

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

\$8 Students / Youth

\$12 Seniors

FREE for SSU Students, Staff and Faculty

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Sonoma State University Department of Music
presents

East, West, Uptown, Downtown

Featuring the:

SSU Jazz Orchestra

Doug Leibinger, Director

and

SSU Symphony Orchestra

Alexander Kahn, Director

and

SSU Rock Collegium

John R. Palmer, Director

Friday, November 21, 2025

7:30 p.m.

Weill Hall, Green Music Center

PROGRAM

Selections from Far East Suite

Duke Ellington (1899–1974) &
Billy Strayhorn (1915–1967)

“Mount Harissa”

“Depk”

“Isfahan”

“Amad”

SSU Jazz Orchestra, Doug Leibinger, Director

Butterfly Lovers Concerto

Chen Gang (b. 1935) and He
Zhanhao (b. 1933)

- I. Adagio cantabile*
- II. Allegro*
- III. Adagio assai e doloroso*
- IV. Pesante - Piu mosso - Duramente*
- V. Lagrimoso*
- VI. Presto risoluto*
- VII. Adagio cantabile*

Quinn Han, violin soloist and 2025 concerto competition winner
Symphony Orchestra, Alexander Kahn, Director

Intermission

Swing Symphony

Wynton Marsalis (b. 1961)

- III. Midwestern Moods*
- VII. The Lowdown (Up on High)*

Symphony Orchestra and Jazz Orchestra

“Kashmir”

**Jimmy Page (b. 1944)
& Robert Plant (b. 1948),
arr. Doug Leibinger**

“Standing in the Rain”

**Jeff Lynne (b. 1947)
arr. John R. Palmer**

“Telephone Line”

arr. Doug Leibinger

“Mr. Blue Sky”

**Jeff Lynne (b. 1947)
arr. John R. Palmer**

**SSU Symphony Orchestra, SSU Jazz Orchestra, and
SSU Rock Collegium (John R. Palmer, director)**

Program Notes

Far East Suite

Duke Ellington (1899–1974) & Billy Strayhorn (1915–1967)

Composed 1967 | Duration 20:00

Far East Suite refers to an album recorded in 1966 of a collection of compositions influenced by the Ellington Orchestra's 1963 tour of the Middle East. One of the most compelling of the Ellington/Strayhorn "suites," it was to be one of the last recording sessions involving Strayhorn before he died in 1967.

"Mount Harissa" is named after the famous hilltop in Lebanon. The original recording featured Ellington on piano and Paul Gonsalves on tenor saxophone; tonight Mira Portnoy and Estella Zea, respectively.

"Depk" is an impression of a dance that Ellington and his band saw in Amman that was "... marked by a little kick on the sixth beat."

"Isfahan" is easily the best known tune of the "suite," and has become a jazz standard. The original recording featured the amazing Johnny Hodges; Diego Altamirano will take the lead tonight.

"Amad" is a more general impression of the Middle East - the recording featured Ellington on piano and Lawrence Brown on trombone, played tonight by Mira Portnoy and Jose Palacios.

Butterfly Lovers Concerto

Chen Gang (b. 1935) and He Zhanhao (b. 1933)

Composed 1885 | Duration 25:00

The Butterfly Lovers Violin Concerto is credited jointly to two composers—Chen Gang (b. 1935) and He Zhanhao (b. 1933), who collaborated on its composition in 1959 while they were students at the Shanghai Conservatory of Music.

Cast in one long movement and subdivided into seven sections, the concerto is a musical representation of the Chinese legend of the Butterfly Lovers, with the solo violin representing the protagonist Zhu Yingtai, and the cello part symbolic of her lover Liang Shanbo. Chen was responsible for the majority of the concerto's scoring, while He's primary contribution was the work's famous opening theme.

The concerto is scored for a standard-sized Western orchestra, and utilizes a variety of traditional Chinese techniques and styles to create a sound world suitable for its story. Among them are the use of a five-pitch pentatonic scale and a number of melodies from Chinese folk songs and from a well-known Chinese opera version of the Butterfly Lovers story. Across the concerto we follow Zhu and Liang as they meet in childhood, attend school and grow closer. The tale turns tragic as Zhu is betrothed to another man, Liang becomes ill and dies, and Zhu throws herself into Liang's grave. In closing, the lovers' spirits emerge as butterflies.

The Butterfly Lovers, which premiered in 1959, is often used in figure skating routines, memorably for Chen Lu's free skate performance at the 1998 Winter Olympics in Nagano, Japan, at which she became the first Chinese athlete to win a medal in figure skating.

Swing Symphony, op. 48

Wynton Marsalis (b. 1961)

Composed 2010 | Duration 20:00

When Wynton Marsalis was commissioned to compose his third symphony, he took inspiration from composers like Ives, Gershwin, Copland, Bernstein, and Ellington as he sought to create a musical meditation on American ideals.

Commissioned in 2010 by the Berlin Philharmonic, the London Symphony Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic, Marsalis's Symphony No. 3 is at once invigorating and elegiac, bombastic and introspective, and has been performed by orchestras around the world.

Marsalis describes his Symphony No. 3, the *Swing Symphony*, as a "symphonic meditation" on the evolution of swing, with the symphony orchestra and jazz orchestra as equal partners. It is also a celebration of jazz history.

The third movement starts with Kansas City swing, "the ultimate riff style jazz, with call and response between jazz band and orchestra," says Marsalis. Tenor sax solos pay homage to jazz great Coleman Hawkins. Marsalis then slows the tempo down and uses the harmonic progression from Hawkins' signature tune "Body and Soul" as a jumping off point for a dialog between cellos and saxes (Hawkins played cello as well). A driving dance ensues, as does an extended call and response section between both orchestras, with a dab or two more of Kansas City in the mix. Joyous mayhem ensues: gnarly brass solos, percussion interludes, with the orchestras interjecting all the while. The movement fades out as if we are riding away from it all on a Garden District trolley car.

The finale begins with a panoply of percussion, including handclaps, tambourine, bass drum, piano prepared to sound like banjo, and even foot stomps. A full array of exotic "wops," "wahs," and "blats" and bluesy hollers play out over this rhythmic procession, not to mention an occasional outburst when the spirit seems to move someone to "testify." This gives way to a jazz ballad, first featuring saxophones, then brass, eventually joined by strings. A brief trumpet cadenza precedes the curious final "note," a collective sigh by the orchestra.

In an interview, Marsalis described this final sigh: "It can either be like an 'aaaaaah, that was good!' or a 'wheeew, damn, I'm glad that's over...'" Then he laughed and concluded: "Sometimes they're one and the same... I believe in the way that opposites work together... it's because of cold that we have hot: you can't take one away from the other."

Program note by Dr. Dave Kopplin

SONOMA STATE JAZZ ORCHESTRA

DIRECTOR:

Doug Leibinger

SAXOPHONES

Diego Altamirano: alto 1

Diego Borges: alto 2

Genessa Rodriguez

DeLeTorre: alto 2

Estella Zea: tenor 1

Stas McClone: tenor 2

Sam Aldag: bari

WOODWINDS

Natalia Alvarez Guerrero: flute

Theodore Hayse: flute

Emmalee Cheatham: flute

STRINGS

Quinn Han: violin

Andy Ting: viola

TRUMPETS

Alex Beidatsch

Owen Ellefsen

Gabriel Martinez

Alex Brown

TROMBONES

Jose Palacios

Vicente Dominguez

Kevin Mills

Anthony Lam

RHYTHM SECTION

Marcus Schluter: vibes

Sean Harrington: guitar

Brayden Sims: guitar

Tony Sandoval: piano/vocals

Mira Portnoy: piano

Leif Ashmore-Dering: bass

Joe Campbell: drums

Adam Lance: drums

SONOMA STATE SYMPHONY ORCHESTRA

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
Julia Borin
Cooper Ysaïs

HORN

Eric Anderson
Peter Altamura
Emma Lunsford
Jeanne Porter
Kim Mieder
Ryan Ristine

TRUMPET

Miriam Bozman
Madison Lechman
Mitchell Thompson
Miguel Tejeda
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

FIRST VIOLINS

Samuel Strong (co-principal)
Alexander Yoon (co-principal)
Quinn Han
Katie Bjornstrom
Diane Peterson
John Thompson
Miranda Ronan

SECOND VIOLINS

Rory Pitts (co-principal)
Erin Garcia Norris (co-principal)
Sarai Camarena
Joshua Darr
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

ROCK COLLEGIUM

DIRECTOR:

John R. Palmer

KASHMIR

Ella Hoffman: voice

STANDIN' IN THE RAIN:

Colin Hathorn: voice

Jenni Heikura: voice

Amelie Guerrero: keyboard

Adam Lance: drums

Katie Mason: voice

Mira Portnoy: piano

Nora Sarault: voice

TELEPHONE LINE:

Colin Hathorn: voice

Jenni Heikura: voice

Amelie Guerrero: voice

Katie Mason: voice

Adam Lance: drums

Tony Sandoval: voice (lead)

Nora Sarault: voice

MR. BLUE SKY:

Brayden Sims: guitar

Colin Hathorn: voice

Jenni Heikura: voice

Amelie Guerrero: voice and vocoder

Adam Lance: drums

Katie Mason: voice

BIOS



Doug Leibinger is the director of jazz studies at Sonoma State University. His main instrument is trombone, but he also plays bass, guitar, piano, organ, and occasionally baritone saxophone and accordion. Originally from Chicago, Leibinger holds three degrees in jazz studies from the University of Miami, where he served as the conductor of their Studio Jazz Band for four years and studied composition and arranging with Ron Miller and Gary Lindsay. He was a trombone soloist on the University of Miami CJB's recording of Maria Schneider's *Three Romances*, which was nominated for a Grammy award in 2004. He also

performed and recorded there with many jazz greats, including Vince Mendoza, Claire Fischer, Randy Brecker, John Faddis, Carl Allen and many more. Doug has performed and recorded professionally with a diverse array of pop, rock and Latin artists, including Chayanne, Peter Cetera, Sam Moore, Jerry Lewis, Jimmy Buffett, Maceo Parker etc., and has played music in over twenty different countries. Doug's compositions and arrangements have been performed around the world. His composition "Rasalgethi" was featured at the 2008 Great Lakes–Great Plains College Music Society conference, and his small group composition "Ring Shout" was performed by members of Chuck Owens's Jazz Surge at the 2nd Annual International Jazz Composers Symposium. More recently, his composition "Conflagración" was recorded by the California State Long Beach Jazz Orchestra, and programmed by Jeff Jarvis for the 2024 Kansas All-State High School Jazz Band. Leibinger also has written arrangements for Miguel de Armas, one of the founding members of the Cuban ensemble NG La Banda—Armas recently recorded them with his Ottawa Latin Jazz Orchestra. Doug lives in Santa Rosa, CA with his wife Cindy; their self-proclaimed "band kids" Zoe & Max; and dog Coconut.



Quinn Han is a multifaceted musician, educator, and somatic practitioner whose artistry bridges performance, composition, and the depth of somatic psychology. Currently completing a Bachelor of Music in Music Education (Jazz Track) and Composition at Sonoma State University, she builds upon a lifelong journey that began with classical violin studies at age four and guitar at age ten in China.

An award-winning soloist, Quinn earned gold medals in national competitions in China (1998–1999) and released a solo album, *Collection of Popular Songs for Violin*, in 2005. She also appeared as a solo classical guitarist on the TV program *Learning Guitar* (1995).

Her ensemble experience includes serving as concertmaster in youth orchestras across China and South Korea, as well as with the Santa Rosa Junior College Orchestra, and performing as a volunteer with the Sonoma County Philharmonic. Since 2016, she has performed in more than a thousand California church services, improvising on electric violin with expressive versatility.

In addition to her musical pursuits, Quinn holds a Ph.D. in Depth Psychology with a specialization in Somatic Studies, along with master's degrees in Leadership and Dance Psychology. Her interdisciplinary work, *Body Language Leadership*, blends somatic awareness with creative expression to inspire embodied leadership in both artistic and higher-education settings. She has been recognized with teaching excellence and best thesis awards and has served in leadership roles at universities in China, including Director of the Research Department, Director of General Education, Associate Chair of the Dance Department, and Coordinator of Performing Arts Center.



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 came 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.



John R. Palmer is Professor of Music at Sonoma State University, where he teaches primarily Music History, Musicianship, and General Education courses, and occasionally Music Theory courses. Prior to his appointment at SSU he taught at UC Davis, Sacramento State University, USC, UC Berkeley, University of San Francisco, and elsewhere. For three years John was Director of Publications at San Francisco Opera, and for 16 years he gave pre-concert talks for The San Francisco Symphony. He has also given pre-concert lectures and written program articles and a book, *The Cal Performances Centennial*, for Cal Performances.

John pursued undergraduate studies at UC Davis and Sacramento State University and graduate work at The University of Vienna and UC Davis, where he earned his Ph.D. While in Vienna he studied and transcribed many of Gustav Mahler's manuscripts and ate as many Schnecken as humanly possible. Over the years he has published articles on Mahler and Yes in several scholarly journals.

In 2012 John started the Department of Music's Rock Collegium, an experimental ensemble that typically features original works by students in a variety of Rock-related styles. Open to music majors and minors, the ensemble also plays commercially released music, ranging from popular to obscure, all with the aim of challenging students and giving them an outlet they might not find in other areas of the Department.

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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