

MUSIC

2025 - 2026



**SONOMA
STATE**
UNIVERSITY

FALL 2025 CONCERTS

All concerts are held at the Green Music Center

SEP 26	7:30 p.m.	Symphonic Wind Ensemble & Chabot College Wind Symphony	Weill Hall
SEP 27	7:30 p.m.	Symphony Orchestra	Weill Hall
SEP 30	7:30 p.m.	Concert Band & Analy High School Symphonic Band	Weill Hall
OCT 2	7:30 p.m.	Jazz Orchestra, Jazz Ensembles, & Latin Band	Weill Hall
OCT 4	10:00 a.m. - 2:00 p.m.	SSU Day of Strings	Schroeder Hall
OCT 6	1:00 p.m.	Department Repertory Recital	Schroeder Hall
OCT 19	12:00 p.m.	SSU Saxophone Day	Schroeder Hall
OCT 21-22	All Day	Sonoma Invitational Choral Festival	Weill Hall & Schroeder Hall
OCT 25	7:30 p.m.	Symphonic Wind Ensemble & Orchestra Chamber Ensembles	Schroeder Hall
OCT 30	7:30 p.m.	Faculty Recital: Dan Norris & Yvonne Wormer	Schroeder Hall
NOV 1	10:00 a.m.	Music Department Entrance Auditions	Schroeder Hall
NOV 14	7:30 p.m.	Concert Choir & SonoVoce	Schroeder Hall
NOV 15	7:30 p.m.	Rock Collegium	Schroeder Hall
NOV 17	1:00 p.m.	Department Repertory Recital	Schroeder Hall
NOV 18	7:30 p.m.	Guitar Ensemble	Schroeder Hall
NOV 20	7:30 p.m.	Concert Jazz Ensembles & Latin Band	Schroeder Hall
NOV 21	7:30 p.m.	Symphony Orchestra & Jazz Orchestra	Weill Hall
NOV 22	7:30 p.m.	Musical Theatre - Opera Scenes	Schroeder Hall
NOV 23	2:00 p.m.	Brass Ensemble	Schroeder Hall
NOV 24	12:00 p.m.	Instrumental Juries Jazz	Schroeder Hall
DEC 3	7:30 p.m.	Chamber Music Ensembles	Schroeder Hall
DEC 5	7:30 p.m.	Symphonic Wind Ensemble & Diablo Valley College	Weill Hall
DEC 10	1:00 p.m.	Vocal Repertory Recital	Schroeder Hall
DEC 10	7:30 p.m.	Concert Band & Noma Winds	Weill Hall

Tickets:

\$20 General

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Sonoma State University Department of Music
presents

Symphonic Wind Ensemble

R. Anderson Collinsworth, conductor

Chabot College Wind Symphony

Timothy Harris, conductor

Festivals & Fantasies

Friday, September 26, 2025

7:30 pm

Joan and Sanford I. Weill Hall

CHABOT COLLEGE WIND SYMPHONY

Havana

Kevin Day (b. 1996)

Fantasy in French

Julie Giroux (b. 1961)

Be Glad Then, America

William Schuman (1910 – 1992)

March-Bou-Shu

Satoshi Yagisawa (b. 1975)

SYMPHONIC WIND ENSEMBLE

First Suite in E-flat

Gustav Holst (1874 – 1934)

I. Chaconne

II. Intermezzo

III. March

La Procession du Rocio, op. 9

Joaquin Turina (1882 – 1949)

I. Triana en Fête

Transcribed by Alfred Reed

II. La Procession

Symphony No. 53 “Star Dawn,” op. 377

Alan Hovhaness (1911 – 2000)

I. Maestoso sostenuto

II. Moderato sostenuto con molto espressione

Aurora Awakes

John Mackey (b. 1973)

Molly on the Shore

Percy Grainger (1882 – 1961)

Edited by R. Mark Roger

CHABOT COLLEGE WIND SYMPHONY

FLUTE/PICCOLO

Sanaa Harrison
Sadie Hewitt
Beverly Johnson
Leiftitz Lucas
Roz Perazzo

OBOE

Tiffany Fajardo
Paul Perazzo
Liz Marquis

ENGLISH HORN

Paul Perazzo

BASSOON

Katie Brunner
David Ferree
Richard Krishnan

CLARINET

Aron Bateleur
Antonio Gallardo
Edward Harris
Michelle Ho
Jerome Holmes
Mohit Prasad
Patrick Refsnider
Duy Tran
Mike Wirgler
Rollin Zhang

BASS CLARINET

Mariko Abe
Mike Wilson

CONTRA BASS CLARINET

Mohit Prasad

SAXOPHONE

Joceyln Aldana
Kevin Asuncion
Ulises Chavez
Greg Conway
Tony Galindo
Reiyel Garcia
Alexander Witt

TRUMPET

Chris Marquis
Pyan Panlilio
Kathy Perez
David Reinke
Jan Patrick Villanueva
Daneil Watson
Adam Wilke

HORN

Lea Cassini
Adrienne Chambers
Tyler Mederios
William Shannon

TROMBONE

Sophia Aldana
Ysabella Ballesil
Charles Edens
Joshua Maultsby
Dave Ottosen
Joe Pacheco
Beatrice Quiambao
Jeremiah Valdez

EUPHONIUM

Miguel Diharce
Leonard Rossi

TUBA

Cody Ng
Charlie Rodda
Mariyln Tashjian

PERCUSSION

Jenny Choi
Christian Gerardo
Kevin McNair
Jordan Pham
JR Rosales
Max Tran

PIANO

Jesse Micek

SYMPHONIC WIND ENSEMBLE

FLUTE/PICCOLO

Sungdu Bae

Yeongtong-du, South Korea

Charlotte Yalch

Stcolton, CA

Sydney Cook

Fresno, CA

Theo Hayse

Novato, CA

Emmalee Cheatham

Chico, CA

OBOE

Aidan Williams

Santa Rosa, CA

BASSOON

Miranda Kincaid

Sebastopol, CA

Heather Mills

San Diego, CA

CLARINET

Diego Borges

Woodland, CA

Sam Aldag

Arcata, CA

Matthew Adkins

Citrus Heights, CA

Amelie Guerrero

Oceano, CA

Will Cable

Moraga, CA

Emma Singhania

Arbuckle, CA

BASS CLARINET

Wesley DeLeon

Novato, CA

SAXOPHONE

Marissa Torres

Union City, CA

Evan Zaitz

Danville, CA

Seth Cline

Chico, CA

Diego Altamirano

Petaluma, CA

TRUMPET

Miriam Bozman

Newhall, CA

Madison Lechman

Chico, CA

Mitchell Thompson

Yuba City, CA

Miguel Tejada

College City, CA

Gus Juhl

Santa Cruz, CA

Louis Shepard

Vallejo, CA

HORN

Jason Whitney

Petaluma, CA

Spencer Causey

Santa Rosa, CA

Emma Lunsford

Rohnert Park, CA

TROMBONE

Jose Palacios

Petaluma, CA

Thomas McCauley

Oakley, CA

Kevin Mills

Rohnert Park, CA

Vicente Dominguez

Ukiah, CA

BASS TROMBONE

Oscar Bautista

Fresno, CA

Anthony Lam

Dublin, CA

EUPHONIUM

Micah Kakuno

Oakville, CA

Elijah Lopez

Brentwood, CA

TUBA

Sean Taburaza

Union City, CA

Aidan Jacque

Napa, CA

Garrett Whitlock

Tracy, CA

CONTRABASS

Leif Dering

Sebastopol, CA

PERCUSSION

Ethan Dierauf

Union City, CA

Tristan Gavino

San Ramon, CA

Jaleel Gospel

Vallejo, CA

Nathra Kem

Petaluma, CA

Kaitlyn Remorin

Vallejo, CA

Marcus Schluter

Sebastopol, CA.

PIANO

Ed Cuento

Hercules, CA

HARP

Vincent Pierce

PROGRAM NOTES

Havana

Kevin Day (b. 1996)

Composed 2018 | Duration 7:30

Dr. Kevin Day is an award-winning, multi-disciplinary composer, jazz pianist and conductor based in Las Vegas, Nevada. Internationally acclaimed as one of the world's leading musical voices, Dr. Day's work is known as a vibrant exploration of diverse musical traditions from contemporary classical, jazz, R&B, Soul and more. A unique voice in the world of classical music, Dr. Day takes inspiration from a broad range of sources, including romanticism, late 20th century music, jazz fusion and gospel. Across all areas, his work explores the complex interplay of rhythm, texture and melody across genres.

Havana is a work that is heavily influenced on Cuban music, rhythms, and percussion. Day states "I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music, and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that it is known and beloved for. There are many "Latin-influenced" pieces for band already and so I wanted to make *Havana* stand out as one that is exciting and memorable. I hope that performers and audiences will tap their feet, bop their heads, and feel the music."

Country Gardens

Percy Aldridge Grainger (1882-1961)

Composed 1918 | Duration 2:10

Percy Grainger was an Australian-born composer, pianist and champion of the saxophone and the concert band. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. For example, as early as 1899 he experimented with "free music" (without meter) and the use of unusual, asymmetrical meters. In December 1929, he developed a style of orchestration that he called "Elastic Scoring," allowing his music to be performed with any number of combinations of instruments.

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Country Gardens is an English folk tune that Cecil Sharp collected in 1908 and passed on to Grainger, who played improvisations on it during his World War I tour as a concert pianist for the U.S. Army. According to Grainger, it is a dance version of the tune *The Vicar of Bray*. Once published in its original piano form, the tune brought Grainger great success. However, it was not among his favorite compositions. Later in life, despite the steady stream of income from its royalties, the fame of *Country Gardens* and the widespread public association of this work as being his best known piece.

Fantasy In French

Julie Giroux (b. 1961)

Composed 2012 | Duration 6:30

Julie Giroux received her formal education from Louisiana State University where she majored in music performance. She has studied composition with notable composers such as: John Williams, Bill Conti, and Jerry Goldsmith, and worked alongside Greig McRitchie, Charlie Bernstein, and Danny Elfman, just to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. Just hours after her college graduation, she accepted a job working under the Academy Award winning composer Bill Conti in Los Angeles. Her first project was working on the music for the Emmy Award winning mini-series *North and South*. That was followed soon by work on the television series *Dynasty*, *The Colbys*, *Hill Street Blues*, *Cagney and Lacey*, as well as the films *Karate Kid II*, *April Fool's Day*, *Blaze*, *White Men Can't Jump*, and *Broadcast News*. To date, Julie has well over 100 film, television, and video game credits and has been nominated for an Emmy several times.

Fantasy in French is a musical collage comprised of several well-known works by French composers. "My ultimate goal was to take the five works listed below, mix them all together, and present a piece that sounds like it was co-written by Saint-Saëns, Satie and Debussy. It begins immediately with such a combination, presenting Debussy's "Syrinx" melody right on top of the chord progression from Erik Satie's "Gymnopedie No. 1," then slowly it melts into the original opening phrases of Debussy's "Clair de Lune." In measure 28 we get a strong presentation of the "Gymnopedie" chord progression and the melody which serves as a counter melody to Debussy's "Clair de Lune." Measure 37 finds the listener being tossed back and forth from "Clair de Lune" to Saint-Saëns' Organ Symphony and in measure 51, "Clair de Lune" gets replaced with Saint-Saëns' "Aquarium." The piece ends with "Clair de Lune" all by itself, because, as one of the most beautiful pieces ever written, I owed it at least that much.

March Bou Shu

Satoshi Yagisawa (b. 1975)

Composed 2001/2006 | Duration 4:00

Satoshi Yagisawa graduated from the Department of Composition at Musashino Academia Musicae, and later completed the master's coursework at the graduate school of Musashino Academia Musicae. He studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato. His compositions for wind band are popular in Japan and many other countries. They were introduced in *Teaching Music Through Performance in Band*, published by GIA Publications in the United States, published by De Haske Publications in Holland and Bravo Music in America, selected as a compulsory piece for the University of North Texas Conductors' Collegium, and performed at the 12th World Association for Symphonic Bands and Ensembles (WASBE) in Singapore and the Midwest Clinic (2008) in Chicago.

March Bou Shu was commissioned by the All Japan Band Association (Chiba Prefecture) to commemorate their 45th anniversary. Yagisawa was requested to write a march that was based on the folk songs in Chiba Prefecture. After several months of research the composer finally discovered Boushu Oiwake, a lyrical folk song sung with the Japanese bamboo flute and shamisen (three-stringed Japanese instrument).

First Suite In E-Flat

Gustav Holst (1874 – 1934)

Composed 1909 | Duration 11:00

Gustav Holst was a British composer and educator. He learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output.

Holst taught at the St. Paul's Girls School in the Brook Green neighborhood of London. It was here that he composed the First and Second Suites for military band, Hammersmith for band, the Brook Green and St. Paul's Suite for Orchestra, and The Planets for Symphony Orchestra.

The First Suite in E-flat for Military Band, composed in 1909, occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today.

It was not known exactly why Holst composed this work, until recently, when it was uncovered that he had entered it into a competition for wind band held in 1910 that carried a cash prize. So, it appears that he composed the First Suite because he needed the money! Holst did not win the competition, nor was he among the runners-up. Ironically, the 5 compositions that were deemed "winners" and 2 others listed as "runners-up" are lost to obscurity.

The work begins with a Chaconne, a traditional Baroque form that sets a series of variations over a ground bass theme. The Chaconne is an eight-measure theme first stated by tubas and euphoniums, subsequently followed by 15 variations. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as a thematic cell for the entire work, and the primary theme of each movement begins with these three pitches.

The Intermezzo is brisk and lighthearted, a perfect contrast with the first movement. The movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinets before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in the key of C major.

The March begins with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion, setting the stage for a traditional regal British march. The coda of the work makes brief mention of elements from both the Chaconne and Intermezzo before closing joyfully.

La Procession Du Rocio

Joaquin Turina (1882 – 1949)

Transcribed by Alfred Reed

Composed 1913 | Duration 9:00

Joaquin Turina (1882-1949) was a native of Spain, but was influenced early in his career by the impressionistic harmonies of Debussy and Ravel while studying in Paris. Turina's output of orchestral music was comparatively small, and he is perhaps best known for his many works for classical guitar. *La Procession du Rocio*, op. 9, was a work that catapulted Joaquin Turina to success. Its debut performance in Madrid in 1913 was received so well that he decided to return to Spain, where he

rose to the top of the Spanish musical world, eventually becoming Professor of Composition at the Madrid Royal Conservatory.

The title translates to “The Procession of the Dew,” a colorful, centuries-old festival held in the Spanish towns of Triana and El Rocío. Key elements of the event are:

The Pilgrimage: Pilgrims travel from all over Andalusia and beyond, often on foot, horseback, or in horse-drawn carriages, to reach the town of El Rocío.

The Shrine: The town of El Rocío is built around a shrine dedicated to the Virgin of El Rocío, also known as La Blanca Paloma (The White Dove).

The Procession: The highlight of the festival is the procession of the statue of the Virgin, carried out of the shrine and paraded through the town.

The Brotherhoods: Numerous brotherhoods (hermandades) participate in the pilgrimage, each with their own distinctive emblems and traditions.

Festive Atmosphere: The pilgrimage is known for its vibrant, celebratory atmosphere, with music, dancing, and a strong sense of community.

Turina’s music is filled with wonderful idiomatic Spanish musical elements, and Alfred Reed’s marvelous transcription is an enduring staple in the wind band repertoire.

La Procession du Rocío is divided into two distinct sections. It opens with a depiction of the celebration, replete with stylized dances, general mood of festivity, and even a drunkard setting off firecrackers (solo trumpet). The second section depicts the procession itself. The character of the music becomes more solemn as the procession moves slowly through the streets, the sound of bells, the tap of drums and strains of church music reflect the solemnity of its religious origin. Finally, the music grows to a brilliant climax, including themes derived from the opening fanfare, along with a brief quotation from the Spanish national anthem.

Symphony No. 53, “Star Dawn: Op. 377

Alan Hovhaness (1911 – 2000)

Composed 1983 | Duration 11:30

Alan Hovhaness was an important 20th-century American composer whose music anticipated many future musical trends and aesthetic values. Rejecting the vogues of Americana, serialism and atonality, he pioneered contemporary development of archaic models and was amongst the earliest to integrate Western musical idioms with Eastern ones, making him a pioneer of New Age-ists and Spiritual Minimalists.

Hovhaness began composing during childhood and continued prolifically until old age, despite destroying whole periods of work with which he became dissatisfied. In the 1930s, he studied composition at Boston’s New England Conservatory of Music. He became fascinated by Eastern music after attending a performance of visiting Indian dancer Uday Shankar. In the 1940s he took serious interest in his paternal Armenian heritage as a means for creative renewal, and studied the works of Armenian composer Gomitas Vartabed and Armenian liturgical music. In the 1950s this influence receded somewhat, and in the early 1960s his trips to India, Japan and Korea added different but equally strong exotic hues to his music. From the 1970s onwards his style became less overtly Eastern.

One of the 20th century’s most productive composers, Hovhaness wrote for an unusually wide variety of musical ensembles, from small chamber music to large orchestral works. In total, he composed more than 500 works, including 66 symphonies, several of which were composed for wind ensemble.

Symphony No. 53, Star Dawn takes its title after a phrase from Dante's *Divine Comedy*. The overall mood of the work evokes a sense of mysticism and otherworldliness. The first movement begins with a noble chorale-like melody in F major stated in the trombones, which is later restated by the entire ensemble in G major. The middle section features a solo clarinet melody that is based on an unpublished 1933 piano miniature itself entitled "Star Dawn" (Hovhanness must have still had this melody in his head for over 50 years!). An extensive interlude for mallet percussion is followed by a pentatonic theme played by the trumpets accompanied by a series of mystic chords. The movement ends with the reappearance of the trombone chorale.

The second movement opens with a plaintive alto saxophone melody in G minor. The chord progression that follows suggests a sense of lift-off toward space, leading to a joyful tune in G major. The movement closes with a brief coda reminiscent of the "lift-off."

Aurora Awakes

John Mackey (b. 1973)

Composed 2009 | Duration 11:15

John Mackey received training in composition at The Cleveland Institute of Music, where he studied with Donald Erb, and The Juilliard School of Music, where he studied with John Corigliano. He is one of the most prolific contemporary composers of wind band music.

Aurora Awakes won both the American Band Masters Association's Ostwald Award and the National Band Association's William D. Revelli Composition Contest.

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

- Virgil, *The Aeneid*, Book IV

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's ***Aurora Awakes*** is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where the Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the

entirety of the remainder of the piece:

The other quotation is a sly reference to Gustav Holst's First Suite for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awakening of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales."

Program Note by Jake Wallace

Molly On The Shore

Percy Aldridge Grainger (1882 - 1961)

Edited by R. Mark Rogers

Composed 1907/1920 | Duration 4:00

Molly on the Shore is based on two different reel tunes from County Cork: *Molly on the Shore* and *Temple Hill*, interwoven with his own original material. As he often did, Grainger scored this composition for several different ensembles, including string quartet, symphony orchestra, chamber orchestra, and wind band.

In a 1959 letter to Frederick Fennell, Grainger wrote "I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts."



Timothy Harris is Director of Bands and Music Department Coordinator at Chabot College where he directs the Wind Symphony and Chamber Winds. In addition to his duties at Chabot, he teaches at San Jose State University. Professor Harris maintains an active schedule as a guest conductor, adjudicator and clinician in the region including appearances at the Midwest Band and Orchestra Clinic, California All-State Music Education Conference, CMEA Bay Section Conference, Texas Music Educators Association Convention, the Florida Citrus Bowl, and Carnegie Hall.

Professor Harris is published in *Teaching Music Through Performance in Band* as the author of research guides on the works of Larry Daehn, Yo Goto, Jan Van der Roost, Samuel Hazo, Christopher Tucker, and Frank Ticheli. He has been awarded the Gilbert T. Freitas Award for Achievement in Music Education by the CMEA Bay Section along with the Chancellor's Award for Outstanding Teaching at Chabot College. Harris holds memberships in the College Band Directors National Association, California Band Directors Association, California Association for Music Education, and Phi Mu Alpha Sinfonia Music Fraternity of America.



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 through nearly 35 years of experience to the ensembles he leads and the courses he teaches in conducting pedagogy and music education.

In addition to teaching duties, Dr. Collinsworth serves as Chair of the Department of Music at SSU. He maintains an active schedule as a guest conductor, adjudicator and rehearsal clinician for school ensembles and music organizations throughout the country. He is conductor and artistic director for the Saint Helena Community Band, an ensemble established and sponsored by director Francis Ford Coppola. He is the founder and director of the Sonoma Summer Wind Band Conducting Symposium, an annual weeklong conducting seminar for music educators. He is the artistic director and coordinator of the Sonoma Invitational Wind Band and Orchestra Festival—a signature three-day event that brings over 2,500 high school and community college students to campus each year. He received the Outstanding Music Educator from CMEA Bay Section in 2022 and was previously recognized 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 2014. Dr. Collinsworth was inducted as a member of the American Bandmasters Association in 2024.

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

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Ken Cook, Piano

Andrew Emer, Bass

Kendrick Freeman, Latin Band

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Doug Leibinger, Trombone

George Marsh, Drums

Randy Vincent, Guitar

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SonoVoce

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Concert Band

Symphonic Wind Ensemble

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Latin Jazz Band

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2025 - 2026 AUDITION DATES

November 1 (Early Action)

January 31

February 28

March 1



DEGREE PROGRAMS

Bachelor of Music

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