

SONOMA STATE UNIVERSITY
DEPARTMENT OF MUSIC

PRESENTS

**2015 SONOMA INVITATIONAL
HIGH SCHOOL
WIND BAND FESTIVAL**

March 13-14, 2015

Joan and Sanford I. Weill Concert Hall

PROGRAM

FRIDAY MARCH 13

8:30 am	College Park High School Wind Ensemble <i>Königsmarsch</i> (1907) <i>The Seal Lullaby</i> (2011) <i>Bayou Breakdown</i> (2003)	Jorge Jiménez, Conductor Richard Strauss (1864-1949) arr. Roger Barrett Eric Whitacre (b. 1970) Brant Karrick (b. 1960)	Pleasant Hill, CA
9:05 am	Marin School of the Arts Wind Ensemble <i>Gavorkna Fanfare</i> (1991) <i>Rest</i> (2011) <i>Armenian Dances, Part I</i> (1972)	Rebecca d'Alessio, Conductor Jack Stamp (b. 1954) Frank Ticheli (b. 1958) Alfred Reed (1921-2005)	Novato, CA
9:40 am	Acalanes High School Wind Ensemble <i>Shortcut Home</i> (1998) <i>Sursum Corda</i> (1894) <i>El Camino Real</i> (1985)	Norman Dea, Conductor Dana Wilson (b. 1946) Edward Elgar (1857-1934) arr. Bruce Houseknecht Alfred Reed (1921-2005)	Lafayette, CA
10:15 am	De La Salle High School Concert Band <i>Liadov Fanfare</i> (2006) <i>On This Bright Morning</i> (2013) <i>Themes from "Green Bushes"</i> (1921)	Larry Colon, Conductor Brian Beck David Maslanka (b. 1943) Percy A. Granger (1882-1961) arr. Larry Daehn	Concord, CA
10:50 am	Albany High School Wind Ensemble <i>Children's March</i> (1919) <i>Dusk</i> (2004) <i>Esprit de Corps</i> (1984)	Craig Bryant, Conductor Percy Aldrige Grainger (1882-1961) Steven Bryant (b. 1972) Robert Jager (b. 1939)	Albany, CA
11:25 pm	Saratoga High School Wind Ensemble <i>Sleep</i> (1999) <i>Traveler</i> (2003)	Michael Boitz, Conductor Eric Whitacre (b. 1970) David Maslanka (b. 1943)	Saratoga, CA
12:00 pm	Benicia High School Wind Ensemble <i>Once More Unto the Breach</i> (2000) 1. <i>At the Speed of Dark</i> 2. <i>I Shall Hear in Heaven</i> 3. <i>The Gathering Storm</i> <i>City Trees</i> (2012) <i>The Ringmaster's March</i> (2013)	Patrick Martin, Conductor Stephen Melillo (b. 1957) Michael Markowski (b. 1986) John Mackey (b. 1973)	Benicia, CA
1:30-2:30 pm	Sonoma State University Symphonic Wind Ensemble <i>The Champion Returns</i> (2015) <i>Fantasia for Band</i> (1963) <i>Tears</i> (1994) <i>Concertino for Clarinet, op. 26</i> (1811) Roy Zajac, Clarinet <i>Star Wars Trilogy</i> (1977-83) I. <i>The Imperial March</i> II. <i>Princess Leia's Theme</i> III. <i>The Battle in the Forest</i> IV. <i>Yoda's Theme</i> V. <i>Star Wars (Main Theme)</i>	Dr. Andy Collinsworth, Conductor Christopher Harris (b. 1987) Vittorio Giannini (1903-1966) David Maslanka (b. 1943) Carl Maria von Weber (1786- 1826) arr. Alfred Reed John Williams (b. 1932) arr. Donald Hunsberger	

2:45 pm	Analy High School Symphonic Band <i>Suite of Old American Dances</i> (1949) I. <i>Cake Walk</i> II. <i>Schottische</i> <i>October</i> (2000) <i>Jubiloso</i> (1989)	Kelly Stewart, Conductor Robert Russell Bennett (1894-1991) Eric Whitacre (b. 1970) Ed Huckeby (b. 1948)	Sebastopol, CA
3:20 pm	Amador Valley High School Wind Ensemble <i>Ecstatic Fanfare</i> (2013) <i>Bookmarks from Japan</i> (2013) 1. <i>Fuji-san</i> 2. <i>Nihonbashi</i> 3. <i>The Great Wave off Kanagawa</i> 4. <i>Kinryuzan Temple in Asakusa</i> 5. <i>Evening Snow at Kambara</i> 6. <i>Hakone</i>	Jonathan Grantham, Conductor Steven Bryant (b. 1972) Julie Giroux (b. 1961)	Pleasanton, CA
3:55 pm	Santa Teresa High School Wind Ensemble <i>Portraits</i> (2000) I. <i>Fanfare</i> II. <i>Song</i> III. <i>Burlesque</i> <i>Earth Song</i> (2014) <i>Undertow</i> (2008)	Julie Bounds, Conductor Jim Colonna (b. 1970) Frank Ticheli (b. 1958) John Mackey (b. 1973)	San José, CA
4:30 pm	Northgate High School Wind Ensemble <i>Blue Shades</i> (1997) <i>Variations on a Shaker Melody</i> (1956) <i>Second Century March</i> (1986)	Greg Brown, Conductor Frank Ticheli (b. 1958) Aaron Copland (1900-1990) Alfred Reed (1921-2005)	Walnut Creek, CA
5:05 pm	James Logan High School Symphonic Band <i>Mother Earth</i> (2003) <i>Do Not Go Gentle Into That Good Night</i> (1976) <i>Triumphal Ode for Military Band, Op. 11</i> (1918)	Patrick Refsnider, Conductor David Maslanka (b. 1943) Elliot Del Borgo (1938-2013) Howard Hanson (1896-1981)	Union City, CA
5:40 pm	Lynbrook High School Wind Ensemble <i>Lincolnshire Posy</i> (1937) 1. <i>Lisbon</i> 2. <i>Horkstow Grange</i> 3. <i>Rufford Park Poachers</i> 4. <i>The Brisk Young Sailor</i> 5. <i>Lord Melbourne</i> 6. <i>Lost Lady Found</i> <i>Selections from Die Fledermaus</i> (1874)	Michael Pakaluk, Conductor Percy Aldridge Grainger (1882-1961) Johann Strauss II (1825-1899) arr. Eiji Suzuki	San José, CA
6:15 pm	James Logan High School Wind Symphony <i>Landscapes</i> (2013) <i>Aurora Awakes</i> (2009) <i>Roma</i> (2009)	Adam Wilke, Conductor Rossano Galante (b. 1967) John Mackey (b. 1973) Valerie Coleman (b. 1970)	Union City, CA

SATURDAY MARCH 14

9:00 am	Maria Carrillo High School Symphonic Band <i>Landscapes</i> (2013) <i>The Promise of Living</i> (1958) <i>Celebrations</i> (1988)	Matt Bringedahl, Conductor Rossano Galante (b. 1967) Aaron Copland (1900-1990) trans. Kenneth Singleton John Zdechlik (b. 1937)	Santa Rosa, CA
10:00 am	Westview High School Wind Ensemble <i>An American Elegy</i> (2000) <i>Blue Shades</i> (1997)	Jeri Webb, Conductor Frank Tichelli (b. 1958) Frank Tichelli (b. 1958)	San Diego, CA
11:00 am	Rancho Bernardo High School Wind Ensemble <i>A Movement for Rosa</i> (1994) <i>With Heart and Voice</i> (2000) <i>Firefly</i> (2008)	Duane Otani, Conductor Mark Camphouse (b. 1958) David Gillingham (b. 1947) Ryan George (b. 1978)	San Diego, CA
12:00 pm	Clovis West High School Wind Ensemble <i>Winter Dances</i> (2001) <i>Sleep</i> (1999) <i>Blue Shades</i> (1997)	John Lack, Conductor Brian Balmages (b. 1975) Eric Whitacre (b. 1970) Frank Ticheli (b. 1958)	Clovis, CA
1:45-2:45 pm	Sonoma State University Symphonic Wind Ensemble Reprise of program from Friday March 13	Dr. Andy Collinsworth, Conductor	

MEET THE ADJUDICATORS

Dr. Robert Belser

University of Wyoming

A native of Lee's Summit, Missouri, Robert Belser began his musical training on trumpet then on euphonium as a student of Keith House. He earned the Bachelor of Music Education degree from Central Missouri State University studying with Russell Coleman and Robert Gifford. Following his undergraduate studies, he taught instrumental and choral music in Central Missouri. Dr. Belser served as a graduate teaching assistant at the University of Illinois where he studied with Harry Began, Gary Smith, and Dan Perantoni, and earned the Master of Science in Music Education degree. He was Assistant Director of Bands at Eastern Kentucky University directing the concert band, athletic bands, and teaching music appreciation.

Dr. Belser was awarded the Doctor of Musical Arts in Conducting from The University of Iowa where he was a student of Myron Welch. He has also studied conducting with Craig Kirchoff, John Paynter, and Mallory Thompson.

Dr. Belser was honored as a recipient of the prestigious John P. "Jack" Ellbogen Award for Meritorious Classroom teaching in 2000, and has served as a teaching excellence panelist for the UW Ellbogen Center for Teaching and Learning.

Dr. Belser is quite active as a clinician and conductor throughout the country, and as an adjudicator for bands in the West and the Midwest. Under his baton, the UW Wind Ensemble performed for the Western/Northwestern Division conference of College Band Directors National Association receiving acclaim for their sensitivity and musicality in performance. He is a proponent of new music and the process of creativity, and is not only in demand as a conductor but as a clinician for his promotion of positive teaching techniques and advocacy for the arts.

In addition to conducting, Dr. Belser also teaches music education and graduate conducting and literature courses. His research interests include the process of creativity, historic and new wind repertory, and the arts in the process of learning.

Professor Larry Gookin

Central Washington University

Larry Gookin has been Director of Bands at Central Washington University since 1981. He has served as the Associate Chair and Coordinator of Graduate Studies. His fields of expertise include music education, wind literature, conducting, and low brass performance.

The CWU Wind Ensemble has performed at state, regional and national conventions, including the College Band Directors National Association Conference in Boulder; the Music Educators National Conference in Minneapolis; the Western International Band Clinics in Seattle; the Western/Northwestern CBDNA Division Conferences in Reno, and most recently the College Band Directors National Association Conference in Seattle.

Professor Gookin received the M.M. in Music Education from the University of Oregon School of Music in 1977 and the B.M in Music Education and Trombone Performance from the University of Montana in 1971. He taught band for 10 years in public schools in Montana and Oregon. Prior to accepting the position as Director of Bands at Central Washington University, he was Director of Bands at South Eugene H.S in Eugene, Oregon.

Professor Gookin has served as president of the Northwestern Division of the CBDNA, as well as Divisional Chairman for the National Band Association. He is past Vice President of the Washington Music Educators Association. In 1992 he was elected to the membership of the American Bandmasters Association, and in 2000 he became a member of the Washington Music Educators "Hall of Fame." In 2001, Gookin received the Central Washington University Distinguished Professor of Teaching Award, and in 2003 was named WMEA teacher of the year. In 2004, he was selected as Central Washington University's representative for the Carnegie Foundation (CASE) teaching award. He is a past recipient of the "Citation of Excellence Award" from the National Band Association, the "Mac" award from First Chair of America, and the American Schools Band Directors Association "Standbury Award." Most recently, Gookin received the University of Oregon's School of Music Distinguished Alumnus Award. Professor Gookin has appeared as clinician, adjudicator, and conductor in the United States, Canada, Japan, Southeast Asia, and Europe. He is former principal trombone of the Eugene and Yakima Symphony Orchestras, and is currently the Artistic Director and Conductor of the Seattle Wind Symphony.

Dr. Emily Moss

California State University— Los Angeles

Emily A. Moss is the Director of Bands and Director of Instrumental Music Education for the Department of Music, Theatre and Dance at California State University, Los Angeles. Her duties include direction of the Wind Ensemble and Symphonic Band, teaching undergraduate and graduate conducting, and instruction in instrumental music education methods. Her previous appointment (2008-2011) was at the Conservatory of Music at Brooklyn College of the City University of New York where she served as Director of the Conservatory Wind Ensemble and Coordinator of Music Education.

Originally from Seattle, WA, Dr. Moss earned her Bachelors' degrees in music and music education at the University of Washington, studying conducting with Timothy Salzman and bassoon performance with Arthur Grossman. She taught middle school band and private bassoon lessons in Chandler, AZ and Seattle, WA for six years where her bands received honors and awards from regional and state festivals. While serving as a teaching assistant with the University bands at the University of Northern Colorado, she earned her Master's degree in Wind Conducting and the Doctor of Arts in Music Education and Bassoon Performance, studying with Kenneth Singleton, Richard Mayne and Charles Hansen.

As a conductor and clinician, Dr. Moss has been invited to guest conduct at middle schools, high schools and universities in Washington, Arizona, Colorado, Texas and California and regularly gives band clinics throughout Southern California. She is also an accomplished bassoonist, actively performing during her degree programs in Washington and Colorado, with the Conservatory Orchestra and other ensembles at Brooklyn College, and for faculty recitals at Cal State L.A.

Dr. Moss is passionate about music education and effective teaching. As a member of the Advisory Board of the Center for Effective Teaching and Learning (CETL) at Cal State L.A., she is actively involved in exploring and finding ways to improve student learning. She was recently awarded a planning grant from the Lipton/Modarres Fellowship for Excellence in Teaching and Learning to develop a Pre-Service Teaching component within the B.M. in Music Education program at CSULA. She can be seen presenting at conferences across the United States on topics ranging from effective rehearsing and good ensemble tone to practical tips for non-percussionist band directors. Her professional memberships include College Band Directors National Association (CBDNA), National Association for Music Educators (NAfME), California Band Directors Association (CBDA), National Band Association (NBA), and the National Honor Society Phi Kappa Phi.

Dr. Robert Taylor

University of British Columbia

Robert Taylor is Director of Bands at the University of British Columbia, where he conducts the Symphonic Wind Ensemble and Concert Winds, teaches instrumental conducting, and heads the brass division. Prior to his appointment at UBC, Dr. Taylor served as Director of Bands at the University of Puget Sound in Tacoma, WA, and Chair of the Performing Arts Department at Eureka High School in northern California. Under his direction, the Eureka High Jazz Ensemble and Symphonic Band earned recognition for excellence by Downbeat Magazine, the Selmer Corporation, and Grammy Signature Schools, placing Eureka High among the finest school music programs in North America.

Dr. Taylor maintains an active schedule as a guest conductor and clinician. Past engagements include performances with the Vancouver Brass Project, Pacific Symphonic Wind Ensemble, and Chicago-based contemporary music group, the Maverick Ensemble, in addition to collaborations with a wide range of international artists—from Allen Vizzutti, Gail Williams, and Ingrid Jensen, to Manhattan Transfer and Big Bad Voodoo Daddy. As a passionate advocate of music in the schools, Dr. Taylor is in high demand as a rehearsal clinician and festival adjudicator and has made frequent appearances with young musicians, serving as principal conductor of the Puget Sound Youth Wind Ensemble and guest conductor of numerous honor groups.

Dr. Taylor received the Master of Music and Doctor of Music degrees in conducting from Northwestern University and the Bachelor of Arts degree in Trumpet and Music Education from Humboldt State University. His research has been published in GIA's Teaching Music Through Performance in Band series and featured in presentations at several regional and national music conferences. He is a Jacob K. Javits Fellow, executive board member of the British Columbia Music Educators Association, and a member of the Phi Kappa Phi and Pi Kappa Lambda National Honor Societies, College Band Directors National Association, World Association for Symphonic Bands and Ensembles, and National Association for Music Education.

SONOMA STATE UNIVERSITY

FLUTE/PICCOLO

Mercedes Castro
Katherine McCarthy
Mason Potter
Macey Robles
Caitlin Windsor

OBOE

Claire Engan
Sara Flores

BASSOON

Chaco Lechon-Peckham
Joe Wheelock

CLARINET

Joshua Baumgartner
Kaitlyn Boquiren
Adrianna Gonzalez
Megumi Hallberg
Kelsey Matsune
Emily Miller
Joshua O'Hara
Malik Wade

BASS CLARINET

Ian Calibuso
Cella Sands

SOPRANO SAXOPHONE

Spenser Araujo

ALTO SAXOPHONE

Spenser Araujo
Megan Rice

TENOR SAXOPHONE

Patrick Dempsey
Hannah McKeown

BARITONE SAXOPHONE

Joe Agro
Natalie Mandeville

SYMPHONIC WIND ENSEMBLE

TRUMPET

Eduardo Barraza
Philip Beard
Sophia Mahoney-Rohri
Jose Blanco-Martinez
Zach Hall
Jasen Merilos
Daniel Smith

HORN

Bryce Beckel
Daisy Ernst
Helen Humphreys
Jeanne Porter

TROMBONE

Tetsuya Endo
Grant Erickson
Dennis Kuba
Ethan Novak
Justin Wolff

EUPHONIUM

Elizabeth Northrup

TUBA

Matt Nichols
Chelsea Ruthrauff
Gerry Turner

STRING BASS

Jahrell Amani
Melanie Schug

PERCUSSION

Lauren Estes
Dustin Friel
Christopher Harris
Emily Studden
Ashley Woods

PIANO

Leigh McAllister

HARP

Dan Levitan*

Performers are listed alphabetically to reflect the importance of each member to the ensemble

* SSU Faculty Performer

Dr. Andy Collinsworth

Sonoma State University

Andy Collinsworth is the Director of Bands and Program Director for Music Education at Sonoma State University in Rohnert Park, California. In addition to leading the university Symphonic Wind Ensemble and Chamber Winds Ensemble, he teaches courses in conducting, instrumental music methods and music education. As Director of the Music Education program at SSU, he advises and guides students aspiring to become music educators and supervises graduate students in the single subject credential program in music.

Dr. Collinsworth received the Doctor of the Musical Arts degree in Conducting from Arizona State University, and he holds degrees in music education and in saxophone performance from the University of Nevada at Reno.

Dr. Collinsworth maintains an active schedule as a guest conductor, adjudicator and clinician. He is the founder and artistic director of the Sonoma Invitational Wind Band Festival, an annual event featuring performances by high school bands from around the state. He also leads the Sonoma Summer Band Conducting and Music Education Symposium; a weeklong conducting seminar offered each June for high school and middle school music educators.

In addition to his university duties, he is an active member of several professional organizations. He currently serves as President Elect for the Western Division of the College Band Directors National Association (CBDNA), and is the Immediate Past President of the California Music Educators Association (CMEA) Bay Section. In addition to these organizations, he is a member of the National Association of Music Education, the California Band Directors Association, the Northern California Band Directors Association, and is an honorary member of the Kappa Kappa Psi band fraternity.

Dr. Collinsworth was recognized in 2014 as the *John Swain Outstanding University Music Educator Award* for outstanding contributions to music education at the collegiate level by the California Music Educators Association. In 2011, he received the CMEA *Don Schmeer/Byron Hoyt Band Educator Award* honoring excellence in instrumental music education and performance.

Roy Zajac, Clarinet Instructor

Sonoma State University

During the course of his undergraduate work at the University of Michigan, Roy Zajac studied in Vienna, Austria, with Peter Schmidle, the Principal Clarinetist of the Vienna Philharmonic. After completing his undergraduate degree, Zajac was selected to play with the *Filharmoni del Bajio* orchestra in Guanajuato, Mexico. After completing a season in Mexico, he returned to the United States to commence graduate work. He earned a Master's degree in Music Performance at the University of Minnesota where he studied with Burt Hara, the Principal Clarinetist of the Minnesota Orchestra. While in Minnesota, Zajac performed with the Minnesota Orchestra and the Bergen Wind Quintet.

After earning his graduate degree, Zajac joined the Air Force and was chosen to perform with the United States Air Force Band of the Golden West, stationed at Travis Air Force Base, in Fairfield, California. In 1998, he was selected as the Principal Clarinetist of the Santa Rosa Symphony, under the direction of Jeffery Kahane. Zajac frequently performs chamber music with members of the Santa Rosa Symphony, and also is a frequent performer on Sonoma State University's faculty concerts. He also plays with orchestras in Marin, Monterey, Napa, and Sacramento, as well as with many other Northern California performing ensembles.

Zajac enjoys teaching private lessons to many students throughout the Bay Area. He also instructs and coaches clarinet, woodwinds, and wind ensembles for the Santa Rosa Symphony youth orchestras, as well as at the Marin Arts Academy, the Cazadero Performing Arts Camp, and at Sonoma State University

PROGRAM NOTES

CHRISTOPHER HARRIS

THE CHAMPION RETURNS

Born: 1987
Work Composed: 2014
Duration: 1:30

The Champion Returns is a fanfare written for wind ensemble. It was written to recapture that feeling and energy that composers like John Williams and Bruce Broughton would include in their very thematic scores throughout their careers. Though this piece is quite short, it has a story that is told through the color of its instrumentation as the melody gets tossed around throughout the different sections of the ensemble. The "Champion" has just endured the adventure of a lifetime and is finally returning home to the family and friends they had left behind.

VITTORIO GIANNINI

FANTASIA FOR BAND

Born: 1903
Died: 1966
Work Composed: 1963
Duration: 6:30

A native of Philadelphia, composer Vittorio Giannini began his musical studies at the age of ten at the Royal Conservatory in Milan, Italy, and later at Juilliard. He received the Grand Prix de Rome in composition in 1932, which enabled him to continue his studies in Rome. He returned to teach at America's prestigious music schools, including Juilliard, the Manhattan School of Music, and the Curtis Institute.

Giannini received some critical acclaim for his operas and arts songs, but it is through his band compositions that he is best remembered.

The term "fantasia" originated during the Baroque era as a title used primarily for many keyboard works. As the word suggests, the Baroque keyboard "fantasy" often featured flashy, chromatic passages and an ornate flair that were written in such a way as to sound improvised. There was usually no definitive form, rather a focus on the development of a theme or motive.

Giannini's *Fastasia for Band* incorporates many of these stylistic elements. The work was composed in 1963 as a commission by the Putnam County Music Educators Association in New York, during a time of personal strife in his life.

The chromatically tinged opening motive in the key of B-flat minor, first stated by the trumpets, paints a dark and mysterious mood that permeates the work. This opening motive appears in various different presentations throughout. Although he lived during an era when many composers shunned tonality, Giannini's harmonic language resembled that of earlier Romantic composers. His *Fantasia* is wholly tonal; however the use of chromatically altered chords, extended triadic harmonies to ninths, elevenths and thirteenth, and root movements by thirds create an air of harmonic complexity.

DAVID MASLANKA

TEARS

Born: 1943
Work Composed: 1994
Duration: 14:00

A native of New Bedford, Massachusetts and current resident of Missoula, Montana, David Maslanka is one of the most prolific and important composers of wind band music. He holds degrees from the Oberlin Conservatory and Michigan State University where his principal teachers included H. Owen Reed and Paul Harder. Dr.

Maslanka has written over 100 works for wind band, many of which are considered to be cornerstone works in the wind band repertory. Maslanka's music is known for its rhythmic complexity and harmonic intensity.

Tears was commissioned by the Wisconsin chapter of the College Band Directors National Association in 1994. Regarding the work the composer writes:

The title "Tears" came from reading the novel *Monnew* by the African writer Ahmadou Kourouma. His story tells of the destruction of a traditional African culture by European colonization. The native peoples were made to endure the *monnew*: the insults, outrages, trials, contempts, and humiliations of colonialism. My reading of the book was the external motivation for composing the piece, but I don't know anyone in Africa directly.

I have come to understand that fascination with something in the external world means that a thing deep inside me has been touched. So the piece is about something in me.

Over the years my music has acted as a predictor for me. It gives me advance non-verbal messages about things inside me that I don't understand yet: movements of my unconscious that are working their way towards the light.

Tears finally is about inner-transformation, and about groping toward the voice of praise. St. Francis and St. Ignatius have said that the proper function of the human race is to sing praise. *Tears* is about inner breaking, and coming to terms with the pain that hinders the voice of praise. *Tears* is about the movement toward the heart of love.

My dear friend Richard Beale has captured these thoughts in a brief and powerful poem:

*Unless tears come to wash my eyes
I will not see again.
Unless I lift my arms in gratitude for pain
They will lack the strength to harvest daffodils.*

* Program note by David Maslanka

CARL MARIA VON WEBER

CONCERTINO FOR CLARINET, OP. 26

ARRANGED FOR BAND BY ALFRED REED

Born: 1786
Died: 1826
Work Composed: 1811
Duration: 9:00

Carl Maria von Weber was the son of a versatile musician who had founded his own travelling theatre company, and a cousin of Mozart's wife Constanze. Trained as a musician from his childhood, he made a favorable impression as a pianist and then as music director, notably in the opera houses of Prague and Dresden where he introduced various reforms such as conducting without the use of violin or keyboard instrument. As a composer he won a lasting reputation with the first important Romantic German opera, *Der*

Freischutz.

The *Concertino, op. 26* has long been considered a staple in the clarinet repertory. Composed in a single movement, the work alternates between pastoral and energetic episodes. The work's genesis stems from a chance meeting between Weber and the great German clarinet virtuoso Heinrich Baermann in 1811. Weber was so taken with Baermann's skill playing a new, state of the art ten-key clarinet that he reportedly composed the *Concertino* for him in less than two weeks. Baermann performed the premiere on April 5, 1811 and the work was an instant hit— so much so, that Weber was commissioned to write two full scale concertos for the clarinet, both of which he completed later that same year!

* Program note adapted from James Huff and James R.C. Adams

JOHN WILLIAMS

STAR WARS TRILOGY

ARRANGED BY DONALD HUNSBERGER

Born: 1932
Work Composed: 1977-83
Duration: 17:00

John Williams is unquestionably one of the most recognized composers in the world. This masterful arrangement of music from the first three *Star Wars* movies was completed in 1997 by Donald Hunsberger, the former conductor of the Eastman Wind Ensemble (1965-2001). Hunsberger notes:

The phenomenal success of *Star Wars* (1977) and its two companion films, *The Empire Strikes Back* (1980) and *Return of the Jedi*

(1983), renewed interest in movies as huge spectacles. Although set in futuristic terms for we earthbound travelers, the three films are in many ways historical in nature. Frequently described as "the morality plays of film," the stories in the TRILOGY share a common theme of the primary struggle between good and evil and the eventual success of love conquering all.

Created originally to be a nine-part series, each film is complete within itself while remaining open-ended for its eventual position in the nine tales. The characters obviously grow older and the production technology develops more and more as each year goes by.

Of musical interest, the STAR WARS project brought to international prominence the talents of John Williams, one of the most gifted composers for film and television. Williams worked in a totally different compositional style for the late 1970s in that he did not write short "cue music" for individual scenes, but rather composed large free-standing compositions that accompanied large segments of the film.

The five excerpts gathered in the TRILOGY are each capable of individual contrast, excitement and beauty. The themes for Leia and Yoda have received recognition, and the “Darth Vader Death March” and “The Main Title Music” are some of the best known film music performed today. The hidden gem in this set is the third movement, “The Battle in the Forest,” from RETURN OF THE JEDI, an extremely humorous Prokofiev-esque *vivace* which supports the little Ewoks in their fight with the huge metallic giants.

** Program note by Donald Hunsberger*

SONOMA STATE UNIVERSITY

DEPARTMENT OF MUSIC

The Department of Music at Sonoma State University offers the Bachelor of Music degree in Music Education, Applied Music, Jazz Studies, as well as the Bachelor of Arts degree in Music, Liberal Arts concentration, and the minor in music. The music department presents more than 100 performances each year. Its music education outreach initiatives, festivals and invitational events annually bring 2,500 secondary school students, teachers and guests to the campus. The department has been a fully accredited member of the National Association of Schools of Music since 1972.

- ❖ **Dr. Brian S. Wilson, Department Chair, Theory**
- ❖ **Dr. Jenny Bent, Director of Choral Activities**
- ❖ **Dr. Andy Collinsworth, Director of Bands and Music Education**
- ❖ **Dr. Doug Leibinger, Director of Jazz Studies**
- ❖ **Dr. Lynne D. Morrow, Director of Opera and Musical Theater**
- ❖ **Dr. John Palmer, Musicology, Ear Training, Theory**
- ❖ **Marilyn Thompson, Director of Piano and Chamber Music**
 - **Kathleen Lane Reynolds, Flute**
 - **Roy Zajac, Clarinet**
 - **Laura Reynolds, Oboe**
 - **Rufus Olivier, Bassoon**
 - **Andy Collinsworth, Saxophone**
 - **David Scott, Trumpet**
 - **Ruth Wilson, Horn, Brass Ensemble**
 - **Anthony Collins, Trombone, Tuba**
 - **Jennifer Wilsey, Percussion**
 - **Dan Levitan, Harp**
 - **Joseph Edelberg, Violin, Viola**
 - **Kasey Knudsen, Jazz Saxophone**
 - **Randy Vincent, Jazz Guitar**
 - **Cliff Hugo, Bass**
 - **Ken Cook, Jazz Piano**
 - **George Marsh, Drums**

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