

Sacramento State Symphonic Wind Ensemble

Flute

Olivia Chaikin (piccolo)
Kristen Hogan (piccolo)
Tyler McKinion
Javier Ramirez

Oboe

Erik Moberg
Sierra Rogers

E-Flat Clarinet

Luis Cruz
Susan Levine

Clarinet

Luis Cruz
Madison Armstrong
Susan Levine
Rayanna Yonan
Emma Keisler
Miguel Perez Jr.
Natassjah Diaz
Harold Murillo
Daniel Gonzalez

Alto Clarinet

Madison Armstrong

Bass Clarinet

Susan Levine
Emma Keisler
Miguel Perez, Jr.

Contrabass Clarinet

Taylor Browne

Bassoon

Hugorafael Chacon-Kreysa
Miranda Tapley
Owen Polkinghorn
Tyler Kashow

Contrabassoon

Owen Polkinghorn
Tyler Kashow

Soprano Saxophone

James McCarthy

Alto Saxophone

James McCarthy
Samantha Willbanks

Tenor Saxophone

Michael Buckman

Baritone Saxophone

Peter Merrill

Horn

Natasha Buckman
Arianna Guntvedt
Ryan Datar
Angelina Mejia

Trumpet

Abraham Sanchez
Jordyn Kennell
Gabriel Torres
Jared Blum
Amanda Lopes
Patrick Murray

Trombone

Vincent Salvitti
Thomas Monce
Joseph Murray

Bass Trombone

Autumn Istre

Euphonium

Anthony Oliva
Ke Sean Blanchard

Tuba

Scott Stewart
Alexis True

String Bass

Oscar Aguilar

Percussion

Marcos Torres
Ross Ackerman
Kathryn Edom
Ismael Lopez
Morgan Resendes
Grant Johnson
Sean Muir

Symphonic Wind Ensemble

Dr. Matthew Morse & Dr. Clay Redfield, conductors

with guests

American River College Symphonic Band

Susan Hamre, director

WEDNESDAY, 7:00 P.M.

MARCH 6, 2019

CAPISTRANO CONCERT HALL

American River College Symphonic Band

On a Hymnsong of Philip Bliss (1989) David Holsinger (b. 1945)

To Tame the Perilous Skies (1990) David Holsinger

Susan Hamre, conductor

Sacramento State Symphonic Wind Ensemble

The King Across the Water (1995) Bruce Fraser (1947-2019)

Dr. Clay Redfield, conductor

Lincolnshire Posy (1937) Percy Aldridge Grainger (1882-1961)

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Fantasia on "Black is the Color of my True Love's Hair" (2005) Mark Camphouse (b. 1954)

Fanfare for an Angel (2018) James M. Stephenson (b. 1969)

Dr. Matthew Morse, conductor

American River College Symphonic Band

Flute

Rebecca Stroup (piccolo)
Maury Macht
Marcus Loya
Coley Beal

Oboe

Lynn Fowler

Clarinet

Dr. Luis Coelho
Matt Adkins (E-flat)
Brandan McClintock
Jonathan Ponce
Donatella Soria
Christopher Flynn
Celestina Pena
Adam Coronado

Bass Clarinet

Joclyn Namauleg
Jose Rodriguez

Alto Sax

Alyssa Abbott
Christopher Chafin

Tenor Sax

Connor Fast

Bari Sax

Jacob Green
Marco Alpert

Horn

Peter Carter-Grassly
Gregg Rasmussen
Angel Huerta

Trumpet

Marilette Brooks
Ray Latimer
Betty Fleming
Robbie Jackson
Sarah Melchner
Linda Glover

Trombone

Jarod Wheeler
Joshua Yee
Rafael Loza
Dr. Jeff Roach
Keelan Wemmes
Brennan Guzman
Jon Burrows

Euphonium

Casey Reynolds
Samantha Oddo
Miyah Olson

Tuba

Ian Ellis
Bailey Neumiller
Krieg Moore
Gino Sorci

String Bass

Clay Bearden

Percussion

Jonathan Verdin
Zane Gabor
Aidan Caughie
Omar Huerta
Renee Xu

Fanfare for an Angel was originally composed as a trumpet fanfare, but Stephenson has also published versions for brass quintet, trumpet and organ, trombone quartet, and concert band. The piece was written for Jeanne Pocius, a trumpet teacher of Stephenson's. The composer provides the following information in his program note:

Jeanne is a special human being that cares deeply about people, and works tirelessly for the better of others. Such was the case when she was in Haiti on January 12, 2010, working with young musicians, teaching, and providing musical instruments to those otherwise not so fortunate. That Tuesday was also the day the massive and deadly earthquake struck the region. Jeanne was fortunate – she survived with “only” a broken arm and several deep bruises, having been the victim of a collapsed roof. Even with her injuries, she stayed in Haiti, working tirelessly to help others for days, with little or no food or shelter. She stayed there for three more months, dedicated to re-starting and re-organizing her program in Haiti, before returning home. Fellow trumpeters Mark Schwartz and Pat Shaner knew of Jeanne's return to Boston on April 16th, and organized a surprise mass trumpet greeting for Jeanne at Logan airport. Wanting to help show support, I asked if I could add a composed fanfare to the activities. And so with the help of Mark, Pat, and Michael Anderson, and the many trumpeters who volunteered for the event *Fanfare for an Angel* was born. The *Fanfare* was subsequently performed at Jeanne's Wedding in 2011.

SAC STATE WIND STUDIES

Dr. Matthew Morse, Director of Bands
 Dr. Clay Redfield, Assoc. Director of Bands
 Santiago Sabado, Director of Athletic Bands
 Arianna Guntvedt, Graduate Assistant

SAC STATE WIND/PERCUSSION APPLIED FACULTY

Laurel Zucker, flute | Deborah Shidler, oboe
 Sandra McPherson, clarinet | Dr. David A. Wells, bassoon
 Dr. Keith Bohm, saxophone | Mike McMullen, saxophone (jazz)
 Nathan Sobieralski, trumpet | Jennie Blomster, horn
 Joel Elias, trombone | Phil Tulga, trombone (jazz)
 Julian Dixon, tuba/euphonium
 Chris Froh, percussion | Rick Lotter, drums (jazz)

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David Holsinger is an American composer and conductor, known primarily for his works for concert band. He holds degrees from Central Methodist College, Fayette, Missouri, Central Missouri State University in Warrensburg and the University of Kansas. Dr. Holsinger has served as Visiting Composer in Residence at eleven American colleges or universities and held the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University, Clarksville, Tennessee. In 1999, the Christian Instrumental Directors Association awarded Holsinger its “Director of the Year” citation. His compositions have won four major competitions, including a two-time American Bandmasters Association Ostwald Award and have also been finalists in both the DeMoulin and Sudler competitions. Holsinger has been honored with the Gustavus Fine Arts Medallion, the division's highest honor, designed and sculpted by renowned artist, Paul Granlund. Holsinger, as the fourth composer honored with this medal, joins a distinguished roster which includes Gunther Schuller, Jan Bender, and Csada Deak. Holsinger is the Conductor of the Wind Ensemble at Lee University, in Cleveland, Tennessee.

On a Hymn of Philip Bliss. Horatio Spafford, the author of the hymn, “It is Well with My Soul,” penned the text after his four daughters drowned on a steamship while crossing the Atlantic Ocean in 1873. A year later, scarlet fever killed his four-year old son. “Whatever my lot, thou hast taught me to say, It is well, it is well with my soul.” Philip Bliss set the poem to a beautiful hymn, which David Holsinger arranged into this selection.

To Tame the Perilous Skies, commissioned by the United States Air Force Heritage of America Band, Langley Air Force Base, VA, was conceived as a programmatic work, depicting two opposing forces colliding in battle. About the work, David Holsinger writes:

The elongated canonic introduction depicts nature found in a peaceful meadow that is complete with birds and bugs. The composer envisioned this work as a tribute to modern fighter pilots who tangle in an air-battle scene. The piece concludes with a jubilant chorale depicting the taming of perilous skies “so that all men might live free of tyranny and oppression.”

Bruce Fraser was born in India in 1947 and moved to Scotland in 1950, where he received his education at Madras College in St. Andrews and at the Royal Scottish Academy of Music. He was a trombonist with the Radio Telefis Eireann Symphony Orchestra in Dublin and the Scottish Opera Orchestra. Since 1970, he mainly composed works for school ensembles. He has a large number of titles for wind band published mainly by G & M Brand Publications (Shawnee Press) and Studio Music (London). He is also a well-established

composer in the brass band world where his works range from junior band works to test pieces for contests at several levels. In 2006 he took early retirement as Head of Music at Buckhaven High School in Fife and developed his career as a composer and adjudicator.

The King Across the Water is based on an event in the life of Bonnie Prince Charlie. Fraser provides the following program note:

“Charles had returned to Scotland and was gathering about him an army heading south towards England, which had sent Sir John Cope to fight with him. The traditional folk-song “Johnnie Cope” is the basis of all the themes in the work. Charlie attacked the English at Prestonpans outside Edinburgh – this is represented by “Battle” – where the theme appears as fanfares and battle shrieks. There followed a period of mourning as the English had been massacred – “Lament” – in which the theme is fragmented into long sustained phrases. The Scots rejoiced and celebrated in Edinburgh – “Dancing” – where the theme is the original used as a reel.”

Mark Camphouse, a native of Oak Park, Illinois, began composing at a young age. The Colorado Philharmonic premiered his first piece when he was 17. He received his undergraduate and graduate degrees in composition from Northwestern University, where he studied composition with Alan Stout, conducting with John Paynter and trumpet with Vincent Cichowicz. Camphouse also had the opportunity to study trumpet with Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth thanks to a scholarship from the Civic Orchestra of Chicago. In 2006, Camphouse joined the faculty of George Mason University in Fairfax, Virginia as the wind symphony conductor and professor of composition and conducting. Principal commissions include those by the William D. Revelli Foundation, The U.S. Army Band, The U.S. Marine Band, the Northshore Concert Band, and multiple high-school and college level groups. Camphouse was elected to membership in the American Bandmasters Association in 1999 and has served as a guest conductor and clinician all over the nation as well as in Canada, Europe, and China.

Fantasia on “Black is the Color of My True Love’s Hair” was commissioned by the Asheboro High School Symphonic Wind Ensemble director of bands, Phil Homiller, in commemoration of the Centennial of Asheboro City Schools. The piece is based on both the English and American folk settings of the traditional song: *Black is the Color*, and is one of many modern versions that have originated from this folk song.

Percy Aldridge Grainger was an American pianist and composer born in Australia. He began his studies in Melbourne, and at 13, left Australia to attend the Hoch Conservatory in Frankfurt, Germany. By 1901, he was already well-known as a pianist in London. In 1906, he became friends with Edvard Grieg, a Norwegian composer who influenced him in the collection of folk songs. Grainger is well known for being influenced by English folk songs and incorporating them into his compositions. In 1914, he moved to the United States, where he served briefly in United States Army Bands and gained citizenship in 1918. Grainger rejected traditional European forms and his compositions are said to have an original sound based on specific texture, harmony, and meter experimentation.

Lincolnshire Posy is a cornerstone of classic wind band repertoire and Grainger’s masterwork for wind band. The piece is based on a collection of “musical wildflowers,” or folk songs that he and Lucy Broadwood collected in 1905-06. Grainger’s stylistic arrangements of the folk songs were also meant to be representative of the singers who sang them to Grainger, and their personalities. He uses unpredictable harmonies and unstable meters to represent the free performances of the recordings he collected. The songs were recorded on wax cylinders and referenced by Grainger as he was recreating each movement of *Lincolnshire Posy*. He began his composition process in 1937 and the piece was premiered in March of that same year by the Pabst Blue Ribbon beer factory worker’s band in Milwaukee. However, because of the challenges that the harder movements presented, the premiere was incomplete as the band was not able to perform effectively.

Leading American orchestras, instrumentalists and wind ensembles around the world have performed the music of Chicago-based composer **James M. Stephenson**, (b. 1969) both to critical acclaim and the delight of audiences. The composer is largely self-taught, making his voice truly individual and his life’s work all the more remarkable. Recent and upcoming premieres include the Chicago Symphony with Riccardo Muti, St. Louis (Robertson), Montreal, and Minnesota Orchestra (Vänskä), and the Cabrillo Festival (Macelaru), as well as the “President’s Own” U.S. Marine Band. Over 150 orchestras and bands play his music annually. His recent CD, “Liquid Melancholy – the music of James Stephenson” (featuring Chicago Symphony clarinetist John Yeh) is currently a 2019 Grammy nominee for Best Engineered, Classical. Additionally, his monumental Symphony #2 – VOICES, has earned the esteemed Ostwald Award (2018) from the American Bandmasters Association, after just having won the 2017 National Band Association’s annual Revelli Award. His 3rd symphony – VISIONS, will receive its premiere in April, 2019.