

UPCOMING AT THE SCHOOL OF MUSIC

Thursday, October 10

Symphony Orchestra

Kalinnikov's "Symphony No. 1"

Joseph Bologne's "Violin Concerto in D Major"

with Chase Spruill, violin

7:00 p.m., Concert Hall (\$15/\$10/\$5)

Wednesday, October 16

Concert Band

Claude T. Smith's "Emperata Overture"

selections from "Wicked" by Stephen Schwartz

Robert Jager's "Third Suite"

Rossano Galante's "Mischievous Behavior"

7:00 p.m., Concert Hall (\$15/\$10/\$5)

Thursday, October 17

Jazz Ensembles

Music by Bob Florence, Duke Ellington, Jacob

Collier, Bob Brookmeyer, Vince Mendoza,

Chuck Owen, Michael Brecker, and more

7:00 p.m., Concert Hall (\$15/\$10/\$5)

Saturday, October 26

University Chorale and Chorale Union

7:00 p.m., Concert Hall (\$15/\$10/\$5)

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 9, 2024
CAPISTRANO CONCERT HALL

Gavorkna Fanfare (1991)	Jack Stamp (b. 1954)
Natassjah Diaz, graduate conducting associate	
Selections from "The Danserye" (1551/2002)	Tielman Susato (c. 1510-c. 1570)
1. La Morisque	arr. by Patrick Dunnigan
2. Bergerette	
Amanda Lopes, graduate conducting associate	
3. Les quatre Branles	
4. Fagot	
5. Den hoboecken dans	
6. Rondo and Salterelle	
7. Ronde & Aliud	
8. Basse dans: Mon desir	
9. Pavane: La Battaile	
Psalm for Band, Op. 53 (1954)	Vincent Persichetti (1915-1987)
Grayscale (2023)	Michael Barry (b. 1981)
Fantasia on "Black is the Color of my True Love's Hair" (2005)	Mark Camphouse (b. 1954)
Downey Overture (2011/2014)	Oscar Navarro (b. 1981)

Sac State Symphonic Wind Ensemble**Flute**

Soraya Roman
Kiele Miyata
Ian Williams
Samantha Smith
Emilio Alvarado
Evan Wright

Oboe

Hailey Nelson

E-Flat Clarinet

Sandra McPherson *+

Clarinet

Kevin Le
Kamden Kincaid
Mia Kawakami
Briana Maracle
Natassjah Diaz
Alexandra Costa
Fern Romero
Dara Vasquez

Bassoon

Jack Zill
Ryan Murray *+

Alto Saxophone

Bany Villareal
Alyssa Abbott

Tenor Saxophone

Joshua Elmore

Baritone Saxophone

Rachel Lewis

Horn

Anthony Munroe
Matthew Anselmi
Trinity Tran
Rebecca Kong

Trumpet

Mason Rogers
Marilette Brooks
Armando Muse
Grant Parker *

Trombone

Michael Mencarini
Madison Moulton
Leah Diaz
Michael Ruiz – bass

Euphonium

Russell Bradley

Tuba

Hunter Dalton
Julian Dixon *+

Percussion

Justin Respicio
Ben Jilbert
Matthew Amato
Trisha Pangan-
Kennedy
Heaven La
Eden Tabios
Leslie Vazquez *

Acoustic Guitar

George England *+

** guest performer
+ School of Music faculty*

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 through Young Brothers Tae Kwon Do Associates in Pittsburgh, Pennsylvania.

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.

Natassjah Melissa Diaz is a current graduate student at Sacramento State, studying conducting with Dr. Matthew Morse. She also received a Bachelor of Music in Education and Teaching Credential at Sacramento State, and is pursuing a Master's degree to further her studies as a conductor with the goal of continuing her education as a doctoral candidate in the future. Natassjah has been working with both the Symphonic Wind Ensemble and the Concert Band and is looking forward to building her skills as a conductor with the help of Dr. Morse and the music students in both ensembles. Having studied music for over 15 years and always having a passion for music education, Natassjah hopes to teach music as a band director at the secondary level after completing the graduate program at Sacramento State.

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 Bachelor of Music in 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. He also taught for several years in the public schools of North Carolina. In addition to these posts, 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.

Gavorkna Fanfare was the first Stamp wrote (free of charge) for concert band and its success launched him to a new level of fame. This brisk and energetic fanfare is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Migliaro Corporon, one of Stamp's conducting teachers at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference. The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

Tielman Susato was a Renaissance composer, instrumentalist, and publisher of music in Antwerp. While Susato's place of birth is unknown, some scholars believe that because of his name – Susato, meaning de Soest, of the town of Soest — he may be from the town of that name in Westphalia, or the town of Soest in The Netherlands.

Not much is known about his early life, but he begins appearing in various Antwerp archives around 1530 working as a calligrapher as well as an instrumentalist: trumpet, flute, and tenor pipe are listed as instruments that he owned.

In 1543, he founded the first music publishing house using movable music type in the Netherlands. He could be found in Antwerp "At the Sign of the Crumhorn." Until Susato set up his press in Antwerp, music printing had been done mainly in Italy, France, and Germany. Soon afterwards, Susato was joined by Pierre Phalèse at Leuven and Christopher Plantin, also in Antwerp, and the Low Countries became a regional center of music publishing. It is possible that Susato also ran a musical instrument business, and he attempted several times to form partnerships with other publishers, but none was successful. In 1561 his son, Jacob Susato, who died in 1564, took over his publishing business. Tielman Susato first moved to Alkmaar, North Holland, and later to Sweden. The last known record of him dates from 1570.

Susato was also an accomplished composer. He wrote and published several books of masses and motets which are in the typical imitative polyphonic style of the time. He also wrote two books of chansons which were specifically designed to be sung by young, inexperienced singers: they are for only two or three voices. Most important of his publications in terms of distribution and influence were the *Souterliedekens of Clemens non Papa*, which were metrical psalm settings in Dutch, using the tunes of popular songs. They were hugely popular in the Netherlands in the 16th century. Susato also was a prolific composer of instrumental music, and much of it is still recorded and performed today. He produced one book of dance music in 1551, *Het derde musyck boexken ... alderhande danserye*, composed of pieces in simple but artistic arrangement. Most of these pieces are dance forms (allemandes, galliards, and so forth).

Often Susato dedicated his publications to prominent citizens of the town. Sometimes he devoted an entire volume to the works of one composer (for example Manchicourt and Crecquillon). Not surprisingly, he seems to have favored other Flemish composers as subjects for publication. He was also one of the first to publish music of the great late Renaissance composer Lassus.

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. 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.

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 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,

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. As a young man, **Oscar Navarro** was selected to study scoring for motion picture and TV at the prestigious University of Southern California Thornton School of Music. Today, Navarro is a known film composer and has recorded in many notable studios in Los Angeles. Upon completion of his studies, Navarro was awarded the "Harry Warren Endowed Scholarship for Scoring for Motion Pictures and TV" prize as the most advanced graduating student on his course. Navarro has written for various short films, feature films and documentaries, among which *La Mula* and *Suenos de Sa*/secured him awards in the 2014 and 2016 Goya Awards, respectively. Navarro has received commissions from groups such as the Army and Navy Band, International Music Festival of Altea (Alicante, Spain), Valencian Institute of Music (Valencia, Spain), amongst others.

Downey Overture was originally written for the Downey Symphony in Los Angeles, CA and later transcribed by the composer for wind band. According to the composer, *Downey Overture* "...represents a Latin American fusion that creates a link between my native Spain and California, a place that has greatly impacted me personally and musically. An amalgam of rhythm and color wrapped in an atmosphere of dance is what gives essence to this piece. It is joyful, energetic, and written with all my enthusiasm and dedication."

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

The Danserye is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derde musyck boexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

Selections from "The Danserye" is a new setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old.

Vincent Persichetti was born to an Italian father and a German mother in Philadelphia in 1915, where he continued to live until his death in 1987. He began to study the piano at the age of five, which gave direction to an insatiable musical interest and a talent that soon proved prodigious. He began to compose almost immediately, and during his adolescence earned money as a church organist. After graduating from Philadelphia's Combs Conservatory, he went on to complete his doctorate at the Philadelphia Conservatory. In 1947 William Schuman invited him to join the Juilliard faculty, and he taught there for the rest of his life. He became chairman of Juilliard's composition department in 1963, and in 1970, of the literature and materials department.

Persichetti's career flourished during a period when American composition was deeply divided among rival stylistic factions, each seeking to invalidate the work of its opponents. In the face of this partisan antagonism, Persichetti advocated, through his lectures and writings, as well as through his music, the notion of a broad working vocabulary, or "common practice," based on a fluent assimilation of all the materials and techniques which had appeared during the 20th century. His own music exhibits a wide stylistic range, from extreme diatonic simplicity to complex, contrapuntal atonality.

Vincent Persichetti was a prolific composer of some 120 works, including notable pieces for piano and wind band, as well as much music suited for instructional use. A fondness for wind instruments dates back to Persichetti's early years: his Op 1, composed at the age of fourteen, is a *Serenade for Ten Winds*. Like Foss, his style was eclectic, but Persichetti did not tend to work within any one style at any given time, his music was always marked by compositional variety. His works for winds rank as some of the most original and well-crafted compositions in the medium, and his *Symphony No. 6* is rightly considered one of the "cornerstones" of the genre.

On ***Psalm for Band***, Vincent Persichetti writes:

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections -- a sustained chordal mood, a forward moving chorale, followed by a paeon culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

Psalm for Band was selected for performance at the College Band Directors National Association Convention in December 1952 as one of the eight most outstanding compositions for band written in the previous several years.

Michael W. Barry is an American composer, and pianist. Following his many years studying classical piano in his native Long Island, NY, Barry earned a degree in piano performance from SUNY Geneseo. After graduation, he moved to Los Angeles to attend USC's Film Scoring Program, which began his composing career for film, television, and interactive media. Most notably, Michael's music can be heard throughout Riot Games' hugely successful title League of Legends and on their recent soundtrack release Music of League - Volume 1.

In addition to his work for the screen, Michael is an avid composer of concert works, most recently releasing *Endeavor* and *Boomba* for wind ensemble. Barry is also an accomplished entrepreneur, having co-founded several successful companies including Hollywood Scoring and Cinesamples - one of the largest sample library companies for composers. His classical music compositions have been performed by the San

Bernardino Symphony and The Riverside Philharmonic in Los Angeles, among others.

Barry's electric compositional style has been described as "multi-voiced but accessible." Choosing not to limit himself to a single harmonic language, his pieces often pay homage to the classical literature of the past while being mostly aware of the present. A typical piece may have "a wide variety of influences weaved in a convincing web... "mashed together with the composers' own voice".

On ***Grayscale***, Michael Barry writes:

For this one, I wanted to do something in the style of my first piece for wind ensemble (*Like Our Fathers Before Us*). The ideas came quite quickly for this one, and I finished it in under a day ...It should ebb, flow, and breathe... [with the middle] becoming very clock like and consistent.

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