

## 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  
Gabe Zaragoza

### **Baritone Sax**

Samuel Denton

### **Horn**

Anthony DePage  
Matthew Anselmi  
Trinity Tran

### **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

### **Piano**

Dr. Shuying Li \*

### **Percussion**

Trisha Pangan-  
Kennedy  
Leslie Vazquez  
Lauren Fortes  
Merrick Ohlund  
Gerald Mendez  
Aidan Beadles

*\*guest performer*

## Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.  
DECEMBER 3, 2025  
CAPISTRANO CONCERT HALL

## PROGRAM

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Inundation (2025) Jackson Gearing (b. 2001)

Chester Overture (1778/1956) William Schuman (1910-1992)

Amanda Lopes, graduate conducting associate

Chester Leaps In (1997) Steven Bryant (b. 1972)

In This Breath (2025) Shuying Li (b. 1989)

Pineapple Poll (1952) Arthur Sullivan (1918-1990)

arr. by Charles Mackerras

trans. by William James Duthoit

1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

## PROGRAM NOTES

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

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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 based in 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, the Northern California Band and Chorus Directors Association NorCal Honor Band, and the Music Association of California Community Colleges Intercollegiate Honor Band. As an instrumentalist, he has performed on bass trombone in recent years with the North Texas Wind Symphony, the Keystone Wind Ensemble (most recently at the Texas Bandmasters Association convention in San Antonio, Texas in summer 2025), 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 continues to perform in various settings and ensembles here at Sac State and around the Sacramento region.

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)

**Jackson Gearing** is a composer, conductor and tubist currently based in Kansas City. He has written music ranging from large wind ensembles and orchestras, to solo and chamber instrumental works, and to art songs for voice and colorful accompanying instruments.

Jackson regularly participates in acclaimed summer music festivals, premiering his works at New Music On the Point in Vermont, the VIPA Composition Festival in Spain, and the Sofia Symphonic Summit in Bulgaria. In February of 2024, he participated in the Nes Artist Residency in Skagaströnd, Iceland. Jackson was also composer in residence for the 2024-25 Volker Brass Quintet at the UMKC Conservatory.

Recent noteworthy performances include the premiere of string quartet, *Thaw* by the Mivos Quartet in Valencia, Spain, his graduate recital featuring his new brass quintet, *Temperaments*, in Kansas City, and his first orchestral premiere, *Moskstraumen*, with the Sofia Philharmonic Orchestra in Bulgaria. His music has spanned seven countries, including an art song of his, *A Persuasion*, performed by the Kandinsky Society, an orchestra based in Yerevan, Armenia; and *The Dance of Two Sprites*, a flute and tuba duet performed in Athens, Greece.

Jackson is currently a composition student of Yotam Haber and Chen Yi as he works to complete a master's degree at the University of Missouri, Kansas City. Previous instructors include Sean Friar and Nathan Hall. He also keeps up with tuba and has studied in his undergraduate years with Warren Deck and Kathy Brantigan.

Jackson Gearing's new wind work, ***Inundation***, was selected as the winner of the wind band call for scores as part of the 48<sup>th</sup> Annual Festival of New American Music held this last month and was premiered by the Sac State Symphonic Wind Ensemble here in Capistrano Hall on November 2, 2025. The piece is experimental and uses microtonality throughout the work along with walls of sound to create a new experience. This is an encore performance of this work.

**William Schuman** was an American composer and educator, and the second child of Samuel and Rachel Schuman. In 1928, Schuman entered New York University to prepare for a business degree at the School of Commerce, while at the same time working for an advertising agency. He

continued to collaborate on pop songs with E.B. Marks, Jr., an old friend from summer camp. He also created some forty songs with lyricist Frank Loesser, a neighbor who was also at the beginning of his career. Loesser's first publication, in fact, was a song with music by Schuman. Together they wrote many songs for radio, vaudeville, and nightclub acts. In April 1930, having attended his first professional symphony orchestra concert, Schuman suddenly realized that baseball, business, and popular music must be relegated to subsidiary positions in favor of composing "classical" or concert music.

Schuman earned a B.S. in music education (1935) from the Teachers College of Columbia University. In the fall of 1935, Schuman settled into his first teaching position at Sarah Lawrence College, Bronxville, N.Y., where he remained on the faculty for a decade. In 1937, he earned an MA degree from Columbia University. In 1944 G. Schirmer, Inc., appointed Schuman Director of Publications. He began work there even before leaving the Sarah Lawrence faculty and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

On ***Chester Overture***, William Schuman writes:

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770.

***Chester*** was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

*Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, we trust in God,  
New England's God forever reigns.*

theater that produced most of the Gilbert and Sullivan Operas. When the copyright on Sullivan's music expired in 1950, Mackerras arranged known melodies—from works such as: *Mikado*, *Iolanthe*, *Princess Ida*, *Patience*, *Ruddigore*, *Gondoliers* and others—to create the ballet suite *Pineapple Poll*. It is a spoof on Sullivan operettas based on "The Bumboat Woman's Story", by W.S. Gilbert. *H.M.S. Pinafore* is also based on this same story. The ballet tells the story of Pineapple Poll, a flower vendor; Jasper, a "pot boy" at a local inn; and Captain Belaye, whom all the women in town compete for. The suite was then arranged for military band by W.J. Duthoit. All the music in this band work, including transitional material, has been drawn from one of Sullivan's operas.

**Dr. Matthew Morse** is currently in his ninth 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 1997, Dr. Morse was

This quotation comes from Thich Nhat Hanh's *The Art of Living*. This book is a collection of the Vietnamese monk's ruminations on life and death that guided my partner Glen Adsit through his personal struggles when confronted with his own mortality. As well as being my beloved life partner and musical collaborator, Glen was a beloved figure in the music community who touched the lives of countless collaborators and students. In the wake of Glen's sudden passing in January 2024, we have all become the rain to Glen's cloud. His inextinguishable spirit and profound influence continue to resonate deeply within all of us. Although his physical body is no longer with us, we now constitute his continuation body and are charged with continuing his legacy of support and love for one another.

This piece is a tribute to Glen, the physical life we shared together, and the new life we share as I continue his legacy in my own way. It reflects the profound love and connection we share, both personally and through our collaborative musical endeavors. The piece is lyrical and tender, inviting listeners into the intimate emotional spaces Glen and I navigated together. It captures the essence of Glen's loving spirit — missed by many, cherished by those who experienced his warmth and guidance, and still apparent in the life and work of his family, colleagues, and students. It is both a celebration of Glen's life and the enduring bond he and I share and a tribute to the legacy of love and artistic collaboration that he left behind for all of us to continue together.

**Sir Arthur Sullivan** was a British composer best known for his collaborations on operatic works with writer W.S. Gilbert. Together they established the genre of operetta through the success of their Comedy Opera Company, established in 1877. Sullivan studied at the Leipzig Conservatory as well as the Royal Academy of Music in London under Sir W. Sterndale Bennett and Sir John Goss. From 1876-1881 he was principal of the National Training School for Music (later the Royal College of Music). Sullivan was also active as a conductor, particularly at the Leeds Festivals from 1880 to 1898. He was knighted in 1883.

***Pineapple Poll*** is a ballet suite arranged by Charles Mackerras based on the music of Sir Arthur Sullivan. **Charles Mackerras** had played oboe in a

*The Foe comes on with haughty Stride;  
Our troops advance with martial noise,  
Their Vet'rans flee before our Youth,  
And Gen'ral's yield to beardless Boys.*

*What grateful Off'ring shall we bring?  
What shall we render to the Lord?  
Loud Halleluiahs let us Sing,  
And praise his name on ev'ry Chord.*

Schuman originally composed *Chester* as the third movement of his *New England Triptych* for orchestra.

**Steven Bryant** studied composition at The Juilliard School, the University of North Texas, and Ouachita Baptist University. His teachers and mentors include Cindy McTee, W. Francis McBeth, and Frank Ticheli. Bryant has been commissioned to compose for the Amherst Saxophone Quartet, The Indiana University Wind Ensemble, the United States Air Force Band of Mid-America, the Calgary Stampede Band and the University of Nevada, and Las Vegas Wind Symphony. His works have also been commissioned, performed and recorded in England, Japan, Australia and Germany. Along with composers Eric Whitacre, Jonathan Newman, and Jim Bonney, Bryant is a founding member of BCM International, a consortium made up of these composers whose goal is to create high-quality literature for concert and educational needs. The son of a professional trumpet player and music educator, Bryant values education and his compositions include a number of works for young ensembles. Aside from works for wind ensemble and orchestra, his catalog contains electronic and electro-acoustic pieces.

On ***Chester Leaps In***, Steven Bryant writes:

*Chester Leaps In* is constructed from the juxtaposition of two divergent musical ideas: a chromatic, angular melodic motive, repeatedly interrupted by the harmonic simplicity of William Billings' well-known hymn tune, *Chester*.

This is the second incarnation of the piece (the original, written in 1994, was scored for two marimbas and piano). While I was studying at Juilliard, my friend and fellow composer Eric Whitacre suggested

transcribing it for band. In retrospect, this seems an obvious evolution of the piece, given the familiarity of the original tune in the band community. I've been somewhat amazed at its popularity, having been recorded on 8 or 9 CDs (as far as I know), and played all over the United States and several countries abroad, including the professional Tokyo Kosei Wind Orchestra! Many thanks to all who have performed it – I hope it was fun!

*Chester Leaps In*, along with *ImPercynations*, *MetaMarch*, and *Suite Dreams*, is a part of my larger *Parody Suite*.

**Shuying Li** is a Chinese-American pianist, composer and conductor, who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue study at the Hartt School in Connecticut. She holds a doctoral and master's degrees from the University of Michigan. Her composition teachers include Michael Daugherty, Evan Chambers, Ye Guohui, Robert Carl, and Larry Alan Smith. She studied conducting with Glen Adsit and Edward Cumming and studied piano with Paul Rutman. Additionally, Shuying has worked with Joseph Schwantner, Martin Bresnick, Christopher Theofanidis, and Steven Mackey.

Dr. Li taught and directed the Composition/Music Theory Program at Gonzaga University before joining the faculty at California State University, Sacramento, in the fall of 2022.

Shuying Li's compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony, and the Atlas Ensemble (Netherlands), among others. She has received awards or grants from OPERA America, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, International Antonin Dvorak Composition Competition, New Jersey Composers' Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, and others.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017. As artistic director and conductor of the ensemble, Shuying's efforts have led to residencies

and performances at Carnegie Hall's Weill Hall, the Polish Consulate General in New York City, and the Hartford Opera Theater. Shuying also pioneered the Operation Opera Festival in Ann Arbor, Michigan, and is currently co-director of Sacramento State's long-running annual Festival of New American Music.

Shuying has been named one of the three resident composers in the Composer Librettist Development Program with the American Lyric Theater (ALT) in their 2017-2018 season, to write a one-act opera. In 2014, after performances by the Hartt Wind Ensemble and the University of Cincinnati CCM Wind Orchestra, Shuying's work for band, *Slippery Slope*, won the ASCAP/CBDNA Frederick Fennell Prize.

Li has received awards or grants from OPERA America, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, International Antonin Dvorak Composition Competition, New Jersey Composers' Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, and others. Other awards include recognition as a finalist in the 2017, 2016 and 2015 ASCAP Morton Gould Young Composers Award, the Michigan Music Teachers Association Commissioned Composer Competition, and the International J. Dorfman Composition Competition, among others. Recent or upcoming projects include performances by "The President's Own" United States Marine Band, Windscape Woodwind Quintet, and the Chamber Music Society of Central Virginia; an opera commissioned by the Shanghai Conservatory of Music; an orchestra consortium; and two band consortium commissions including a CBDNA West/Northwest Region "Bridgework" Commission.

On *In This Breath*, Shuying Li writes:

*My nature is the nature of the cloud – the nature of no birth and no death. Just as it is impossible for a cloud to die, it's impossible for me to die. I enjoy contemplating my continuation body, just as the cloud enjoys watching the rain fall and become the river far below. If you look closely at yourself, you will see how you too are continuing me in some way. If you breathe in and out, and you find peace, happiness, and fulfillment, you know I am always with you, whether my physical body is still alive or not. I am continued in my many friends, students, and monastic disciples.*