

UPCOMING AT THE SCHOOL OF MUSIC

**Thursday, October 7 – 7:00 p.m.**  
**Symphony Orchestra**

Samuel Coleridge-Taylor's *Ballade in A Minor*  
Joseph Boulogne's *Sinfonia Concertante*  
(with Anna Presler, violin and David Wells, bassoon)  
Brahms' *Variations on a Theme of Haydn*  
Tchaikovsky's *Capriccio Italien*.

**Friday, October 8 – 3:00 p.m.**  
**Sac State Jazz Combos (FREE)**

**Monday, October 11 – 6:00 p.m.**  
**Horn Studio Recital (FREE)**

**Wednesday, October 13 – 7:00 p.m.**  
**Concert Band**

**Thursday, October 14 – 7:00 p.m.**  
**Jazz Ensembles**

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

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

## **Symphonic Wind Ensemble**

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.  
OCTOBER 6, 2021  
CAPISTRANO CONCERT HALL

To A New Dawn (2000)	Philip Sparke (b. 1951)
Four Scottish Dances (1957/1978)	Malcolm Arnold (1921-2006) arr. by John Paynter (1928-1996)
1. Pesante	
2. Vivace	
3. Allegretto	
4. Con brio	
Pastime (1999)	Jack Stamp (b. 1954)
Eternal Father, Strong to Save (1860/1975)	Claude T. Smith (1932-1987)

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**Sacramento State Symphonic Wind Ensemble**
**Flute**

Kelly Bacon  
Sally Sun  
Dr. Cathie Apple\*

**Oboe**

Erik Moberg

**Clarinet**

Noah Blevins  
Kevin Le  
Emma Keisler  
Hannah Minge  
Tristan Kincaid  
Lorien Strong  
Janice Calvento

**Bassoon**

Owen Polkinghorn  
Martin Uyttingco

**Alto Saxophone**

Samantha Wilbanks  
Bany Villareal

**Tenor Saxophone**

Jose Madrid

**Baritone Saxophone**

Rachel Lewis

**Horn**

Ryan Datar  
Cesar Zarate  
Natasha Buckman  
Veloy Tafoya

**Trumpet**

Alejandro Lara-Agraz  
Hunter Franklin  
Santiago Sabado\*  
Amanda Lopes\*  
Grant Parker\*

**Trombone**

Nicholas Moonitz  
Vincent Salvitti\*

**Bass Trombone**

Dr. Robert E. Halseth\*  
*Emeritus Director of Bands*

**Euphonium**

Russell Bradley  
Ke Sean Blanchard

**Tuba**

Evan Charles  
Aaron David

**Percussion**

Grant Johnson  
Ismael Lopez  
Christopher Harris  
Jason Cruz  
Eric Wombaugh  
Kenya Abdallah\*

*\* guest performer*

uniform or record numbers. Don Larsen, Willy Mays, Barry Bonds, Juan Marichal, Orlando Cepeda, and Roger Maris are a few to be so honored. A slapstick, woodblock, and rimshots imitate the crack of Willie McCovey's bat. The flutes and bells play the notes "B-A-B-E" to salute the Bambino. Strains of *Meet Me in St. Louis* pay a tribute to Mark McGwire. Polytonality abounds as the work continues with two fugues based on themes from *Take Me Out to the Ball Game*.

The work was commissioned by the Santa Clara County (CA) Band Directors Association and was premiered on January 24, 1999, with the composer conducting. It is dedicated to Frank Battisti, long-time conductor of the New England Conservatory Wind Ensemble, who retired that same year.

**Claude T Smith** was an American conductor, composer and educator. He was influenced in music by his grandmother during his youth in Missouri. She was an organist and a piano teacher and encouraged Smith's pursuit of music. Smith's first experience with conducting was in a boy scout band when he was in high school. He played the cornet in eighth grade and switched to French horn when he attended college at central Methodist college in Fayette, Missouri under the direction of K.K. Anderson. Smith completed his Bachelor of Music Education degree from the University of Kansas in 1958, after having served in the Korean War and been a part of the 371<sup>st</sup> Army Band. Smith was a member of ASCAP and the American Bandmasters Association. He is well known as the composer of the march *Flight* which is the official march of the National Air and Space Museum of the Smithsonian Institution. He was also commissioned to compose *Eternal Father, Strong to Save* for the 50<sup>th</sup> anniversary of the United States Navy Band.

Rich in harmony, dynamics, and thematic interplay, ***Eternal Father, Strong to Save*** is based on the missionary hymn of the same name composed in 1860 by William Whiting (1825-1878), which was adopted as the official hymn of the U.S. Navy. This work opens with a brilliant fanfare. The melody of the hymn then appears in a fugue developed by the woodwinds. The brass echo the fugue until the melody once again appears played by the choir of French horns. The ensemble joins in for a finale reminiscent of the introductory fanfare.

**Philip Sparke**, a London native, studied composition, trumpet and piano at the Royal College of Music, where he gained an Associate of the Royal College of Music. It was at the college that his interest in bands arose. He played in the college wind orchestra and also formed a brass band among the students, writing several works for both ensembles. At that time, his first published works appeared - *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand - *The Land of the Long White Cloud*.

Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition (with Slipstream, Skyrider and Orient Express). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall, and his test pieces are constantly in use wherever brass bands can be found.

A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the U.S. Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2005 *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest.

His conducting and adjudicating activities have taken him to most European countries, Scandinavia, Australia, New Zealand, Japan and the United States. He runs his own publishing company, Anglo Music Press, which he formed in May 2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

***To A New Dawn*** was commissioned by the United States Continental Army Band, Captain Timothy J. Holtan, Commander and Conductor. The brief was for a piece to celebrate the 3rd Millennium, and it was the composer's aim to provide a work which, as well as looking forward to the challenges of the new century, also contained moments of reflection about the last one.

Sir **Malcolm Arnold** was born in Northampton, England to a family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally, by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St Trinian's films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

The ***Four Scottish Dances*** were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey - a slow Scottish dance in 4/4 meter - with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-flat and rises a semi-tone

each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

Dr. **Jack Stamp** is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting and composition. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chair of the music department for six years.

He holds a Doctor of Musical Arts degree in Wind Conducting from Michigan State University where he studied with Eugene Migliaro Corporon. Prior to his appointment at IUP, he served as chair of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina. Other studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

Jack Stamp drew inspiration for ***Pastime*** during a 1998 visit to Candlestick Park for a Giants baseball game. His memories took him back to his first World Series in 1962 between the Giants and the Yankees; he was only eight years old at the time. This salute to the 1962 Giants and baseball in general is loosely woven around two motives from the anthem of the seventh inning stretch *Take Me Out to the Ball Game*. Ever-changing meters, syncopation, and compound rhythms are skillfully crafted to pay homage to the heroes of the game. Measure numbers match player