

SONOMA STATE UNIVERSITY  
**DEPARTMENT OF MUSIC**

PRESENTS

**4<sup>TH</sup> Annual**  
**SONOMA INVITATIONAL**  
**HIGH SCHOOL**  
**WIND BAND and ORCHESTRA**  
**FESTIVAL**

**March 23-24, 2016**

# Joan and Sanford I. Weill Concert Hall

## WEDNESDAY MARCH 23

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<b>9:00 am</b>	<b>Rancho Cotate High School Symphonic Band</b> <i>Bayou Breakdown</i> (2003) <i>A Slavic Farewell</i> (1912) <i>Irish Tune from County Derry</i> (1916) <i>Shepherd's Hey</i> (1918)	<b>Tim Decker, Conductor</b> Brant Karrick Vasilij Agapkin, ed. John R. Bourgeois Percy Aldridge Grainger Percy Aldridge Grainger	<b>Rohnert Park, CA</b>
<b>9:30 am</b>	<b>Aragon High School Wind Ensemble</b> <i>Aerospace: Prelude to "Symphony of Space"</i> (2008) <i>Give Us This Day</i> (2007)	<b>Troy Davis, Conductor</b> Maxime Aulio David Maslanka	<b>San Mateo, CA</b>
<b>10:00 am</b>	<b>Albany High School Wind Ensemble</b> <i>Firework</i> (1992) <i>A Basque Lullaby</i> (2007) <i>Second Suite for Military Band Op.28/No.2</i> (1911) I. <i>March</i> II. <i>Song Without Words</i> III. <i>Song of the Blacksmith</i> IV. <i>Fantasia on the Dargason</i>	<b>Craig Bryant, Conductor</b> Jan Van der Roost Dan Forrest Gustav Holst, ed. Colin Mathews	<b>Albany, CA</b>
<b>10:30 am</b>	<b>Lynbrook High School Wind Ensemble</b> <i>Golden Gate</i> (2015) (California Premiere) I. <i>The Bridge</i> II. <i>Ships in the Fog</i> III. <i>Barbary Coast</i> <i>Warcrye of Elfegen</i> (1999)	<b>Michael Pakaluk, Conductor</b> Stephen Michael Gryc  Geoffrey Lawrence	<b>San José, CA</b>
<b>11:00 am</b>	<b>Rancho Mirage High School Wind Ensemble</b> <i>Simple Gifts - Four Shaker Songs</i> (2002) I. <i>In Yonder Valley</i> II. <i>Dance</i> III. <i>Here, Take This Lovely Flower</i> IV. <i>Simple Gifts</i> <i>Pageant</i> (1953)	<b>Michael Gaylord, Conductor</b> Frank Ticheli  Vincent Persichetti	<b>Rancho Mirage, CA</b>
<b>11:30 pm</b>	<b>Foothill High School Wind Ensemble</b> <i>Overture to Colas Breugnon</i> (1937) <i>One Life Beautiful</i> (2010) <i>Give Us This Day</i> (2007)	<b>Josh Butterfield, Conductor</b> Dmitri Kabalevsky Julie Giroux David Maslanka	<b>Pleasanton, CA</b>

<b>1:00-2:15 pm</b>	<b>Sonoma State University Symphonic Wind Ensemble</b>	<b>Dr. Andy Collinsworth, Conductor</b>
	<i>Fanfare pour précéder la Péri</i> (1911) <i>Overture for Woodwinds</i> (2000) <i>Vox Populi</i> (1998/2002)	Paul Dukas (1865-1935) Philip Sparke (b. 1951) Richard Danielpour (b. 1956), arr. Jack Stamp (b.
1954)	<i>Riften Wed</i> (2013) <i>Fête-dieu à Séville, from Iberia</i> (1905/1934)	Julie Giroux (b. 1961) Isaac Albéniz (1860-1909), trans. Lucien Cailliet
(1891-1985)	<i>The Wind in the Willows</i> (2002) I. <i>The River</i> II. <i>Ratty and Mole</i> III. <i>Mister Toad</i> IV. <i>The Return of Ulysses</i>	Johan de Meij (b. 1953)
<b>3:00 pm</b>	<b>James Logan High School Symphonic Band</b>	<b>Patrick Refsnider, Conductor</b>
	<i>Prelude, Siciliano and Rondo</i> (1963) <i>Lux Aurumque</i> (2005) <i>Vesuvius</i> (1999)	<b>Union City, CA</b> Malcom Arnold, arr. John P. Paynter Eric Whitacre Frank Ticheli
<b>3:30 pm</b> <b>Saratoga, CA</b>	<b>Saratoga High School Wind Ensemble</b>	<b>Michael Boitz, Conductor</b>
	<i>Morning Star</i> (1997) <i>O Magnum Mysterium</i> (1994) <i>March from Symphonic Metamorphosis</i> (1943)	David Maslanka Morten Lauridsen, arr. H. Robert Reynolds Paul Hindemith, arr. Keith Wilson
<b>4:00 pm</b>	<b>The Harker School Orchestra</b>	<b>Chris Florio, Conductor</b>
	<i>Symphonic Dances from West Side Story</i> (1957) I. <i>Prologue</i> II. <i>Somewhere</i> III. <i>Scherzo</i> IV. <i>Mambo</i> <i>Symphony No. 2, Op. 30</i> (1930) III. <i>Allegro con Brio</i>	<b>San José, CA</b> Leonard Bernstein       Howard Hanson
<b>4:30 pm</b>	<b>Northgate High School Wind Ensemble</b>	<b>Greg Brown, Conductor</b>
	<i>Tres Danzas de Mexico</i> (1986) <i>Mannin Veen</i> (1933) <i>English Waltz</i> (1945)	<b>Walnut Creek, CA</b> William E. Rhoads Haydn Wood Percy Grainger
<b>5:00 pm</b>	<b>James Logan High School Wind Symphony</b>	<b>Adam Wilke, Conductor</b>
	<i>Conniption</i> (2010) <i>Hands of Mercy</i> (2000) <i>La Forza Del Destino Overture</i> (1862/1946)	<b>Union City, CA</b> William Pitts Julie Giroux Giuseppe Verdi, arr. M.L. Lake and H.R Kent
<b>5:30 pm</b>	<b>Saratoga High School Symphony Orchestra</b>	<b>Michael Boitz, Conductor</b>
	<i>The Turtle Dove</i> (2010) <i>The Planets</i> (1914-16) I. <i>Mars</i> II. <i>Jupiter</i>	<b>Saratoga, CA</b> Tito Munoz, arr. G. Winston Cassler Gustav Holst

## **THURSDAY MARCH 24**

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<b>9:00 am</b>	<b>Berkeley High School Chamber Orchestra</b> <i>Rhythm Dances</i> (2015) <i>Allegretto Grazioso from Symphony No. 8</i> (1889) <i>Sinfonia II in D Major, MVW N 2</i> (1821) I. <i>Allegro</i> II. <i>Andante</i> III. <i>Allegro Vivace</i>	<b>Mary Dougherty, Conductor</b> Brian Balmages Antonín Dvořák, arr. Robert Sieving Felix Mendelssohn Bartholdy	<b>Berkeley, CA</b>
<b>9:30 am</b>	<b>El Cerrito High School Wind Ensemble</b> <i>Country Gardens</i> (1918) <i>Sleep</i> (2003) <i>Second Suite in F</i> (1911) I. <i>March</i> II. <i>Song Without Words</i> III. <i>Song of the Blacksmith</i> IV. <i>Fantasia on the Dargason</i>	<b>Keith Johnson, Conductor</b> Percy Aldridge Grainger, ed. Brant Karrick Eric Whitacre Gustav Holst	<b>El Cerrito, CA</b>
<b>10:00 am</b>	<b>College Park High School Orchestra</b> <i>Waltz from "Masquerade Suite"</i> (1944) <i>Handel in the Strand</i> (1949) <i>Pavane, Op.50</i> (1887) <i>Farandole from "L'Arlesienne Suite No.2"</i> (1879)	<b>Jorge Jiménez, Conductor</b> Aram Khachaturian, arr. Rosario Bourdon Percy Grainger, ed. Dana Paul Perna Gabriel Fauré Georges Bizet, arr. Otto Langey	<b>Pleasant Hill, CA</b>
<b>10:30 am</b>	<b>Berkeley High School Chamber Winds</b> <i>Whispers</i> (2007) <i>Chester</i> (1957) <i>J.S. Jig</i> (2006)	<b>Karen Wells, Conductor</b> Sandy Feldstein & Larry Clark William Schuman Brant Karrick	<b>Berkeley, CA</b>
<b>11:00 am</b>	<b>Acalanes High School Wind Ensemble</b> <i>Magnolia Star</i> (2012) <i>Only Light</i> (2014) <i>Fantasia in G</i> (1983)	<b>Norman Dea, Conductor</b> Steven Danyew Aaron Perrine Timothy Mahr	<b>Lafayette, CA</b>
<b>11:30 am</b>	<b>Gunn High School Wind Ensemble</b> <i>His Honor March</i> (1933) <i>Symphony No. 3</i> (1958) I. <i>Allegro Energico</i> II. <i>Adagio</i> III. <i>Allegretto</i> IV. <i>Allegro con brio</i>	<b>Todd Summers, Conductor</b> Henry Fillmore Vittorio Giannini	<b>Palo Alto, CA</b>

<b>1:00-2:15 pm</b>	<b>Sonoma State University Symphonic Wind Ensemble    Dr. Andy Collinworth, Conductor</b> <i>Fanfare pour précéder la Péri</i> (1911) <i>Overture for Woodwinds</i> (2000) <i>Vox Populi</i> (1998/2002) 1954) <i>Riften Wed</i> (2013) <i>Fête-dieu à Séville, from Iberia</i> (1905/1934) (1891-1985) <i>The Wind in the Willows</i> (2002) I. <i>The River</i> II. <i>Ratty and Mole</i> III. <i>Mister Toad</i> IV. <i>The Return of Ulysses</i>	Paul Dukas (1865-1935) Philip Sparke (b. 1951) Richard Danielpour (b. 1956), arr. Jack Stamp (b. Julie Giroux (b. 1961) Isaac Albéniz (1860-1909), trans. Lucien Cailliet Johan de Meij (b. 1953)
<b>3:00 pm</b>	<b>Amador Valley High School Wind Ensemble II</b> <i>Overture to Italian in Algiers</i> (1813/1980) <i>All the Pretty Little Horses</i> (2014) <i>Korean Folksongs from Jeju Island</i> (2013) I. <i>Country Song</i> II. <i>The Forest Nymph and the Woodcutter</i> III. <i>Celebration on Halla Mountain</i>	<b>Jonathan Grantham, Conductor      Pleasanton, CA</b> Gioacchino Rossini, arr. Lucien Cailliet arranged by Andrew Boysen, Jr. Frank Ticheli
<b>3:30 pm</b>	<b>College Park High School Wind Ensemble</b> <i>Joyride</i> (2014) <i>Prelude in the Dorian Mode</i> (1941) <i>Noisy Wheels of Joy</i> (1999) Alexa Tsarnas, Conductor <i>Arabesque</i> (2008)	<b>Jorge Jiménez, Conductor      Pleasant Hill, CA</b> Michael Markowski Antonio DeCabézon, arr. Percy Grainger Eric Whitacre  Samuel R. Hazo
<b>4:00 pm</b>	<b>Pioneer High School Wind Ensemble</b> <i>Pastime with Good Company</i> (1513) <i>Rest</i> (2010) <i>Danzón No. 2</i> (1998) <i>Pas Redouble</i> (1887)	<b>Bobby Rogers, Conductor      Woodland, CA</b> King Henry VIII, arr. Philip Sparke Frank Ticheli Arturo Marquez, arr. Oliver Nickel Camille Saint-Saens, trans. Arthur Frackenpohl
<b>4:30 pm</b>	<b>Sunnyside High School Wind Ensemble</b> <i>First Suite in E-flat</i> (1909) III. <i>March</i> <i>Phasing Thunder</i> (2014) <i>Rest</i> (2010) <i>Lightning Field</i> (2015)	<b>Michael Angel, Conductor      Fresno, CA</b> Gustav Holst  Brian Balmages Frank Ticheli John Mackey
<b>5:00 pm</b>	<b>Marin School of the Arts Wind Ensemble</b> <i>An American in Paris</i> (1928) <i>Overture to Candide</i> (1956)	<b>Ari Gorman, Conductor      Novato, CA</b> George Gershwin arr. Jerry Brubaker Leonard Bernstein, arr. Clare Grundman
<b>5:30 pm</b>	<b>Amador Valley High School Wind Ensemble I</b> <i>The Gum-Suckers" March</i> (1996) <i>Aurora Awakes</i> (2009) <i>Wedding Dance</i> (1997)	<b>Jonathan Grantham, Conductor      Pleasanton, CA</b> Percy Grainger, ed. R. Mark Rogers John Mackey Jacques Press , arr. Herbert N. Johnston

**SSU SYMPHONIC WIND ENSEMBLE PERSONNEL**

**Dr. Andy Collinsworth, Conductor**

**\* Principal**

**FLUTE/PICCOLO**

Mercedes Castro

Alyssa Cunningham\*

Macey Robles

Haley Sambrano

**OBOE**

Claire Engan

**BASSOON**

Joe Wheelock

**CLARINET**

Aron Batelur

Cathy Brooks

Jeff Chan

Emma Forrester

Megumi Hallberg

Ryan Perry\*

Malik Wade

**BASS CLARINET**

Bernie Hovden

**ALTO SAXOPHONE**

Megan Rice\*

Ryan Yu

**TENOR SAXOPHONE**

Logan Williams

**BARITONE SAXOPHONE**

Joe Agro

**TRUMPET**

Phil Beard

Sammy Doyle

Zachary Hall\*

Jasen Merilos

Daniel Smith

Danielle Theobald

**HORN**

Bryce Beckel

Ryan Contreras  
Daisy Ernst  
Jason Whitney\*

**TROMBONE/BASS TROMBONE**

Jessica Baudot\*  
Danielle DiBartolomeo  
Caleb Engelhardt  
Dennis Kuba  
Zachary Newbegin  
Kyle Williams

**EUPHONIUM**

Sean Goldstone  
Antonio Thomas\*

**TUBA**

Matt Nichols  
Jacob Rosales\*

**STRING BASS**

Jahrell Amani

**PIANO**

David Lechuga-Espadas

**HARP**

Meredith Clark<sup>+</sup>

**PERCUSSION**

Michael Clifford  
Taylor Cuffie  
Lauren Estes\*  
Pedro Estrada  
Dustin Friel  
Anthony Gonzalez  
Christopher Harris

## **MEET THE ADJUDICATORS**

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### **Dr. Cody Birdwell**

**University of Kentucky**

**John Cody Birdwell** is Director of Bands at the University of Kentucky, where his duties include conducting the University of Kentucky Wind Symphony, directing graduate programs in wind-band conducting, teaching graduate courses in instrumental conducting, history and literature, and supervising the administration of the University of Kentucky band program in the School of Music. Prior to his appointment at the University of Kentucky, Dr. Birdwell served as Director of Bands at Texas Tech University, Director of Bands at Utah State University, Assistant Director of Bands at the University of Illinois, and Director of Bands at Northern Michigan University.

Dr. Birdwell's ensembles have toured extensively throughout the United States, China, and Great Britain, and the University of Kentucky Wind Symphony was recently selected to perform at the 2013 National Convention of the College Band Directors National Association. Ensembles under Dr. Birdwell's direction have also performed at numerous CBDNA national and division Conferences, and have also performed for the Kentucky Music Educator's Association, Texas Music Educators Convention, Texas Bandmaster's Association Convention, and the Utah Music Educators Association. In 2008 the UK Wind Symphony toured the People's Republic of China, and performed to capacity audiences in the cities of Suzhou, Yangzhou, Changzhou, and Beijing.

Dr. Birdwell is an elected member of the prestigious American Bandmasters Association and holds degrees from The University of North Texas and West Texas A&M University. He also serves as President-Elect of the College Band Directors National Association Southern Division, and holds memberships in the College Band Directors National Association, National Band Association, Kentucky Music Educators Association, National Association for Music Education, Phi Beta Mu, Michigan School Band and Orchestra Association, Kappa Kappa Psi and Phi Mu Alpha. He remains active as a guest conductor, clinician and adjudicator throughout the United States and abroad.

### **Prof. Scott Hagen**

**University of Utah**

**Scott Hagen** has established himself as one of Utah's most sought after music educators and clinicians bringing with him to his position nearly 30 years experience. He serves as the Director of Bands at The University of Utah School of Music teaching both undergraduate and graduate conducting, as well as conducting the University of Utah Wind Ensemble. Under his direction the University of Utah Wind Ensemble and other performing groups have performed at the National MENC Conference, Western Region College Band Director's Conference as well as performing internationally in Japan and Europe. Hagen maintains an active schedule as a guest conductor and clinician for many local high schools as well as numerous ensembles throughout the United States. Performances under the direction of Hagen have won the praise of notable musicians such as Tony DiLorenzo, Jeff Nelson, Adam Frey, Mark Inouye, David Maslanka and Gene Pokorny. His ensembles are known for their unique timbre, blending each individual instrument to create a warm and rich sonority. When programming repertoire, Hagen brings a fresh approach to works from the past, and continues to strive in exploring works of the present.

Prof. Hagen holds a bachelor's degree from Concordia College in Moorhead, Minnesota as well as a Master's degree in music education from the University of Minnesota. In 1995 the Associated Students of the University of Utah named him "Teacher of the Year." He was the conductor of the official Utah Olympic Spirit Band for the 2002 Winter Olympic Games and for the 2003-2004 school year Professor Hagen was the recipient of the Student's Choice Teaching Award in the College of Fine Arts. Professor Hagen was recently named Music Director and Conductor of The Utah Wind Symphony a newly established professional wind ensemble in Salt Lake City, Utah. His professional affiliations include College Band Directors National Association, Music Educators National Conference, Utah Music Educators Association and is an honorary member of Tau Beta Sigma Music Sorority.

### **Dr. Thomas Lee**

**Emeritus, UCLA**

**Thomas Lee** is Emeritus Professor, Director of Bands, and Conductor of the UCLA Wind Ensemble. Lee holds the Doctor of Musical Arts Degree in Conducting from the College-Conservatory of Music at the University of Cincinnati (1971), as well as two degrees from Drake University, Des Moines, Iowa, where he was a student of Don Marcouiller.

Previous to his appointment at UCLA, he was the Founder/Conductor of the University of Texas Wind Ensemble in Austin and was director of the graduate program in Band Conducting. Before his appointment at Texas, Dr. Lee was founder/conductor of the Ohio University Wind Ensemble where he received a research grant to develop an innovative approach to teaching conducting through non-verbal communication. Since his arrival at UCLA in 1985, the UCLA Wind Ensemble received international acclaim as well as significant prominence for performances at national and regional conferences as well as recordings of important composers.

Dr. Lee is especially known for musical performances as well as for creative programming, balancing both traditional and contemporary literature. In addition, he has a special commitment to the commissioning of new music by American composers. Professor Lee created several new programs within the Wind Ensemble performance venue that



includes collaboration between the Society of Los Angeles Film Composers and the Wind Ensemble. This resulted in an internship program for UCLA students to work directly with the most acclaimed film composers. Currently, there are a large number of conducting students of Professor Lee that hold university high school, and middle school conducting positions throughout the USA.

Dr. Lee has been invited to guest conduct with All-State Bands and music festivals in all parts of the USA, Canada, Mexico, Western Europe, and Asia. In addition, he has given innumerable workshops on all aspects of conducting and interpretation of music with special emphasis in the area of non-verbal communication skills. Since his retirement from UCLA, Dr. Lee has maintained an active schedule of Guest Conducting and leading Conducting Workshops.

## **Dr. Jesse Leyva**

## **Kent State University, OH**

**Jesse Leyva** is Director of Bands and Associate Professor of Music at Kent State University, where he conducts the Wind Ensemble, teaches graduate and undergraduate conducting, and provides administrative leadership for the band program. Prior to Leyva's appointment at Kent State, he was Assistant Director of Bands at the University of Illinois, and Director of Bands at Henderson State University (AR).

As a band director in the California public and private high schools for four years, Dr. Leyva directed concert and jazz bands that consistently received superior ratings at festivals and contests. He also served as a part-time faculty member at San José State University, where he taught courses in conducting and music education, as well as Stanford University, where he was the Assistant Conductor of the Stanford Symphony Orchestra. A graduate of the Academy of Military Science, Dr. Leyva received his commission as an officer and served in the United States Air Force Band Program as Commander/Conductor of the 561st Air Force Band.

Dr. Leyva holds degrees from California State University at Stanislaus (BA – Music Education), San José State University (MA – Instrumental Conducting), and Arizona State University (DMA – Wind Band Conducting). His mentors include Dr. Edward C. Harris, Gary W. Hill, and Eugene Migliaro Corporon. Published in several volumes of the GIA series “Teaching Music Through Performance in Band,” Dr. Leyva is a passionate advocate of music education and the exploration of engaging communities through music. Further research interests include the wind band music of Mexican composers Carlos Chávez and Silvestre Revueltas, and the pedagogical practice of The Breathing Gym in the wind band rehearsal setting.

Dr. Leyva is a member of numerous professional organizations including the World Association of Symphonic Bands and Ensembles, National Association for Music Education, and National Band Association. He is also a member of the College Band Directors National Association, where he serves on the Gender/Ethnic Issues Committee. Dr. Leyva is a member of Phi Mu Alpha Sinfonia (Nu Zeta) and holds honorary memberships in Kappa Kappa Tsi (Beta Omicron, Theta Phi, and Beta Psi) and Tau Beta Sigma (Theta Theta and Alpha Gamma).

## **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

### **TRUMPET**

## **SYMPHONIC WIND ENSEMBLE**

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

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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

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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*

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*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.*

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