

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	Schroeder 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	1:00 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

\$8 Students / Youth

FREE for SSU Students, Staff and Faculty

Box Office:

707-664-4246

tickets.sonoma.edu

Sonoma State University Department of Music
presents

Symphony Orchestra

Alexander Kahn, conductor

Sungdu Bae, flute soloist
2025 Concerto Competition winner

Samuel Strong, violin soloist
2025 Concerto Competition winner

New American Classics

September 27, 2025

7:30 p.m.

Joan and Sanford I. Weill Hall, Green Music Center

PROGRAM

Seven O'Clock Shout

Valerie Coleman (b. 1970)

Concerto for Flute and Orchestra op. 39

Lowell Liebermann (b. 1961)

Sungud Bae, soloist and 2025 Concerto Competition winner

1. Moderato
2. Molto adagio
3. Presto

Intermission

Concerto for Violin and Orchestra

Samuel Barber (1910-1981)

Samuel Strong, soloist and 2025 Concerto Competition winner

1. Allegro
2. Andante
3. Presto in moto perpetuo

Suite from Candide

Leonard Bernstein (1919-1990),
arr. Charlie Harmon

1. You Were Dead You Know
2. Paris Waltz
3. Bon Voyage
4. Drowning Music/The King's Barcarolle
5. Ballad of Eldorado,
6. I Am Easily Assimilated
7. The Best of All Possible Worlds
8. Make Our Garden Grow

PROGRAM NOTES

Valerie Coleman

7'O'Clock Shout

Seven O'Clock Shout is an anthem inspired by the tireless frontline workers during the Covid-19 pandemic, and the heartwarming ritual of evening serenades that brings people together amidst isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon human kind, and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation.

When a composer has the rare opportunity to create for musicians they have gotten to know, the act of composing becomes an embrace tailored to the personality and capabilities of the musicians with elements of both challenge and appreciation. One such moment is dedicated to humanity and grace, as a clarinet solo written for Ricardo Morales, followed by a flute solo with both Jeffrey Khaner and Patrick Williams in mind, providing a transition into a new upbeat segment. Later, to continue tradition from the first commission the composer received from the orchestra, a piccolo solo dedicated to Erica Peel dances with joy.

It was suggested that a short work for a debut by multi-track recording could account for the ensemble performing together as if they were in the same room. One of the devices used to address this is the usage of Ostinato, which is a rhythmic motif that repeats itself to generate forward motion and in this case, groove. The ostinato patterns here are laid down by the bass section, allowing the English horn and strings to float over it, gradually building up to that moment at 7pm, when cheers, claps, clangings of pots and pans, and shouts ring through the air of cities around the world! The trumpets drive a infectious rhythm, layered with a traditional Son clave rhythm, while solo trombone boldly rings out an anthem within a traditional African call and response style. The entire orchestra 'shouts' back in response and the entire ensemble rallies into an anthem that embodies the struggles and triumph of humanity. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.

Program note by the composer

Lowell Liebermann

Concerto for Flute & Orchestra, Op. 39

Lowell Liebermann was born in New York City in 1961. He completed this concerto in 1992 on a commission from James Galway, who was the soloist at the premiere performance the same year with the Saint Louis Symphony under the direction of Leonard Slatkin. The score calls for solo flute, flute, piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, 2 horns, 2 trumpets, timpani, percussion, piano, harp, and strings.

Lowell Liebermann made his performing debut at Carnegie Recital Hall at the age of sixteen, playing his own Sonata for Piano, Op. 1. He had been studying the piano for eight years and composing for two. He went on to earn his bachelor's, master's, and doctoral degrees from the Julliard School of Music, where he studied composition with David Diamond and Vincent Persichetti. Since then he has bucked the tide of academic composers by composing music that is both tonal and tuneful.

Since then, Liebermann has composed over 130 works, including symphonies, a Concerto for Orchestra, operas, concertos, a ballet, string quartets, piano quintets, quartets, and trios, vocal music, works for chorus, and a great amount of music for solo piano. He has received the Virgil Thomson from the American Academy of Arts and Letters and the Virgil Thomson Foundation, the first American Composers Invitational Award from the 11th Van Cliburn Competition, a Charles Ives Fellowship from the American Academy of Arts and Letters, as well as awards from ASCAP and

BMI. Liebermann's works are among the most-performed and most-recorded of any living American composer today.

When flute virtuoso James Galway asked Liebermann to orchestrate his immensely popular Sonata for Flute & Piano, Op. 23, Liebermann responded that he'd rather compose an all-new concerto for him instead. Writing a work for Galway was inspiring, Liebermann says, because "he can do anything on the instrument, so I wasn't afraid to write anything."

The Concerto is in three movements, all of which avoid sonata form. The first movement is in three parts, with its outer sections based on a quirky march theme that the flute embellishes. The central section is a chaconne—that is, a set of variations built above a repeating chord progression. Here, Liebermann unifies the movement by taking his chord progression from the first section. When the opening music returns, the strings carry the melody while the flute decorates it in a beguiling manner.

The second movement is a tender and romantic-sounding Adagio with a pulsing, off-beat accompaniment. The breathless Finale is, in Liebermann's words, "a virtuoso workout for the flutist in a rondo-like form that closes with a prestissimocoda."

This Flute Concerto entered the standard repertory of the instrument almost as soon as the ink was dry on Liebermann's score, and it's easy to see why.

Program note by Mark Rohr

Samuel Barber

Concerto for Violin and Orchestra

Samuel Barber's death in 1981 at the age of 70 deprived America of one of its most distinguished and consistently successful composers of serious music. Something of an oddity in our society, Barber was able to live comfortably from the fruits of his creative activities alone. In contrast to the majority of his colleagues who have to "moonlight" in various other musical capacities, he was able to devote himself to composing almost from the auspicious start of his career.

In the 1930s, with atonality and the 12-tone technique pressing for consideration, Barber's traditionalism was welcomed with enthusiasm. In his works were all the comforting qualities valued by the large public, for Barber was in possession of a craftsmanship that extended to all the elements of music: his melodies are natural and expansive (and that there were melodies at all was enough cause for rejoicing); the rhythms varied and vital; the harmonies just pungent enough; and his orchestration, like that of Brahms (the composer in whose steps Barber seems to have followed), does not call attention to itself, but is nonetheless distinctive for being perfectly suited to the musical thought at hand. In short, skill, taste, and seriousness inform Barber's music at every turn.

The last element—seriousness—figures as one of the composer's most unvarying characteristics. Some people are born middle-aged. Samuel Barber, as viewed through his music, was one of these. When at age seven he wrote his first piece and titled it Sadness, the die was cast. If not sadness, then an elegiac lyricism pervades much of his music. Typical of this emotional climate are the first two movements of the Violin Concerto, which revolve in an orbit of pensive, plangent songfulness. Even when this mold is broken for a fast and virtuosic final movement, the music is hardly frivolous; it is still notably serious.

The Violin Concerto was composed in 1939 on commission by a wealthy businessman for a protégé and was premiered by Albert Spalding in 1941. The first movement is nearly singular in its lyrical approach. The expansive main theme, presented immediately by the violin—an extended melody containing several distinctive rhythmic figures—dominates the movement. In contrast to this long-breathed lyricism, a secondary theme of a simple, folk-like character tries for perkiness and very nearly achieves it. The alternation of these two themes, at times in varied tempos and orchestration

(in which the piano adds a distinctive color), but with only a minimum of dramatic conflict, fleshes out a movement which emits an aura of Brahmsian reflection and Straussian poignance.

The second movement is even more inward than the first, beginning with the moody first theme in oboe. However, there are some marked tensions along the way; and also some quasi-Orientalisms that bear surprising echoes of Rachmaninoff.

The vital last movement presents Russianisms of another persuasion—namely, the grotesquerie of Shostakovich and Prokofiev. Syncopations and counter-rhythms enhance the diabolical atmosphere of the perpetual motion whirlwinds in which the violin participates brilliantly virtually throughout. In the concluding measures, the violin's rhythm becomes ever more precipitous (triplet eighths change to sixteenths), and the movement ends in a burst of brilliance.

Program note by Orrin Howard

Leonard Bernstein

Suite from Candide

If the classical music world ever had a “Renaissance Man,” Leonard Bernstein was it. He was a composer, pianist, and conductor. As a composer, he was at home in both worlds of “classical” and popular music. Both American and European audiences admired him as a conductor; orchestral musicians revered him—unheard of! His discourses on music could be hi-falutin’ enough for the esteemed Norton Lectures at Harvard, but almost every baby-boomer learned the basics of music from his inimitable television broadcasts of Young People’s Concerts. There is a long list of current conductors and composers who proudly list Leonard Bernstein as their teacher.

Just a cursory glance at a shortened list of Bernstein’s compositions from the 1940s and 1950s will give you an idea of the breadth of this remarkable man’s interests. He wrote two symphonies, two ballets (Fancy Free and Facsimile), the Broadway musicals *On the Town*, *Peter Pan*, *Wonderful Town*, and *West Side Story*, the score for the film *On the Waterfront*, the opera *Trouble in Tahiti* and the operetta *Candide*. Curiously, virtually all of those works were great successes, except for *Candide*.

Lillian Hellman wrote a play based on Voltaire’s *Candide* and asked Bernstein to write some incidental music for it. He readily agreed. “Puritanical snobbery, phony moralism, inquisitorial attacks on the individual, brave-new-world optimism, essential superiority—aren’t these all charges leveled against American society by our best thinkers?” he asked. “And they are also charges made by Voltaire against his own society.” Bernstein was so enthusiastic that he convinced Hellman to turn the play into an operetta.

The production opened on Broadway in 1956 and ran for only 76 performances. The problem seemed to be that audiences didn’t get the point. As the conductor of the London production of *Candide* put it, “Opera fans did not go to the West End [London’s “Broadway” district] looking for operas, and for people who came expecting a musical it was too serious.” The *New York Times* had nearly the same criticism: “The eighteenth-century philosophical tale is not ideal material for a theatre show.”

Despite its tepid original reception, the operetta has since become a favorite, as has the overture and the arrangement of the music into a suite for orchestra alone that is being performed this evening. The selections include *You Were Dead You Know*, *Paris Waltz*, *Bon Voyage*, *Drowning Music/The King’s Barcarolle*, *Ballad of Eldorado*, *I Am Easily Assimilated*, *The Best of All Possible Worlds*, and the touching finale, *Make Our Garden Grow*.

Program note by Bruce Stark

SYMPHONY ORCHESTRA

MUSIC DIRECTOR

Alexander Kahn

STAFF

Sumithra Smith

Diego Borges

Mitchell Thompson

Colin Hathorn

FLUTE/PICCOLO

Sungdu Bae

Charlotte Yalch

Sydney Cook

Theo Hayse

Emmalee Cheatham

OBOE/ENGLISH HORN

Aidan Williams

Luka Bizaca

Diego Borges

Mary Kruzas

CLARINET/ BASS CLARINET

Diego Borges

Sam Aldag

Matthew Adkins

Estella Zea

BASSOON/ CONTRABASSOON

Heather Mills

Cooper Ysaia

Miranda Kincaid

HORN

Eric Anderson

Peter Altamura

Emma Lunsford

Jeanne Porter

Kim Mieder

Ryan Ristine

TRUMPET

Miriam Bozman

Madison Lechman

Mitchell Thompson

Miguel Tejada

Gus Juhl

TROMBONE

Micah Kakuno

Thomas McCauley

Jose Palacios

Kevin Mills

Oscar Bautista

EUPHONIUM

Thomas McCauley

TUBA

Sean Taburazza

TIMPANI/PERCUSSION

Nathra Kem

Ethan Dierauf

Tristan Gavino

Will Schettler

Kaitlyn Remorin

PIANO/CELESTA

Ed Cuento

Jeremy Griffin

VIOLIN 1

Samuel Strong
(*co-concertmaster*)

Alexander Yoon
(*co-concertmaster*)

Quinn Han

Katie Bjornstrom

Diane Peterson

John Thompson

Jeanette Isenberg

Miranda Ronan

VIOLIN 2

Rory Pitts (*co-principal*)

Erin Garcia Norris (*co-principal*)

Joshua Darr

Sarai Camarena

Alyson Mar

Maddie McMahon

Isabella Ruder Zilber

Anthony Mendez

VIOLA

Andy Ting (*co-principal*)

Ben Robbins (*co-principal*)

Aaron Allen (*co-principal*)

Noa Malone

Colin Hathorn

Kenyon Owens

Susan Lauenstein

Milo Tecco

VIOLONCELLO

Chris Fromm (*co-principal*)

Ella Hoffman (*co-principal*)

Sumithra Smith (*co-principal*)

Vickie Sutton

Carol Vines

Anuja Dave

Andrew Willbanks

BASS

Leif Dering (*principal*)

Olivia Buettner

Emma Silk

Michael King

BIOGRAPHIES



Sungdu Bae

Sungdu Bae is a flutist pursuing a Bachelor of Music in Performance at Sonoma State University. He served as principal flute in the Band of the Korean Military Academy and is currently the principal flute in major ensembles at Sonoma State University. Sungdu has participated in masterclasses with world-renowned flutists, such as Jasmine Choi, Viviana Guzman, and Joshua Betty. He also attended several festivals in the Bay Area. Sungdu performed Ibert's Flute Concerto with the Ukiah Symphony.



Samuel Strong

Samuel Strong (b. 2009) began studying violin at age 4 and piano at age 7. He graduated high school at just 12 years old—the same year he became one of the youngest musicians ever to perform with the Sonoma State University Orchestra, where he continued to play as a volunteer.

He has performed in several pit orchestras across Sonoma County, including as the fiddler in *Fiddler on the Roof* at 6th Street Playhouse, and is a past winner of the Junior Bach Festival.

Samuel also performs with the Sonoma County Strings Collective, a group of Sonoma State students who play at events throughout the region. This fall, he will attend Sonoma State full-time as a double major in Music and Computer Science.



Alexander Kahn

Alexander Kahn is Professor of Music and Director of Orchestral Activities at Sonoma State University. At Sonoma State he directs the Sonoma State Symphony Orchestra and teaches courses in conducting, music history, musicianship, and general education. Alexander comes to Sonoma State from Gettysburg College, where he was Associate Professor of Music and Director of Orchestral Activities at the Sunderman Conservatory of Music. Previous university-level orchestras with whom Alexander has worked include the UC Berkeley Chamber Orchestra (Founder and Music Director) and the UC Berkeley Symphony (Assistant Conductor).

In addition to his work with college-level orchestras, Alexander has worked with professional orchestras across the United States and throughout Europe. Currently he serves as Assistant and Cover Conductor for both the Santa Rosa Symphony and the San Francisco Symphony, and as Principal Guest Conductor for the Bay Philharmonic in Fremont, CA. Previous positions he has held include Music Director of the Metta Ensemble (Gettysburg, PA), Cover Conductor for the Baltimore

Symphony, Staff Conductor for the Spoleto Festival in Charleston, SC, Assistant Conductor of the Bamberg Symphony, and Music Director of the Bamberg Collegium Musicum.

A champion for music education, Alexander is Music Director of the Napa Valley Youth Orchestra. He regularly works with young musicians at the Encore Coda Performing Arts Camp (Sweden, Maine) and at the Cazadero Performing Arts Camp, and is a frequent guest conductor for middle school and high school honor orchestras throughout California. He also serves on the Board of the California Orchestra Directors Association (CODA).

Alexander earned a PhD in Music History from UC Berkeley and remains active as a scholar. His book on mindfulness and music, *Caring for the Whole Musician*, was published by Routledge Press in 2023. He lectures and offers workshops on the subject of mindfulness for musicians throughout California and beyond.

Alexander's love of music was inherited from his father, Eugene Kahn, a conductor and educator on Long Island. His primary conducting studies were at UC Berkeley with David Milnes and at the Peabody Institute with Marin Alsop, Gustav Meier and Markand Thakar. He has also participated in workshops with teachers including Larry Rachleff, Kenneth Kiesler, Daniel Lewis and Peter Gülke.

When not conducting, Alexander enjoys cooking, hiking, reading, and travelling, and spending time with his wonderful wife and daughter.

ABOUT THE SONOMA STATE SYMPHONY ORCHESTRA

Now in its 11th season, the Sonoma State Symphony Orchestra is comprised of the finest string, wind, brass, and percussion students at Sonoma State and of musicians from the broader Sonoma County community. Under the direction of Dr. Alexander Kahn, the Symphony Orchestra performs a diverse array of orchestral literature, ranging from the Baroque period to world premieres and from classical repertoire to film, opera, and educational works. Soloists are regularly featured, including guest artists, faculty soloists, and student soloists chosen through the annual concerto competition.

Membership is through audition only and is open to all students regardless of major as well as community members. Auditions are held during the first week of each semester. For more information regarding the audition process, please visit the orchestra homepage at <http://music.sonoma.edu/ensembles/symphony-orchestra> or email Dr. Kahn at kahnale@sonoma.edu

SUPPORT US

The Sonoma State Symphony Orchestra is generously funded through the Department of Music at Sonoma State University. However, donations are gratefully received to support our various initiatives, including our annual Concerto Competition, Composition Competition, Family Concert series, and our Lesson Scholarship Fund for Non-Majors. Please consider making a gift to support us! Donations can be made online here:



Thank you to our donors!

The Sonoma State Symphony Orchestra offers its heartfelt thanks the following individuals and organizations who have supported our work in recent years.

Corrick Brown
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Susan Lauenstein
Fred Rice
Marsha Vas Dupre, PhD
Joe and Elaine Lieber
Stephen Arneson
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Kris Berger

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Jenna and Nathan Strong
Eve Rouverol
Danielle Goshert
Soon-Yeon Yoon
Jacob Yarrow
Diane Peterson
Jamie Ledner
Linda Kruzic
Jennie McDonald
Carrie Fromm (in support of Christopher Fromm)
Laura Canavan

SONOMA STATE SYMPHONY ORCHESTRA 2025-2026 CONCERT SEASON

(All dates and repertoire subject to change)

Saturday Sept 27, 2025, 7:30pm

SEASON OPENER: NEW AMERICAN CLASSICS

Valerie Coleman, *7 O'clock Shout*

Lowell Liebermann, Concerto for Flute and Orchestra

Sungdu Bae, Soloist and 2025 Concerto Competition winner

Samuel Barber, Concerto for Violin and Orchestra

Samuel Strong, Soloist and 2025 Concerto Competition winner

Leonard Bernstein, *Candide Suite*

Saturday Oct 25, 2025 7:30pm

MASTERWORKS FOR SMALL ORCHESTRA (JOINT CONCERT W/SWE CHAMBER WINDS)

SWE Chamber Winds (rep TBD)

Dr. Andy Collinsworth, Conductor and Music Director

Jessie Montgomery, *Strum*

Tchaikovsky, *Serenade for Strings*

Daria T Adams, Guest concertmaster

Friday November 21, 2025, 7:30pm

EAST, WEST, UPTOWN, DOWNTOWN (JOINT CONCERT WITH SSU ROCK COLLEGIUM & JAZZ ORCHESTRA)

Ellington, *Far East Suite* (SSU Jazz Orchestra, Doug Leibinger, Director)

Butterfly Lovers' Concerto (SSU Orchestra, Quinn Han, soloist and 2025 concerto competition winner)

Selections from Wynton Marsalis Swing Symphony (Side-by-side with SSU Jazz Orchestra)

Led Zeppelin, "Kashmir"

ELO: "Telephone Line," "Standin' in the Rain," and "Mr. Blue Sky"

(Side-by-side with SSU Jazz Orchestra and SSU Rock Collegium, John Palmer, director)

Sunday March 8, 2026, 3:00pm

SIDE-BY-SIDE W/SSU WIND ENSEMBLE

SSU Wind Ensemble (rep TBD)

Dr. Andy Collinsworth, Conductor and Music Director

"Picture This" Composition contest winner TBD

Mussorgsky (arr. Ravel), *Pictures at an Exhibition*

March 11, 12, 13 (concerts at noon)
SSU BAND AND ORCHESTRA FESTIVAL

"Picture This" Composition contest winner TBD

Mussorgsky (arr. Ravel), *Pictures at an Exhibition*

Saturday April 25, 2026, 7:30pm
SEASON FINALE: GALAXIES NEAR AND FAR

Diablo Valley Symphony Orchestra, Owen Lee, Music Director and Conductor:

Haydn, *Il mondo de la luna* Overture

Richard Strauss, *Sunrise* from *Also Sprach Zarathustra*

Johann Strauss, *Blue Danube Waltz*

Holst, *The Planets* (Sonoma State Symphony Orchestra)

John Williams (arr. Bulla), *Star Wars Through the Years* (Side-by-side performance)

DEPARTMENT OF MUSIC

FACULTY

R. Anderson Collinworth, Department Chair, Director of Bands

Jenny Bent, Director of Choral Activities and Voice Program

Alexander Kahn, Director of Orchestral Activities

Doug Leibinger, Director of Jazz Studies

Thom Limbert, Composition Program

Kim Mieder, Music Teacher Preparation

John R. Palmer, Musicology, Musicianship, Rock Collegium

Marilyn Thompson, Piano and Chamber Music Director

Brian S. Wilson, Music Theory Program

STRINGS

Eric Cabalo, Classical Guitar

Gail Hernandez Rosa, Violin & Viola

Jill Rachuary Brindel, Cello

Mark Wallace, Classical Bass

Aaron Westman, Violin & Viola

WOODWINDS

Andrew Harrison, Classical Saxophone

Victoria Hauk, Flute

Laura Reynolds, Oboe & English Horn

Jeff Robinson, Bassoon

Roy Zajac, Clarinet

BRASS

Alicia Mastromonaco, Horn

Daniel Norris, Trumpet

David Ridge, Trombone

Jonathan Seiberlich, Tuba and Euphonium

PERCUSSION AND PIANO

Marilyn Thompson, Piano

Jennifer Wilsey, Percussion

VOICE

Mary Evelyn Hangley

Mark Kratz

JAZZ

Ian Carey, Trumpet

Ken Cook, Piano

Andrew Emer, Bass

Kendrick Freeman, Latin Band

Raffi Garabedian, Saxophone

Doug Leibinger, Trombone

George Marsh, Drums

Randy Vincent, Guitar

PERFORMING ENSEMBLES

Choral/Vocal

Concert Choir

Symphonic Chorus

SonoVoce

Music Theater/Opera Scenes

Instrumental

Concert Band

Symphonic Wind Ensemble

Symphony Orchestra

Brass Ensemble

Percussion Ensemble

Guitar Ensemble

Chamber Music Ensembles

Saxophone Quartet

Rock Collegium

Jazz

Jazz Orchestra

Latin Jazz Band

Concert Jazz Ensemble

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2025 - 2026 AUDITION DATES

November 1 (Early Action)

January 31

February 28

March 1



DEGREE PROGRAMS

Bachelor of Music

Music Teacher Preparation, Instrumental

Music Teacher Preparation, Choral

Music Teacher Preparation, Jazz

Performance, Instrumental

Performance, Vocal

Jazz Studies

Composition

Bachelor of Arts, Music

Minor in Music

Minor in Jazz Studies

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