

UPCOMING AT THE SCHOOL OF MUSIC

Monday, March 25 - Orion String Quartet

7:00 pm - Capistrano Concert Hall

Schubert's String Quartet in G Major

Beethoven's String Quartet No. 13 in B-flat Major

(\$30 general, \$25 senior, \$10 student)

Friday, March 29 - Horn Studio Recital

4:00 pm - Capistrano Hall 151

(free admission)

Thursday, April 4 - Faculty Recital: Jordan Shippy, percussion

7:00 pm - Capistrano Concert Hall

(\$15 general, \$10 senior, \$5 student)

Saturday, April 6 - Piano Series: Peter Dugan

7:00 pm - Capistrano Concert Hall

music by Mozart, Beethoven, Debussy, Ginastera

(\$20 general, \$15 senior, \$10 student)

Tuesday, April 9 - Nomad Session with Jeff Anderle, clarinet

7:00 pm - Capistrano Concert Hall

(\$30 general, \$25 senior, \$10 student)

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MARCH 13, 2024
CAPISTRANO CONCERT HALL

PROGRAM

Fanfare for Justice (2018)	Richard Saucedo (b. 1957)
Prelude, Siciliano and Rondo (1963/1979)	Malcolm Arnold (1921-2006) arr. by John Paynter
1. Prelude	
2. Siciliano	
3. Rondo	
Natassjah Diaz, graduate conducting associate	
Foundry (2011)	John Mackey (b. 1973)
Shenandoah (2019)	arr. by Omar Thomas (b. 1984)
The Cave You Fear (2014)	Michael Markowski (b. 1986)
Flying Away (2022)	Yukiko Nishimura (b. 1967)
Galop Festivo (2023)	Randall Standridge (b. 1976)
Who's Who in Navy Blue (1920)	John Philip Sousa (1854-1932)

PERSONNEL

Flute

Emilio Alvarado
Samantha Smith
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
Jack Zill

Alto Sax

Jesse Gonzales
Samuel Cardoso
Jose Madrid
Kimo Taum

Alto Sax (cont.)

Lucas Gonzalez-Luna
Chase Anderson
Edward Oleynik
Elizabeth Anderson
Jennifer Velazquez-
 Garcia
Rudy Rodriguez

Tenor Sax

Reuben Rampen
Gabriel Zaragoza
Max Sun

Bari Sax

Darren Maracle
Cesar Mendoza
Nick Zentner

Horn

Andrew Henry
Jenna Knight
Anthony Alvarez-
 Chavez
Rosalyn Phan
David Baños

Trumpet

Armando Muse
Morgan Ellis
Elijah Archie

Trombone

Vu Buendia
Spencer Nold
Madison Moulton
Joshua Elmore
Leah Diaz
Zachary Michlig
Kenneth Ruiz
Diego De La Torre

Euphonium

Brandon Duenas

Tuba

Gian Pitcher
Bruno Bugarin
Alex Daw

Bass Guitar

Theodore Barrish

Percussion

Heaven La
Leslie Vazquez
Eden Tabios
Steven Phan
Tanner Stiehl
Emily Mendoza
Lucas Hall
Alex Smith

Richard Saucedo is an American composer known for his works for marching band, concert band, and orchestra. Saucedo completed his undergraduate degree at Indiana University in Bloomington and received his master's degree at Butler University in Indianapolis. He is on the composing staff for Hal Leonard Publications and his compositions have been performed by middle school, high school, and university groups all over the world. In 2013, he retired as Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. He has been a guest clinician and conductor in multiple international festivals including the Singapore International Band Festival, the Japan Band, the Australian Band and Orchestra Clinic in Sydney, the 2017 Midwest Clinic, and the 2018 Texas Music Educators Association convention.

Fanfare for Justice was commissioned by the Owen J. Roberts Middle School in Pottstown, Pennsylvania. The school was named after Supreme Court Justice Roberts, and the piece was commissioned in his honor. *Fanfare for Justice* features a constant steady driving tempo throughout the piece as well as a percussion feature. It contains a variety in scoring from chamber-like passages to dynamic full band statements.

Malcolm Arnold was educated at the Royal College of Music in London, where he majored in composition with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic. From 1948 to the end of his life he devoted his talents almost exclusively to composing. Included in Malcolm Arnold's compositions are more than twenty concertos, nine symphonies, seven ballets, two operas, numerous chamber works for ensemble and solo instruments, and a multitude of film scores including *1984*, *Inn of the Sixth Happiness*, and *The Bridge on the River Kwai*, for which he won an Academy Award.

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well known. The work was originally titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms. The ABACA design will be apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk like setting. The *Prelude* begins bombastically in fanfare style, reaches a middle climax, and winds down to a quiet return of

the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

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.

John 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 US 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 San Francisco.

John Mackey writes of **Foundry**:

The idea with Foundry was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion – things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a "clang" – a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound), and allowed the percussionist to be creative in finding the best "instrument" to make the sound I described.

It won't be surprising that *Foundry*, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

Omar Thomas is an American composer, arranger and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider. Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra.

He conducts the Omar Thomas Large Ensemble, a group was first assembled for Omar's graduate composition recital at the New England Conservatory of Music in the spring of 2008. He was awarded the ASCAP Young Jazz Composers Award in 2008 and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City.

Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

On *Shenandoah*, Omar Thomas writes:

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake -- an area of the eastern United States that

encompasses West Virginia and a good portion of the western part of Virginia -- and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Michael Markowski is fully qualified to watch movies and cartoons. In 2010, he successfully graduated magna cum laude with a Bachelor of Arts Degree in Film from Arizona State University. While Markowski has never studied music at a university, he has studied privately with his mentors Jon Gomez and Dr. Karl Schindler. However, he has continued his education by participating in a number of programs including "the art of orchestration" with television and film orchestrator Steven Scott Smalley, and in 2008, was invited to be a part of the National Band Association's Young Composer and Conductor Mentorship program.

In 2006, his work for concert band, *Shadow Rituals*, was honored with first prize in the first Frank Ticheli Composition Contest, sponsored by Manhattan Beach Music. Markowski has received commissions for new works from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, Arrowhead Union High School, and the University of

Wisconsin-Milwaukee Youth Wind Ensembles, Bethel High School, and other consortiums of schools.

For the last several years, he has arranged, co-composed, and been music director for an original musical celebrating the life of Judy Garland aptly titled "Judy: The Musical." He currently lives in Astoria, New York.

On ***The Cave You Fear***, Michael Markowski writes:

I've been thinking a lot lately about all the opportunities we're given day to day to try something new or to go somewhere we've never been before -- the opportunity to take a spontaneous road trip, to go see a concert by a band we've never heard of at a venue we've never been to, to try that new restaurant down the street where the menu is in a language we don't quite understand. Some people have an innate sense of adventure, who go with the flow, who live life for the unexplored, and I couldn't be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell's book *The Hero With A Thousand Faces* is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey" — the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, "the

big question is whether you are going to be able to say a hearty 'yes' to your adventure."

So for the next four minutes, let's take a chance, let's venture into the dark unknown, let's fight whatever monsters we find in there. And although we might not always prevail, at least we'll have a story to tell by the end.

Yukiko Nishimura is a Japanese composer and pianist, who graduated from the Tokyo National University of Fine Arts and Music in 1990. One year later, she began graduate study with Alfred Reed at the University of Miami. In 1993 she went to the Manhattan School of Music for further study. She has studied composition with Atsutada Otaka, Dr. Alfred Reed, Dr. Richard Danielpour, and Giampaolo Bracali. Since 1996, she has given concerts consisting entirely of her own music in Japan.

Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion, chamber music, band music, music for string instruments and orchestra. She has also been active as a pianist and an arranger. Her composition *Bright Moon* won special mention at the 15th and 26th International Competitions for Original Compositions for Band, held in Corciano, Italy. She also won the sixth Aoyama Award; and received second prize at the concerto competition at University of Miami as a pianist.

Yukiko Nishimura's ***Flying Away*** is considered a musical depiction of being able to fly like a bird to see loved ones and friends. This lyrical composition features soaring melodic lines and intertwined countermelodies. Delicate percussion helps to accentuate emotional moments while developing players' expressive abilities. A brief faster section contrasts with the initial lyrical theme before a return to the soaring, birdlike moments from the beginning. A moving and beautiful tribute to friends everywhere, this ballad is a great reflective moment.

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 *Galop Festivo*, Randall Standridge writes:

I am definitely a composer's composer. By which I mean I have a great deal of affection for many of the people that did and do the thing that I do daily (boy, I hope this gets read out loud! Ha!) Shostakovich and Saint-Saens hold very high places in my personal pantheon of great composers, and I often find myself influenced by their styles.

Galop Festivo is a gallop that draws inspiration from both of these masters while channeled through my own personal lens. It is loud at times, light at others, boisterous, and graceful. The work is intended to evoke a spirit of celebration and frivolity. I hope it is as much fun to play as it was to write.

Galop Festivo was commissioned by the Central Florida Sounds of Freedom Band & Color Guard. Juan Canasi, Founder. Chris Green, Director, commemorating 10 years of promoting LGBTQ+ acceptance and equality through quality entertainment and fellowship. It was generously funded by The Jon Sims Endowment Fund for the Performing Arts.

John Philip Sousa was probably 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, and was found to have absolute pitch.

When Sousa reached the age of 13, his father 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 from 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 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Sousa composed *Who's Who in Navy Blue* as a request of midshipman W.A. Ingram, president of the class of 1920 at the U.S. Naval Academy. It had become a custom for each graduating class to have its own new song or march performed at graduation, and the class of 1920 bypassed all other options in favor of "the March King." Sousa had served in the navy in World War I and the navy connection no doubt had a great deal to do with their decision. The march is dedicated to Tecumseh, the famous Native American statue that stands outside Bancroft Hall at the Naval Academy.

Sousa included words for the midshipmen to sing, in the trio of march:

The moon is shining on the rippling waves.
The stars are twinkling in the evening sky.
And in our dreams Tecumseh softly tells us
We'll be Admirals by and by.

- Program notes compiled by Natassjah Diaz and Dr. Matthew Morse