

MUSIC

2026 – 2027

**SONOMA
STATE**
UNIVERSITY

FALL 2026 PERFORMANCES

All concerts are held at the Green Music Center

SEP 13	12:00 p.m.	Saxophone Day	Schroeder Hall
SEP 20	2:00 p.m.	Navarro Trio	Schroeder Hall
SEP 25	7:30 p.m.	Symphony Orchestra	Weill Hall
OCT 1	7:30 p.m.	Symphonic Wind Ensemble & USAF Band of the Golden West	Weill Hall
OCT 5	1:00 p.m.	Department Repertory Recital	Schroeder Hall
OCT 13	7:30 p.m.	SSU Community Concert Band & BD Winds	Weill Hall
OCT 17	2:00 p.m.	Jazz Orchestra	Weill Hall
OCT 18	10:00 a.m.	Day of Strings	Schroeder hall
OCT 20–21	All Day	SSU Choral Festival	Weill Hall & Schroeder Hall
OCT 22	7:30 p.m.	Concert Jazz Ensemble & Latin Band	Schroeder Hall
NOV 7	7:30 p.m.	Concert Choir & SonoVoce	Weill Hall
NOV 9	1:00 p.m.	Department Repertory Recital	Schroeder Hall
NOV 20	7:30 p.m.	Symphony Orchestra	Weill Lawn
NOV 22	2:00 p.m.	Brass Ensemble	Schroeder Hall
DEC 2	7:30 p.m.	Chamber Ensembles	Schroeder Hall
DEC 3	7:30 p.m.	Symphonic Wind Ensemble 25th Anniversary	Weill Hall
DEC 4	7:30 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 5	2:00 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 5	7:30 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 6	3:00 p.m.	Jazz Orchestra	Weill Hall
DEC 8	7:30 p.m.	Guitar Ensemble	Schroeder Hall
DEC 9	1:00 p.m.	Vocal Repertory Recital	Schroeder Hall
DEC 10	7:30 p.m.	Concert Jazz Ensemble & Latin Band	Schroeder Hall
DEC 12	7:30 p.m.	Rock Collegium	Schroeder Hall
DEC 15	7:30 p.m.	SSU Community Concert Band & Piner High School	Weill Hall
DEC 16	7:30 p.m.	Noma Winds	Weill Hall

Tickets:

\$20 General

\$8 Students / Youth

\$12 Seniors

FREE for SSU Students, Staff and Faculty

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Sonoma State University Department of Music
presents

Community Concert Band

R. Anderson Collinsworth, conductor

Blue Devils Winds

Kaitlin Bove Koo, conductor

Tuesday, October 13, 2026

7:30 p.m.

Weill Hall, Green Music Center

PROGRAM

Blue Devils Winds

Toccata for Band

Frank Erickson

out on a limb

Mathew Campbell

Little Mexican Suite

I. Ahuehuete

III. Sahuaro

IV. Ceiba

Nubia Jaime-Donjuan

Seasons of Love

Jonathan Larsson

Arranged by John Turnbull

Encore!

Yo Goto

Community Concert Band

Colorado Rockies

Rossano Galante

First Suite in F

I. Sea Chanty

II. Song of the Bells

III. Country Dance

IV. Rumba, Rumba

Thom Ritter George

Concert Etude, op. 49

Alexander Goedecke

Arranged by David Marlatt

Daniel Norris, trumpet

Forward/Still

Omar Thomas

Symphonic Dances from “Fiddler on the Roof”

Jerry Bock and Sheldon Harnick

Arranged by Ira Hearshen

The Invincible Eagle

John Philip Sousa

BLUE DEVILS WINDS

FLUTE/PICCOLO

Emi Chung
Isabell Johnson (piccolo)
Meru Sashikanth
Lucy Taylor
Kaitlyn Wu

OBOE

Lexi Gonzalez

BASSOON

Eva Arroyo

CLARINET

Ethan Chung
Kevin Conde
Matthew Haidari

ALTO SAXOPHONE

Roy Barrun
Audrey Iyengar
Izaiah Villalobos

TENOR SAXOPHONE

Kameron KeAloha

BARITONE SAXOPHONE

Mikaela Bernales

TRUMPET

Sophie Mansouri
Dylan Martin

HORN

Alex Du Preez

TROMBONE

Natalia Batiz-Blanco
Isabel Obando

EUPHONIUM

Addison Gottfred

TUBA

Alexa Broome
Adrian Curran

STRING BASS

Andrea Barboza Castro

PERCUSSION

Soren Considine
Joey de Lucia
Margaret Iyengar
Maya Melamed
Maddie Sanders Villalba

SSU COMMUNITY CONCERT BAND

FLUTE/PICCOLO

Danielle Decker

Santa Rosa, CA

Diana Degering

Windsor, CA

Juan Garcia

Santa Rosa, CA

Alan Levine

Santa Rosa, CA

Emily Olmstead

El Dorado Hills, CA

Lizzie Wandruff

San Lorenzo, CA

Jasmine Yuen

Kelseyville, CA

OBOE

Keiry Mazariegos

San Rafael, CA

Sara Williams

Santa Rosa, CA

BASSOON

Tristan Collinsworth

Santa Rosa, CA

Danielle Mays

San Leandro, CA

Greg Eckhardt

Sebastopol, CA

CLARINET

Jessica Defreese

Novato, CA

Ray Goodenough

Petaluma, CA

Ellen Johnsen

Santa Rosa, CA

Bo Meyer

Santa Rosa, CA

Johnny Pachorek

Santa Rosa, CA

Nelli Roman

Santa Rosa, CA

Nick Xenelis

Santa Rosa, CA

BASS CLARINET

Emma Becker

Santa Rosa, CA

ALTO SAXOPHONE

Erin Dillon

Santa Rosa, CA

Genessa Rodriguez Delatorre

Sacramento, CA

Kaylee Villagomez

Stckton, CA

TENOR SAXOPHONE

Rowen Arenas

Petaluma, CA

BARITONE SAXOPHONE

Kai Gilbert

Rohnert Park, CA

TRUMPET

Dameon Berhanu

Manteca, CA

Vicente Dominguez

Ukiah, CA

Jim Hanson

Long Beach, CA

Drew Johnson

Petaluma, CA

Danielle Lazarus

Sonoma, CA

Rose Pettibone

Petaluma, CA

HORN

Lisa Ferroggiaro

Graton, CA

Emma Lunsford

Rohnert Park, CA

Bobby Rathbone

Ukiah, CA

TROMBONE

Marcus Bedient

Santa Rosa, CA

Valentine Benz

Santa Rosa, CA

Zackery Deguara

Petaluma, CA

Steve Dollison

Santa Rosa, CA

Ruby Goshert

Santa Rosa, CA

Sean Millard

Rohnert Park, CA

Beatrice Quiambao

Union City, CA

BASS TROMBONE

David Otey

Santa Rosa, CA

Bryan Williams

Petaluma, CA

EUPHONIUM

Dorian Decker

Santa Rosa, CA

Hugo Sanchez

Petaluma, CA

TUBA

Jhonatan Arvizu

Novato, CA

Joe Como

Sebastopol, CA

Tim Decker

Santa Rosa, CA

Austen Ferber

Manteca, CA

Marco Go

American Canyon, CA

PERCUSSION

Aron Bateleur

Santa Rosa, CA

Sean Durrant

Brentwood, CA

Makayla Garland

Woodland, CA

Marcus Schluter

Sebastopol, CA

PROGRAM NOTES

TOCCATA FOR BAND

Frank Erickson (1923 – 1996)

Composed 1957 | Duration 5:00

Frank Erickson's *Toccata for Band* has been extremely popular among high school and college bands ever since it was first published. Essentially two ideas are expressed in the *Allegro non troppo* and *Andante con moto* sections. The first, featuring the trumpets and clarinets, is quick and rhythmic; the second, featuring a horn solo, is slow and lyrical.

out on a limb

Matt Campbell (b. 1992)

Composed 2024 | Duration 6:00

out on a limb depicts an imaginary off-brand Scrat from the *Ice Age* movie franchise in his journey of getting that one last acorn to survive the upcoming ice age.

I was messaging Louis Raymond-Kolker while traveling for a conducting engagement, and we had come around to the idea of whether I had music appropriate for the High Point Collective Italy Tour during Summer 2023. Well, I did what I do best, and I said something along the lines of, “no, but I could write one for you.” And I had to come up with a six-minute grade 4 work for chamber wind ensemble in just a few weeks. All while traveling. While having a full-time job. Starting my second semester as an adjunct professor. Oh, and preparing to conduct a huge world premiere and preparing it for publishing. No pressure, right? So, I decided to go out on a limb and write this piece.

When writing this piece, I couldn't quite wrap my head around the sound world that was unfolding before my ears. The music was disjunct and abrasive. (Maybe that was me still coming off conducting my *Tour de Force* world premiere...) After having a much-needed consult with Louis, the piece quickly developed into what it is now. He mentioned, specifically about the ending, that the dense textures within the main A section of the piece could clear up to gain clarity, or that the piece could end abruptly with the “limb” of the metaphorical tree breaking off. I decided an elegant hybrid of the two, and this cute ending informed the narrative and structure for the rest of the piece. The piece unfolds in a five-part rondo: A B A C (slow section) A and lasts about six minutes.

LITTLE MEXICAN SUITE

Nubia Jaime-Donjuan (b. 1984)

Composed 2022 | Duration 9:00

Ever since I was a child, I have been very interested in traditional Mexican music. It has always captured my attention. I used to really get excited to hear a *danzón* or a *son jarocho*, and, fortunately, that interest has become a fundamental part of my artistic work. Most of my works contain a national, and often regional, root. As is well known, Mexican music has many branches, ranging from *danzón* to *mariachi*.

When Dr. Messier approached me, I was immediately overcome by the urge to compose a suite

for symphonic band inspired by popular Mexican genres. Almost naturally, the themes for each movement began to appear, and in a short time I had developed them all. It was clear to me that each should be different. I did not want to repeat any genre. Music chooses the composer and takes its own course, and as expected, these movements were connecting with each other, one appearing in another as reminiscences of the past, as light brushstrokes, on occasions hidden and at times very exposed.

- *Program Note by the composer*

Little Mexican Suite for Winds is based on traditional Mexican musical genres that are very popular in my country and is inspired by species of Mexican trees that have each touched my life in some way and are embedded in my memory.

Ahuehuate: The giant. Inspired by the most emblematic tree in Santa María del Tule, in Oaxaca. Full of colors, textures and vitality, it denotes fascination with the famous Árbol del Tule.

Sahuaro: The cactus. Very tall and full of water, with thorns and of unparalleled green. A forest of sahuaros lies midway between my city and the nearby bay and, since I was little, they have captured my attention. Without any doubt, this movement had to be a “danzón,” my favorite genre of all time.

Ceiba: From a tropical climate, with a wide and rough trunk and peculiar, well-defined leaves. It totally inspired me to create a delicious cha-cha-chá, which, with time, inevitably led me to the traditional mambo.

- *Program Note by the composer*

SEASONS OF LOVE

From RENT

Jonathan Larson (b. 1960)

Composed 1996 | Duration 5:00

Seasons of Love, also known as 525,600 Minutes, is a song from the 1996 Broadway musical *Rent*, written and composed by Jonathan Larson. The song starts with an ostinato piano motif, which provides the harmonic framework for the cast to sing “Five hundred twenty-five thousand, six hundred minutes” (the number of minutes in a common year). The main instruments used throughout the song are piano, vocals, guitar, organ, bass and drums.

The song is performed by the entire cast in the musical and in the 2005 film adaptation. The lyrics ask what the proper way is to quantify the value of a year in human life, concluding in the chorus that the most effective means is to “measure in love”. Since four of the lead characters either have HIV or AIDS, the song is often associated with World AIDS Day and AIDS awareness month.

- *Program Note by the composer*

ENCORE!

Yo Goto (b. 1958)

Composed 2013 | Duration 3:35

Encore! was commissioned by the Ishikawa Prefecture Band Association to celebrate its 50th anniversary in 2010. The commissioning request was that the piece be fun and appropriate as an encore. I made it simple and enjoyable for everyone.

The only thing I added was an appealing introduction so each entering section might feel the importance of their instrument. That's why there is a specified appearance order, involving standing. It goes from 1) clarinets, 2) piccolo, flute, horn, oboe and bassoon, 3) percussion, 4) euphonium, tuba and double bass, 5) trombone, 6) saxophone to 7) trumpet. Lastly, all sections stand up together and greet the audience.

The title was selected hoping for a fun, grand finale. It also means "more" and "again." My hope is for performers and audience to enjoy music, and for Ishikawa Prefecture Band Association to nourish its band movements and activities. I could not ask for more if people come to love music even more by experiencing this work.

- Program Note by the composer

COLORADO ROCKIES

Rossano Galante (b. 1967)

Composed 2019 | Duration 5:00

Rossano Galante is an LA-based composer who has composed and orchestrated music for more than 60 films including *Bite Marks*, *The Last Straight Man*, *Monday Morning and Channels*, *A Quiet Place*, *The Mummy*, *Logan*, *Big Fat Liar*, *Scary Movie 2*, *The Tuxedo*, and *Tuesdays with Morrie*, to name only a few. He has also composed several original works for wind band. *Colorado Rockies* is an exuberant overture commissioned by the Mile High Freedom Bands, Denver, CO, in honor of their 35th anniversary.

FIRST SUITE in F

Thom Ritter George (b. 1942)

Composed 1975 | Duration 12:15

First Suite in F was written for the fiftieth anniversary of the United States Navy Band, and the premiere was in the Kennedy Center for the Performing Arts, conducted by Lieutenant Commander Ned Muffley.

The composer writes:

As you might expect, the musical ideas contain allusions to the Navy and the music-making of the Navy Band. The first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather, it catches the flavor of the genre -- confident, humorous, and upbeat. The various sea motives are used in a contrapuntal manner, climbing over one another to see which can 'outdo' the other. The second movement, *Song of the Bells*, is wistful in character, perhaps symbolizing the loneliness and grandeur

of the sea. On purpose, I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a simple, melodious, and natural character. The final movement, *Rumba, Rumba*, shows Navy men having fun in a South American port. Here auxiliary South American percussion instruments are used to add to the local flavor.

CONCERT ETUDE, op. 49

Alexander Goedicke (1877 – 1957)

Arranged by David Marlatt

Composed 1948 | Duration 3:30

Alexander Goedicke was a composer, pianist, organist, and teacher. He won the Rubenstein Prize for composition at the age of 23, and he was a professor at the Moscow Conservatory from 1909 until his death.

Concert Etude is a flashy trumpet solo that is often heard in concert, recital and competition situations. The brisk tempo combined with bursts of double tonguing have made this a popular technical showpiece with trumpet players all over the world. This work is on many contest and festival lists and many high school players choose to perform this as an audition piece for college / university. Originally scored for trumpet and piano, the use of a full concert band rather than piano adds a whole new depth, timbre and color to the sound.

FORWARD/STILL

Omar Thomas (b. 1984)

Composed 2023 | Duration 6:15

There is an inherent dichotomy built into the title of this work. The first word, “forward,” implying motion while the second word, “still,” implies non-motion. Equally dichotomous is the notion that while we move forward in time, there are conflicts, prejudices, tribalist tendencies, and antiquated, non-inclusive ideas that prevent us from truly moving forward — that hold us still.

The first half of this work presents a hymn (or a requiem?) that is saturated with weight and burden, reflecting a level of soul weariness that sleep simply cannot fix. Realizing that the only option we have is hope-made-action, the hymn gives way to a soaring effort, seeking to resume the fight towards progress, safety, and collective humanity. The piece eases into an ending with unsettling echoes of the original hymn and a return to the very first chord which should bring comfort and resolution yet leaves us with a feeling of uncertainty. This uncertainty is analogous to our current moment in time --one that humanity has faced at many inflection points throughout our story. If there is any lesson to be gleaned from our cyclical history of struggle and progress, however, it is that regardless how heavy, burdened, and hopeless we feel, we must move forward, still.

- Program Note by the composer

SYMPHONIC DANCES from FIDDLER ON THE ROOF

Jerry Bock (1928 – 2010) and

Sheldon Harnick (1924 – 2023)

Arranged by Ira Hearshen

Composed 1964/2008 | Duration 7:00

The 1964 musical *Fiddler on the Roof* was a blockbuster, breaking many Broadway records at the time. The script, adapted by Joseph Stein from the stories of Sholom Aleichem, was a musical portrait of Eastern European Orthodox Jews in the village of Anatevka experiencing pogroms and the threat of expulsion by the Russian czar. It centers around the struggles of a poor Jewish milkman, Tevye, with five daughters, where life is as precarious as the perch of a fiddler on the roof. Tradition is what gives them strength against adversity. Tevye is tested when he needs to break the arranged match made between the butcher and Tevye's eldest daughter, Tzeitel, who loves Motel, a struggling tailor. The *Wedding Dance #1 (Bottle Dance)* marks the celebration of Motel and Tzeitel's wedding. Defiance to the prohibition against opposite sexes dancing together occurs in the *Perchik and Hodel Dance*, when the student dances with Tevye's second daughter, Hodel. The czar's forces perform a "demonstration" and wreck the wedding party.

Months later, Perchik must leave for Kiev to work for the revolution. He proposes to Hodel, saying he will send for her. Tevye protests that making their own match breaks tradition and he forbids it. He is informed that the youngsters only want his blessing, not his permission. Time passes and middle daughter, Chava, asks for permission to marry Fyedka, a Russian boy. Marriage outside of the Jewish faith is a tradition Tevye cannot break. He eventually loses her as the young couple elope. The loss of his daughters to the men they love is conveyed in a dance of the Chava Sequence. The story ends on a sad note that the Jews must leave Anatevka and Tevye, his wife, Golde, and their two youngest daughters pack what they can carry and leave for America. The music recalls a happier time with the dance *To Life*.

- Program Note by Roy Stahle

THE INVINCIBLE EAGLE

John Philip Sousa (1854 – 1932)

Composed 1901 | Duration 3:30

The Invincible Eagle, was dedicated to the Pan-American Exposition, held in Buffalo in the summer of 1901.

Blanche Duffield, soprano of the Sousa Band in 1901, witnessed the creation of this march, and she provided this rare description of Sousa composing:

"It was [on] a train between Buffalo and New York. Outside the coach the lights of towns along the route flashed by like ghosts fluttering at the windowpanes. The night was dark and the few stars above twinkled fitfully. Mr. Sousa sat in his chair in the dimly lit Pullman. At the far end of the car a porter diligently brushed the seat cushions. At intervals the engine whistled as if in pain.

"Suddenly and without previous warning Mr. Sousa began to describe circles in the air with a pencil, jerking back and forth in his seat meanwhile. Gradually the circumference of his pencil's arcs

diminished, and Mr. Sousa drew a notebook from his pocket, still humming to himself.

“Notebook and pencil met. Breves and semi-breves appeared on the page’s virgin surface. Quarter notes and sixteenth notes followed in orderly array. Meanwhile Mr. Sousa furrowed his brow and from his pursed lips came a stirring air — rather a martial blare, as if hidden trombones, tubas, and saxophones were striving to gain utterance.

“Now Mr. Sousa’s pencil traveled faster and faster, and page after page of the notebook were turned back, each filled with martial bars. [I] looked on from over the top of a magazine and listened with enthusiasm as Mr. Sousa’s famous march, *The Invincible Eagle*, took form.

“I tried to attract Mr. Sousa’s attention while he was supplying the accompaniment of flutes, oboes, bassoons and piccolos, but it was not until he had picked out the march on a violin on his fingers, put his notebook in his pocket, his [imaginary] violin in his case and his cigar back in his mouth that he finally turned toward me and casually remarked that it was a very dark night outside.”

BIOGRAPHIES



Dr. Kaitlin Bove Koo is the Artistic Director and Conductor for the BDWinds in addition to her positions as Director of Bands and Department Chair at Diablo Valley College, and Artistic Director and Conductor of the Oakland Municipal Band. In addition, she is a board member of California Band Directors Association where she serves as the Collegiate Representative. Kaitlin holds a Doctor of Musical Arts in Wind Conducting from University of Kentucky and a Masters and Bachelor of Music in Education from University of the Pacific. Kaitlin is founder of the And We Were Heard initiative, a volunteer non-profit that matches underrepresented composers of wind band literature with ensembles, generating quality recordings of the music

of diverse compositional voices. She is also co-founder of Girls Who Conduct, a mentorship program that supports gender parity on the conducting podium.



R. Anderson "Andy" Collinsworth is the Director of Bands at Sonoma State University, where he leads the university Symphonic Wind Ensemble and Concert Band. Dr. Collinsworth brings a wealth of knowledge and experience gained over 37 years of experience to the ensembles he leads and the courses he teaches in conducting pedagogy and music education.

Dr. Collinsworth is currently in his sixth year as Chair of the Department of Music at SSU, overseeing all aspects of the curriculum and departmental activities. He maintains an active schedule as a guest conductor, adjudicator and rehearsal clinician for school

ensembles, music organizations and honor bands throughout the country.

He sponsors the annual Sonoma Summer Wind Band Conducting Symposium, a training ground for music educators in the art of conducting. He also hosts the Sonoma Invitational Wind Band and Orchestra Festival—a signature three-day event that brings over 2,000 high school students to campus each year.

Dr. Collinsworth was elected to membership in the American Bandmasters Association. He has a long history of leadership in several professional organizations, including the College Band Directors National Association (national board member and Western Division President, 2014-2020); the California Band Directors Association (Vice President, 2004-2008); the California Music Educators Association (Bay Section President, 2012-2014); the Northern California Band and Choral Directors Association (President, 1998-2000).

Andy Collinsworth earned his Doctor of Musical Arts (DMA, 2008) degree in Conducting at Arizona State University, where he was a student of Gary W. Hill. He holds a Master of Music degree (MM, 1989) in Saxophone Performance and a Bachelor of Music Education degree (BME, 1987) from the University of Nevada at Reno.

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Jill Rachuary Brindel

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Guitar Ensemble,

Ian Carey

Jazz Trumpet

Andy Collinsworth

Department Chair
Director of Bands

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Jeff Denson

Jazz Bass

Kendrick Freeman

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