Buren, Arkansas. As Eighth Grade band director, Mr. Gorham's bands consistently received Superior ratings in concert and sight-reading. At Owasso High School, his

duties not only included overseeing the entire band program, but also directing the Wind Ensemble, Concert Band II, and The Pride marching band, all of which earned Superior ratings at every event for between 1997 and 2014. The Wind Ensemble performed at the Midwest Band and Orchestra Clinic and has been an Oklahoma Music Educator's Association Honor Group six times. The band program has been awarded the Sudler Flag of Honor and Sudler Shield by the Sousa Foundation.

Mr. Gorham was born in Hope, Arkansas and graduated from Hope High School in 1978. In 1982, he received his Bachelor's Degree in Music Education from the University of Arkansas. While at Arkansas, he received the Henry G. & Stella Hotz Award for outstanding sophomore in the College of Education and he was a Presser Scholar. He received his Master of Music Education from the University of Arkansas in 1993.

Gorham composed *The North Tower* in 1991 as a commission for the University of Arkansas Symphonic Band for the occasion of the rededication of "Old Main," a building on the University of Arkansas campus that dates from 1885. The aging building was closed in 1981 due to safety reasons. After much discussion about whether to renovate or tear the building down and build new, a restoration was begun in 1989 and completed in 1991, with the rededication ceremony taking place in the fall of 1991. "Old Main" features both north and south towers standing 130 feet and 123 feet tall, respectively.

Bob Margolis is an American composer and music publisher, who studied recorder with Bernard Krainis and pursued the study of music at Brooklyn College before transferring to the University of California at Berkeley, where he studied design. He later returned to Brooklyn College, completing his Bachelor of Arts degree in speech and television production in 1974. Margolis subsequently studied composition under William Schimmel and Robert Storer and orchestration with Arnold Rosner. He earned his Master of Arts degree from Brooklyn College in 1977.

Bob Margolis is the owner of Manhattan Beach Music in Brooklyn, New York. *The Renaissance Fair* was commissioned to be a sequel to the composer's band work, *Fanfare, Ode & Festival*. Meant for the top middle school band that commissioned it, *The Renaissance Fair* is appropriate for high school bands and technically gifted junior high bands. The splendid demonstration recording is by the University of Michigan Wind Ensemble conducted by H. Robert Reynolds.

The three-movement suite depicts a joyful gathering of royalty and

peasant-folk for an entertainment of dancing and magic. Winds and brass are intended to imitate their antique counterparts. Percussion instruments are color infusers – there for texture and sparkle.

Of *The Renaissance Fair*, Bob Margolis writes:

The chirpingly regal first movement, *Entry of the Court*, is the famous Courante from Praetorius' *Terpsichore* of 1612. In this band setting the winds are arrayed in extreme registers -- high in the flutes and low in the contra clarinets -- for a brilliant and weightless 16th-century band sound. A subsequent shift to bass sounds adds weight and a ceremonial quality to the end of the movement.

The lilting second movement, *Shepherdesses' Dance*, is the well-known Basse Danse, "Bergerette sans roch," from Susato's *Het derde musyck boexken* (called *Danserye*) of 1551. This movement can be performed anywhere from moderately slow to moderately fast. Alternating choirs provide clear contrasts in texture, the brass especially being featured.

The speedy third movement, *The Magicians*, is the final dance on the last folio of *Danserye*, the relatively obscure "Gaillarde (XV)," an extraordinary romp of marked vivacity. Intricate percussion parts propel the music forward until an abrupt change of key and timbre sets our musical galaxy on tilt. Temple blocks herald an abrupt ending as the music hurls itself beyond the silence.

Thomas Duffy is an American conductor and composer, who received his Bachelor of Science in Music Education (*magna cum laude*) and Master of Musical Arts in Composition from the University of Connecticut, and his Doctor of Musical Arts in Composition from Cornell University, where he studied with composers Karel Husa and Steven Stucky. Since 1982 Duffy has been a Professor of Music at the Yale School of Music and the Director of Bands at Yale University. He has served as director of the Yale Concert Band, the Yale Jazz Ensemble, and the Yale Precision Marching Band. Reflecting the influence of his teacher, Karel Husa, Duffy composes music that addresses significant American social and historical issues, and employs incisive extra-musical programs drawn from the disciplines of philosophy, science, physics, art, literature, etc.

Snakes! was written for the Adams Middle School in Guilford, CT, Barbara Tedeschi, Director. It was premiered by the Yale Concert Band in December of 1989, and its first performance by a younger ensemble was by the Nassau All-County Junior High Honor Band in January of 1990. Although designed to introduce younger ensembles to various types of aleatoric (chance) music, it

is a viable performance selection for high school and/or more experienced bands.

Thomas Duffy writes:

Snakes! is a short piece of program music which explores different sounds which one might associate with different snakes. Big snakes, little snakes, cute snakes, writing piles of snakes, swaying cobras, and dangerous snakes are all represented throughout. After an introduction, which hints of hissing and the dangerous potential of snakes, the "rattlers" in the percussion section are joined by an overlay of melodies. One of the melodies resembles the tune with which the Indian snakecharmer entices the swaying cobra from the wicker basket. The almost comical timpani line is suggestive of the slow-moving boa constrictor. Rapid bursts of chromatic runs bring to mind coiled snakes, which strike without warning the piece ends with a section of writing tendrils of sounds (the snake pit) and a brief recapitulation of the catchy melody and rhythm of the snakecharmer's cobra.

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 inspiration for *The Bansai Tree*, Sandai-Shogun no Matsu, a five-needle pine bonsai (*Pinus pentaphylla* var. *negishi*) is considered one of Japan's national treasures. The tree is at least 500 years old and is considered to be one of the oldest known living bonsai trees. It is documented as having been cared for by Tokugawa Iemitsu (August 12, 1604 - June 8, 1651) who was the third shogun of the Tokugawa dynasty. Sandai-Shogun no Matsu is housed in the Tokyo Imperial Palace.

Julie Giroux writes:

Although the center of this famous tree's trunk is now totally hollow, it has been carefully nurtured for generations, and gazing at its gnarled form

today, a sense of awe is felt at the forceful destiny that has allowed such a small piece of life to survive for so many centuries.

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.

Of *Symphony No. 4*, Andrew Boysen, Jr. writes:

I was extremely honored when Chip de Stefano asked me to write a work for his fine ensemble. I have known Chip since we were both students at Northwestern University and have appreciated the wonderful work he has done with the McCracken Middle School Bands (Skokie, IL).

I wanted to write a piece that would be exciting and fun for his students to play, but would also treat the middle school ensemble as a viable medium for artistic expression. In other words, I wanted to compose a piece that was as serious and musical as I could write for a college ensemble, while still recognizing the necessary technical limitations of the age.

For some time I had been considering writing a symphony for younger students, and this seemed like the perfect opportunity. The completed piece used all four movements of the traditional symphony and attempts to effect the conventions and forms of those movements. However, each movement is more or less in miniature, creating a finished work that is only about twelve minutes long. Hopefully, this will provide teaching opportunities through the ability to discuss each movement and draw comparisons to the forms and traditions expressed in other symphonies.