

MUSIC

2025 - 2026



**SONOMA
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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

\$8 Students / Youth

\$12 Seniors

FREE for SSU Students, Staff and Faculty

Box Office:

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tickets.sonoma.edu

Sonoma State University Department of Music
presents

Chamber Wind Ensemble

Andy Collinsworth, Director

Chamber String Orchestra

Daria Tedeschi Adams, Guest Director

***An Evening of
Chamber Ensemble
Music***

October 25, 2025

7:30 p.m.

Schroeder Hall, Green Music Center

PROGRAM

Only Ever Us

Paul Wianco (b. 1983)

Samuel Strong, violin
Quinn Han, violin
Andy Ting, viola
Sumithra Smith, cello

Petite Symphonie, op. 90

Charles Gounod (1818 – 1893)

- I. Adagio, Allegro
- II. Andante cantabile
- III. Scherzo: Allegro moderato
- IV. Finale: Allegretto

Intermission

Serenade for Strings, op. 48

Pyotr I. Tchaikovsky (1840 – 1893)

- I. Pezzo, in forma di sonatina
- II. Valse
- III. Elegie
- IV. Finale (Temp Ruso)

Suite for Jazz Orchestra No. 1

Dmitri Shostakovich (1900 – 1975)

- I. Waltz
- II. Polka
- III. Foxtrot

WIND ENSEMBLE PERSONNEL

FLUTE/PICCOLO

Sungdu Bae

Yeongtong-du, South Korea

OBOE

Aidan Williams

Santa Rosa, CA

Diego Borges

Woodland, CA

CLARINET

Sam Aldag

Arcata, CA

Matthew Adkins

Citrus Heights, CA

HORN

Madison Lechman

Chico, CA

Emma Lunsford

Rohnert Park, CA

BASSOON

Miranda Kincaid

Sebastopol, CA

Heather Mills

San Diego, CA

Cooper Ysaais

Camarillo, CA

SAXOPHONE

Diego Altamirano

Petaluma, CA

Marissa Torres

Union City, CA

Seth Cline

Chico, CA

TRUMPET

Miriam Bozman

Newhall, CA

Mitchell Thompson

Yuba City, CA

TROMBONE

Jose Palacios

Petaluma, CA

PIANO

Ed Cuento

Hercules, CA

PERCUSSION

Nathra Kem

Petaluma, CA

Kaitlyn Remorin

Vallejo, CA

CONTRABASS

Leif Dering

Sebastopol, CA

STRING ORCHESTRA PERSONNEL

FIRST VIOLINS

Samuel Strong (co-principal)

Windsor, CA

Alexander Yoon (co-principal)

Santa Rosa, CA

Quinn Han

Santa Rosa, CA

Katie Bjornstrom

Santa Rosa, CA

Diane Peterson

Santa Rosa, CA

Miranda Ronan

Santa Rosa, CA

SECOND VIOLINS

Rory Pitts (co-principal)

Arcata, CA

Erin Garcia Norris (co-principal)

Tomales, CA

Joshua Darr

San Rafael, CA

Sarai Camarena

San Mateo, CA

Alyson Mar

Danville, CA

Maddie McMahon

Vacaville, CA

Isabella Ruder Zilber

Sebastopol, CA

Anthony Mendez

Pleasant Hill, CA

VIOLAS

Andy Ting (co-principal)

San Francisco, CA

Ben Robbins (co-principal)

Santa Rosa, CA

Aaron Allen (co-principal)

Sacramento, CA

Noa Malone

Sonoma, CA

Colin Hathorn

Pacific Grove, CA

Kenyon Owens

Carmichael, CA

Susan Lauenstein

Glen Ellen, CA

Milo Tecco

Martinez, CA

VIOLONCELLOS

Chris Fromm (co-principal)

San Carlos, CA

Ella Hoffman (co-principal)

Windsor, CA

Sumithra Smith (co-principal)

Windsor, CA

Vickie Sutton

Santa Rosa, CA

Carol Vines

Sebastopol, CA

Anuja Dave

Santa Rosa, CA

Andrew Willbanks

Santa Rosa, CA

BASSES

Leif Dering (principal)

Sebastopol, CA

Olivia Buettner

Folsom, CA

Emma Silk

Arcata, CA

PROGRAM NOTES

Only Ever Us

Paul Wianco(b. 1983)

Composed 2020 | Duration 7:00

Paul Wianco was recently featured in *The Washington Post*'s "22 for '22: Composers and Performers to Watch." A serial chamber musician, Paul currently writes and performs as a member of the viola and cello duo Ayane & Paul and the quartet-collective Owls. Wianco performs on a 2010 Mario Miralles violoncello and resides in Brooklyn, NY. He enjoys woodworking and never travels without a tenkara fishing rod.

About ***Only Ever Us***, he writes: "This piece is an excuse to gather. It is a reason to know someone better and a chance to share a moment with them. It is an opportunity to listen, chat, and perhaps consider that in this us-versus-them world, we are free to redraw the boundary of us at any time to include more them." *Only Ever Us* is a modular string quartet/quintet/sextet/septet: any rendition should include, at minimum, a standard quartet. This quartet formation may either perform alone or augment itself with any combination of 'auxiliary' parts (Violin 3, Viola 2, and/or Violoncello 2) to form one of many possible quintet, sextet, or septet configurations—each with its own perspective and unique musical interactions.

Petite Symphonie, op. 90

Charles Gounod (1818 – 1893)

Composed 1885 | Duration 19:00

Charles Gounod was one of the most important French composers during the 19th century. Born in Paris into an artistic and musical family, Gounod was a student at the Conservatoire de Paris and won France's most prestigious musical prize, the Prix de Rome. His studies took him to Italy, Austria and Prussia, where he met Felix Mendelssohn. A deeply religious man, he briefly considered becoming a priest upon his return to Paris. He composed prolifically, writing church music, songs, orchestral music and operas.

Gounod wrote twelve operas, of which the most popular are *Faust* (1859), and *Roméo et Juliette* (1867). He composed a large amount of church music, many songs, and popular short pieces including his "Ave Maria" and "Funeral March of a Marionette."

Gounod's career was disrupted by the Franco-Prussian War. He moved to England with his family for refuge from the Prussian advance on Paris in 1870. After peace was restored in 1871 his family returned to Paris but he remained in London, living in the house of an amateur singer, Georgina Weldon, who became the controlling figure in his life. After nearly three years he broke away from her and returned to his family in France. His absence, and the appearance of younger French composers, meant that he was no longer at the forefront of French musical life; although he remained a respected figure he was regarded as old-fashioned during his later years, and operatic success eluded him. He died at his house in Saint-Cloud, near Paris, at the age of 75.

The ***Petite Symphonie*** was commissioned in 1885 by Paris Conservatoire flute professor Paul Taffanel for the *Société de musique de chambre pour instruments à vent*. The work is scored for nine wind instruments: flute, two oboes, two clarinets, two horns, and two bassoons. The work is a miniature symphony in four movements, characterized by its elegant, classical structure reminiscent of Haydn and Mozart, but with Romantic flourishes and a prominent role for the flute.

Movement I: Adagio, Allegro: Begins with a slow, Haydnesque introduction before launching into a bustling allegro in sonata form.

Movement II: Andante Cantabile: A lyrical andante that features a beautiful, aria-like solo for the prominent flute.

Movement III: Scherzo: A vigorous movement, often described as a tribute to the scherzos of Mendelssohn, that evokes a bucolic hunting scene.

Movement IV: Finale (Allegretto): A witty and animated rondo that showcases the composer's innate gifts for melody, ending with a sparkle of lightness and energy.

Serenade for Strings, op. 48

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Composed 1880 | Duration 30:00

By the fall of 1880, when the 40-year-old Tchaikovsky wrote his *Serenade for Strings*, he was an internationally celebrated composer with symphonies, concertos, operas, and a great variety of other pieces to his credit. He was at work on two compositions that could hardly have been more different: the soothing *Serenade* and the showy “1812 Overture,” now beloved at Fourth of July concerts and other ceremonial occasions. Tchaikovsky wrote to his generous patron, Nadezhda von Meck, about the projects: “You can imagine, dear friend, that recently my muse has been benevolent, when I tell you I have written two long works very rapidly: a Festival Overture for the Exhibition [of Industry and the Arts to be held in Moscow] and a *Serenade* in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth or enthusiasm; therefore it has no great artistic value. The *Serenade*, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities.”

Tchaikovsky was intensely self-critical, but the *Serenade* remained close to his heart. The first performance was a surprise mounted by students at the Moscow Conservatory, with the official premiere the following year in St. Petersburg. The second movement waltz was immediately encored and is sometimes performed independently. His mentor, Anton Rubinstein, who was often grudging in his support, said he thought it “was Tchaikovsky’s very best piece.” Tchaikovsky conducted the work across Europe, including in Prague, Paris, London, Geneva, and Berlin, as well as several times during his trip to America in 1891.

When he began sketching the piece in September 1880 Tchaikovsky thought it might be a symphony or string quartet, but diverted the project to a string serenade. A musical dictionary from 1732 defined a “serenade” as “an evening piece; because such works are usually performed on quiet and pleasant nights.” Initially such music was for entertainment, usually written for aristocrats, and meant to divert (hence the related genre of the “divertimento”). Mozart composed the most famous serenades of the 18th century, some for wind instruments, others for strings, like the famous *Serenade in G Major*, subtitled “Eine kleine Nachtmusik” (A Little Night Music). Tchaikovsky revered Mozart above all other composers and wrote pieces inspired by his music. He told Madame von Meck that the first movement of the *Serenade* was his “homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model.” After a noble chorale-like introduction (*Andante non troppo*), the rest of the movement is marked “Pezzo in forma di sonatina” (Piece in the form of a sonatina) in a faster tempo (*Allegro moderato*) with a waltz-like first theme. The following movement is explicitly a waltz (*Moderato: Tempo di Valse*), reminding us of the dance impetus for so much of Tchaikovsky’s music, not limited to his great ballets *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*. The meditative *Élégie* (*Larghetto elegiaco*) unfolds in several sections. For the lively finale (*Tema Russo*) Tchaikovsky calls upon two Russian folk tunes that he had included in his earlier collection of arrangements, *Fifty Russian Folk Songs* (1869). The slow introduction uses “On the Green Meadow,” while the following *Allegro con spirito* uses “Under the Green Apple Tree.” Tchaikovsky concludes by bringing back a transformed version of the introduction that started the first movement, thus rounding out the entire composition.

Program note by Christopher H. Gibbs

Suite for Jazz Orchestra No. 1

Dmitri Shostakovich (1900 – 1975)

Composed 1934 | Duration 8:30

Though Dmitri Shostakovich seemed destined for greatness in the classical tradition, he also loved popular music. He was taken with Jewish folk and theater music, for example, and with the gypsy tunes his father frequently sang around the house. He was also unabashedly in love with the cinema. In fact, he wrote over 30 film scores, many during periods in which he had fallen out of favor with the Soviet authorities and had trouble getting concert performances.

The years 1929–1933 were busy ones for Shostakovich, especially writing music for films. Sound had been recently introduced in cinema, and as dialog and sound effects became more prominent, musical segments began to shrink. Also, directors were searching for new and exotic sounds. The *Golden Mountains*, a 1931 film by Sergei Yutkevich, was a perfect example. Shostakovich experimented with a variety of unusual and offbeat instruments in his score for that film, including the theremin (an electronic instrument invented by Russian Leo Theremin, forerunner of the modern synthesizer), the flexatone, the American banjo, and the electrified Hawaiian lap guitar. Rather than just writing extended compositions, he also wrote pop-style tunes for the film; the song “If Only I Had Mountains of Gold” became “all the rage” after the film’s release, according to Soviet cinema expert Herbert Marshall.

Shostakovich’s experience in those years certainly influenced the sound of the 1934 ***Suite for Jazz Orchestra (No. 1)***, which was commissioned by a Leningrad dance band. His “take” on jazz is whimsical, indeed, reflecting his interest in gypsy music and in the music of the Yiddish theater more than it does the sound of American jazz. It also reflects his penchant for offbeat instruments, not to mention his ability to spin a tune.

The first movement, an upbeat Waltz, opens with a catchy tune in the trumpet, followed by saxophone, then violin. A chirpy middle section features glockenspiel prominently. Shostakovich briefly flirts with the minor mode, then returns to the tunefulness of the opening.

The second movement, a convivial Polka, continues the chirpiness, with xylophone featured first. Muted brass plays next, while the driving banjo plays the off beats. Both alto and tenor sax have their say before the violin has the last word with a chipper solo featuring the spiccato (bouncing) bowing technique.

The final movement, Foxtrot, starts with a brassy opening, followed by a sinuous melody played by saxophone. The most peculiar section, which hearkens back to his film score from *The Golden Mountain*, features the Hawaiian guitar taking the melody while a trombone slithers around underneath in accompaniment. Trombone next takes a turn at the melody, followed by another splash of glockenspiel, a return of the saxophones, and an assertive ending by the ensemble.

Program note by Dave Kopplin



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.



A founding Artistic Director of *Music in the Vineyards*, violinist **Daria Tedeschi Adams** has been a member of the Grammy Award-winning St. Paul Chamber Orchestra for over 30 years. A graduate of the New England Conservatory and SUNY-Stonybrook, she considers herself a lifelong student, always interested in hearing and learning a new piece of music. As an Artistic Director of Music in the Vineyards, Daria enjoys curating programs that move, inspire, provoke, and delight audiences. Her choreographic arrangements of pieces by J.S. Bach, Aaron Copland, Kevin Puts, Arvo Pärt and Pablo de Sarasate

have been heard frequently on MITV programs. A mother to three adult children, Daria and husband Michael relocated to Napa during MITV's 30th Anniversary Season in 2024.

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 Rachuay 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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