

Sac State Concert Band

Flute/Piccolo

Liliya Ostapenko
Rem Echols
Sam Vaiza
Edson Saechao
Leslie Williams
Phong Tran

Oboe

Annalisa Johannesson
Emery Bates

Clarinet

Matt Vasquez
Eren Felix
Christopher Castles
Lillian DeLong

Bass Clarinet

Iris Davis

Alto Sax

Taylor Cunanan
Rudy Rodriguez
Diana Ojeda Bocardo

Tenor Sax

Kimo Taum

Bari Sax

Bowie Sobalvarro

Horn

Rebecca Kong
Natalie Miller
Aiden Cha

Trumpet

Jarrett Hornbuckle
Sean Wakefield
Noah Wheeler
Daniel Swenson
Christopher Ledesma
Bailey Denton
Mattias Piazza
Riley Payne
Nathan Vang

Trombone

Devin Hunter
James Budean
Josiah Zulueta
Alejandra Hernandez

Euphonium

Eghosa Ugbo
Omega James

Tuba

Jean Rodriguez
Richard Yeh

String Bass

Charles Serrano

Percussion

Darren Ngo
Sam Warta
Lucas Adams
Major Horak
Mia Lorei Cortez
Alonzo Saballos
Clarence Molina

Concert Band

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 21, 2026
CAPISTRANO CONCERT HALL

PROGRAM

Sedona (2000)	Steven Reineke (b. 1970)
Do Not Go Gentle Into That Good Night (1978)	Elliot Del Borgo (1938-2013)
Serenade, Op.22 (1965/1980)	Derek Bourgeois (1941-2017)
Breath of the Mountains (2023)	Cait Nishimura (b. 1991)
Salt March (2022)	Aakash Mittal (b. 1984)
Daniel Prince, graduate conducting associate	
Waterdance (1995)	Carl Strommen (b. 1940)
Reminiscence (2019)	Kathryn Salfelder (b. 1987)
Marche des Parachutistes Belges (1945/75)	Pierre Leemans (1897-1980) arr. by Charles Wiley
Halcyon Hearts (2008)	Katahj Copley (b. 1998)

PROGRAM NOTES

career with the United States Army. 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, 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 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.

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.

University of West Georgia. He earned a master's in music composition at the University of Texas at Austin in 2022, where he studied with Omar Thomas and Yevgeniy Sharlat. He is currently pursuing his DMA at Michigan State University.

Copley has written over sixty pieces, including over twenty-five for wind band. His compositions have been performed and commissioned by colleges, organizations, universities and professional ensembles. In February of 2020, Copley's *Sunshine* was featured at the Georgia Music Educators Association's District XIII performance, and *Nova* was premiered by the University of West Georgia's Wind Ensemble at the College Band Directors National Association Southeast Division Conference.

Copley is one of eight founding members of the Nu Black Vanguard, a composers collective dedicated to the promotion and advancement of Black composers in the medium of music; the other seven founding members are Kevin Day, Marie A. Douglas, Benjamin Horne, Kelijah Dunton, JaRod Hall, Dayla D. Spencer, and Adrian B. Sims.

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.

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.

Concurrent with finishing his undergraduate degree in 2011, Dr. Morse retired as a chief warrant officer four following a 25-year military music

Steven Reineke was for 15 years the Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra and is one of America's most dynamic emerging talents in the symphonic pops genre. A protégé of the legendary pops conductor Erich Kunzel, he has also written and arranged for pops conductors Doc Severinson, Jack Everly, and Michael Krajewski.

Mr. Reineke is also an established symphonic composer. His works *Celebration Fanfare*, *Legend of Sleepy Hollow*, and *Casey at the Bat* are performed frequently in the United States and Canada. In 2005 the Cincinnati Symphony and Cincinnati Pops performed his *Festival Te Deum* and *Swans Island Sojourn*, respectively. He has composed more than 20 works for concert band, including commissions from the Contra Costa (Calif.) Wind Symphony: *Symphony No 1, "New Day Rising"*, in recognition of the centennial of San Francisco's 1906 earthquake.

A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, receiving two Bachelor of Music degrees with honors in both trumpet performance and music composition. He resides in New York City.

Bold and dynamic, Steven Reineke's *Sedona* is full of the contemporary melodies, harmonies and rhythms which make his music so appealing. It was commissioned by and dedicated to the Kettering (Ohio) Civic Band, Paul Shartle, founder and conductor, on its 40th Anniversary.

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.

Mr. Del Borgo taught instrumental music in the Philadelphia public schools and was professor of music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of ASCAP, he is a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. 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 Ives-ian 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 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.

Derek Bourgeois was a prolific British composer for brass bands and wind bands. He attended Magdalene College in Cambridge, where he received an honorary degree as well as a doctorate. He then spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult. In 1994, Bourgeois was appointed Director of Music at St. Paul's Girls School in London, a position which was previously held by Gustav Holst. By the time of his death, Bourgeois had composed 116 symphonies.

Serenade was written by Bourgeois for his own wedding, originally to be played by the organist as the guests left the ceremony. The uneven meter of 11/8 did not allow the guests the luxury to proceed in a comfortable manner to an even beat. In case anyone felt too comfortable, the piece transitions to 13/8 in the middle. Bourgeois' work has now been released in a number of different orchestrations of the original version for organ.

Cait Nishimura is a Japanese-Canadian composer, educator, and naturalist living in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has established herself as a prominent voice in

Pierre (or Pieter) **Leemans** was a Belgian composer of marches and classical music, a musician who had profound influence on Belgian bands and Belgian music in general. He studied piano, harmony, counterpoint, orchestration, and composition from 1919-1922 with J. Sevenants, M. Lunssens, and Paul Gilson.

In 1934, he won the composition contest for the official march of the Brussels World Exhibition (1935). The following year, he won the competition for the official *Old Brussels* march. From 1943-1945, he served as conductor of the Philharmonic Society in Brussels. In 1945, his *Dirge for the Fallen Heroes* (of World War II) won another award. That same year, his *Marche des Parachutistes* was adopted as the official march of the Belgian paratroopers.

In 1958, he won still another contest by composing *Expo 58*, the official march of the Brussels World's Fair. Interestingly, he won both first and second prizes in this competition over a total of 109 entries. In addition to his marches, Leemans has also written songs, choral music, film scores, chamber music and orchestral works.

Leemans composed ***Marche des Parachutistes Belges*** or *March of the Belgian Paratroopers* while he was serving his year of military duty at the end of World War I. Leemans' regimental commander asked him to compose a march, which he began but never finished. Near the end of World War II he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander, Maj. Timmerman, drove him home that night, the march theme came to mind, and he wrote out all of the parts after reaching home.

The trio of the march originated from a march written for an N.I.R. radio contest. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol" -- the music marches on from the distance, plays, and passes. The arrangement most often heard in the United States was made by Charles Wiley at the request of his Lamar University (Texas) Band students.

Katahj Copley is an American saxophonist, composer and educator, who holds a bachelor's degree in music education and composition from the

composition at the New England Conservatory, her M.M. in composition from the Yale School of Music, and a B.M. in composition with academic honors from New England Conservatory. Her primary teachers include Michael Gandolfi, Aaron Jay Kernis, and David Lang. She is the recipient of NEC's 2009 Donald Martino Award for Excellence in Composition, 2009 George Chadwick Medal, and 2012 Tourjee Alumni Scholarship.

Dr. Salfelder engages late-medieval and Renaissance polyphony in conversations with 21st century techniques; she borrows literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures. Commissions have included new works for the American Bandmasters Association, New England Conservatory Wind Ensemble, Western Michigan University Wind Symphony, MIT Wind Ensemble, Japan Wind Ensemble Conductors Conference (JWECC).

She is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Gabriel Award.

On ***Reminiscence***, Kathryn Salfelder writes:

Reminiscence is one of three pieces commissioned to honor Frank L. Battisti's 85th birthday, June 27, 2016. A five-note motive (composed by Frank himself, here transposed down a fifth: Bb, C, D, Bb, B) -- saturates every movement of the piece. In its entirety, the motive serves as the first five notes of the principal melody. The first three pitches morph into a repeated hemiola, which rises sequentially in pitch as the piece progresses. The motive's range -- Major 3rd and minor 3rd -- is emphasized by third relations in the harmony.

Reminiscence evokes nostalgia, yearning and growth. Some moments are peaceful, while others are full of angst. I encourage both players and listeners to weave their own personal memories and stories into the musical narrative.

I was fortunate to have first encountered Frank Battisti during my undergrad years at NEC [New England Conservatory]. His teaching, his passion for details and his advocacy for new, rich and challenging music at all grade levels are inspirations.

the concert band community. Cait's music has been presented at MusicFest Canada, The Midwest Clinic, and numerous other international conferences and festivals.

As a lifelong environmentalist, Cait not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action. Before transitioning to a full-time career as a composer, Ms. Nishimura was a high school instrumental music teacher and continues to support music education in her current work. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is committed to creating contemporary music that is approachable, enjoyable, and inspiring.

Cait was the winner of the Canadian Band Association's composition prize in 2017 and is an associate composer of the Canadian Music Centre. She earned Bachelor of Music and Bachelor of Education degrees from the University of Toronto.

On ***Breath of the Mountains***, Cait Nishimura writes:

Breath of the Mountains was commissioned by Sam Yamamoto and the Lethbridge Collegiate Institute Gold Symphonic Band. Lethbridge is located in Southern Alberta, where the landscape and climate are shaped by powerful warming winds called *chinooks* coming from the Canadian Rocky Mountains.

When writing this piece, I reflected on my time visiting Lethbridge in 2020 where I had the opportunity to connect with the welcoming music community and also experience the warm sunshine and expansive, powerful winds that define this part of the province. I began thinking of the wind as a life force; an expression of aliveness coming from the mountains in the form of birdsong, flowing water, hills and valleys, and sparkling sunlight. And as I wondered what that wind would sound like, *Breath of the Mountains* was born.

Aakash Mittal is an American composer and saxophonist, who earned a Bachelor of Music degree from the University of Colorado at Boulder and has been a participant of the Workshop for Jazz and Creative Music and (R)evolution: Resonant Bodies at the Banff Center in Alberta, Canada.

As a composer and improviser, Mittal employs colorful dissonances, meditative silences, and angular rhythms to express environments and spaces ranging from the American west to the dense streets of Kolkata. He creates music at the intersection of improvisation, composition, sonified movement, and noise. The colorful dissonances, meditative silences, and angular rhythms that emerge invite the listener to enter a sonic landscape. Mittal's work explores universal designs while being rooted in his studies of South Asian and American musical traditions.

Mr. Mittal has written extensively for a variety of ensembles and mediums composing over one hundred new works. His wind ensemble works include, *Salt March* (2022), *Three Songs of Bengal* (2019), and *Samay Raga for Wind Ensemble* (2019). He has also written extensively for jazz quartet, composing over fifty new works. Other commissions include *Urban Raga* (2011), *Transitions* (2011), *Questions of Identity* (2012) for the Playground Ensemble, and *Octet on Raga Yaman* (2009) for the Ethos West Chamber Orchestra.

On *Salt March*, Aakash Mittal writes:

While the heart and soul of *Salt March For Wind Ensemble* is a tribute to Mohandas K. Gandhi's historical protest and the music of that moment, fragments of the marching music prevalent during my childhood are woven into this composition. When I was eleven years old and still living in Dallas, Texas, I joined a Civil War-era fife and drum band. Around the same time that I was playing the *Battle Hymn of the Republic* on fife, I also began playing clarinet in my school's wind band. This marked the beginning of a decade-long experience playing marches by Sousa, Grainger, and Berlioz.

The march became part of my life again during the 2020 pandemic. Black Lives Matter and the Women's March spotlighted the power of the march as an effective type of non-violent protest that is still in use today. As the pandemic raged on, the idea of expressing our current climate of activism by writing a piece about Gandhi's Salt March came to mind again and again. I wanted the piece to be an opportunity to study an important point in history and remind students that they already have the power to make positive change in the world. *Salt March* is a contemporary imagining of the 1930 protest rather than a

historically accurate rendering. However, I wanted to arrange a song that was sung during the original march to nestle a seed of that history in this piece...my cousin Gourav Venkateswar pointed me toward the devotional song *Ragupati Raghava Raja Ram ... (and)* I found reference upon reference corroborating that, indeed, Gandhi and his collaborators sang this song during the Salt March.

Gandhi's regard for music as a vehicle for spiritual development and political activism resonates with me and informed the writing of *Salt March*. The piece is as much an expression of the inner journey one must undertake to transform oppressive systems as it is about the power of communal protest. It is also about the idea that joy, celebration, and healing are revolutionary forces in and of themselves. Therefore, this piece is quite simply a catchy melody over some grooving drum beats. I hope you enjoy the music.

Carl Strommen is an American composer, music teacher, and conductor who graduated from Long Island University (B.A. English literature) and The City College of New York (M.A. music). He studied orchestration with Manny Alben and Rayburn Wright, and composition with Stefan Wolpe.

Carl Strommen's contributions to band, orchestra, jazz band, and vocal music make him one of the most performed composer/arrangers nationally and internationally. His music is heard regularly in concert settings, television, and film. Mr. Strommen is in constant demand as a clinician and commission writer. His prolific and varied output has consistently earned him the annual ASCAP Standard Writers Award.

Picture a lake before sunrise. With dawn, the myriad varieties of life in and about the lake slowly awaken and, in the heat of the day, skip and skate across the water as if in a frantic ballet. Thus, *Waterdance* begins and continues until it experiences evening. The composition attempts to bring us into the rhythms of life, the patterns of nature, and an uplifting portrayal in sound.

Kathryn Salfelder is an American composer, conductor, and pianist. She began studying music and composition at the age of six at the Bergen Yamaha Music School in Paramus, NJ. Dr. Salfelder earned her DMA in