

UPCOMING AT THE SCHOOL OF MUSIC

Thursday, December 2– 7:00 p.m.

Jazz Ensembles

Capistrano Concert Hall

Friday, December 3 – 7:00 p.m.

Vocal Jazz Ensembles

Capistrano Concert Hall

Sunday, December 5 – 4:00 p.m.

Sac State Choirs' Carol Concert

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

Tuesday, December 7 – 7:00 p.m.

Symphony Orchestra

Capistrano Concert Hall

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

Visit csus.edu/music for tickets

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
DECEMBER 1, 2021
CAPISTRANO CONCERT HALL

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| Groove Music (2013) | Brian Balmages (b. 1975) |
| From the Delta (1945) | William Grant Still (1895-1978) |
| 1. Work Song | |
| 2. Spiritual | |
| 3. Dance | |
| Waterdance (1995) | Carl Strommen (b. 1940) |
| Santiago Sabado, conductor | |
| Tight Squeeze (2013) | Alex Shapiro (b. 1962) |
| Yorkshire Ballad (1985) | James Barnes (b. 1949) |
| I Got Rhythm for Christmas (2012) | arr. Julie Giroux (b. 1961) |
| Dancing in Rain (2009) | Yo Goto (b. 1958) |
| Themes from "Green Bushes" (1906) | Percy Aldridge Grainger (1882-1961) arr. by Larry Daehn |

Sacramento State Concert Band**Flute/Piccolo**

Hannah Hall
Victor Sun
Austin Quaintance

Oboe

Andrew Maloney*
Ethan Pham-Aguilar*

Clarinet

Briana Maracle
Justin Nguyen
Abbie Cowan
Theodore Shultz
Sidney Orr
Mia Kawakami

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
Veloy Tafoya*
Ryan Datar*

Trumpet

Isaac Davis
Robert Jackson
Ethan Brake
Lillian Lilith
Elijah Archie
Marcus Balbas

Trombone

Jacob Ruiz
Vincent Salvitti*
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*
Bee Trinh*
Ben Jilbert*
Matt Barcus*

String Bass

Naomi Baraban

Piano

Meagan Kilpatrick*

** guest performer*

Brian Balmages is a wind, brass, and orchestral composer as well as an active conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Balmages' compositions have been performed worldwide in conferences such as the College Band Directors National Association national and regional conferences, the Midwest Clinic, the International Tube/Euphonium Conference, among others. He has been commissioned for groups such as the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, James Madison University's School of Music, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble.

As suggested in its title, *Groove Music* is a work that focuses on various combinations of rhythms. The first section introduces the groove, layering instruments and changing textures. A thicker, more playful groove is introduced in the second section. Both ideas come together in the final section, concluding with a spectacular wall of color and rhythm.

William Grant Still, long known as the "Dean of African-American Composers," as well as one of America's foremost composers, was a classical composer who wrote more than 150 compositions. His musical education began in high school with violin lessons from a private teacher, and with later inspiration from the Red Seal operatic recordings bought for him by his stepfather.

He then attended Wilberforce University, founded as an African-American school, in Ohio. He conducted the university band, learned to play various instruments, and started to compose and to do orchestrations. He also studied with Friedrich Lehmann at the Oberlin Conservatory of Music on scholarship. He later studied with George Chadwick at the New England Conservatory again on scholarship, and then with the ultra-modern composer, Edgard Varese. Still initially composed in the modernist style but later merged musical aspects of his African-American heritage with traditional European classical forms to form a unique style.

In the Twenties, Still made his first appearances as a serious composer in New York, and began a valued friendship with Dr. Howard Hanson at the Eastman School of Music. Extended Guggenheim and Rosenwald Fellowships were given to him, as well as important commissions from the

Columbia Broadcasting System, the New York World's Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund and the American Accordionists Association. In 1944, he won the Jubilee prize of the Cincinnati Symphony Orchestra for the best Overture to celebrate its Jubilee season, with a work called *Festive Overture*. In 1953, a Freedoms Foundation Award came to him for his *To You, America!* which honored West Point's Sesquicentennial Celebration. In 1961, he received the prize offered by the U.S. Committee for the U.N., the N.F.M.C. and the Aeolian Music Foundation for his orchestral work, *The Peaceful Land*, cited as the best musical composition honoring the United Nations.

Still achieved many firsts as a black classical musician during his distinguished career. Not only was he the first African-American to have a symphony played by a major orchestra (his renowned *Afro-American Symphony*), in 1936, but he was the first African-American to conduct a major orchestra, have an opera premiered by a major opera company (*Troubled Island*, 1937), and conduct an orchestra in the deep South.

After moving to Los Angeles in the early 1930's, citations from numerous organizations, local and elsewhere in the United States, came to the composer. Along with them came honorary degrees: Master of Music from Wilberforce in 1936; Doctor of Music from Howard University in 1941; Doctor of Music from Oberlin College in 1947; Doctor of Letters from Bates College in 1954; Doctor of Laws from the University of Arkansas in 1971; Doctor of Fine Arts from Pepperdine University in 1973; Doctor of Music from the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California.

From the Delta was composed in 1945 for the Goldman Band of New York City. Its three movements were meant to capture the essence of what life was like on the Mississippi Delta. *Work Song* illustrates a chain gang singing their way through days of hard labor. *Spiritual* is a more somber movement, meant to convey the pain felt by African Americans living in slavery. The final movement, *Dance* is the liveliest of the three movements and paints a portrait of friends coming together to celebrate one another in spite of their daily hardships.

Carl Strommen is an American composer, music teacher, and conductor. Mr. Strommen attended and graduated from Long Island University (B.A.

English literature) and The City College of New York (M.A, music). He studied orchestration with Manny Albam and Rayburn Wright, and composition with Stefan Wolpe.

Carl Strommen's contributions to band, orchestra, jazz band, and vocal music make him one of the most performed composer/arrangers nationally and internationally. His music is heard regularly in concert settings, television, and film. Mr. Strommen is in constant demand as a clinician and commission writer. His prolific and varied output has consistently earned him the annual ASCAP Standard Writers Award. Mr. Strommen keeps in touch with the academic community as an adjunct professor of orchestration and composition at the C.W. Post Campus of Long Island University in Brookville, N.Y.

Picture a lake before sunrise. With dawn, the myriad varieties of life in and about the lake slowly awaken and, in the heat of the day, skip and skate across the water as if in a frantic ballet. Thus, *Waterdance* begins and continues until it experiences Evening. The composition attempts to bring us into the rhythms of life, the patterns of nature, and an uplifting portrayal in sound.

Alex Shapiro aligns note after note with the hope that at least a few of them will sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, public speaking, arts advocacy volunteerism, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Drawing from a broad musical palette, Alex's acoustic and electroacoustic works for small chamber groups and large ensembles are published by Activist Music LLC, performed and broadcast daily, and can be found on over thirty commercial releases from record labels around the world. Shapiro is known for her seamless melding of live and recorded sounds that often include striking visual and physical elements, and for her innovative uses of technology throughout the composing, rehearsing, and performance of her music.

Ms. Shapiro is the Symphonic & Concert writer member on the Board of Directors of ASCAP, and a board member of the ASCAP Foundation. She also serves as a board member of The Aaron Copland Fund for Music, and is a former board member of other U.S. non-profit organizations including The American Music Center, the American Composers Forum of Los

Angeles, The MacDowell Colony, and The Society of Composers & Lyricists.

Educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano, Shapiro moved from Manhattan to Los Angeles in 1983, beginning her career composing for commercial media before switching her focus to the concert music world in the late 90s. In 2007 Alex traded the traffic and wildfires of Malibu for the puddle jumpers and wildlife of Washington State's remote San Juan Island. From her home on the water's edge, Alex procrastinates on her next piece by pointing her camera at anything with paws, claws, hooves, tentacles or fins. The resulting, award-winning photos are increasingly part of Shapiro's multimedia electroacoustic works and her website, where just as on her blog, (www.notesfromthekelp.com), Alex's music and images can be experienced separately, and together. Alex Shapiro writes:

Tight Squeeze might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave club in Havana. And, staying for at least three minutes. On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track but a ream of printer paper, I knew I wanted to create another even more uptempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme – possibly the world's first for high school band, at least this far west of Vienna.

James Charles Barnes is an American composer, conductor, and educator. Barnes studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting with Zuohuang Chen. Dr. Barnes is member of both the History and Theory-Composition faculties at the University of Kansas, where he teaches orchestration, arranging, composition, and wind band history and repertoire courses. He served as an assistant, and later, as associate director of bands for 27 years.

His numerous publications for concert band and orchestra are extensively performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC. Barnes has twice received the coveted American Bandmasters Association Ostwald

Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. He has recorded three commercial compact discs of his music with the world-famous Tokyo Kosei Wind Orchestra. More recently, he completed a CD of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. He has also been commissioned to compose works for all five of the major military bands in Washington, DC.

Composed in the summer of 1984, James Barnes' **Yorkshire Ballad** was premiered at the Kansas Bandmasters Association Convention in Hutchinson, Kansas, by the late Claude T Smith, who was serving as the guest conductor for the Kansas Intercollegiate Band. Since being published in 1985, it has become one of the Barnes' most popular works. It was also arranged for full orchestra and string orchestra by the composer. Barnes writes:

Over the years, many conductors and teachers have called me to ask about the work, and whether the tune itself is in fact a folksong. *Yorkshire Ballad* is not a folksong, but it is written in that style. I composed this little piece so that younger player would have an opportunity to play a piece that is more or less in the style of Percy Aldridge Grainger's *Irish Tune from County Derry*. Even Grainger's easier works are too difficult for most younger players to do them musical justice, so I thought I would write a little piece that might emote some of the feelings and colors of Grainger's wonderful music, but, at the same time, was technically much more accessible to the younger player. People always ask me what I was trying to portray when I wrote *Yorkshire Ballad*. All I can say is that I was thinking of the beautiful, green Yorkshire dales of Northern England; the rolling hills and endless stretch of beautiful pasturelands that my wife and I loved so much when, a year before, we had driven through this most marvelous spot in the world.

Julie Ann Giroux (pronounced Ji-ROO) 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. Julie Giroux writes:

I Got Rhythm for Christmas is a combination of *Jesu, Joy of Man's Desiring* and *Bell Carol (Carol of the Bells)*. J.S. Bach's 32nd cantata was assigned the number BWV 147, however the melody under the chorale was actually composed by Johann Schop who was a violinist and composer. *Carol of the Bells* was composed by Ukrainian Kykola Leaontovych in 1904 and is based on a traditional folk chant.

Yo Goto is a Japanese composer, who received his B.M.E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a performance diploma course. Having been active as a composer, arranger, and clinician in Japan since 2001, he moved to Texas to study with Cindy McTee at the University of North Texas. He holds a M.M. in composition and a M.M.E. from UNT.

Yo Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Recently, his works have been performed at the conventions of the College Band Directors National Association, Texas Bandmasters Association, Florida Music Educators Association, and at The Midwest Clinic.

Goto is also considered a distinguished educator and researcher in the field of wind music. He has discussed new American and European wind literature with Japanese band directors at every level for over ten years, and his information is recognized as an educational standard in Japan. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000. He also won the second place of the solo harp composition of the 2006 USA International Harp Competition.

Dancing in Rain was commissioned for the Belle Vernon Area High School Symphonic Band, Pennsylvania, in 2009 and serves as a follow-up to *Dancing in Air*, which was written for the University of North Texas Concert Band. Minimalist compositional techniques are cast across the full wind band palette, presenting layers of sparse rhythm and sound. Over this, simple melodic ideas are extended over spans of time. The listener may choose to observe the work's title to give meaning to the sound. Alternatively, they may simply allow the sound to wash over the ear and let the experience wash over the imagination.

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."

Themes from "Green Bushes" is subtitled "A Passacaglia on an English Folksong." Of this work, originally written between 1905 and 1906, Percy Grainger wrote:

Among country-side folksongs in England, *Green Bushes* was one of the best known of folksongs – and well it deserved to be, with its raciness, its fresh grace, its clear-cut lines. *Green Bushes* strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages – seems brimful of

all the youthful joy and tender romance that so naturally seek an outlet in dancing.

Larry D. Daehn used excerpts from Grainger's 1921 score to create this setting. Grainger's original sources for this composition were 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset, and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. Grainger collected ten different versions of *Green Bushes* (or *Lost Lady Found* or *The Three Gypsies*) during his folksong collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Of *Green Bushes*, arranger Daehn writes:

In setting such dance-folk songs (indeed, in setting all dance music) I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else. The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune I have spun free counter-melodies of my own – top tunes, middle tunes, bass tunes... The key-free harmonic neutrality of the folk song's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine.

My *Green Bushes* setting is thus seen to be a strict passacaglia throughout well-nigh its full length. Yet it became a passacaglia unintentionally. In taking the view that the *Green Bushes* tune is a dance-folk song... I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

The work is in no sense program music – in no way does it musically reflect the story told in the verses of the *Green Bushes* song text. It is conceived, and should be listened to, as dance music (It could serve as ballet music)... as an expression of those athletic and ecstatic intoxications that inspire, are inspired by, the dance – my newtime harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs.