

MUSIC

2025 - 2026



**SONOMA
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UNIVERSITY**

SPRING 2026 CONCERTS

All concerts are held at the Green Music Center

FEB 13	All Day	Redwood Empire Jazz Festival	Weill Hall & Schroeder Hall
FEB 22	2:00 p.m.	Bente Ilevold Euphonium Recital	Schroeder Hall
MAR 2	1:00 p.m.	Department Repertory Recital	Schroeder Hall
MAR 6	7:30 p.m.	Jazz Combos & Latin Band	Schroeder Hall
MAR 8	3:00 p.m.	Symphony Orchestra & Symphonic Wind Ensemble	Weill Hall
MAR 9	7:30 p.m.	Concert Band & SRJC	Weill Hall
MAR 11–13	All Day	Invitational Festival	Weill Hall
APR 7	7:30 p.m.	Faculty Recital: Laura Reynolds	Schroeder Hall
APR 16	7:30 p.m.	New Music Sonoma Concert	Schroeder Hall
APR 19	2:00 p.m.	Navarro Trio	Schroeder Hall
APR 25	7:30 p.m.	Symphony Orchestra	Weill Hall
APR 26	2:00 p.m.	Brass Ensemble	Schroeder Hall
APR 27	1:00 p.m.	Department Repertory Recital	Schroeder Hall
APR 27	7:00 p.m.	Musical Theatre - Opera Scenes	Schroeder Hall
APR 28	7:30 p.m.	Guitar Ensemble	Schroeder Hall
MAY 1	7:30 p.m.	Jazz Combos/Latin Band	Schroeder Hall
MAY 2	7:30 p.m.	Rock Collegium	Schroeder Hall
MAY 3	2:00 p.m.	Chamber Music Ensembles	Schroeder Hall
MAY 8	7:30 p.m.	Concert Band & Maria Carrillo HS	Weill Hall
MAY 9	7:30 p.m.	Concert Choir & SonoVoce	Schroeder Hall
MAY 10	2:00 p.m.	Student Composers	Schroeder Hall
MAY 14	7:30 p.m.	Symphonic Wind Ensemble & Mt. San Antonio College	Weill Hall
MAY 15	7:30 p.m.	Jazz Orchestra & Mt. San Antonio College	Weill Hall

Tickets:

\$20 General

\$8 Students / Youth

\$12 Seniors

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Sonoma State University Department of Music
presents

Symphonic Wind Ensemble

R. Anderson Collinsworth, Conductor

**College Band Directors National Association
Western Northwestern Division Conference**

Wednesday, March 18, 2026

7:00 p.m.

Nightingale Concert Hall

University of Nevada—Reno

PROGRAM

Oconomowoc

Oscar Navarro (b. 1981)

Suite Française

Darius Milhaud (1892–1974)

- I. Normandie*
- II. Bretagne*
- III. Ile de France*
- IV. Alsace-Lorraine*
- V. Provence*

Songscales

Thomas Limbert (b. 1974)

Gone

Scott McAllister (b. 1969)

Forged by the Sea

Stacy Garrop (b. 1969)

- I. From the depths below*
- II. To the skies above*

SSU & UNR Combined Ensembles

Irish Tune & Shepherd's Hey

Percy Grainger (1882–1961)
edited by R. Mark Rogers

SYMPHONIC WIND ENSEMBLE

FLUTE/PICCOLO

Sungdu Bae

Yeongtong-du, South Korea

Emmalee Cheatham

Chico, CA

Sydney Cook

Fresno, CA

Theo Hayse

Novato, CA

Charlotte Yalch

Stockton, CA

OBOE

Aidan Williams

Santa Rosa, CA

BASSOON

Miranda Kincaid

Sebastopol, CA

Heather Mills

San Diego, CA

Cooper Ysais

Camarillo, CA

CLARINET

Matthew Adkins

Citrus Heights, CA

Sam Aldag

Arcata, CA

Diego Borges

Woodland, CA

Will Cable

Moraga, CA

Amelie Guerrero

Oceano, CA

Emma Singhania

Arbuckle, CA

Paulina Vaclav

Martinez, CA

BASS CLARINET

Wesley DeLeon

Novato, CA

Cooper Ysais

Camarillo, CA

SAXOPHONE

Marissa Torres

Union City, CA

Evan Zaitz

Danville, CA

Seth Cline

Chico, CA

Diego Altamirano

Petaluma, CA

Kai Gilbert

Rohnert Park, CA

TRUMPET

Miriam Bozman

Newhall, CA

Owen Ellefsen

San Diego, CA

Gus Juhl

Santa Cruz, CA

Madison Lechman

Chico, CA

Mitchell Thompson

Yuba City, CA

Miguel Tejada

College City, CA

HORN

Spencer Causey

Santa Rosa, CA

Ezra Costa

Anderson, CA

Emma Lunsford

Rohnert Park, CA

Jason Whitney

Petaluma, CA

TROMBONE

Jose Palacios

Petaluma, CA

Vicente Dominguez

Ukiah, CA

BASS TROMBONE

Oscar Bautista

Fresno, CA

Anthony Lam

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Rohnert Park, CA

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Union City, CA

Garrett Whitlock

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Leif Dering

Sebastopol, CA

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Colin Bartlett

Santa Rosa, CA

Ethan Dierauf

Union City, CA

Tristan Gavino

San Ramon, CA

Jaleel Gospel

Vallejo, CA

Kaitlyn Remorin

Vallejo, CA

Marcus Schluter

Sebastopol, CA

KEYBOARDS

Mira Portnoy

San Francisco, CA

Caitlin Roig

Granite Bay, CA

PROGRAM NOTES

Oconomowoc

Overture for Wind Band

Oscar Navarro (b. 1981)

Composed 2023 | Duration 6:00



Oscar Navarro is an internationally recognized composer of music for symphony band, orchestra, television and film. A native of Alicante, Spain, he earned an honorary degree in clarinet from the Conservatorio Superior Oscar Espla in Alicante, and went on to study composition and conducting at the Allegro Internacional Music Academy in Valencia, as a student of Ferrer Ferran. Soon after he was selected for a prestigious opportunity to study at the University of Southern California, specializing in composition for film and TV, and working under the tutelage of professionals in the film industry.

Maestro Navarro has won numerous international composition awards and his music has been performed by professional and collegiate

orchestras and wind ensembles around the globe.

Under the label “Oscar Navarro Music,” Maestro Navarro publishes all his works with his own music publisher, which exclusively sells all his scores all over the world. He also owns his own symphony orchestra under the name of “Oscar Navarro Symphony Orchestra”, introduced in 2016 to more than 2,000 spectators and with which he performs concerts and records exclusively his music.

Oconomowoc is a sparkling overture for wind band, inspired by the city of Oconomowoc, Wisconsin. *Oconomowoc* features a sweeping main theme that is heard in various presentations throughout the, and highlight’s Mr. Navarro’s virtuosity as a colorful and dynamic orchestrator.

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.

Songscaapes

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.

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

At its core, *Songscaapes* 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 *Soundscaapes 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.

Gone

Scott McAllister (b. 1969)

Composed 2013 | Duration 7:00



Scott McAllister serves as the Director of the Composition program at Baylor University. His compositions have garnered several awards performances, and commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association.

Gone is the composer's transcription of the sixth movement from his *Epic Concerto for Clarinet*. McAllister notes:

In 1994, my playing career ended following an automobile accident. *Gone* is about loss and the emotions and process of healing and learning to move on after a life-changing event. My goal was to draw memories of loss and comfort for those who experience the composition. This movement challenges the musicians and the audience to experience the music in a meditative and prayerful way.

The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he had on my life.

Forged by the Sea

Stacy Garrop (b. 1969)

Composed 2023 | Duration 11:00



Stacy Garrop is an American composer. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.). She served as artist faculty in composition at Roosevelt University for the 2016/17 academic year. She was also on the composition faculty of the annual Fresh Inc Festival, a two-week summer program sponsored by Fifth House Ensemble. In 2017 she became a full-time freelance composer.

Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find

compelling. Stacy shares stories by taking audiences on sonic journeys—some simple and beautiful, while others are complicated and dark—depending on the needs and dramatic shape of the story.

Garrop notes:

Part of the United States Navy's mission is to send expeditionary forces to places that are unfriendly to human life, both below the sea and above. I was immediately drawn to the idea that Navy personnel do their utmost to keep the world's oceans and skies safe in circumstances that can be challenging, dangerous, and constantly changing.

In ***Forged by the Sea***, I chose to feature two areas in which expeditionary forces operate. The first movement, *From the depths below*, explores the secret and stealthy world under the ocean. The movement begins with a musical representation of a submarine sonar sweep. Technically speaking, submarines are "blind" as they have no windows to see what is in the ocean around their vessel. They use sonar sweeps, among other methods, to map out their location and to detect explosive mines and other submarines in the water. In my piece, the first sonar sweep we hear is played by solo piccolo, which is soon joined by additional sonar sweeps in the woodwind instruments. The sweeps fade away as the submarine dives down further into the far-reaching expanse of the sea, where the deep ocean sings around the craft. The sonar sweeps gain in strength once again as the submarine rises and crests at the ocean's surface.

The second movement, *To the skies above*, celebrates the joy of flight. The movement begins as a jet rapidly takes off from an aircraft carrier at sea and soars into the sky. Running through a series of maneuvers, the jet glides over the ocean, performs barrel rolls, and surveys the grandeur below. As the jet climbs higher into the sky, the pilot looks wistfully at the heavens above before diving back to the earth. The jet continues soaring, gliding, and surveying, and the piece ends with the pilot looking to the heavens once more.

Forged by the Sea was commissioned by the United States Navy Band.

SONOMA STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE



The Sonoma State University Symphonic Wind Ensemble was founded in 2000 by Brian S. Wilson. Under the direction of Dr. Andy Collinsworth since 2008, the SSU Symphonic Wind Ensemble has garnered a reputation for outstanding performances of contemporary and traditional wind repertoire.

The SWE has collaborated with numerous notable composers such as Viet Cuong, Paul Dooley, Shuying Li, John Mackey, Oscar Navarro, and James Stephenson, and musical artists Otis Murphy, Mary Evelyn Hangle, Bich-van Ngyuen, and the TC4 Saxophone Quartet.

Through multiple performances throughout the year, the ensemble regularly engages and connects with two-year and four-year colleges and universities and high schools in the San Francisco Bay Area region and throughout California. 2026 marks the second appearance by the SSU SWE at the

CBDNA Western/Northwestern Division Conference, having previously performed in 2018.



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 has appeared as a guest conductor, adjudicator and rehearsal clinician for school ensembles and music

organizations throughout the country.

Dr. Collinsworth leads the annual Sonoma Summer Wind Band Conducting Symposium, and is the driving force behind the Sonoma Invitational Wind Band and Orchestra Festival—a signature three-day event that brings over 2,000 high school students to the SSU campus each year.

Dr. Collinsworth has a long history of leadership in several other professional organizations, including the College Band Directors National Association (national board member and Western Division President, 2014-2020); the California Band Directors Association (Vice President, 2004-2008); the California Music Educators Association (Bay Section President, 2012–2014); the Northern California Band and Choral Directors Association (President, 1998–2000). He was elected to membership in the American Bandmasters Association in 2024.

Andy Collinsworth earned his Doctor of Musical Arts (DMA, 2008) degree in Conducting at Arizona State University, where he was a student of Gary W. Hill. He holds a Master of Music degree (MM, 1989) in Saxophone Performance and a Bachelor of Music Education degree (BME, 1987) from the University of Nevada at Reno.



Thomas Limbert is a composer, percussionist, music technologist, and audio engineer with research interests in temporality, the intersections of technology and performance, global and popular music aesthetics, and acoustic ecology — concerns which continually inform my creative work. As a nature lover, his music often incorporates or is inspired by natural soundscapes.

Dr. Limbert has been commissioned and/or performed across North America and abroad by orchestras, choirs, theater companies, and professional ensembles such as So Percussion, Alarm Will Sound,

Rhymes With Opera, as well as Sarah Gaston and the Polish Radio Amadeus Chamber Orchestra. Studio 4 Music, Keyboard Percussion Publications, and FuguFish publishing (ASCAP) have published my works. He is an active percussionist and electronic musician, performing with new music chamber groups and orchestras.

Dr. Limbert continue to work closely with renowned ethnomusicologist, Paul Berliner, to record, edit, and mix the audio material that accompanies Berliner’s multiple publications on the Mbira Dzavadzimu music of Zimbabwe featuring the repertory of Berliner’s longtime collaborator and co-author, mbira master, Cosmas Magaya. (mbiraplatform.org)

As a member of Pulsoptional, Limbert is part of a composers collective and new music ensemble originally based in Durham, NC who’s music straddles the boundaries between chamber music, rock, improvisation, and electronica. In addition to playing percussion and composing for the group,

Dr. Limbert engineered our self-titled debut CD as well as the title track of composer Christopher Adler's CD, *Ecstatic Volutions in a Neon Haze*, performed by Pulsoptional and released on Innova Records.

Limbert's musical life began as a rock and jazz drummer and I started experimenting with composition and electronics at an early age. Before pursuing his doctorate in music composition at Duke University, Dr. Limbert served on the percussion faculty of his alma mater, University of North Carolina at Chapel Hill (BA in music and philosophy, recipient of the Thelma Thompson composition award). His principal teachers include Allen Anderson, Lynn Glasscock, Scott Lindroth, Anthony Kelley, and Stephen Jaffe. Dr. Limbert has previously taught at Duke University, University of North Carolina at Chapel Hill, Furman University, Montgomery College, and Indiana University South Bend.

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Thom Limbert, Composition Program

Kim Mieder, Music Teacher Preparation

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JAZZ

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