

# 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

\$12 Seniors

FREE for SSU Students, Staff and Faculty

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707-664-4246

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Sonoma State University Department of Music  
presents

## ***Symphonic Wind Ensemble***

**R. Anderson Collinsworth, conductor**

## ***Diablo Valley College Symphonic Band***

**Kaitlin Bove, conductor**

# ***Fête Française***

*Captivating music for Wind Band with a French twist*  
and the **premiere performance of Thomas Limbert's Songscales**

Friday, December 5, 2025

7:30 p.m.

Joan and Sanford I. Weill Hall

# PROGRAM

## DIABLO VALLEY COLLEGE SYMPHONIC BAND

*Crown and Collar*

Grace Baugher (b. 1995)

*Serenade*

Derek Bourgeois (1941–2017)

*O Magnum Mysterium*

Morten Lauridsen (b. 1943)

Arranged by H. Robert Reynolds

*Watchman, Tell Us Of the Night*

Mark Camphouse (b. 1954)

## SYMPHONIC WIND ENSEMBLE

*Suite Française*

Darius Milhaud (1892–1974)

*I. Normandie*

*II. Betagne*

*III. Ile de France*

*IV. Alsace-Lorraine*

*V. Provence*

*D'un Matin de Printemps*

Lili Boulanger (1893–1918)

Transcribed by Jack Hontz

*Songscales*

Thomas Limbert b. 1974

### *Premiere performance*

*Paris Sketches*

Martin Ellerby (b. 1957)

*I. Saint-Germain-des-Prés*

*II. Pigalle*

*III. Père Lachaise*

*IV. Les Halles*

# DIABLO VALLEY COLLEGE SYMPHONIC BAND

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## FLUTE/PICCOLO

Haley Behr  
Koda Kennedy, piccolo  
Barbara Materna  
Ari Muse  
Hana Naulleau, piccolo  
Sam Page  
Elicia Vasquez

## OBOE

Shadrick Small  
Emily Sayavong

## BASSOON

Triangle Barrows  
Eli Long  
Raeleigh Price  
Vlad Rodriguez

## CLARINET

Nancy Grabow  
Andy La  
Sarah McMahon, E-flat  
Joon Oh  
Coda Pillion  
Henry Smith  
Silas Velasco  
John Wang

## BASS CLARINET

Zhara Nawabi  
Winter Wong  
Silas Velasco  
John Wang

## SAXOPHONE

Melchizedek Balmeo  
Brenda Mendoza  
Faith Olukanmi  
Claire Paloutzian  
Jose Ramirez  
Sandy Walters  
Marcus Yeoman

## TRUMPET

Jade Abbett  
Harry Brinkert  
Lois Kail  
Ben Minkel  
Julian Moran  
Ryuto Nagahashi

## HORN

Athena Alkhoury  
Ioana Ava  
Ava Dravland  
Cole Evans  
April Gilliam

## TROMBONE

Panshul Bansal  
Vander Bowman  
Morgan Bryant  
Ethan Moran  
Jeremy Rosenfeld  
Isabel Shic

## BASS TROMBONE

Zachariah Friesen  
Noah Williams

## EUPHONIUM

Shane Barrows  
Lulu Cardoza  
Alma Medina  
Lotezi Pasa

## TUBA

Adrian Curran  
James Hashman  
Jose River

## STRING BASS

Gianna Betonte

## PERCUSSION

Joyce Baker  
Soren Considine  
Alex Leong  
Cassidy Lynch  
Quinn Obiacoro

## PIANO

Chris Cafiero

# SYMPHONIC WIND ENSEMBLE

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## FLUTE/PICCOLO

Sungdu Bae

*Yeongtong-du, South Korea*

Charlotte Yalch

*Stockton, 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*

Aidan Gilbert

*Rohnert Park, 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*

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*



# Program Notes

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## ***Crown and Collar***

**Grace Baugher (b. 1995)**

**Composed 2018 | Duration 5:30**

The inspiration for the title *Crown and Collar* came about after doing a little research behind the symbolism of the white stag in Arthurian mythology. In Arthurian literature, the pursuit of the white stag symbolizes mankind's spiritual quest. Though this is all philosophical and interesting, what drew my interest was an image of a white hart wearing a crown around his neck like a collar. This image belongs to Richard II of England and symbolizes the burden of greatness.

This piece was written in a rounded binary form to contrast the image of greatness observed from the outside with the burden and reflection happening on the inside.

This piece was commissioned by Chris Miertschin for the Hutchinson (Kan.) Community College Wind Symphony and premiered May 4, 2018.

*Program note by composer*

## ***Serenade***

**Derek Bourgeois (1941–2017)**

**Composed 1965 / 1980 | Duration 2:50**

Composer Derek Bourgeois originally wrote this work (designated Opus 22c) as a wedding gift for his bride to be performed on the organ as part of the postlude wedding recessional from the ceremony. This popular wind band transcription was completed by the composer himself in 1980. While music serving the wedding recessional purpose would typically be selected for a somber, unobtrusive quality, the composer's wit and humor is evident in the unusual rhythmic sensibilities of the piece. Bourgeois starts the *Serenade* in an unbalanced (while manageably still delightful) 11/8 time signature—something akin to a compound quadruple meter; only the third beat of four is slightly too short! Once the listener finally familiarizes themselves with this odd timing, the groom switches up the meter once again to an even more bewildering 13/8 which could be felt as a compound quadruple with a third beat that is now slightly too long, or an odd five, or who knows what. The result is pure whimsy for the listener and veiled terror for the band. A delight for all—most hopefully, the bride!

## ***O Magnum Mysterium***

**Morten Lauridsen (b. 1943)**

**Arranged for wind band by H. Robert Reynolds**

**Composed 1994 / 2003 | Duration 6:00**

One of wind band's finest works for the Christmas season, *O Magnum Mysterium* was originally composed for voice and premiered by the Los Angeles Master Chorale in 1994. This transcription is one of two completed by H. Robert Reynolds of Lauridsen's original works for voice. The text is a chant from the Matins of Christmas (a morning or Christmas Eve service that precedes the Mass) which evokes wonder and reverence for the birth of Christ to the Virgin Mother.

In reference to the text, composer Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

## ***Watchman, Tell Us Of The Night***

**Mark Camphouse (b. 1954)**

**Composed 1996 | Duration 15:00**

A hymn for all children, **Watchman, Tell Us of the Night** portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse responds to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately.

The title, taken from John Bowring's 1825 text setting of George Elvey's church hymn, Watchman, Tell Us of the Night, is also known as the Thanksgiving hymn, Come Ye Thankful People Come. Watchman, Tell Us of the Night was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, conductor, and is dedicated to the composer's twin daughters, Beth and Briton.

*Watchman, tell us of the night. For the morning seems to dawn;  
Traveler, darkness takes its flight; Doubt and terror are withdrawn.  
Watchman, let thy wanderings cease; Hie thee to thy quiet home.  
Traveler, yes; it brings the day. Healing wholeness now has come!*

## ***Suite Française***

**Darius Milhaud (1892–1974)**

**Composed 1944 | Duration 16:00**

Darius Milhaud studied in Paris at the Paris Conservatory where he studied composition under Charles Widor, André Gédalge, and Vincent d'Indy. He was a member of Les Six, a group of prolific French composers that included George Auric, Francis Poulenc, Arthur Honegger, Germaine Talliferre and Louis Durey. Milhaud's compositions are particularly noted as being influenced by jazz and for their use of polytonality. As a young man he worked for a while in the diplomatic entourage of Paul Claudel, the eminent poet and dramatist, who was serving as ambassador to Brazil. Fleeing WWII Europe, Milhaud emigrated to America in 1940 and secured a teaching position at Mills College in Oakland. Legendary jazz pianist Dave Brubeck became his most famous student when Brubeck furthered his music studies at Mills College in the late 1940s.

About the **Suite Française**, Milhaud wrote:

For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation are found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes from these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.



**I. Normandie:** Milhaud uses two lively Norman folk songs: Germaine, about a warrior coming home as seen through the eyes of a young woman; and The French Shepherdess and the King of England, about a comic meeting between the two title characters. Milhaud added some original material to help him depict the region where so many American servicemen landed in France during World War II.

**II. Bretagne:** A foghorn announces the beginning of Bretagne, a province with deep ties to the sea. The movement uses the sea shanties to depict the story of a young woman and her seafaring lover.

**III. Ile de France:** This movement depicts the busy bustle of Paris. It begins with a children's round that alternates bars of 3 beats and 2, and which Milhaud sets in 4/4 meter while still retaining the accents of the original. The lyrical melody that follows also reflects the bubbly attitude of the City of Light.

**IV. Alsace-Lorraine:** in this movement, Milhaud takes a dark turn, with material suggesting distant artillery fire around a solemn funeral procession, fitting for a region that borders Germany and was occupied during the war. The movement ends triumphantly, perhaps as a nod to the victorious Allies..

**V. Provence:** Reflecting on his home region, Milhaud utilizes a rondo with a fast, scatterbrained main theme, alternating with a fife-and-tambor segment typical of the French Provinces countryside and a slower, slightly more romantic subject -- both of these interludes derived from the principal melody.

## ***D'un Matin de Printemps***

**Lili Boulanger (1893 – 1918)**

**Transcribed for wind band by Jack Hontz**

**Composed 1918 | Duration 6:00**

Lili Boulanger was born into a family of musicians in the Parisian suburbs during a period of intense musical development. The daughter of Prix de Rome winner Ernst Boulanger, and younger sister of renowned composer and teacher Nadia Boulanger, Lili showed a natural aptitude for music and composition at an early age. At the age of 19, she herself won the prestigious Prix de Rome prize in composition, becoming the first female to do so. Sadly, this was the same year that she contracted pneumonia, which permanently weakened her immune system, prematurely ending what seemed to be a promising career. Boulanger succumbed to tuberculosis at the young age of 24.

**D'un Matin de Printemps** (Of a Spring Morning) was composed shortly before Boulanger's death in 1917. Originally set for violin and piano, Boulanger created a version for full orchestra in 1918. This short work exudes a vibrant energy and clearly showcases Lili Boulanger's immense talent as an orchestrator. The impact of the French symbolists is palpable, particularly given the usage of parallel harmonies and colorful orchestration one might expect from Debussy or Ravel. Also present are biting dissonances and bitonality that hint towards the coming shift away from tonal harmony. Boulanger's ability to combine these traditional and progressive techniques, mingled with her talent to convey vivid colors, leave us all wanting more and pondering that fateful question, "what if...".

*Program note adapted from Jack Hontz*

# ***Songscales***

**Thomas Limbert (b. 1974)**

**Composed 2025 | Duration 13:00**

Thomas Limbert is Associate Professor of Music and Director of the Composition program at Sonoma State University. He holds degrees from Duke University and the University of North Carolina, Chapel Hill. A composer, percussionist, music technologist, and audio engineer with research interests in temporality, Limbert's interests intersect technology and performance, global and popular music aesthetics, and acoustic ecology. A nature lover, his music often incorporates or is inspired by natural soundscapes.

**Songscales** is Dr. Limbert's first work for wind band, and tonight's performance is a world premiere. Limbert notes:

At its core, *Songscales* is a celebration of the sonic wonders that may be found in the natural environments in Sonoma County, CA. The musical inspiration (and much of the sound in the electronic accompaniment) comes from the audio data I discovered as part of *Soundscales to Landscapes*, a Sonoma County biodiversity study which in 2022 involved placing remote audio recorders all over the county's regional parks. Having been graciously granted access to the study's audio database by Sonoma State University Geographic Ecologist, Dr. Matt Clark, and researchers at Point Blue Conservation Science, I combed through thousands of recordings and spectrograms to gather the most interesting bird songs and other natural soundscapes. The piece progresses through several episodic musical impressions of the sounds I discovered, accompanied by electronics incorporating the sounds themselves, which include the songs, calls, and drumming of over 30 bird species, as well as insects, squirrels, coyotes, and even the rare northern California thunderstorm.

A spacious introduction features individual woodwinds imitating several Red-Winged Blackbird songs that are heard in various forms in the electronics. The woodwinds then freely repeat the blackbird songs swelling to create a cloud of sound (a cloud is the name of a group of blackbirds). This gives way to several pulsating sections employing the repeated blackbird motives in more groovy textures. The slower, mercurial middle episode of the piece presents musical impressions of more rapid, glitchy bird songs which are echoed in the electronics. A set of cascading melodies leads to trilling gestures in the winds accompanied by filtered woodpecker drumming, insect buzzes, and other noisiness. A stormy climax gives rise to an electronic interlude highlighting female and male duetting Great-Horned Owls. The electronic accompaniment is silent for the instrumental coda which takes up the Great-Horned Owl melodies over a series of lilting grooves. A rousing finale has the piece end as it began, with a fading unaltered soundscape recording.

## ***Paris Sketches***

**Martin Ellerby (b. 1957)**

**Composed 1994 | Duration 15:00**

British composer Martin Ellerby is a composer of international standing, whose works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. Ellerby received training at The Royal College of Music, London. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date.

Ellerby provides the following program note about his composition:

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it—rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells—a prominent feature of Paris life.

**I. Saint-Germain-des-Prés:** The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

**II. Pigalle:** The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

**III. Père Lachaise:** This is the city’s largest cemetery, the final resting place of many celebrities who had once walked its streets. The spirit of Satie’s *Gymnopédies*—themselves a tribute to a still more distant past—is affectionately evoked before what is in effect the work’s slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, and wistful.

**IV. Les Halles:** A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz’s *Te Deum*, which was first performed in 1855 at the church of St. Eustache— actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.



**Dr. Kaitlin Bove** is Director of Bands and an Assistant Professor of Music at Diablo Valley College in Pleasant Hill, California where she directs the Symphonic Band and Viking Ensemble. She also serves as Artistic Director for the Blue Devils Wind Symphony (the wind ensemble branch of Blue Devils Performing Arts) and Oakland Municipal Band, and on the board of California Band Directors Association where she coordinates the annual Social Impact Consortium, commissioning new repertoire for the California All-State Bands. Prior to these appointments, she was on faculty at Pierce College in Puyallup, Washington and Payson High School and Mt. Nebo

Junior High in Payson, Utah.

Kaitlin holds a Doctorate of Musical Arts in Wind Conducting from University of Kentucky where she was a student of Dr. Cody Birdwell and a Masters and Bachelors of Music in Education from University of the Pacific under the mentorship of Dr. Eric Hammer. Kaitlin is founder of the And We Were Heard initiative, a volunteer non-profit that matches underrepresented composers of wind band literature with ensembles, generating quality recordings of the music of diverse compositional voices. She is also co-founder of Girls Who Conduct, a mentorship program that supports gender parity on the conducting podium. Kaitlin serves on several advisory boards for music scholarship and equity in addition to maintaining a robust schedule of honor band, adjudication, and guest conducting appearances.



**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.

# 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

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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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