

UPCOMING AT THE SCHOOL OF MUSIC

Thursday, May 11

Symphony Orchestra

"Cello Concerto No. 1" by Saint-Saëns (Elena Bolha, cellist)

"Tuba Concerto" by Edward Gregson (Aaron David, tubist)

"Polovtsian Dances" by Borodin

"In the Old Castle" by Dvorak

"Prelude No. 1" by Gershwin

7:00 pm – Capistrano Concert Hall
\$15 general, \$10 senior, \$5 student

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MAY 10, 2023
CAPISTRANO CONCERT HALL

PROGRAM

Festival Variations (1982)	Claude T. Smith (1932-1987)
Do Not Go Gentle Into That Good Night (1978)	Elliot Del Borgo (1938-2013)
Melodious Thunk (2012)	David Biedenbender (b. 1984)
A Movement for Rosa (1992)	Mark Camphouse (b. 1954)
March-Bou-Shu (2006)	Satoshi Yagisawa (b. 1975)

PERSONNEL

Flute

Sally Sun (piccolo)
Evan Wright
Hannah Conlee
Kiele Miyata

Oboe

Ethan Pham-Aguilar

Clarinet

Noah Blevins
Kevin Le
Kamden Kincaid
Janice Calvento
Natassjah Diaz
Lorien Strong
Briana Maracle

Bassoon

Martin Uytingco
Victor Nuno-Robles

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Joshua Elmore

Baritone Saxophone

Rachel Lewis

Horn

Cesar Zarate
Ryan Datar
Christian Orr
Helen Kilpatrick-Halseth*

Trumpet

Mason Rogers
Hunter Franklin
Marilette Brooks
Isaac Davis
Noah Kirsch*
Grant Parker*

Trombone

Jacob Ruiz
Michael Ruiz

Bass Trombone

Nicole Calton
Dr. Robert Halseth*
(Emeritus Director of Bands)

Euphonium

Russell Bradley
Ke Sean Blanchard

Tuba

EJ Charles
Aaron David

String Bass

Naomi Baraban

Percussion

Christopher Harris
Kenya Abdallah
Ben Jilbert
Justin Respicio
Matthew Amato
Evan French*

**guest performer*

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. 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'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. 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, and Phi Kappa Phi Honor Society. concert pianist of her works.

Claude Thomas Smith was an American composer, conductor, educator and publisher. Mr. Smith started his musical career playing trumpet in the fifth grade. He attended Central Methodist College, Fayette, Missouri, until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French horn and won a position with the 371st Army Band. He finished his undergraduate training at the University of Kansas.

He wrote over 180 works for band, orchestra, choir, solos, and small ensembles as well as three method books for band and orchestra. In 1978, he became a composer for Jenson Publications (now Hal Leonard) and the educational consultant for Wingert-Jones. Smith received numerous prestigious commissions, including works for the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His composition *Flight* was adapted as the official march of the National Air and Space Museum of the Smithsonian Institute. He taught instrumental music in the public schools of Nebraska and Missouri and served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory and conducted the University Symphony Orchestra.

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe, receiving many awards for his contributions to music education and for his work in composition, including the ASCAP Composers Award multiple times. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award in 1987, honorary Doctorate of Humane Letters from Central Methodist College (1988), Hall of Fame Award from the Missouri Bandmasters Association (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Hall of Fame Award from the Missouri Music Educators Association (1992), and named School Director of the Year from the Christian Instrumentalist Directors Association (1994).

Festival Variations premiered at the 75th anniversary of the MENC in San Antonio by the United States Air Force Band who commissioned it, the composition met with immediate and overwhelming acceptance. "*Festival Variations* with its brilliant technical passages coupled with its glorious romanticism will certainly rank as one of the monumental compositions of the 20th century"...Arnald Gabriel, Col (Ret.) Commander/Conductor, The United States Air Force Band. Although difficult, many of the finer bands throughout the world have added this great work to their repertoire and perform it regularly.

Elliot Del Borgo was born in Port Chester, NY and holds a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973 he was granted the doctoral equivalency by SUNY and was elected to membership in the American Bandmasters Association in 1993.

An award-winning member of ASCAP, Mr. Del Borgo is a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. He is an internationally known conductor of bands and orchestras. In addition to his music for the 1980 Olympics in Lake Placid, he has published over 600 compositions for a variety of media. His music reflects the aesthetics of 20th-century musical ideals through its eclectic nature and vigorous harmonic and rhythmic style.

The Dylan Thomas poem *Do Not Go Gentle into That Good Night* was the motivation for Del Borgo's musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers -- in the form of polytonal hymns -- calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle."

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.
Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.
Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Do Not Go Gentle Into that Good Night was commissioned in 1978 to commemorate Jill Marie Waterland and Mandy Doel, Del Borgo's two students who were tragically killed in a car accident.

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. He has had the privilege of collaborating with many renowned performers and ensembles, including Alarm Will Sound, the Albany (NY) Symphony Orchestra, the PRISM Saxophone Quartet, the Stenhammar String Quartet (Sweden), the New Jersey Symphony Orchestra, the Aspen Contemporary Ensemble, the United States Navy Band, the Philharmonie Baden-Baden (Germany), the Eastman Wind Ensemble, the Music from Copland House Ensemble, the Juventas New Music Ensemble, the Washington Kantorei, the Boston New Music Initiative, Ann Arbor Dance Works, Composer's Inc. (San Francisco), and the Grand Valley State New Music Ensemble. Recent recognition for his work includes the 2018 Rudolf Nissim Prize for Cyclotron, the 2019 Sousa/Ostwald Award, two ASCAP Morton Gould Young Composer Awards (2011, 2012) and the 2012 Suzanne and Lee Ettelson Composers Award.

In addition to composing, Biedenbender is a dedicated teacher. He is Associate Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of

Music degree in composition and theory from Central Michigan University.
From David Biedenbender about *Melodious Thunk*:

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune Salt Peanuts, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Melodious Thunk was commissioned by a consortium of bands organized by Ryan Shaw and the Cedar Springs High School Symphonic Band,

Mark Camphouse was born in Oak Park, Illinois in 1954; 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.

He has served as guest conductor, lecturer, and clinician in 43 states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and has served as founding coordinator of the National Band Association Young Composer Mentor Project since 2000. He conceived and edited the unique 4-volume book series for GIA Publications, *Composers on Composing for Band*.

The 2013-2014 academic year marks Camphouse's 36th 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.

Professor Camphouse attained regional finalist status in the prestigious White House Fellowship Competition in 1992. In 2002, he received an Outstanding Faculty Award sponsored by the State Council of Higher Education for Virginia, the Commonwealth's highest honor for faculty at Virginia's college and universities for demonstrated excellence in teaching, research, and public service. In 2011, Camphouse received the Kappa Kappa Psi Distinguished Service to Music Award in recognition of, and appreciation for valuable contributions to the growth and development of the modern college/university band in the field of composition. Mark Camphouse has been married to Elizabeth Ann Curtis (Director of GMU's Potomac Arts Academy) since 1982. They have twin daughters, Beth and Briton.

A Movement for Rosa was commissioned by the Florida Bandmasters Association honoring civil rights heroine Rosa Parks and was composed and orchestrated over a three-month period: August-November, 1992. With a duration of approximately 11 1/2 minutes, this 'movement' -- a quasi-tone poem -- contains three contrasting sections. Section I evokes Rosa's early years, from birth Feb. 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity. The work's final measures serve an ominous reminder of racism's lingering presence in modern American society. Camphouse provides the following notes about *A Movement for Rosa*:

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Ala. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr., inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."

Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America's proud heritage and the accomplishments of its people have been and continue to be darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled *Rosa Parks: My Story*. The final three paragraphs of that book:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways. All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right.

We now have some protection, but there is still much racism and racial violence.

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."

Satoshi Yagisawa (八木澤 教司, Yagisawa Satoshi) is a Japanese composer from Tokyo, Japan. He graduated from the Musashino Academy of Music. He also finished a master's course and graduated with the Master of Music. He then worked for two years in music research. His work is varied and includes orchestral music, chamber music, choral music, and music for traditional Japanese instruments. His compositions for winds, whose titles are self-descriptive, are kept in a dramatic musical language. Furthermore, he acts as a judge in competitions, as guest conductor with many orchestras and as the author of articles in professional journals ("The Flute", "The Clarinet", "The Sax"). He arranged in 2003 the theme of music (Music for planting and sowing by the Emperor and Empress of Japan) for the 54th National Arbor Day in Chiba Prefecture.

March-Bou-Shu was commissioned by the All-Japan Band Association (Chiba Prefecture) to commemorate their 45th anniversary. Satoshi Yagisawa was requested to write a march that was easy enough for junior high school students to play and was based on the folk songs in Chiba Prefecture. After several months of research, the composer finally discovered Boushu Oiwake, a lyrical folk song sung with the Japanese bamboo flute and shamisen (a three-stringed Japanese instrument).

Program notes compiled by Natassjah Diaz.