

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
OCTOBER 8, 2025
CAPISTRANO CONCERT HALL

PROGRAM

Kirkpatrick Fanfare (1991/2001)	Andrew Boysen, Jr. (b. 1968)
Hammersmith: Prelude and Scherzo, Op. 52 (1930/1956)	Gustav Holst (1874-1934)
AYO (2022)	Katahj Copley (b. 1998)
Suite of Old American Dances (1949)	Robert Russell Bennett (1894-1981)
<ul style="list-style-type: none"> I. Cake Walk II. Schottische III. Western One-Step IV. Wallflower Waltz V. Rag 	
Variations on a Korean Folk Song (1967)	John Barnes Chance (1932-1972)
Landscapes (2013)	Rossano Galante (b. 1967)

PERSONNEL

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Long Cheng Vang

Oboe/English Horn

Mary Kuvakos
Hailey Nelson
Annalisa Johannesson

E-Flat Clarinet

Aalliee Costa

Clarinet

Mia Kawakami
Zephaniah Samuel
Kamden Kincaid
Aalliee Costa
Fern Romero
Jacob De Jesus
Dara Vasquez

Bass Clarinet

Zephaniah Samuel
Kamden Kincaid
Dara Vasquez

Bassoon

Jack Zill

Alto Sax

Garrett Mandujan
Reuben Rampen

Tenor Sax

Sonnet Wonacott

Baritone Sax

Samuel Denton

Horn

Anthony DePage
Matthew Anselmi
Trinity Tran
Helen Kilpatrick-
Halseth *

Trumpet

Mason Rogers
Armando Muse
Anthony Alvarez-
Chavez
Tai Wieler
Abraham Villareal
Grant Parker *

Trombone

Gustavo Cano
Michael Mencarini
Andres Franco
Leah Diaz

Euphonium

Samuel Derick

Tuba

Hunter Dalton
Alex Daw

String Bass

Jake Fox

Percussion

Trisha Pangan-
Kennedy
Lauren Fortes
Leslie Vazquez
Merrick Ohlund
Gerald Mendez
Aidan Beadles
Evan French *
Mia Fearon *
Jesse Barba *

**guest performer*

UPCOMING AT THE SCHOOL OF MUSIC

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)

Wednesday, October 15 – 7:00p.m. – Concert Hall**Concert Band**

Overture in B-flat - Caesar Giovannini

The Free Lance March - John Philip Sousa

The Country Club Stomp - JaRod Hall

Candide Suite - Leonard Bernstein

Earth Song - Frank Ticheli

River Trail Expedition - Robert Sheldon

Danza la Habana - Ruth Brittin

Alleluia, Laudamus Te - Alfred Reed

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

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Andrew Boysen, Jr. is currently a full professor at the University of New Hampshire. 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.

On ***Kirkpatrick Fanfare***, Andrew Boysen, Jr. writes:

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The “fanfare” features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

Gustav Holst is a well-known British composer, who began composing while at Cheltenham Grammar School. He spent two months at Oxford learning counterpoint before going to London to study composition at the Royal College of Music. He met Ralph Vaughan Williams in 1895 and the two became friends and started the habit of playing their compositions for each other. Holst left college in 1898 to play the trombone in the Carl Rosa Opera Company and later the Scottish Opera. He also taught at the James Allen Girls’ School in Dulwich for two years before being appointed Director of Music at St. Paul’s Girls’ School in Hammersmith in 1905, where he continued to teach until the end of his life. Holst’s heavy and exhausting teaching schedule meant that time left available for composition was often fragmented. In 1929, he accepted the Howland Memorial Prize from Yale University in 1929 for distinction in the arts and the gold medal of the Royal Philharmonic Society in 1930. He was

appointed visiting lecturer in composition at Harvard University in January 1932.

Hammersmith: Prelude and Scherzo, Op.52 was commissioned by the BBC and completed in 1930. Holst was set to conduct the piece's premiere on April 17, 1932, with the United States Marine Band at the third annual convention of the American Bandmasters Association. Unfortunately, he had to cancel his appearance due to illness. The premiere took place under the Marine Band's conductor Taylor Branson, and then fell out of sight for twenty-two years. Holst's composition of this piece is a result of his long familiarity with the Hammersmith metropolitan borough of London, sitting on the Thames River. The composition expresses the duality of Holst's surroundings in this bustling town. The Prelude is slow and represents the "unconcerned and unnoticed" river Thames, reflecting a duality in its very key: E Major set against F minor. The Scherzo is boisterous and exuberant meaning to represent the street markets and the laughing, bustling crowds. The music and mood of the Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

Katahj Copley is an American saxophonist, composer, and educator, who holds a bachelor's degree in music education and composition from the 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's first work, *Spectra*, was premiered in 2017 by the University of West Georgia's Saxophone Ensemble. Since then, 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, including the 1st Infantry Division Brass Choir, Rhode Island Recording Ensemble, Axos Saxophone Quartet, the Admiral Launch Duo and the Nu Alpha chapter of Kappa Kappa Psi at Georgia State University. 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.

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, 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 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.

Although fairly brief in duration, *Landscapes* features plenty of power and musical depth. It was originally written for brass quintet, and it wasn't until many years later that the full band version was written. The opening melody sweeps across the audience, taking each listener on a beautiful journey. One may envision themselves gliding over a vast and open valley or sweeping through a redwood forest. The second section gives way to a soaring melody in the oboe with the gentle trickle of percussive bells. Clarinet and euphonium develop this melody, with trumpets joining in for a triumphant return to the original theme. The ensemble returns with the opening fanfare for a brilliant conclusion to this exciting composition.

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 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

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.

On *AYO*, Katahji Copley writes:

Salutations.

Greetings.

Hello.

Hi.

Hey.

Yo.

Ayo.

These terms along with countless others have been used to greet people throughout history. However, the term "AYO" is different. Rooted from hip hop and jazz cultures, *AYO* is built in the black language. It's used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. Its use is seen with your closest people, your family, or people who know you best. It's personal.

In short, "AYO" is a personal embrace that can represent life. With this piece I wanted build the kind of embrace you would get from this one word while also honoring its beginnings – using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home; and with the uniqueness of the piece, we in turn celebrate not only a word like "AYO" but also celebrate life.

Robert Russell Bennett was an American composer, whose early music studies were with his parents and Carl Busch and from 1926-29 he studied composition with Nadia Boulanger. Most of his career was spent as an orchestrator for over 300 Broadway musicals from the 1920s into the 1960s. Examples of these include *Show Boat*, *Girl Crazy*, *Of Thee I Sing*, *Annie Get Your Gun*, *South Pacific*, *The King and I*, *My Fair Lady*, *The Sound of Music*, and *Camelot*. He also worked on the documentary *Victory at Sea* by developing melodies by Richard Rodgers into over twelve hours of music.

His original works include seven symphonies for orchestra and an opera. Bennett also hosted his own radio show and wrote the book "Instrumentally Speaking" on scoring for theater groups. Besides his original compositions for winds he made arrangements for band of works such as *Porgy and Bess*, *Oklahoma!*, and *The Sound of Music*.

Suite of Old American Dances was inspired after the composer heard a performance by the Goldman Band in 1948. The original title was *Electric Park*, an amusement park Bennett went to while growing up in Kansas City. Each movement of the work is based on a dance from the beginning of the 20th Century.

Specific notes for each movement are as follows:

1. The *Cakewalk* dance originated on Southern plantations, where African-American slaves often imitated their plantation owners. The dance of "strut" was danced to jig-like banjo/fiddle music, usually done by a couple who, with a backward sway, strutted in a medium high step or low kicking fashion. Plantation owners would encourage their workers by presenting prizes for the best couples. The prize was often a cake, usually shared with the other participants. The men would often dress in long coats with high collars and the women in frilly gowns, to mimic their owners.
2. *Schottische* isn't Scottish as the name might suggest, but is actually a polka-like dance originating in Bohemia, the modern-day western half of the Czech Republic. It is one of the oldest dance forms and shares a four-beat pattern with the polka, but on the fourth beat of each pattern a polka dancer will rest, while schottische dancers perform a hop.
3. *The Western One-Step* is a type of early ballroom dance that preceded the foxtrot. This quick dance becomes breathless in Bennett's update of the form.
4. *Wallflower Waltz* is a relaxed, jazzy treatment of the classic three-beat dance form. Bennett utilizes sophisticated tone color combinations and syncopation to give the music a contemporary sound.
5. *Rag*. A syncopated style of music originating in the 1890s, "rag" evolved from blending the traditional two-beat march with Afro-Caribbean rhythms. The syncopation in the music was first referred to as "ragged time," then the form itself began to be called "ragtime," and finally, "rag." Bennett's sassy *Rag* is a brilliant finale.

John Barnes Chance was an American composer who is well known for his works for concert band. Chance began taking private piano lessons at age 9 and had his first symphony premiered at his high school graduation. Chance earned the degrees of Bachelor of Music and Master of Music from the University of Texas. He studied composition with James Clifton Williams, Kent Kennan, and Paul Pick. After college, he played timpani for the Austin Symphony Orchestra, became an arranger for United States Army Bands and served in Seoul, South Korea. After leaving the army Chance was the composer-in-residence at the Ford Foundation Young Composers Project in Greensboro, North Carolina, from 1960 to 1962. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Variations on a Korean Folk Song is based upon a folk tune that the composer learned while serving the U.S. Army in Seoul, South Korea. The tune is known as *Arrirang*, a song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The tune is also the basis for the South Korean national anthem. In autumn 1966, for the Journal of Band Research, Chance said:

I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

Rossano Galante is an American composer, who earned a degree in trumpet performance from the State University of New York at Buffalo in 1992. He then was accepted into the film scoring program at the University of Southern California and studied with film composer Jerry Goldsmith.

Mr. Galante has composed music for the films *Bite Marks*, *The Last Straight Man*, *Monday Morning*, and *Channels*. He has served as orchestrator for over sixty studio films including *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays With Morrie*, to name only a few. For his large-scale wind ensemble compositions, he has been commissioned by the Federation of Gay Games-Paris 2018, Atlanta Freedom Band, Lake Braddock High School Band, Hofstra University Symphonic Band, and the Nebraska Wind Symphony, among many others.