

Sac State Symphonic Wind Ensemble

Flute

Soraya Roman
Kiele Miyata
Long Cheng Vang

Oboe

Mary Kuvakos
Hailey Nelson
Dr. Cindy Behmer *

English Horn

Hailey Nelson

E-Flat Clarinet

Aalliee Costa

Alto Clarinet

Kevin Le *

Clarinet

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

Bassoon

Jack Zill

Bass Clarinet

Zephaniah Samuel
Kamden Kincaid
Dara Vasquez

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

Sydney Speer

Harp

Darina Fauryan *

Percussion

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

Symphonic Wind Ensemble

Dr. Matthew Morse, director

WEDNESDAY, 7:00 P.M.

MAY 13, 2026

CAPISTRANO CONCERT HALL

*guest performer

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.

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

Anthony O'Toole holds a Bachelor of Arts degree in Music Theory and Composition from Indiana University of Pennsylvania and a master's degree in composition from George Mason University. He was recognized by George Mason University as a distinguished graduate for his achievements as a composer and musician. He has composed more than 100 works over the last 10 years and has written for virtually every major idiom and instrument. He has also had the opportunity to learn from composers such as Richard Danielpour, Dana Wilson, Frank Ticheli, Cindy McTee, George Crumb, Ryan Nowlin, Drew Hemenger, and others.

Mr. O'Toole's music for wind band has been performed and recorded by groups such as The United States Coast Guard Band, The Kansas State University Wind Ensemble, "The President's Own" United States Marine Band, The North Texas Wind Symphony, The St. Olaf Band, The Singapore Wind Symphony, The West Point Band, The Alabama Winds, and many others.

Electrons Dancing was commissioned in 2018 by a consortium of over 30 ensembles, including the Sacramento State Symphonic Wind Ensemble. Anthony O'Toole provides the following note describing this work:

ions with a negative charge, when examined show an almost choreographed dancing frenzy of electrons. This piece illustrates musically what I believe this would sound like, based on only 2 melodic/rhythmic motives; the first the ostinato on the 4 pitches (Do - Re - Fi - Sol) and the scalar line that is heard first as an interjection then as the dominant melodic idea.

Alan Theisen is an American composer, saxophonist and music educator, who received his Ph.D. in music theory and composition from Florida State University and degrees (B.M., music history and M.M., music theory) from the University of Southern Mississippi. He decided to forge his unconventional career of comprehensive musicianship not by choosing between composing, performance, scholarship, conducting, advocacy, and pedagogy but by combining those paths.

Dr. Theisen's compositions encompass a wide array of genres and instrumentation, including chamber music, art song, solo piano, concerti, jazz, pop song, musical theatre, symphonies, improvisational music, and more. His compositions typically feature memorable melodic ideas, emotional sincerity, complex yet sensuous harmony, and dramatic formal designs. A fundamental characteristic of his music is the hybridization of genres.

Theisen is a full-time lecturer of music at Xavier University of Louisiana. Previously, he was associate professor of music at Mars Hill University where he coordinated the music theory/composition curriculum since 2011. He was also visiting assistant professor of music theory at the Jacobs School of Music at Indiana University.

On *L'histoire de la Nouvelle-Orléans*, Alan Theisen writes:

L'histoire de la Nouvelle-Orléans for flute and wind ensemble was commissioned by a consortium led by Rose Bishop and Kellie Henry [and including Dr. Cathie Apple]. Written from March 2023 to December 2023, it consists of five brief movements inspired by people and places important to the history/culture of New Orleans.

Movement one imagines St. Louis Cathedral as it must have stood in the late 18th century, a magnificent sight surrounded by the chaos of swampland and waterways. I incorporated various sounds of hymn fragments, out-of-tune church bells, the churn of boats on the river, wild flora and fauna. This piece is a free form prelude whose climax emerges suddenly, majestically, and recedes as quickly as it appeared.

Movement two is a tribute to pirate, privateer, and patriot Jean Lafitte. Though frequently on the wrong side of the law, Lafitte and his fleet helped secure American victory in the Battle of New Orleans during the War of 1812. I created music that walks a fine line between the heroic and the roguish; listen also for a quotation of the old Irish song *The Soldier's Dream* that forms the central part of the movement.

No musical anthology of New Orleans would be complete without a portrait of voodoo priestess Marie Laveau. This portion begins with

Dr. Cathie Apple is the Flute Instructor at Sacramento State's School of Music, Principal flutist for North State Symphony, and one of the founders of Citywater new music ensemble. She is a regular performer at the Music at Noon concert series in Sacramento and performs on traverso with Sinfonia Spirituosa baroque orchestra.

An avid supporter of new music, Cathie has commissioned and/or premiered many works for flute and various chamber ensembles, has collaborated with composers such as Clare Shore, Nicholas Deyoe, Brent Chancellor, Derek Keller, Nell Shaw Cohen, Ryan Suleiman, Josiah Catalan, and Sunny Knable, and regularly performs on the Festival of New American Music. She has been a commissioning member of the Flute New Music Consortium since 2019, and joined consortiums for composers Juri Seo and Alan Theisen, among others.

Cathie maintains a private teaching studio in Sacramento and for over a decade was the flute instructor at the Pacific Institute of Music in Folsom. Previous appointments include second flutist with the Las Vegas Philharmonic and adjunct faculty at the University of Nevada, Las Vegas and Southern Utah University. While in Las Vegas, Cathie founded NEXTET new music ensemble and performed with them at the Edinburgh Fringe Festival.

Cathie earned her Doctorate from the University of Michigan, where she studied with Amy Porter. While in Michigan, Cathie also taught at Interlochen Arts Camp and was the yoga instructor for Amy Porter's Anatomy of Sound workshop.

Dr. Matthew Morse is currently finishing 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.

Revelli Award. The Chicago Symphony Orchestra and Riccardo Muti, Zell Music Director, premiered Jim's "astonishingly inventive" *Musical America* bass trombone concerto in June 2019. Additionally, the premiere of his wind transcription of *In Motion*, a commission by a consortium of current and former graduate students of Eugene Migliaro Corporon (including Dr. Morse), was performed by the North Texas Wind Symphony just last month. Mr. Stephenson will be adding three additional movements (Perpetual Motion, Slow Motion, Forward Motion) to create a suite titled *E-Motion* (for Eugene Corporon), which will be premiered in 2027.

Fanfare for an Angel was originally composed as a trumpet fanfare, but Stephenson has also published versions for brass quintet, trumpet and organ, trombone quartet, and concert band. The piece was written for Jeanne Pocius, a trumpet teacher of Stephenson's. The composer provides the following information in his program note:

Jeanne is a special human being that cares deeply about people and works tirelessly for the better of others. Such was the case when she was in Haiti on January 12, 2010, working with young musicians, teaching, and providing musical instruments to those otherwise not so fortunate. That Tuesday was also the day the massive and deadly earthquake struck the region. Jeanne was fortunate – she survived with "only" a broken arm and several deep bruises, having been the victim of a collapsed roof. Even with her injuries, she stayed in Haiti, working tirelessly to help others for days, with little or no food or shelter. She stayed there for three more months, dedicated to re-starting and re-organizing her program in Haiti, before returning home to Boston – again just a short stay before returning once again to Haiti.

Fellow trumpeters Mark Schwartz and Pat Shaner knew of Jeanne's return to Boston on April 16th and organized a surprise mass trumpet greeting for Jeanne right there at Logan airport. Wanting to help show support and respect for Jeanne, I asked if I could add a composed fanfare to the activities. And so, with the help of Mark, Pat, and Michael Anderson, and the many trumpeters who volunteered for the event *Fanfare for an Angel* was born.

a spooky pair of chords that alternate in giant swells throughout the entire band. Once the spell has been cast, the flutist – accompanied only by the percussion section – flies through a magical scherzo.

The fourth movement captures the languid loveliness of Audubon Park, a 350-acre municipal park in Uptown named after artist and naturalist John James Audubon (who lived in New Orleans beginning in 1821). Here I combined late Romantic gestures, 19th-century Cuban habanera, and dense harmonies to evoke egrets, ducks, Spanish moss, and lovers walking hand in hand on hot Sunday afternoons.

The finale celebrates the importance of Economy Hall, a dignified venue for Black social gatherings that stood as a Treme landmark for over a century. Economy Hall hosted performances by many of the legends of early jazz, including Buddy Bolden, King Oliver, Kid Ory, Sidney Bechet, and Louis Armstrong. This movement is a raucous homage to those musical pioneers with syncopated rhythms, crunchy harmonies, blues-twisted tunes, and good spirits overflowing! Early jazz buffs will recognize a quick quote from Louis Armstrong's solo that opens his *West End Blues*.

Leonard Bernstein was a renowned American composer, conductor, author, music lecturer, and pianist. He was among the first conductors born and educated in the US to receive worldwide acclaim. His fame derived from his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with many of the world's leading orchestras, and from his numerous orchestral works. He is also known for his works for the stage including *West Side Story*, *Candide*, *On the Town*, *The Age of Anxiety*, *Mass*, and a range of other compositions. Bernstein was the first conductor to give a series of television lectures on classical music, starting in 1954 and continuing until his death. He was a skilled pianist, often conducting piano concertos from the keyboard. As a composer he wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, and chamber and piano music.

Jack Gottlieb wrote the following notes on Leonard Bernstein's *Symphonic Dances from West Side Story* (1967/2008):

The four shows *On the Town*, *Wonderful Town*, *Candide*, and *West Side Story* show a progressive line of stylistic integration in Leonard Bernstein's compositional development. An ever-advancing economy of musical means and tightening of structure proceeds from one show to the next. It was almost predictable from this trend that when *West Side Story* hit Broadway like a bombshell, in September 1957, it would be hailed as a landmark in American theater. Bernstein had speculated much earlier that a genuine, indigenous form of American musical theater would eventually arise out of what has been known as musical comedy. Many people think that, in *West Side Story*, this theory began to be implemented. Elements from the European and American musical stage traditions were fused into an original art form that is neither opera nor musical comedy.

From the Old World tradition came complicated vocal ensembles, such as the *Quintet* in Act I: the use of music to project the story line forward (as in the duet *A Boy Like That*); the dramatic device of *leitmotifs*—for instance, the one associated with the reality of gang violence, as in the *Prologue*, or the one associated with the diametrically deductive-inductive species of developing musical materials, by basing much of the *West Side Story* score on transformations of the tritone interval, or by immediately developing the opening statement of any given song with melodic or rhythmic variation.

From the New World came idiomatic jazz and Latin timbres and figurations (most of the dance music); a fluid and constant change from word to music and from scene to scene, such as the second-act ballet that goes from accompanied spoken word into song, into dance and back again; and most important, the kinetic approach to the stage—communication through choreographic music—delineated, in concentrated form, by these *Symphonic Dances*.

The following summary outlines the principal sections of the music (which is arranged so that each section flows into the next):

Prologue (Allegro moderato) - The growing rivalry between two teenage gangs: the Jets and the Sharks.

Somewhere (Adagio) - In a dream ballet, the two gangs are united in friendship.

Scherzo (Vivace e leggiero) - In the same dream, the gangs break away from the city walls, suddenly finding themselves in a playful world of space, air, and sun.

Mambo (Meno Presto) - In the real world again, the competitive dance at the gym between the gangs.

Cha-cha (Andantino con grazia) - The star-crossed lovers Tony and Maria see each other for the first time; they dance together.

Meeting Scene (Meno mosso) - Music accompanies their first words spoken to one another.

Cool Fugue (Allegretto) - An elaborate dance sequence in which Riff leads the Jets in harnessing their impulsive hostility, figuratively "cooling their jets."

Rumble (Molto allegro) - Climactic gang battle; the two gang leaders, Riff and Bernardo, are killed.

Finale (Adagio) - Maria's *I Have a Love* develops into a procession, which recalls the vision of *Somewhere*.

Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago-based composer **James M. Stephenson**, both to critical acclaim and the delight of audiences. The composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Over 150 orchestras and bands play his music annually. His recent CD, "Liquid Melancholy – the music of James Stephenson" (featuring Chicago Symphony clarinetist John Yeh) was a 2019 Grammy nominee for Best Engineered, Classical.

His monumental *Symphony #2 – VOICES*, earned the esteemed Ostwald Award (2018) from the American Bandmasters Association, after just having won the 2017 National Band Association's annual