

UPCOMING AT THE SCHOOL OF MUSIC

**Thursday, March 16 – 7:00 p.m.**

Jazz Ensembles

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

**Friday, March 17 – 7:00 p.m.**

Guest Artist: Colour Me Crimson Percussion Trio

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

**Saturday, April 1 – 7:00 p.m.**

Piano Series: Alexander Kobrin

*music by Beethoven and Schubert*

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

**Thursday, April 6 – 7:00 p.m.**

New Millennium Series

Pianists Gil Kalish and Christina Dahl

*Debussy's "En Blanc et Noir"*

*Rachmaninov's "Symphonic Dances"*

*George Crumb's "Otherworldly Resonances"*

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

## Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.

MARCH 15, 2023

CAPISTRANO CONCERT HALL

PROGRAM

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|                                           |                                       |
|-------------------------------------------|---------------------------------------|
| Cenotaph (1992)                           | Jack Stamp<br>(b. 1954)               |
| English Folk Song Suite (1923)            | Ralph Vaughan Williams<br>(1872-1958) |
| I. March – “Seventeen Come Sunday”        |                                       |
| II. Intermezzo – “My Bonny Boy”           |                                       |
| III. March – “Folk Songs from Somerset”   |                                       |
| Cajun Folk Songs 2 (1997)                 | Frank Ticheli<br>(b. 1958)            |
| I. Ballad                                 |                                       |
| II. Country Dance                         |                                       |
| Mystery on Mena Mountain (1985)           | Julie Giroux<br>(b. 1964)             |
| Marcus Holifield-Helm, graduate conductor |                                       |
| Salute to a Hero (2006)                   | Philip Sparke<br>(b. 1951)            |
| Seven Hills Overture (2014)               | John Fannin<br>(b. 1958)              |

PERSONNEL

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**Flute**

Victor Sun (piccolo)  
Emilio Alvarado  
Sam Smith  
Austin Quaintance  
Rachel Pal  
Heather Wells  
Ireland Colon  
Kiara Souza  
Natassjah Diaz

**Clarinet**

Lina Crouson  
Christopher Castles  
Justin Nguyen  
Theo Shultz  
Sidney Orr  
Mya Estrada  
Dane Sakaida  
Giovanni Zepeda  
Ivana Flores

**Bass Clarinet**

Nathan Sharma

**Alto Sax**

Jesse Gonzales  
Darren Maracle  
Samuel Cardoso  
Chase Anderson  
Jennifer Velazquez-Garcia

**Tenor Sax**

Jose Madrid  
Justin Trujillo  
Tanya Vasquez-Gomez

**Bari Sax**

Cesar Mendoza

**Horn**

Anthony Munroe  
David Banos

**Trumpet**

Ethan Brake  
Bailey Denton  
Max Urquhart  
Emily Zuniga  
Elijah Archie

**Tenor Trombone**

Kenneth Ruiz  
Miguel Recendez  
Joshua Elmore  
Zachary Michlig  
Kaya Rice  
Daniel Burks  
KJ Clark  
Diego de la Torre

**Bass Trombone**

Ryan Wilson

**Euphonium**

Manny Villaseñor Villasanti  
Natalia Dayton

**Tuba**

Matthew Liu  
Kamden Kincaid  
Samuel Zuniga

**Percussion**

Trisha Pangan-  
Kennedy  
Orion Lopez  
Evan French  
Aaron Kitzes  
Heaven La  
Leslie Vasquez  
Justin Respicio\*

*\* guest performer*

**John Fannin** is an American composer, who earned a bachelor's degree in music education from Edinboro University of Pennsylvania, and a Master of Music degree in instrumental wind conducting at New Mexico State University. He was appointed assistant director of bands at Murray State University in 1995, from which he retired in 2020. Prior to his appointment at Murray State University, Mr. Fannin was band director at Oate High School (NM), Del Norte High School (NM), White Sand Missile Range Middle School (NM), Thoreau High School (NM), and Ganado High School (AZ).

***Seven Hills Overture*** is an exciting fanfare that utilizes shifting meters to create a light, happy groove. A lyrical interlude provides an opportunity for ensembles to explore rubato playing. The title is inspired by the seven hills that surround Bowling Green, Kentucky. Commissioned by the Kentucky Music Educators Third District for the 2013 Ninth and Tenth Grade District Honor Band, the premier performance in Bowling Green, Kentucky, was conducted by the composer.

**Dr. Matthew Morse** is currently Director of Bands and Associate Professor of Conducting in the School of Music at Sacramento State where he conducts the Symphonic Wind Ensemble and the Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. 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.

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. 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. 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. 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 ***Cenotaph***, Jack Stamp writes:

A cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs. After the explosive percussion introduction, the work begins with a five-part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style.

**Ralph Vaughan Williams** was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very "English" sound. His early adventures collecting folk songs in the English countryside profoundly influenced his later compositions. Along with Gustav Holst, his works for wind band form a foundation for the serious literature in that medium.

The ***English Folk Song Suite*** is one of those foundational works. It was written in 1923 and premiered at Kneller Hall, home of Britain's finest military music academy. It uses as its source material several English folk songs. The original composition also included a fourth movement, *Sea Songs*, which Vaughan Williams later decided to publish separately. While the *English Folk Song Suite* is a cornerstone of the wind band repertoire, it is not fully demonstrative of Vaughan Williams's compositional powers. Only the "Intermezzo" approaches the harmonic daring and lyricism that mark the rest of his work. The remainder of the piece is a straightforward, faithful setting of the folk songs.

**Frank Ticheli** joined the University of Southern California composition faculty in 1991 and is retiring following this academic year after 32 years. 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.

South Louisiana is home to a recognized ethnic group, Cajuns, who are descendants of the Acadians, a group of French colonists who were driven from their home in Nova Scotia by the British in the mid-1750s. Composer

Ticheli says of ***Cajun Folk Songs 2***:

Both *Cajun Folk Songs 2* and my earlier composition for concert band, *Cajun Folk Songs*, are inspired by folk melodies whose precise origins are unknown. In *Cajun Folk Songs 2*, the folk melodies are more freely combined with original music.

The introductory section of "Ballad" is a deeply personal moment of reflection – a brass chorale based on original material. We next hear two different melodic settings of the same folksong, "*Aux Natchitoches*." (Natchitoches – pronounced Nah-kee-TOSH in French, but NA-keh-tush by most present-day Louisianans – is a town in northern Louisiana, named after a tribe of Native Americans who once lived in that region.)

The outer sections of the second movement, "Country Dance," are built mainly on original music that evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana. Often, one can hear stylistic similarities to Scottish folk dances, and even the American Hoedown.

**Julie Giroux** 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."

On ***Mystery on Mena Mountain***, Julie Giroux writes:

This popular programmatic piece was first played and recorded by Frank Wickes and the Louisiana State University Wind Ensemble in 1985. The title refers to a story of two children who disappeared in the vicinity of Mena

Mountain in 1940. According to a legend in the Ozark Mountains of western Arkansas, the two children set out to meet angels who were believed to live in the clouds above Mena Mountain.

As the work opens, the sun is rising above the mountain top with the main theme representing the power of the mountain itself. An allegro tempo indicates that the children are beginning their climb; a slower section describes their wandering through the foggy morning until a break in the mist reveals a choir of 200 white-robed angels singing and playing golden instrument. Entranced by the music, the children walk on the clouds and accept the invitation of the angels to accompany them to heaven. As the piece closes, the clouds rise and float slowly out of sight, leaving Mena Mountain as it was before.

**Philip Sparke**, a London native, studied composition, trumpet, and piano at the Royal College of Music, where he gained an ARCM (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 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. Further commissions followed from various bands and the BBC, for whom he three times won the EBU New Music for Band Competition.

A close association with banding in Japan led to a commission from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music. In 1996 the U.S. Air Force Band commissioned *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.

It is a tradition at Marlow High School, Oklahoma, that the band members' parents host a Band Banquet every May, at which the senior members of the band present a gift to the band director. In 2009, clarinet player Brenna Hensley had the idea to commission a new piece from composer Philip Sparke to present to band director Billy Daniel, which would be played at the Spring Concert later that month. ***Salute to a Hero*** was the result.

The piece opens with a brass fanfare, decorated by the woodwinds. After a short bridge passage, this reappears, played by the full band. A central lyrical section brings a mood of calm and contrasts brass and woodwind sections before the fanfare returns to close the work.