

MUSIC

2025 - 2026



**SONOMA
STATE
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

Symphony Orchestra

Alexander Kahn, Conductor

Places in the Heart

Music that will inspire your imagination

Sunday, March 8, 2026

3:00 p.m.

Joan & Sanford I. Weill Hall

Green Music Center

PROGRAM

Symphonic Wind Ensemble

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*

Intermission

Symphony Orchestra

Bridge Over Kinnikinic (2025)

Kevin Mills (b. 2005)

*World premiere,
2025 Sonoma State Composition Contest winner*

Pictures at an Exhibition

Modest Mussorgsky (1839–1881)

arranged by Maurice Ravel

(1875–1937)

Promenade

Gnomus

Promenade

Il vecchio castello:

Promenade

Tuileries

Bydło

Promenade:

Ballet of the Unhatched Chicks

Samuel Goldenberg and Schmuyle

The Market at Limoges

Catacombs:

Cum mortuis in lingua mortua

The Hut on Fowl's Legs (Baba Yaga):

The Great Gate of Kiev

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

Thomas McCauley
Oakley, CA

BASS TROMBONE

Oscar Bautista
Fresno, CA

Anthony Lam
Dublin, CA

EUPHONIUM

Kevin Mills
Rohnert Park, CA

Elijah Lopez
Brentwood, CA

TUBA

Sean Taburaza
Union City, CA

Garrett Whitlock
Tracy, CA

CONTRABASS

Leif Dering
Sebastopol, CA

PERCUSSION

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

SYMPHONY ORCHESTRA

FLUTE/PICCOLO

Emmalee Cheatham

Chico, CA

Sydney Cook

Fresno, CA

Theo Hayse

Novato, CA

Charlotte Yalch

Stockton, CA

OBOE/ENGLISH HORN

Aidan Williams

Santa Rosa, CA

Diego Borges

Woodland, CA

CLARINET/BASS CLARINET

Sam Aldag

Arcata, CA

Diego Borges

Woodland, CA

Mary Kruzas

Petaluma, CA

Estella Zea

Petaluma, CA

BASSOON/CONTRABASSOON

Julia Borin

Petaluma, CA

Kaylee Laird

Santa Rosa, CA

Heather Mills

San Diego, CA

Cooper Ysais

Camarillo, CA

ALTO SAXOPHONE

Seth Cline

Chico, CA

FRENCH HORN

Peter Altamura

Buffalo, NY

Eric Anderson

Los Gatos, CA

Emma Lunsford

Rohnert Park, CA

Kim Mieder

Santa Rosa, CA

Jeanne Porter

Santa Rosa, CA

Ryan Ristine

Santa Rosa, CA

Ruth Wilson

Rohnert Park, CA

TRUMPET

Miriam Bozman

Newhall, CA

Gus Juhl

Santa Cruz, CA

Mitchell Thompson

Yuba City, CA

TROMBONE/EUPHONIUM

Oscar Bautista

Fresno, CA

Jose Palacios

Petaluma, CA

Thomas McCauley

Oakley, CA

Kevin Mills

Rohnert Park, CA

TUBA

Sean Taburaza

Union City, CA

TIMPANI/PERCUSSION

Colin Bartlett

Santa Rosa, CA

Connor Canavan

Petaluma, CA

Ethan Dierauf

Union City, CA

Tristan Gavino

San Ramon, CA

Will Schettler

Windsor, CA

PIANO/CELESTA

Ed Cuento

Jeremy Griffin

Cotati, CA

SYMPHONY ORCHESTRA

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

John Thompson

Christina Chosenko

Sacramento, CA

Miranda Ronan

Santa Rosa, CA

Linnea Strathdee

Redwood City, CA

SECOND VIOLINS

Erin Garcia-Norris (co-principal)

Tomales, CA

Joshua Darr (co-principal)

Larkspur, CA

Sarai Camarena

San Mateo, CA

Alyson Mar

Danville, CA

Isabella Ruder Zilber

Sebastopol, CA

Anthony Mendez

Pleasant Hill, CA

VIOLA

Ben Robbins (co-principal)

Santa Rosa CA

Aaron Allen (co-principal)

Sacramento, CA

Noa Malone

Sonoma, CA

Colin Hathorn

Pacific Grove, CA

Kenyon Owens

Sacramento, CA

Susan Lauenstein

Glen Ellen, CA

Milo Tecco

Andy Ting

San Francisco, CA

VIOLONCELLO

Chris Fromm (co-principal)

San Carlos, CA

Sumithra Smith (co-principal)

Windsor, CA

Ella Hoffman

Windsor, CA

Vickie Sutton

Santa Rosa, CA

Carol Vines

Sebastopol, CA

Andrew Willbanks

Santa Rosa, CA

BASS

Leif Dering (principal)

Sebastopol, CA

Olivia Buettner

Folsom, CA

Michael King

Santa Rosa, 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.

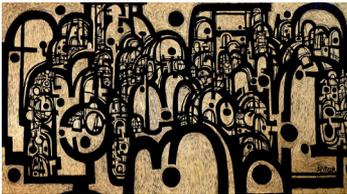
The second movement, *To the skies above*, celebrates the joy of flight. The movement begins as a jet rapidly takes off from an aircraft carrier at sea and soars into the sky. Running through a series of maneuvers, the jet glides over the ocean, performs barrel rolls, and surveys the grandeur below. 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.

Bridge Over Kinnikinnic

Kevin Mills (b. 2005)

Composed 2025 | Duration 5:00



Painter, printmaker, and sculptor Jim Spitzer (1936-2018) is well-known in the Sonoma County region for his unusual artistic style and his generous mentorship of younger artists. Born and raised in Milwaukee Wisconsin (home to the Kinnickinnic river), Spitzer moved to Santa Rosa, CA in the 1970s. He taught for a period at Sonoma State University before dedicating himself full-time to artmaking. Later in his life, Spitzer became interested in fusing together his wood print

block materials to make murals. He also created a few monumentally scaled woodcuts like *Bridge Over Kinnikinnic* which was generously gifted to SSU in 2023.

I was immediately struck by this piece when I discovered it in the SSU art gallery. When I first saw it, I thought it depicted an exotic city. On closer examination, I came to the conclusion that the piece didn't represent anything specific; it was completely abstract. Interestingly, many of my colleagues' first impressions of the piece were that it represented something concrete like windows, people, or a series of bridges. Like most art, its beauty comes from its openness to interpretation. I represent these different perceptions of the artwork in my composition by continually varying its main musical theme.

Bridge Over Kinnikinnic opens with a percussion solo, reflecting how a river builds from its source. After several variations of the main melodic theme, the river finally reaches its climax and rapidly descends into a waterfall. After there is a pond at the bottom of a waterfall, very still and sudden, but beautiful. I emulate that with this piece, having many moments where it seems like it'll go in a

certain direction but takes a sharp turn. For me, Kinnikinnic is the place in the mind where you go when you're looking for familiarity. A quote from the Press Democrat about Jim Spitzer's art "His work seems at first to deal with matters that might not be graspable or understood at the level of the canvas or upon the paper. Then all at once it becomes plain that there is something else in the image."

—Program note by the composer

Pictures at an Exhibition

Modest Mussorgsky (1839–1881)

Arranged by Maurice Ravel (1875–1937)

Composed 1874 | Duration 34:00



When Russian painter and architect Viktor Hartmann died suddenly in 1873, the arts community was shaken—especially his close friend Modest Mussorgsky. The two shared an enthusiasm for Russian folklore and fairy tales as well as the belief that Russian art should be less abstract and more reflective of real life. Following Hartmann's memorial exhibition of over 400 artworks, Mussorgsky composed *Pictures at an Exhibition* as a musical depiction of strolling through the gallery.

Of the 16 sections of *Pictures at an Exhibition*, 10 represent 11 Hartmann pictures ("Samuel Goldenberg and Schmuyle" depicts two). Only six of the artworks exist today. The six other sections are the "promenade" and variations on it.

Promenade. Mussorgsky's meandering from picture to picture is represented by the irregular rhythm—the typical phrase has 11 beats—and ponderous feel: Mussorgsky was a heavy man. The heterophonic texture (a single musical line that breaks into harmony) is characteristic of Russian liturgical and folk music.

Gnomus. This picture is now lost, but critic Vladimir Stasov, the exhibition organizer and a godfather figure to Russian artists, described a nutcracker shaped like a gnome, "the nuts being inserted in the gnome's mouth," and which "accompanies his actions with savage shrieks."

Promenade. A quiet, reflective variation that bridges the mood from the grotesquery of the gnome to:

Il vecchio castello (The Old Castle). According to Stasov, the picture, also lost, is a sketch of a troubadour singing in front of a medieval castle.

Promenade. Vigorous, with the melody pounded out in octaves, it is a stark contrast to the pictures it links.

Tuileries (Quarrel of children at play). Mussorgsky had a deft ear for the sound of children, perhaps because he enjoyed playing with them and may have been more at ease with children than with adults.

Bydło (Polish Oxcart). The cart bursts into the scene, fortissimo, then rumbles away. A brooding Promenade dissolves into:

Ballet of the Unhatched Chicks. Hartmann's watercolor is a design for large egg-shaped costumes through which dancers' limbs and heads protrude. Mussorgsky's ballet is a scherzo and trio, the only standard forms in the suite.

Samuel Goldenberg and Schmuyle. Mussorgsky owned (and loaned) these two pictures of Polish Jews to Stasov's exhibition. Hartmann's "Goldenberg" is prosperous and self-assured, while "Schmuyle" is poor and dejected. Mussorgsky's "Goldenberg" is brusque and dominant, while his "Schmuyle" is a musical depiction of a derogatory stereotype of Jews in Mussorgsky's day.

Promenade. The grandness of this variation has been interpreted as Mussorgsky's pride in having his

two pictures be part of the exhibition.

The Market at Limoges. This picture no longer exists, but Mussorgsky wrote, in French, two versions of a short scenario in which people with silly Gallic names exchange news about finding a lost cow or getting new dentures. It plunges abruptly into:

Catacombs. A watercolor showing three men, including Hartmann, viewing the ancient tombs with a lantern that illuminates a stack of skulls. The piece is largely a sequence of jarring chords that leads directly into:

Cum mortuis in lingua mortua. The promenade theme is set against an eerily drifting chromatic line. Mussorgsky wrote that “the creative spirit of the dead Hartmann leads me to the skulls and invokes them; the skulls begin to glow.”

The Hut on Fowl’s Legs (Baba Yaga). A familiar figure in Russian folklore, the witch Baba Yaga lives in a forest hut built on chicken legs so that it can turn to face intruders. She eats children, crushing their bones in a giant mortar that she rides through the forest. Hartmann designed a clock in the shape of her hut, and Mussorgsky sets his tempo at one bar per second—the speed at which a clock ticks. This movement bears a striking resemblance to one of Mussorgsky’s “Remembrance of Childhood” piano pieces called “First punishment: The nanny locks me in a dark room.” It leads without pause to:

The Great Gate of Kyiv. Hartmann considered his drawing for a competition to design a gateway “to commemorate the event of April 4, 1866,” his best work. The contest was called off, perhaps due to the sensitivities around the attempted assassination of the Czar in Kyiv on April 4, 1866. Hartmann’s ambitious design inspired Mussorgsky’s grand processional, interspersed with quieter sections based on a Russian hymn. Toward the end, an episode of ringing bells merges into the promenade theme, as if Mussorgsky is stepping into the picture before the glorious end.

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 Collinworth 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.

SONOMA STATE UNIVERSITY SYMPHONIC 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 music.sonoma.edu/ensembles/symphony-orchestra or email Dr. Kahn at kahnale@sonoma.edu.



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. Previous professional orchestra 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.

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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Chamber Music Ensembles

Saxophone Quartet

Rock Collegium

Jazz

Jazz Orchestra

Latin Jazz Band

Concert Jazz Ensemble

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