

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Long Cheng Vang

Oboe/English Horn

Mary Kuvakos
Hailey Nelson

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

Gabriel Zaragoza

Baritone Sax

Samuel Denton

Horn

Anthony DePage
Matthew Anselmi
Trinity Tran
Helen Kilpatrick-
Halseth *

Trumpet

Mason Rogers
Anthony Alvarez-
Chavez
Tai Wieler
Abraham Villareal
Noah Wheeler
Grant Parker *

Trombone

Gustavo Cano
Michael Mencarini
Andres Franco
Leah Diaz

Euphonium

Samuel Derick

Tuba

Hunter Dalton
Alex Daw

String Bass

Naomi Bariban

Piano

Lauren Fortes

Percussion

Trisha Pangan-
Kennedy
Leslie Vazquez
Lauren Fortes
Merrick Ohlund
Gerald Mendez
Aidan Beadles
Zachary Milburn *
Leah Graalfs *
Darren Ngo *

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.
MARCH 4, 2026
CAPISTRANO CONCERT HALL

**guest performer*

PROGRAM

Persistence (2004) Richard Saucedo
(b. 1957)

Symphony No. 6 for Band Op. 69 (1958) Vincent Persichetti
(1915-1987)

1. Adagio-Allegro
2. Adagio Sostenuto
3. Allegretto
4. Vivace

Hymn to a Blue Hour (2010) John Mackey
(b. 1973)

Shadow Rituals (2006) Michael Markowski
(b. 1986)

Daniel Prince, graduate conducting associate

Havana Nights (2018) Randall D. Standridge
(b. 1948)

PROGRAM NOTES

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.

UPCOMING CONCERT

Wednesday, March 11

Concert Band

7:00 pm - Capistrano Concert Hall

Robert Sheldon's "Flight of the Piasa"
Bernstein's "Selections from West Side Story"
JaRod Hall's "Through the Storm"
Andrew Boyson Jr.'s "I Am"
Adrian Sims "Evergreen Escapades"
Rossano Galante's "The Wishing Well"
David Holsinger's "Prelude and Rondo"

(\$15 gen., \$10 senior, \$5 student)

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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) 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.

Richard Saucedo is an American composer known for his works for marching band, concert band, and orchestra. Saucedo completed his undergraduate degree at Indiana University in Bloomington and received his master's degree at Butler University in Indianapolis. He is on the composing staff for Hal Leonard Publications and his original compositions have been performed by middle school, high school, and university groups all over the world. In 2013, he retired as Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. He has been a guest clinician and conductor in multiple international festivals including the Singapore International Band Festival and the Australian Band and Orchestra Clinic in Sydney.

Richard Saucedo marked the opening of *Persistence* with the term "with unrelenting energy!" with good reason. The percussion section along with inventive hemiola rhythmic patterns in the winds propels this intense segment. The mood shifts completely for the slow Misterioso section which is characterized by layers of instrumental colors and rich brass statements. Rhythmic patterns and interplay between all sections of the band help to energize the final segment, leading to an exciting and powerful finish.

Vincent Persichetti was born in Philadelphia in 1915. He began to study the piano at the age of five, which gave direction to an insatiable musical interest and a talent that soon proved prodigious. He began to compose almost immediately, and during his adolescence earned money as a church organist. After graduating from Philadelphia's Combs Conservatory, he went on to complete his doctorate at the Philadelphia Conservatory. In 1947 William Schuman invited him to join the Juilliard faculty, and he taught there for the rest of his life. He became chairman of Juilliard's composition department in 1963, and in 1970, of the literature and materials department.

Persichetti's career flourished during a period when American composition was deeply divided among rival stylistic factions, each seeking to invalidate the work of its opponents. In the face of this partisan antagonism, Persichetti advocated, through his lectures and writings, as well as through his music, the notion of a broad working vocabulary, or "common practice", based on a fluent assimilation of all the materials and

techniques which had appeared during the 20th century. His own music exhibits a wide stylistic range, from extreme diatonic simplicity to complex, contrapuntal atonality.

Vincent Persichetti was a prolific composer of some 120 works, including notable pieces for piano and wind band. A fondness for wind instruments dates back to Persichetti's early years: his Op 1, composed at the age of fourteen, is a Serenade for Ten Winds.

Persichetti's **Symphony No. 6, For Band, Op. 69** was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled "Symphony for Winds," following, as it did, his Symphony No. 5, "For Strings". Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time."

The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year* (1955). The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale. (Note courtesy of the University of Alabama at Birmingham)

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

thank them for trusting my creativity and allowing me to create something "entirely else" for wind ensemble. Thank you for letting me use my musical voice.

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 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

composition, studying with Tom O'Connor and Tim Crist. In 2001, he began his tenure as director of bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the Teaching Music Through Performance in Band series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

On *Havana Nights*, Randall D. Standridge writes:

My musical tastes are wildly eclectic. One moment, you might find me enjoying Beethoven's symphonies and the other you might find me head-banging to Iron Maiden. I have never been a musical snob, and I value and love the entire array of sounds, rhythms, and textures that the world of music, in all its forms, has to offer. One genre I have a particular affection for is mambo. Being introduced to the style when I was in high school, I was enchanted with the melodies, rhythms, and excitement that it generates. As I dug more deeply into the style, I was introduced to the work of Yma Sumac, Tito Puente, Pérez Prado, and others. I was absolutely enchanted.

Havana Nights is a concert work for wind ensemble, but it was also conceived as a short ballet. The action takes place in the mambo clubs of Havana as our heroine (Havanna) dances her way through the night life. She encounters another young dancer and the two begin a flirtatious, seductive conversation through the art of movement. As the ballet comes to a close, Havanna casts one final, gleeful look at her would-be suitor before escaping into the night.

This work was commissioned by District 10 of the Ohio Music Educators Association for their 2018 District 10 OMEA Honor Band. I would like to

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. 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, and the Bergen (Norway) Philharmonic. Mackey was inducted into the American Bandmasters Association in 2013. He currently lives in San Francisco, CA.

The blue hour is an oft-poeticized moment of the day -- a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*. Programmatic content aside, the title itself contains two strongly suggestive implications -- first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing - an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece -- perhaps a result of Mackey using what was, for him, an unconventional compositional method:

I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin -- only a digital keyboard -- and it was very different to sit and write at a real piano with real pedals and a real action, and to do so in the middle of one of the most exciting and

energetic (and loud) cities in America. The result -- partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time -- is much simpler and lyrical music than I typically write.

The piece is composed largely from three recurring motives -- first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium -- creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context -- a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose. *- Program note by Jake Wallace*

Michael Markowski is fully qualified to watch movies and cartoons. In 2010, he successfully graduated magna cum laude with a Bachelor of Arts Degree in Film from Arizona State University.

While Markowski has never studied music at a university, he has studied privately with his mentors Jon Gomez and Dr. Karl Schindler. However, he has continued his education by participating in a number of programs including "the art of orchestration" with television and film orchestrator Steven Scott Smalley, and in 2008, was invited to be a part of the National Band Association's Young Composer and Conductor Mentorship program. In 2006, his work for concert band, *Shadow Rituals*, was honored with first prize in the first Frank Ticheli Composition Contest, sponsored by Manhattan Beach Music. The work is now published by Manhattan Beach Music and is on several state lists including the Texas Prescribed Music List. The piece has received a number of prestigious performances since its premiere by the Arizona State University Wind Symphony, some of

which include the Midwest Clinic in Chicago by the VanderCook College of Music and by the 4A Honor Band at the 2008 Texas Music Educators Association Conference, Poteet High School.

Markowski has received commissions for new works from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, Arrowhead Union High School, and the University of Wisconsin-Milwaukee Youth Wind Ensembles, Bethel High School, and other consortiums of schools. For the last several years, he has arranged, co-composed, and been music director for an original musical celebrating the life of Judy Garland aptly titled "Judy: The Musical." He currently lives in Astoria, New York.

On *Shadow Rituals*, Michael Markowski writes:

Shadow Rituals was written for the first Frank Ticheli Composition Contest in 2006. The piece begins with the percussion section, and shortly after we hear the first theme played by the clarinets. The first theme is later heard in the flutes and bells before returning to the clarinets. Most of *Shadow Rituals* is related to the opening section, and the majority of the motives heard throughout are related to the first theme.

The second theme is very syncopated and is first heard in the horns and is followed by a development section. The piece then has a brief moment of release as the flutes sustain a unison pitch. Then the third theme is played by a solo euphonium. The third theme is presented in canon in the bassoon, alto sax, and clarinets. The third theme is a perfect palindrome; if you played it backwards it would sound exactly the same. The first theme returns before a coda but has been altered to fit a 6-beat pattern instead of a 5-beat pattern. This alteration is presented by the trumpets, over which an augmentation of theme one is expressed by the woodwinds. *Shadow Rituals* ends with a brief statement of the first theme by the woodwinds, and a brief statement of the second theme by the winds and brass.

Randall D. Standridge is an American composer and arranger who received his Bachelor of Music Education degree from Arkansas State University. During this time, he studied composition with Tom O'Connor, before returning to Arkansas State University to earn his master's in music