

## ABOUT THE CONDUCTOR

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**Amanda Lopes** is a music teacher in the Sacramento region. She is currently Co-Director of Bands at Bella Vista High School in Fair Oaks and previously taught at Anna McKenney Intermediate School in Marysville. Amanda was selected as the 2024 New Teacher of the Year for the Marysville Joint Unified School District and received the 2024 Outstanding New Educator Award from the California Teachers Association and the Feather River Service Center Council. She earned her Bachelor in Music Education degree and her Single Subject Teaching Credential from Sacramento State. She is currently working towards her Master of Music in Conducting, studying with Dr. Matthew Morse. Through the Sacramento State School of Music, Amanda was selected as the 2021 Outstanding Senior and received the 2025 School of Music Research Award. She also serves as Assistant Treasurer for the CMEA Capitol Section Board. Amanda plans to continue teaching music with hopes of pursuing a DMA in the future.

### UPCOMING AT THE SCHOOL OF MUSIC

#### Wednesday, October 8 – 7:00p.m. – Concert Hall

##### Symphonic Wind Ensemble

Kirkpatrick Fanfare - Andrew Boysen

Hammersmith Prelude and Scherzo - Gustav Holst

Suite of Old American Dances - Robert Russell Bennett

AYO - Katahj Copley

Variations on a Korean Folksong - John Barnes Chance

Landscapes - Rossano Galante

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

#### Thursday, October 9 – 7:00p.m. – Concert Hall

##### Symphony Orchestra

Alexander Borodin's Symphony No. 2

Franz Strauss' Concerto for Horn

with concerto competition winner Anthony DePage

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



## Graduate Conducting Recital

### **Amanda Lopes**



TUESDAY, 7:00 P.M.  
SEPTEMBER 30, 2025  
CAPISTRANO CONCERT HALL

## PROGRAM

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Border Dance (2021) Jack Stamp (b. 1954)

Howl's Moving Castle (2004) Joe Hisaishi (b. 1950)  
arr. by Yo Goto (b. 1958)

Starry Ocean (2024) Shuying Li (b. 1989)

(Not) Alone (2022) Randall Standridge (b. 1976)

## INTERMISSION

The Rumour of a Secret King (2017) John Mackey (b. 1973)

Riften Wed (2013) Julie Giroux (b. 1961)

Tricycle (1997) Andrew Boysen Jr (b. 1968)

Tight Squeeze (2013) Alex Shapiro (b. 1962)

*This recital is presented in partial fulfillment of the requirements  
for the degree of Master of Music in Conducting.  
Amanda Lopes is a student of Dr. Matthew Morse.*

## PERSONNEL

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**Flute** (\*piccolo)  
Debby Lopes\*  
Martin Melicharek  
Kiele Miyata\*  
Brian Peterson  
Soraya Roman\*  
Becky Stewart

**Oboe** (\*English horn)  
Robert Hom  
Sierra Rogers\*

**Bassoon** (\*contrabassoon)  
Gabriella Peterson  
Taylor Sabado\*  
Jack Zill

**Clarinet** (\*E-flat clarinet)  
Kevin Bowlson\*  
Kaleihiehie Cablay  
Natassjah Diaz  
Katrina Granados  
Kevin Le  
Hannah Minge  
Justin Nguyen  
Danielle Schmidt  
Kathy Searl  
Paul Varoff

**Bass Clarinet**  
Iris Davis  
Justin Nguyen  
Nathan Sharma

**Alto Sax** (\*soprano sax)  
Alyssa Abbott\*  
Rachel Burke

**Tenor Sax**  
Joshua Elmore

**Bari Sax**  
Rachel Lewis

**Trumpet** (\*flugelhorn)  
Marilette Brooks  
Rudy Cisneros  
Samuel Elmore\*  
Mark MacRae  
Edward Moore  
Jesse Perrine  
Alejandra Ruiz  
Scott Stewart

**French Horn**  
Ryan Datar  
AJ Gonzales  
Arianna Guntvedt  
Christian Orr

**Trombone**  
David Heredia  
David Lopes  
Zachary Michlig  
Madison Moulton  
Nico Peruzzi

**Euphonium**  
KeSean Blanchard  
Marcus Holifield-Helm  
Anthony Oliva

**Tuba**  
EJ Charles  
Jared Collins

**Bass**  
Andrew Finley

**Percussion**  
Kenya Abdallah  
Michael Austin  
Lauren Fortes  
Crystal Lopes  
Patrick Neff  
Santiago Sabado  
Bee Trinh  
Trisha Tualla  
Rei Vindiola

**Piano**  
Kailey Maggenti

**Harp**  
Jacquelyn Venter

century wind band" by Carthage College and Dr. James Ripley. On **Tight Squeeze**, Shapiro writes:

*Tight Squeeze* might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave dance club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut* which pairs a wind band with not only an electronic track, but a ream of printer paper, I knew I wanted to create another, even more up tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme-- possibly the world's first for high school band, at least this far west of Vienna. Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year-old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know, Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The twelve pitches are first introduced in all their chromatic glory at bars 7-10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak (as seen on this cover, and on the TIGHT SQUEEZE page of my website). The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. Looking up from my work for a moment, I said to the bird, "Wow, tight squeeze!", and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

*Band music is actively evolving due the abundant number of composers writing for this type of ensemble. Having a plethora of composers currently writing for wind band opens unique opportunities to collaborate with them and premiere brand-new pieces. It also gives us the opportunity to put together a program that is diverse in both the types of music chosen as well as the people composing them. For my recital, I have chosen to program works by all living composers. It is my goal to not only uplift these composers and their works, but also provide a positive example of successful composers who are diverse in their gender, race, and sexuality. Diversity is an asset to the arts, and I firmly believe we should showcase this in the programming of our ensembles.*

**Dr. Jack Stamp** is an American composer and conductor from Maryland. He holds a Doctor of Musical Arts degree in Wind Conducting from Michigan State University where he studied with Eugene Migliaro Corporon. 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 has several residencies with ensembles in the United Kingdom and recently served as the visiting director of bands at Luther College in northern Iowa. Prior to his collegiate appointments, Stamp started his teaching career in the North Carolina public schools. On **Border Dance**, Stamp writes:

Both *Stranger at My Door* (2021) and *Border Dance* (2021) are written in memory of Peg Bowden, an active member of the Green Valley [Arizona] Concert Band. Peg was band president for two years and even performed as a timpani soloist with the band. Peg was also an excellent pianist, visual artist, author, and humanitarian, as well as having a career in nursing. In the last year of her life, she enjoyed playing music with conductor/director John Snively in a small Tubac café.

Peg was active in the Samaritans group which assists migrants in many ways, including providing food, shelter, clothing, and medical assistance at the Comedor in Nogales, Sonora. One Christmas Eve, she encountered a migrant near death asking for assistance at her home in the hills of eastern Rio Rico. The migrant's "coyote" (a person who is paid to help guide or smuggle migrants across the border) had stolen his money and stranded him without transportation. Peg and her husband, Lester Weil, gave the migrant food and shelter. The migrant turned himself in to border patrol and eventually returned to South America. Peg co-authored a book about this migrant called *Stranger at My Door*. Stamp's piece *Stranger at My Door*

attempts to depict Peg's humanitarian efforts, and *Border Dance* is a celebration of her incredible life of giving.

Mamoru Fujisawa, better known as **Joe Hisaishi**, is a Japanese film composer born in 1950 who has over 100 film scores and solo albums to his name. Dubbed "the John Williams of Japan" by *Pitchfork* in 2017, he has won the Japanese Academy Award for Best Music seven times. He is best known as the main musical associate of the Studio Ghibli film studio, having scored all but one of Hayao Miyazaki's animated films. Fujisawa adopted the name "Joe Hisaishi" (based on the kanji translation of "Quincy Jones") shortly before the release of his first production in 1981. In 1984 Hisaishi collaborated with Hayao Miyazaki for the first time on the animated film *Nausicaä of the Valley of the Wind*. Here he demonstrates an enchanting orchestral style, utilizing soaring strings and flourishes of percussion to create a dramatic emotional resonance. Studio Ghibli rose to prominence in the following years and Hisaishi developed his atmospheric, classical style on films like *My Neighbour Totoro* (1988) and *Princess Mononoke* (1997).

**Yo Goto** is a Japanese composer. He received his B.M.E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a performance diploma course. Having been active as a composer, arranger, and clinician in Japan since 2001, he moved to Texas to study with Cindy McTee at the University of North Texas. He holds a M.M. in composition and a M.M.E. from UNT. Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Recently, his works have been performed at the conventions of CBDNA, TBA, FMEA, and at The Midwest Clinic. Goto is also considered a distinguished educator and researcher in the field of wind music. He frequently writes and lectures on the topics of selecting music for school band programs and the educational goals of band teaching. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000. He also won the second place of the solo harp composition of the 2006 USA International Harp Competition. On **Howl's Moving Castle**, Goto writes:

Based on Hayao Miyazaki's animation "Howl's Moving Castle" (2004), this Symphonic Fantasy for Band was arranged for Neagari Jr. High School Band (Kazuhiro Tanaka- director) in Nomi, Ishikawa, Japan, as concert contest non-test repertoire. This work consists of five scenes which are freely adapted from Image Symphonic Suite (music released before the film's premiere) and the soundtrack: 1. The Allure of Dawn (Image Symphonic

**Andrew Boysen, Jr.** is currently a professor at the University of New Hampshire where he is the conductor of the wind symphony and teaches conducting and composition. Boysen received his Master of Music degree in wind conducting from Northwestern University and his Bachelor of Music degree in music education and music composition from the University of Iowa. He attended Eastman School of Music where he earned a Doctor of Musical Arts degree in wind conducting. During his time at the school, he was conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. Boysen was the winner of the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

**Tricycle** was commissioned by the Northshore Schools District 112 for the inaugural All City Band Festival. Directors of the participating schools were Mike Brehmer, Dennis Runyon, Steve Zachar, and Glenn Williams. The title of the work refers to both the structure of the piece and the event for which it was commissioned. The All-City Band Festival involves three schools performing and working together as one, much as all three wheels of the tricycle must work together to move forward. The music reflects this idea by having three separate themes introduced on their own before finally being combined to work together as one musical entity. The title is even more appropriate considering the playful and innocent qualities of the piece as a whole. *Tricycle* is a piece that is meant to be light, fun, and happy.

**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

string, vocal soloists and ensembles; however, she has been composing primarily for wind groups since 1998. Notably, she was the first woman and youngest person to win the Outstanding Individual Achievement in Music Direction award in 1992, and was also the first female composer inducted into the American Bandmasters Association in 2009. On **Riften Wed**, Giroux writes:

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is a beautiful but deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included. Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand-new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. Skyrim weddings are happening in the middle of a world full of violence, disease, war, and death. Something Earth is all too familiar with.

*Riften Wed* is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "'til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly *Riften Wed*.

Suite) 2. Wandering Sophie (Soundtrack) 3. The Courageous Cavalry (Soundtrack) 4. The Boy Who Swallowed the Star (Soundtrack) 5. The Merry-go-round of Life (Soundtrack). To maximize the wind band's unique sound and function, I have taken some liberty in spreading active roles throughout the ensemble. This is the motive behind the subtitle, *Symphonic Fantasy for Band*.

**Dr. Shuying Li** is an award-winning composer currently on the faculty at Sacramento State. Originally from China, she studied at the Shanghai Conservatory of Music before earning a scholarship to continue her studies at The Hartt School. She earned her master's and doctoral degrees from the University of Michigan. Her works have been performed internationally by numerous ensembles and are often performed by collegiate wind ensembles across the United States. Li is also passionate about fostering cultural dialogue through music. On **Starry Ocean**, Li writes:

*Starry Ocean* is a musical journey that takes listeners deep into the depths of the ocean, capturing the alluring spectacle of marine life as it mirrors the mystical allure of a star-filled sky. The narrative in the music seeks to depict the enchanting undersea landscape that resembles Van Gogh's "Starry Night." The piece begins with a tranquil, serene depiction of the undersea world, gradually building in complexity as the marine life becomes more active and vibrant. The music reflects this flurry of activity within this undersea cosmos, creating a soundscape that is as intriguing as the bioluminescent creatures in the deep ocean.

**Randall 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 fulltime composer and marching arts designer. On **(Not) Alone**, Standridge writes:

Many who live with mental health conditions experience a profound sense of isolation. Discussing these issues and more so, identifying as someone who lives with them, has been extremely taboo in our society. Thus, many suffer in silence, facing their troubles with no support. But, as the title of the work implies, they are not alone.

I live with depression and anxiety. I have tried to use my platform to normalize discussions about mental health and to help start conversations about this issue. Here are some statistics you may or may not be aware of: 1 in 5 of adults in the US experience mental health issues each year. 1 in 6 youths in the US experience mental health issues each year. 90% of suicides worldwide are attributable to mental illness. Suicide is the 2nd leading cause of death in the United States. With statistics like this, it is shocking and frustrating that so many people are reluctant to acknowledge, discuss, and address these issues.

In 2021, I was asked to create a work for wind ensemble addressing mental illness. The resultant work, *unBroken*, is one of my favorite works I have ever created, both from an aesthetic and personal perspective. However, this work is very advanced (Grade 5), which limits its demographic for performers and, thus, audiences.

Those of us that teach or have taught middle school and high school know that there is a need to address this issue at younger ages, and to make such tools available to middle schools and developing high school ensembles. I decided to make this work a consortium, expecting there would be 20-30 schools that would support such a piece. 40 tops.

The consortium included over 300 schools. This is an issue whose time has come. The time is now. We need to talk about this, and we are going to talk about this. We are going to show them all that they are not alone.

About the work: The piece starts very softly, with both beauty and dissonance. The individual is aware that something is wrong but is trying to bravely persist. A soloist introduces the main theme of the work, a bittersweet melody that is lovely and vulnerable. As the first segment continues, dissonant elements and a three-note descending theme signals the onset of a mental health crisis.

The second segment is manic and violent. The individual struggles with their condition as everything seems to be in darkness. The piece builds to a thunderous moment before dying away to a cloud of confusion. Their heartbeat is heard racing and then slowing. The individual is broken.

The original theme sounds out again, unaccompanied, but others join in. The work rises to a triumphant climax, as a sense of solidarity is achieved. The work ends with the soloist again, but more confident and with others there for support.

*Major Themes:* There are four major themes that are used in the work. The first, which I call *Shirley's Theme*, after my mother who lives with severe depression, is first heard at measure 9. This work is used throughout, both in whole and in part, so signify the individual. The second theme, a three-note descending motif, appears throughout the work. It is twisted a minor second down and minor third, and it represents the darkness inside the individual's mind. This is the "Mental Illness Motif." The third theme, the "hope" motif, is the five-note motif that starts the work in the piano/mallets. It represents the individual trying to find hope for happiness and a better future. The fourth theme, the "crisis" motif, is a 12-tone row, first sounded in m.42. 12 tone music has always sound disturbing and inhuman to me, and I found this to be a great way to express mental illness and despair. The 12-tone row is built off of various iterations and inversions of the second theme ("Mental Illness Motif").

**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. He is a two-time recipient of the ABA/Ostwald Prize and was inducted into the American Bandmasters Association in 2013. He currently lives in San Francisco.

**The Rumor of a Secret King** was originally composed as a choral piece with words by Mackey's spouse A.E. Jaques. This piece was composed for Eric Whitacre's BBC Singers and was premiered by that group in 2017. In this piece about "power in flux," Mackey layers the syllables: "ta-ka-de-mi" to emulate the sound of a whispering, unsettled crowd. Over the murmur, a long lyrical line is heard, alluding to both the jubilation of a coronation and the anxiety of the people as they wonder what is to become of them.

**Julie Giroux** is a prolific composer of music for both film and concert ensembles. She holds degrees from Louisiana State University and studied with composers such as John Williams, Bill Conti and Jerry Goldsmith. 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,