

UPCOMING AT THE SCHOOL OF MUSIC

Sunday, March 16 – University Chorale and Chorale Union
7:00 pm - Capistrano Concert Hall

*music by Undine Smith Moore, Florence Price, Sarah Quartel,
Diana V. Saez, R. Nathaniel Dett, Harry Burleigh, Moses Hogan,
Linthicum-Blackhorse, Morten Lauridsen, and Robert Strebendt*

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

Tuesday, March 18 – Symphony Orchestra
7:00 pm - Capistrano Concert Hall

*Verdi's Overture to "Nabucco"
Mahler's "Rückert Lieder" (with Julie Miller, mezzo-soprano)
Mussorgsky's "Pictures at an Exhibition"*

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

Wednesday, March 26 – New Millennium Series
Randall Scarlata, baritone and Gil Kalish, piano
7:00 p.m. – Capistrano Concert Hall

*Songs by Charles Ives and Schubert
Debussy's "Fêtes galantes"
Barber's "Three Songs", Op. 45*

(\$30 general, \$25 senior, \$10 student)

www.csus.edu/music

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MARCH 12, 2025
CAPISTRANO CONCERT HALL

PROGRAM

Legacy Fanfare (2017)	Ryan Nowlin (b. 1978)
Elements (2010)	Brian Balmages (b. 1975)
I. Air	
II. Water	
III. Earth	
IV. Fire	
In This Hid Clearing... (2001)	Jack Stamp (b. 1954)
Amanda Lopes, graduate conducting associate	
Visions of Flight (1990)	Robert Sheldon (b. 1954)
Lux Aurumque (2000)	Eric Whitacre (b. 1970)
Army of the Nile (1941)	Kenneth Alford (1881-1945)
Sun Dance (1997)	Frank Ticheli (b. 1958)

PERSONNEL

Flute/Piccolo

Sukhmun Sangha
Kaden Echols
Kevin Le *
Soraya Roman *

Oboe

Annalisa Johannesson
Emery Bates

Bassoon

Jack Zill

Clarinet

Elise Huerta
Sidney Orr
Garrett Mandujan
Max Salkin
Cara Ford
Gabriel Zaragoza
Kate McCarty

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
Roselyn Nhu Phan
Heather Bourgeois

Trumpet

Julian Ramos
Samuel Thuesen
Billy Elliott
Elijah Archie
Amanda Lopes

Trombone

Spencer Nold
Tavvia 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
Lucas Hall
Mia Fearon
Major Horak
Lauren Fortes
Zachary Milburn
Aidan Smith
Max Rogers
Devin Jones

Piano

Lauren Fortes

** guest performer*

WIND/PERCUSSION APPLIED FACULTY

Dr. Cathie Apple, flute
Dr. Cindy Behmer, oboe
Sandra McPherson, clarinet
Michelle Keem, bassoon
Dr. Keith Bohm, saxophone
Dr. Greg Johnson, saxophone (jazz)
Duncan McElman, saxophone (jazz)
Mike Rocha, trumpet
Jennie Blomster, horn
Steve Perdicaris, trombone
Mike Souliere, trombone (jazz)
Julian Dixon, tuba, euphonium
Dr. Jordan Shippy, percussion
Rick Lotter, drums (jazz)

Ryan Nowlin was born in Cleveland, Ohio, and received both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). Nowlin has taught at the beginning, middle school, high school, and college levels including wind ensemble, jazz ensemble, and marching band direction. Nowlin was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university's Accomplished Graduates. Nowlin is an active composer and arranger, and has co-authored with noted author, composer, and educator Bruce Pearson the *Tradition of Excellence Comprehensive Band Method*, the textbook *Teaching Band with Excellence*, and the *Excellence in Theory* music theory, history, and ear training workbooks. In 2010, Nowlin joined "The President's Own" United States Marine Band as staff arranger. He was appointed Assistant Director and commissioned a first lieutenant in July 2014 and was promoted to his current rank of Captain in July 2016. He was appointed Executive Officer and Senior Assistant Director in May 2018.

Legacy Fanfare was composed in dedication to Dr. Gary Ciepluch in celebration of the 25th anniversary of the Cleveland Youth Wind Symphony. Dr. Ciepluch was the director of the Cleveland Youth symphony, of which the composer is an alumnus. In the notes to the piece, Nowlin writes the following about Ciepluch "His stewardship of this program over the past twenty-five years has inspired thousands of students, teachers, and future teachers."

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.

Elements (2010) was commissioned by Peak Music Festivals, Dallas/Fort Worth, Texas. It is a four-movement work that follows the form of a traditional symphony. These movements, however, each correspond with a specific element of nature. "Air," has a minimalistic quality and is developed around a four note motif. "Water," is impressionistic and quiet. "Earth," pays homage to Gustav Holst's Mercury from "The Planets." "Fire," the final movement, is aggressive, featuring dissonance and rhythmic drive.

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.

In This Hid Clearing... was commissioned by the University of Missouri-Columbia Music Department to honor the inaugural season of Tom O'Neal as their director of bands. Stamp notes that this piece:

Was written in the summer of 2001 while I was 'on vacation' in the state of Maine. I have known Tom since the summer of 1983, and he has remained the best of friends since that time. Tom is one of those friends who, no matter how long it has been since we've seen each other, when we meet, we pick right up where we left off. The work was a labor of love as I tried to write a slow, mostly quiet work to reflect the

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 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.

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 received the 2024 Outstanding New Educator Award from the California Teachers Association and the Feather River Service Center Council. Amanda earned her bachelor's 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.

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. 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 starting in 2003.

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 Band as well as the Northern California Band Association All Northern Honor Band. As an instrumentalist, he has performed on bass trombone in

importance of friendships through the best and worst of times. On its premiere, Tom viewed the work more programmatically as a descriptive of the life of our friendship. The work is meant to be reflective and honest.

In This Hid Clearing... is written in a twentieth-century tradition of single-movement, lyrical and reflective works composed for bands. It features contrapuntal soloistic chamber music sections contrasted with a full ensemble sound.

Robert Sheldon is an active American composer. He received a Bachelor of Music in Music Education from the University of Miami and a master's degree in Instrumental Conducting from the University of Florida. After teaching music in Florida and Illinois public schools, he became part of the faculty at Florida State University, teaching conducting and instrumental music education classes as well as directing the university bands. Sheldon is currently the Director of Concert Band Publications for Alfred Music and he maintains an active composition and conducting schedule. He is lead author for the *Sound Innovations for Band* method books and is a co-author for the *Measures of Success* method book and the *Sound Innovations for Strings* method books. An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association.

Visions of Flight was commissioned by the Homestead High School Band in Florida, directed by Rodester Brandon. The piece embodies the essence of freedom of flight. Its flourishing woodwind opening heralds a brilliant brass declaration, contrasted by the warm sonorities of a beautiful andante section. Interesting interplay of flight motives moves the ensemble to a dramatic conclusion.

Eric Whitacre began playing piano at an early age and played trumpet in the marching band, but was kicked out for being obnoxious. Despite this inauspicious beginning, Whitacre became a music major at the University

of Nevada, Las Vegas (Bachelor of Music 1995). His first real exposure to classical music was when he sang Mozart's *Requiem* with the school choir. The experience caused him to learn to read music and to think like a classical composer. His first assignment, writing a work for 100 trombones and percussion, was a failure. Shortly afterwards, he overheard the sound of a wind symphony rehearsal and was drawn to it. The director, Tom Leslie, encouraged Whitacre's ideas for a composition that, in 1995, became *Ghost Train*. His *Godzilla Eats Las Vegas!*, written in 1996 struck a whimsical chord with many, including the U.S. Marine Band and international audiences. Whitacre earned a master's degree in 1997 from the Juilliard School of Music. He currently lives in Los Angeles and composes film scores and works for chorus and band. In 2012, he received a Best Choral Performance Grammy as composer and conductor for the album "Light & Gold."

Whitacre provides the following note on *Lux Aurumque*:

Lux Aurumque began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand "Bliss" theme from my my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association and is dedicated with deep admiration for my dear friend Gary Green.

The original lyrics to the choral version of the piece are as follows (the Latin was translated from a poem in English by Edward Esch):

Lux,	Light,
calida gravisque pura velut aurum	warm and heavy as pure gold
et canunt angeli molliter	and the angels sing softly
modo natum.	to the new-born baby.

Kenneth Joseph Alford is a pseudonym taken by Major Frederick Joseph Ricketts, who was born in Reigate, England. As a British officer, he was not encouraged to pursue interests outside the Army, so he had to publish works under a pseudonym. Ricketts, also known as "The British March King," is best known for his British marches for military band, the most famous being *Colonel Bogey*. Most of his works were composed during his appointment as bandmaster of the Second Battalion Argyll and Sutherland Highlanders.

Army of the Nile was composed after one of the first Allied victories in World War II. It is a heroic sounding march with quotes from *The Last Post* and *Lights Out*.

Frank Ticheli joined the University of Southern California composition faculty in 1991 and retired following last academic year after 32 years. His music has been described as "brilliantly effective, deeply felt, with impressive flair and striking instrumental colors..." The Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, and the Dallas Symphony have performed Ticheli's works. He received his doctoral and master's degrees in composition from the University of Michigan.

Sun Dance was commissioned by the Austin Independent School District for the Silver Anniversary Celebration of the 25th Annual All-City Band Festival on March 18, 1997. Composer Frank Ticheli writes about this piece:

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image -- a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of "bright joy." The oboe's gentle statement of the main melody establishes the work's song-like characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature. The work's dancelike qualities are enhanced by a syncopated rhythmic figure... The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

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,