

UPCOMING AT THE SCHOOL OF MUSIC

Tuesday – December 12 at 7:00pm

Symphony Orchestra

"Purple Mountains" by Shuying Li

Tchaikovsky's "Romeo and Juliet Fantasy Overture"

Bizet's "Carmen Suite"

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

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
DECEMBER 6, 2023
CAPISTRANO CONCERT HALL

PROGRAM

Symbiopholie! (2009)	Jonathan Dagenais (b. 1978)
whatsoever things... (1997)	Mark Camphouse (b. 1954)
Pervicacity (2020)	Jack Stamp (b. 1954)
Impulse Engine (2004)	Carolyn Bremer (1957-2018) Natassjah Diaz, graduate conducting associate
Ye Banks and Braes, O Bonnie Doon (1936)	Percy Aldridge Grainger (1882-1961)
Two-Lane Blacktop (2013)	James M. David (b. 1978)

PERSONNEL

Flute

Evan Wright
Kiele Miyata
Hannah Hall
Ian Williams

Oboe

Hailey Nelson
Ethan Pham-Aguilar *

Clarinet

Noah Blevins
Kevin Le
Kamden Kincaid
Justin Nguyen
Briana Maracle
Natassjah Diaz
Alexandra Costa

Bassoon

Victor Nuno-Robles
Jack Zill

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Jeffrey Grexton

Baritone Saxophone

Rachel Lewis

Horn

Ryan Datar
Christian Orr
Selena Delgadillo
Anthony Munroe
Matthew Anselmi

Trumpet

Mason Rogers
Marilette Brooks
Hunter Franklin
Grant Parker *

Trombone

Michael Mencarini
Michael Ruiz
Dr. Robert Halseth * (Director
of Bands Emeritus)

Euphonium

Russell Bradley

Tuba

Dr. James Long * (Director of
Athletic Bands)

Piano

Selena Delgadillo

String Bass

Naomi Baraban

Percussion

Evan French
Lalique Montesini
Matthew Amato
Justin Respicio
Ben Jilbert
Kenya Abdallah
Trisha Pangan-Kennedy *

**guest performer*

director of the Jazz Knights of the United States Military Academy Band at West Point, New York.

Dr. Morse has appeared as a guest conductor with many groups, including the United States Army Field Band, the United States Army Europe Band and Chorus, and the West Point Band. He has conducted both the California Music Educators Association Capital Section High School Honor Band as well as the Northern California Band Association All Northern Honor Band. As an instrumentalist, he has performed on bass trombone in recent years with the North Texas Wind Symphony, the Keystone Wind Ensemble, various ensembles at Indiana University of Pennsylvania, and the Pueblo Symphony Orchestra in Pueblo, Colorado, along with various freelance settings, including an orchestra backing Bernadette Peters in 2012 and a big band backing Doc Severinsen in 2014.

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 for his work with the 282nd Army Band in 2007, 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, Phi Mu Alpha Sinfonia Fraternity, and Phi Kappa Phi Honor Society.

Natassjah Melissa Diaz is a current graduate student at Sacramento State, studying conducting with Dr. Matthew Morse. She also received a Bachelor of Music Education and Teaching Credential at Sacramento State and is pursuing a master's degree to further her studies as a conductor with the goal of continuing her education as a doctoral candidate in the future. Natassjah has been working with both the Symphonic Wind Ensemble and the Concert Band and is looking forward to building her skills as a conductor with the help of Dr. Morse and the music students in both ensembles. Having studied music for over 15 years and always having a passion for music education, Natassjah hopes to teach music as a band director at the secondary level after completing the graduate program at Sacramento State.

Jonathan Dagenais is a Canadian composer, conductor, and educator, who holds a master's degree in conducting from McGill University and a bachelor's degree in composition from the Université de Montréal.

In addition to teaching in university (music theory, composition, analysis, ear training, musicianship and conducting), Mr. Dagenais enjoys an active career as a composer and arranger for wind orchestra. His works, that have been performed repeatedly by numerous Canadian university and high school ensembles, also appear on several professional recordings. His compositions are included in many North American concert band music festival syllabi. Jonathan Dagenais is also a sought-after conductor. He is the conductor and artistic director of the Orchestre à Vents Non Identifié (OVNI), a Montreal wind orchestra he co-founded in 2005. OVNI is an ensemble dedicated to collaborative and active listening, tone quality, refined interpretation as well as humour. In 2010 and 2017, he was appointed conductor of the McGill Wind Orchestra. In 2012 he was a guest conductor for the Montreal Pop Symphony Orchestra (OSPM). Jonathan Dagenais is also the conductor of the Cercle Philharmonique de Saint-Jean-sur-Richelieu (CPSJ), a position he has held since September 2012. In September 2015, he was named conductor of the Orchestre de jeux vidéo - OJV (Montreal Video Game Orchestra), an ensemble dedicated to video game soundtracks. A longtime fan of video games and their music, this was a natural marriage of two of his passions. Most recently in 2019, he was appointed principal conductor of the Ottawa Pops Orchestra.

Mr. Dagenais has been invited to adjudicate and/or give clinics at more than 25 North American music competitions and festivals. In 2017, he became the artistic director of Musicfest Quebec. He is regularly hired as an orchestra, band and chamber music conductor in Canadian summer music camps. He has been a guest conductor for many Canadian honour bands including The National Youth Band of Canada in 2013, the most prestigious honour band in the country. Well known as an educator and public speaker, he is a Yamaha Canada Master Artist Educator, a guest conductor and clinician for Twigg Musique and the Fédération des Harmonies and Quebec Symphony Orchestras in addition of being the artistic director of MusicFest Québec.

Symbiopholie! was commissioned by the St-Jerome Concert Band, the oldest band in Canada, for their 160th anniversary. Jonathan Dagenais attempted to find musical ideas that would emphasize every aspect of the band and the pride of their long existence. The term *Symbiopholie!* describes two feelings: symbiosis and craziness. For the band to go through the different eras of its long existence, a symbiosis of the musical passion by the members of the

band was necessary. Also of great importance was showing the spirit of teamwork and the pride of belonging to this group.

The work has two distinct sections that oppose and compete with themselves at the same time. The first part is a slow march to emphasize the symbiosis of the ensemble; and the second part, double time, constitutes the unbridled craziness, lively and almost uncontrollable. The entire piece mixes together in a style reminiscent of a march, the origin of military fanfares.

Mark Camphouse was born in Oak Park, Illinois; a product of the rich cultural life of Chicago as composer-conductor. He received undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camphouse to study trumpet privately for two years with the late, legendary Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth. Camphouse began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* when he was 17. His 28 published works for wind band have received widespread critical acclaim and are performed frequently in the US and abroad, in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, National Association for Music Education, American Bandmasters Association, Texas Bandmasters and the Midwest International Band and Orchestra Clinic. Principal commissions include those by the William D. Revelli Foundation, The US Army Band, The US Marine Band, Northshore Concert Band, and some of America's finest high school, college-university, and community bands.

The 2023-2024 academic year marks Camphouse's 46th year of full-time teaching in higher education. In 2006, Professor Camphouse joined the faculty of George Mason University (Fairfax, Virginia) where he serves as conductor of the wind symphony and teaches courses in composition and conducting. Other principal artistic, teaching, and administrative positions have included serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra, Associate Director and Music Division Head of the Virginia Governor's School for the Arts, Acting Dean of Music of New World School for the Arts, and Interim Director of the George Mason University School of Music.

On *whatsoever things...*, Mark Camphouse writes:

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this short work for wind ensemble is a similarly abstract etude about tempo, rhythm, and movement.

An opening ascending gesture is heard throughout that represents "gear shifts" that alternate with increasingly complex variations on a three-note motive. The contrasting center section employs a soaring saxophone melody that depicts the timeless feeling of driving through the Utah desert. Finally, the variations build to maximum complexity only to collapse into a single intense acceleration.

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. Early in his career, Dr. Morse served for nearly 12 years as a multi-instrumentalist performing primarily on euphonium and trombone and serving two alternating tours each with the 4th Infantry Division Band at Fort Carson, Colorado, and the United States Army Japan Band, Camp Zama, Japan. 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

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Grainger's original setting of this was done in 1901 for "men's chorus and whistler," and the present version for band was published in 1936.

James M. David is an American composer and professor of music theory and composition at Colorado State University. As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms.

Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik and Pulitzer recipient Ellen Taaffe Zwilich as well as jazz composition and arranging with Sammy Nestico.

He is particularly known for his works involving winds and percussion. His works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own," the U.S. Army Field Band, the Des Moines Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, and the World Association for Symphonic Bands and Ensembles Conference.

Dr. David was the winner of the 2022 William D. Revelli Composition Contest, a three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), Zachary Shemon (Prism Quartet), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings.

On *Two-Lane Blacktop*, James David writes:

Two-Lane Blacktop is an homage to the open road and the distant horizon. Inspired by Mary Heilmann's abstract painting of the same name,

The piece was commissioned by the Revelli Foundation for the 1997 Honor Band of America as the inaugural commission of the Paynter Project, dedicated to the memory of John P. Paynter (1928-1996). The title of the composition is taken from the motto of Northwestern University, where Mr. Paynter served as Director of Bands from 1953 to 1996.

The Northwestern University Motto

Whatsoever things are true, whatsoever things are honest,
 whatsoever things are just, whatsoever things are pure,
 whatsoever things are lovely, whatsoever things are of good report;
 if there be any virtue, and if there be any praise,
 think on these things. (Philippians, 4:8)

These are words that John Paynter lived by, taught by, and made music by. I believe Mr. Paynter continues to think on these things. I honestly say I thought on those things while creating this work.

With a duration of approximately fourteen minutes, this single-movement work contains three major sections: a slow, mournful opening; a life-affirming middle section marked *Allegro energico*; and a reverential third section which concludes with poignant serenity. The common thematic thread in all three sections is the (varied) employment of the Northwestern University Alma Mater Hymn, the famous St. Anthony Chorale quoted by Franz Joseph Haydn in one of his wind divertimenti.

John Paynter had a unique ability to provide virtually all facets of our beloved profession with visionary leadership, steeped in the traditions of personal, educational, and artistic integrity. If there were more personal role models such as John Paynter, I am quite certain we would live in a world and work in a profession having greater truth, honesty, and justice. If we had more musical role models such as John Paynter, I am equally certain we would live in a world and work in a profession having greater purity and loveliness...indeed more worthy of good report, great virtue, and high praise. We must always think on these things.

Dr. **Jack Stamp** is currently a freelance composer and conductor with several residencies with ensembles in the United Kingdom. He recently served as the visiting director of bands at Luther College in northern Iowa. 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.

On *Pervicacity*, Jack Stamp had the following thoughts:

Pervicacity was originally composed in the fall of 2020 for the Blair Academy (N.J.) Orchestra, where my former student, Jennifer Mazza Pagotto, teaches. Her instrumentation was not that of the standard symphony and I wanted to give her a piece that would work for her ensemble. Later I expanded the version to accommodate the standard flex band instrumentation. The word "pervicacity" means stubborn, which is highlighted in the reoccurring three-note theme.

Carolyn Bremer was an American composer and educator, who studied at the Eastman School of Music and CalArts, and received the Ph.D. in composition from the University of California Santa Barbara. She was chair of composition at the University of Oklahoma from 1991 to 2000 where she held the Sandra and Brian O'Brien Presidential Professorship. At the time of her death, Bremer was chair of the Bob Cole Conservatory of Music at the California State University, Long Beach.

She had been dubbed a composer "driven by hobgoblins of post-modernist can't." Bremer came to composition on the heels of intensive training as an orchestral bassist. Her catalogue contains works based on feminist symbolism (*Athene*), baseball (*Early Light*), and postmodern theory (*Adventures in Hyperreality*).

Bremer had performances of her works at Carnegie Hall; in Germany, Norway, and Sweden; and for the gala 150th anniversary concert at West Point. Her consortium-commissions include *Symphony for Wind Band*, premiered by Ray

Cramer at Indiana University, and *Returns of the Day*, premiered by Thomas Dvorak at University of Wisconsin-Milwaukee. Bremer was guest composer for the Technology Initiative Conference at Collin County College in Dallas, Texas; the Women Band Directors International Conference in San Diego; and composer-in-residence at Mansfield University.

Impulse Engine is based on simple, motoric, fanfare-like motives that are tossed about the ensemble. This high-energy piece is based on another of Bremer's compositions *Throw Caution to the Wind* (for brass and percussion) which was commissioned for the Monarch Brass Ensemble by the Oklahoma Summer Wind Festival in 1996.

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 in music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Grainger considered the folk singers the "kings and queens of song...lords in their own domain -- at once performers and creators." He once described concert singers as slaves to tyrannical composers. It was for the wind band, a "vehicle of deeply emotional expression, that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire.

Grainger's arrangement of the Scottish song *The Caledonian Hunt's Delight* became *Ye Banks and Braes O Bonnie Doon*. The river Doon flows gracefully between the Loch Doon and the Firth of Clyde in Stirlingshire, Scotland. It was inspired by Robert Burns' poem, *The Banks of Doon*, written in 1783.