

UPCOMING EVENTS

Thursday, October 15 - Jazz Ensembles

Latin Jazz Band
3:00pm Jazz Ensemble
1:30pm Jazz Ensemble

7:00 p.m. – Capistrano Concert Hall
(15 general, \$10 senior, \$5 student)

Tuesday, October 20 - Symphony Orchestra

"Petit Suite de Concert" by Samuel Coleridge-Taylor
Intermezzo from Pagliacci by Ruggero Leoncavallo
Symphony No. 5 in F Major by Antonin Dvorak

7:00 p.m. – Capistrano Concert Hall
(15 general, \$10 senior, \$5 student)

www.csus.edu/music

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 14, 2026
CAPISTRANO CONCERT HALL

PROGRAM

Fanfare and Allegro (1956) Clifton Williams (1923-1976)

An Original Suite (1928) Gordon Jacob (1895-1984)
 1. March
 2. Intermezzo
 3. Finale

Rest (2011) Frank Ticheli (b. 1958)
 Daniel Prince, graduate conducting associate

To A New Dawn (2000) Philip Sparke (b. 1951)

Haunted Objects (2024) John Mackey (b. 1973)

PERSONNEL

Sac State Symphonic Wind Ensemble

Flute

Jace Kim
Long Cheng Vang
Dr. Cathie Apple *

Oboe

Mary Kuvakos
Hailey Nelson
Annalisa Johannesson

English Horn

Hailey Nelson

Clarinet

Mia Kawakami
Fern Romero
Dara Vasquez
Yash Saini
Zephaniah Samuel
Aalliee Costa
Lorien Strong
Jacob De Jesus
Phong Tran
Parker Weis

Bass Clarinet

Fern Romero
Dara Vasquez
Zephaniah Samuel

Bassoon

Olivia Nickols
Matt Tilos
Krys Checo

Alto Sax

Daniel Hernandez
Kevin Morales

Tenor Sax

Sonnet Wonacott

Baritone Sax

Gabriel Zaragoza

Horn

Anthony DePage
Jennessa Magalong
Helen Kilpatrick-
 Halseth *
Tia Kilpatrick *

Trumpet

Anthony Alvarez-
 Chavez
Samuel Thuesen
Julian Ramos
Grant Parker *

Trombone

Gustavo Cano
Michael Mencarini
Leah Diaz

Euphonium

Adam Brover *
Becky Dugan *

Tuba

Hunter Dalton
Samuel Derick
Alex Daw

String Bass

Naomi Bariban
Matteo Berto

Piano

Lauren Fortes

Percussion

Leslie Vazquez
Zachary Milburn
Aidan Beadles
Lauren Fortes
Leah Graalfs
Merrick Ohlund

**guest performer*

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, the Northern California Band and Chorus Directors Association NorCal Honor Band, and the Music Association of California Community Colleges Intercollegiate Honor Band.

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, MN) Achievement Award in Fine Arts in 2013. Additionally, Dr. Morse received the Thomas Jefferson High School (Bloomington, MN) Fine Arts Hall of Fame award in 2009.

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.

Daniel Prince is a conductor, educator, and performer whose musical journey began with The Salvation Army. He holds Bachelor of Music degrees in Trumpet Performance and Music Education from Sacramento State. Daniel has led instrumental and vocal ensembles within The Salvation Army and served on the faculty of the Western Music Institute. He currently serves as Music Director and Conductor for Joyous Brass, a British-style brass band, and as the Divisional Music & Worship Director for The Salvation Army, supporting music ministry programs across northern California and Nevada. Daniel is currently a student of Dr. Matthew Morse, pursuing a Master of Music degree in conducting.

James Clifton Williams Jr. was an American composer, who began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player, he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Clifton Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included well-known band composers W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*.

Fanfare and Allegro was the first composition to win the Ostwald Award for original band literature. The award was presented at the American Bandmasters Association convention in 1956.

The *Fanfare* begins with a dynamic brass and percussion statement. The *Allegro* section begins with dramatic statements by the brass before proceeding into a fugue-like section. As is characteristic of Williams's style, the piece progresses through motivic developments, rather than by writing long phrases. However, Williams does utilize some long, sustained phrases while juxtaposing them against many repeated rhythmic patterns and fanfare-like figures. A rhythmically complex interplay between the voices of the ensemble drives the movement forward to its conclusion.

Gordon Jacob was an English composer and pedagogue. The youngest of ten siblings, Jacob enlisted in the Field Artillery to serve in World War I when he was 19 and was taken as a prisoner of war in

1917, one of only 60 men in his battalion of 800 to survive.

After being released from military service, he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he studied with Charles Villiers Stanford, Adrian Boult, and Ralph Vaughan-Williams. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst, and Joseph Horowitz.

At the time of his death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine in New Bottles*, *Music for a Festival*, *An Original Suite*, *Giles Farnaby Suite*, *The Battell* and *William Byrd Suite* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

An Original Suite was Jacob's first work for the band medium and was completed in 1928. It is assumed that the word "original" in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the "folk song" themes were original. The suite begins with a march and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The Intermezzo opens with a seventeen-bar solo for alto saxophone and ends with a somber A-minor triad. A rubato tempo is prevalent and subtle shading of tone pervades the movement. The Finale is reminiscent of the first movement. It begins with a polymeter -- the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The finale Coda repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

Frank Ticheli joined the University of Southern California composition faculty in 1991 and retired following the 2023-24 academic year after

coda of the work, however, spins out of control with velocity and fervor, showing that despite their (mostly) friendly intentions, these kindly spirits sometimes just can't help sending their human counterparts running for the hills.

Dr. Matthew Morse is currently in his tenth year as 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. 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 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, where he shared the stage with numerous name artists and soloists.

Dr. Morse has appeared as a guest conductor with many groups,

tsukumogami, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated -- and danced -- between harmless and mischievous. I don't consider the *tsukumogami* to be hurtful; they're pranksters! They're always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...

Haunted Objects is cast in two relatively short movements, each of which captures the phantasmagoric nature of these pseudo-creatures. The first movement begins with a wail of terror: clanging percussion and dissonant clusters of notes with an insistent marching rhythm set the stage for the unexpected. Out of this cacophony emerges a gentle, bubbling pointillism that seems far removed from anything unnatural, except for the strange ghostly descent of ethereal trombone glissandi. A dreamy oboe solo feigns a continuation of the musical material but is almost immediately (and repeatedly) disrupted by loud interjections of fragments of the opening wail. Adding to the foreboding atmosphere, each new phrase finds itself in a shifting harmonic landscape, giving a sense of instability and unease. At the apex of the movement, the two ideas merge, as the dreamy melody takes on the aggressive character and shows that, in reality, the two were the same all along. The movement ends ominously, with the monstrous side of the *tsukumogami* in full display.

The second movement begins with the contrast of a short, beautiful chorale that emphasizes a rising motif, before bursting forth with a quirky dance in asymmetric mixed meters. In many ways, this movement mirrors the first: the effervescent textures mimic those from the opening movement, and the primary melody is once again stated in a long oboe line before being conjoined with the opening chorale material. One might suggest that the two movements envision the *tsukumogami* from two different perspectives: in the first movement, we feel the terror and disquiet of a home's resident suddenly aware that there may be spirits surrounding them, and in the second, we hear the perspective of the *tsukumogami* themselves, with unassuming love for their home and a playful sense of purpose. The

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 his works. He received his doctoral and master's degrees in composition from the University of Michigan.

Rest is a concert band adaption of Ticheli's prior choral work, *There Will Be Rest* set to a poem by Sara Teasdale (1884-1933):

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, above me
Stars I shall find.

About his adaptation for wind band, the composer writes:

I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

Philip Sparke, a London native, studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM (Associate of the Royal College of Music). It was at the college that his interest in bands arose. He played in the college wind orchestra and also formed a brass band among the students, writing several works for both ensembles.

At that time, his first published works appeared – *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – *The Land of the Long White Cloud*.

Further commissions followed from individual bands, various band associations and the BBC, for whom he won the EBU New Music for Band Competition three times (with Slipstream, Sky rider and Orient Express). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall, and his test pieces are constantly in use wherever brass bands can be found.

A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the U.S. Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2005 *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

To A New Dawn was commissioned by the United States Continental Army Band, Captain Timothy J. Holtan, Commander and Conductor. The brief was for a piece to celebrate the 3rd Millennium, and it was the composer's aim to provide a work which, as well as looking forward to the challenges of the new century, also contained moments of reflection about the last one.

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. He 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. 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. Mackey 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, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. Mackey was inducted into the American Bandmasters Association in 2013. He currently lives in San Francisco, CA.

In the score, John Mackey includes these notes by Jake Wallace:

The thing about ghost stories -- the good ones, anyway -- is that they reflect the psychological inclinations of the reader. They may surprise, frighten, inspire or dazzle, but at the end of the tale an impression is made only if we see our own dreams, fears, and hopes in the characters. Sometimes we're the protagonists, and sometimes we're the ghosts, but the magic happens in the creeping realization that what lurks in the pages might also be right behind us.

Haunted Objects (Tsukumogami) is a musical ghost story, one that aesthetically captures the spirit of a particular supernatural cultural phenomenon of Japan, as the composer writes:

I love Japanese culture and wanted to write something that would honor its people's traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfishers Catch Fire*, and have been back several times since, including with my wife Abby on our honeymoon.

She's the person who first introduced me to the concept of