

UPCOMING AT THE SCHOOL OF MUSIC

Friday, May 2 – Vocal Jazz Ensembles

7:00 pm - Capistrano Concert Hall

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

Saturday, May 3 – Symphony Orchestra & Choirs

7:00 pm - Capistrano Concert Hall

Puccini's "Intermezzo" from Manon Lescaut

Puccini's "Quando m'en vo" from La Boheme

Maurice Durufle's Requiem, Op. 9

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

Wednesday, May 7 – Symphonic Wind Ensemble

7:00 p.m. – Capistrano Concert Hall

Timothy Mahr's "Fantasia in G"

Clifton Williams' "Caccia and Chorale"

Eric Whitacre's "October"

John Barnes Chance's "Incantation and Dance"

Bin Kaneda's "Overture for Symphonic Band"

Julie Giroux's "Shine"

Steve Danyew's "Magnolia Star"

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

www.csus.edu/music

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.

APRIL 30, 2025

CAPISTRANO CONCERT HALL

PROGRAM

Miniature Overture (2010)	Jack Stamp (b. 1954)
Tally-Ho March (1951)	Frederick Fennell (1914-2004) arr.by John Kinyon
Arabian Dances (2009)	Brian Balmages (b. 1975)
A Festival Prelude (1962)	Alfred Reed (1921-2005) Amanda Lopes, graduate conducting associate
Blessed Are They (1868/1970)	Johannes Brahms (1833-1897) arr. by Barbara Buehlman
Paper Cut (2010)	Alex Shapiro (b. 1962)
Foundry (2011)	John Mackey (b. 1973)

PERSONNEL

Flute/Piccolo

Sukhmun Sangha
Kaden Echols
Kevin Le *
Soraya Roman *
Rachel Lewis *

Oboe

Annalisa Johannesson
Emery Bates

Bassoon

Jack Zill

Clarinet

Elise Huerta
Sidney Orr
Garrett Mandujan
Max Salkin
Cara Ford
Gabriel Zaragoza
Kate McCarty
Fern Romero *
Dara Vasquez *

Bass Clarinet

Rachel Tracy
Samuel Denton

Alto Sax

Jesse Gonzales
Jennifer Velazquez-
Garcia
Kevin Morales
Daniel Hernandez
Lucas Gonzalez
Rudy Rodriguez
Alejandro Bravo
David Hernandez
Zavala

Tenor Sax

James "Kimo" Taum II
Sonnet Wonacott
Reuben Rampen
Josiah Nolasco

Bari Sax

Samuel Cardoso
Darren Maracle

Horn

Maxwell Gonter
Jenessa Magalong
Rosalyn Nhu Phan
Heather Bourgeois

Trumpet

Julian Ramos
Samuel Thuesen
Billy Elliott
Elijah Archie
Amanda Lopes *

Trombone

Spencer Nold
Tauvia Buendia
Zachary Michlig
Kenneth Ruiz

Euphonium

Amadu Turay
Sarah Himed

Tuba

Jean Rodriguez

String Bass

Theodore Barrish

Percussion

Jesse Barba
Tallula Van de
Heetkamp
Steven Phan
Mia Fearon
Major Horak
Lauren Fortes
Zachary Milburn
Aidan Smith
Max Rogers
Devin Jones

** guest performer*

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. Additionally, Dr. Morse received the Thomas Jefferson High School (Bloomington, Minnesota) Fine Arts Hall of Fame award in 2009. Dr. Morse also holds a second-degree black belt in Tae Kwon Do.

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.

Amanda Lopes is a music teacher in the Sacramento region. She taught at Anna McKenney Intermediate School in Marysville, CA from 2022-2024 and is currently a Co-Director of Bands at Bella Vista High School in Fair Oaks, CA. Amanda was selected as the 2024 New Teacher of the Year for the Marysville Joint Unified School District and also received the 2024 Outstanding New Educator Award from the California Teachers Association and the Feather River Service Center Council. Amanda earned her Bachelors in Music Education and her Single Subject Teaching Credential from Sacramento State. She is currently earning her Master of Music in Wind Conducting studying with Dr. Matthew Morse. Amanda also serves as one of the Social Media Representatives for the CMEA Capitol Section Board.

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. In addition 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.

Miniature Overture (2010) was commissioned by the Kearsage Regional High School Band in North Sutton, New Hampshire. Stamp dedicated his work to his high school band director, Donald K. Smith. In his program notes for the piece, he provides the following:

The piece is based upon three ideas: a unifying polychordal harmonic figure (heard in the first measure), a melody based on the interval of a fourth, and a folk-like, slow melody. The melodic material is put through several processes, including stretto, canon, inversion, and simultaneous recapitulation. It was my hope to make a significant teaching piece in this short, three-minute setting.

Frederick Fennell was an internationally recognized conductor, and one of the primary figures in promoting the wind ensemble as a performing group. He was also influential as a band pedagogue, and greatly affected the field of music education in the USA and abroad. In Fennell's *The New York Times* obituary, colleague Jerry F. Junkin was quoted, saying "He was arguably the most famous band conductor since John Philip Sousa."

Fennell found a compatible and fruitful relationship at the Eastman School of Music in Rochester, N.Y., where he completed his bachelor's and master's degrees (in 1937 and 1939). Fennell became the first person ever to be awarded a degree in percussion performance and he was also awarded a fellowship that allowed him to study at the Mozarteum Salzburg in 1938. Fennell also studied conducting with Sergei Koussevitzky at the Berkshire Music Center at Tanglewood in 1942 (with classmates Leonard Bernstein, Lukas Foss, and Walter Hendl). During World War II Fennell served as the National Musical Advisor in the United Service Organizations.

While Fennell was recuperating from hepatitis for six weeks in 1952, he devised a new symphonic band organization. This involved scaling the typical concert band down to the wind section of a symphony orchestra, allowing for greater clarity and fewer intonation difficulties. Fennell called a meeting of nearly 40 players in May 1952. Fennell himself explained that "I chose the best students in the school, and the best solo performers, and the best ensemble players". On September 20, 1952 he held the first rehearsal for the Eastman Wind Ensemble, and he conducted the first concert at Eastman's Kilbourn Hall on February 8, 1953. Desiring expanded repertoire, Fennell mailed letters to nearly 400 composers around the world requesting appropriate compositions for the new group. The first composer to respond was Percy Grainger, followed by Vincent Persichetti and Ralph Vaughan Williams.

While with the Eastman Wind Ensemble, the Tokyo Kosei Wind Orchestra, and various other groups, starting in 1953, Fennell recorded many of the standards of the wind band repertoire. He became one of America's most-recorded conductors.

Dr. Fennell served as the resident conductor of the Miami Philharmonic from 1974 to 1975 and was also principal guest conductor of the Interlochen Arts Academy and Dallas Wind Symphony. At the invitation of its players, he was appointed the initial conductor of the Tokyo Kosei Wind Orchestra in 1984. On the podium, Fennell evinced a courtly yet commanding manner despite his five-foot, one-inch stature. He was known to take charge of a room with just his words, and his conducting was extremely animated. His conducting workshops were famous for including calisthenics and baton technique exercises in swimming pools.

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 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.

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 director of the Jazz Knights of the United States Military Academy Band at West Point, New York, where he shared the stage with numerous name artists and soloists.

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

the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, *Harvest*, composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and been commercially recorded three times.

John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, and the Bergen (Norway) Philharmonic. 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.

He remained highly active in the world of conducting until a few months before his death at the age of ninety at his home in Siesta Key, Florida.

Fennell, who assisted close friends Fred and Dorthea Bradley in building the Tally-Ho Music Camp in 1948 in upstate Livonia, New York, was among the camp's band conductors in 1951. He composed his *Tally-Ho March* as a premiere for his initial concert with the camp wind band that season, and the piece was dedicated to the Bradleys and their camp.

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 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. Balmages is currently the Director of Instrumental Publications for the FJH Music Company Inc. in Fort Lauderdale, Florida.

Arabian Dances was commissioned by the South Carolina Band Directors Association for the All-State Clinic Band. The program notes in the score describe the features of the piece:

After a haunting opening, authentic Middle Eastern percussion instruments create the groove that accompanies the folk song *Ala Dal'ona*. As the orchestration builds, original themes are intertwined before the percussion ensemble becomes the focus of the third section. The final melody, *Tafta Hindi*, develops until it morphs into an ostinato over a magnificent presentation of the original theme that is found throughout the work.

Alfred Reed began studying music at the age of ten. After serving in the 529th Air Force Army Band during World War II, Reed studied at the Juilliard School of Music under Vittorio Giannini. After working as staff composer and arranger for the NBC and ABC television networks, Reed

received his bachelor's degree in music in 1955 and his master's degree in 1956 from Baylor University, where he became the conductor of the Baylor Symphony Orchestra. He was a professor of music at the University of Miami, where he established the first university music business program. He was also chairman of the department of Music Media and Industry and director of the Music Industry Program at the time of his retirement. Reed composed over two hundred works for concert band, chorus, orchestra and chamber ensembles and traveled often as a guest conductor of his works in North America, Latin America, Europe and Asia.

A Festival Prelude was written to commemorate the twenty-fifth anniversary of the Tri-State Music Festival in Enid Oklahoma, and premiered by the Phillips University Concert Band, conducted by the composer. The music is based on one main theme and two fanfare-like figures that return throughout the piece and it is considered one of Alfred Reed's most brilliant compositions for concert band as it displays a command of orchestration and a rich interweaving of the three main themes throughout different instrument groups.

Born in Hamburg, Germany in 1833, **Johannes Brahms** was the great master of symphonic and sonata style in the second half of the 19th century. Brahms was an accomplished musician at a young age and often played piano at local inns. In 1853 Brahms was introduced to Robert Schumann, who became a close friend of his. Over the next several years, Brahms held several different posts, including conductor of a women's choir in Hamburg, which he was appointed to in 1859. He also continued to write his own music. His output included "String Sextet in B-flat Major" and "Piano Concerto No. 1 in D Minor."

Blessed Are They is the first movement of Brahms' *German Requiem*, which Brahms was moved to compose by the deaths of his friend Robert Schumann and his mother. The original version, premiered in 1868 in Bremen, Germany, pairs chorus with orchestra to create a heavy, somber mood. The text used for this portion of the requiem reads as follows:

*Blessed are they that mourn, for they shall be comforted. – Matthew 5:4
They that sow in tears shall reap in joy. They who go forth and weep, and
bear precious seed, shall come again with rejoicing and bring their
sheaves with them. – Psalm 126:5-6*

The prelude of Brahms' requiem was used by **Barbara Buehlman**, a major force in the modern concert band movement and a trailblazer for women in music education, for a band arrangement published in 1970.

Alex Shapiro began composing at age nine and was encouraged to continue at age fifteen during a summer course at Mannes College of Music where she became interested in electronic music. She graduated from The Juilliard School's Pre-College division in 1980 as a composition major and continued her studies at Manhattan School of Music where she studied under Elias Tanenbaum, Ursula Mamlok and John Corigliano. Shapiro left New York to pursue film scoring in Los Angeles where she composed for film and television for fifteen years before making a transition back to chamber works and concert music. Shapiro is the recipient of national honors and recognitions including those from the American Music Center, ASCAP, the American Composers Forum, and Meet the Composer, and has been awarded artist fellowships from The California Arts Council and The MacDowell Colony. She has been deemed "one of the most noteworthy composers for the 21st century wind band" by Carthage College and Dr. James Ripley.

Paper Cut is among Alex Shapiro's most widely performed pieces. It was commissioned in 2010 by the American Composers Forum's BandQuest program and the National Endowment of the Arts. It features a prerecorded electronic track as well as printer paper as part of the performance. In her notes to the piece, Shapiro writes: Music isn't just melody; it's rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple offer a fresh view of what music-making can be and opens everyone's ears to the sonic possibilities found among everyday objects. With a nod to environmentalism, *Paper Cut* might even remind people to avoid waste and recycle.

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,