

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

FREE for SSU Students, Staff and Faculty

Box Office:

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Sonoma State University Department of Music
presents

***Diablo Valley College
Philharmonic Orchestra***

Owen J. Lee, Music Director

***Sonoma State
Symphony Orchestra***

Alexander Kahn, Music Director

***Treble Voices Of Sonoma
State University Concert
Choir And Sonovoco***

Jenny Bent, Music Director

Music of the Spheres

Saturday, April 25, 2026

7:30 p.m.

Weill Hall, Green Music Center

PROGRAM

Il mondo de la luna Overture

Franz Joseph Haydn (1732–1809)

“Sunrise” from Also Sprach Zarathustra

Richard Strauss (1864–1949)

The Blue Danube Waltz

Johann Strauss II (1825–1899)

Diablo Valley College Philharmonic Orchestra

Owen J. Lee, Music Director

Intermission

The Planets

Gustav Holst (1874–1934)

1. *Mars, the Bringer of War*
2. *Venus, the Bringer of Peace*
3. *Mercury, the Winged Messenger*
4. *Jupiter, the Bringer of Jollity*
5. *Saturn, the Bringer of Old Age*
6. *Uranus, the Magician*
7. *Neptune, the Mystic*

Star Wars Suite

John Williams (b. 1932)

1. *Duel of the Fates*
2. *Across the Stars*
3. *Imperial March, The Forest Battle*
4. *Star Wars Main Title*

DIABLO VALLEY COLLEGE PHILHARMONIC ORCHESTRA

FIRST VIOLINS

Lawrence Huang
(concertmaster)
David Machajewski
(assistant concertmaster)
Adrian Choi
Sree Kata

SECOND VIOLINS

Kyle Chan (principal)
Adhrit Adiraju
Nidhi Kota
Ella Leleu
Naren Pillai
Darren Yang

VIOLA

Samantha Wong (principal)
Mayumi Takarabe

VIOLONCELLO

Sophia Mendez (principal)
Saemi Cho
Aiden Haynes
Heidi Jones
Katrinka March
Randy Mayer
Mateo Sandoval
Mike Weston

BASS

Leif Dering*
Olivia Buettner

FLUTE

Alan Kingsley (principal)
Brenda Mendoza
Ingrid Koo (piccolo)

OBOE

Tim Meals (principal)
Sheila Weston
Emily Sayavong

CLARINET

Peter N. Brown (principal)
Sarah McMahon
George March (bass clarinet)

BASSOON

Mike Garvey (principal)
Tim Machajewski

HORN

Ioana Ana (principal)
Athena Alkhoury
Eric Anderson*
Ruth Wilson*

TRUMPET

Lynn Bertram (principal)
Lois Kail
TBA

TROMBONE

Theo Whitlow (principal)
Connor Rudolph
Larry Grabow (Bass Trombone)

TUBA

Sean Taburaza*

TIMPANI

Quinn Obiacoro

PERCUSSION

Caleb Eanes (principal)
Sarah McMahon
Mason Pfaltzgraff

**Guest musician from SSU*

SONOMA STATE SYMPHONY ORCHESTRA

FLUTE/PICCOLO

Emmalee Cheatham
Sydney Cook
Theo Hayse
Charlotte Yalch

OBOE/ENGLISH HORN

Diego Borges
Ray Goodenough
Elena Sloman
Aidan Williams

CLARINET/BASS

CLARINET

Sam Aldag
Diego Borges
Mary Kruzas
Estella Zea

BASSOON/ CONTRABASSOON

Julia Borin
Kaylee Laird
Heather Mills
Cooper Ysais

FRENCH HORN

Peter Altamura
Eric Anderson
Emma Lunsford
Kim Mieder
Jeanne Porter
Ruth Wilson

TRUMPET

Miriam Bozman
Alex Brown
Gus Juhl
Mitchell Thompson

TROMBONE/ EUPHONIUM

Oscar Bautista
Kevin Mills
Jose Palacios

TUBA

Sean Taburaza

TIMPANI/PERCUSSION

Colin Bartlett
Connor Canavan
Ethan Dierauf
Tristan Gavino
Will Schettler

PIANO/CELESTA/ORGAN

Ed Cuento
Jeremy Griffin

HARP

Vincent Pierce
Gerry Porcaro

FIRST VIOLINS

Samuel Strong (co-principal)
Alexander Yoon (co-principal)
Quinn Han
Katie Bjornstrom
Diane Peterson
John Thompson
Christina Chosenko
Linnea Strathdee

SECOND VIOLINS

Erin Garcia-Norris (co-principal)
Joshua Darr (co-principal)
Sarai Camarena
Alyson Mar
Isabella Ruder Zilber
Anthony Mendez
Richard Loheyde

VIOLA

Ben Robbins (co-principal)
Aaron Allen
(co-principal)
Noa Malone
Colin Hathorn
Kenyon Owens
Susan Lauenstein
Milo Tecco
Andy Ting
Mason Pfaltzgraff

VIOLONCELLO

Chris Fromm
(co-principal)
Sumithra Smith (co-principal)
Ella Hoffman
Vickie Sutton
Carol Vines
Andrew Willbanks

BASS

Leif Dering (principal)
Olivia Buettner
Steven Hoffmann

TREBLE VOICES OF SONOMA STATE UNIVERSITY CONCERT CHOIR AND SONOVOCE*

SOPRANO I

Eleanora Bezhenar*
Emily Bousquet
Ashlyn Brown
Christina Chase
Christina Corrales
Christyne Davidian
Kristina Hopkins
June Ivanetich*
Isay Liwanag
Jennifer Page*
Karly Miller
Indra O'Shea
Clarice Perez
Kira Rapp
Esther Rayo
Alaina Sisemore
Casey Sorensen*
Mary Tenwinkel

ALTO

Rachelle Alexander
Madelynn Ballard*
Jayne DeLawter
Raquel Howle
Angel Levy*
Sierra Reid
Anastasia Thompson*
Jenni Heikura*
Maggie Millard
Kaitlin Remorin
Alex Roig
Charlie Whitaker*

Program Notes

Il mondo della Luna Overture

Franz Joseph Haydn (1732–1809)

Composed 1777 | Duration 5:00



Il mondo della luna (The World of the Moon) is an opera buffa (in Italian) composed by Franz Joseph Haydn on a libretto by Carlo Goldoni. It was first performed at the wedding of the younger son of Prince Nikolaus Esterházy, Haydn's employer. In typical opera buffa fashion, two sisters (along with their suitors) work to dupe their father into furthering romantic ambition. This particular plot involves a telescope allegedly able to see the salacious goings on in the World of the Moon and an elixir that will allegedly provide transportation there. Various escapades transpire on the alleged World of the Moon resulting in romantic success. The Overture to the opera, in C Major, notably begins with a stately accent up the tonic triad (do mi sol) that

seems to look up towards the World of the Moon.

“Sunrise” from Also Sprach Zarathustra

Richard Strauss (1864–1949)

Composed 1896 | Duration 2:00



A stately accent up a C Major “power chord” do sol do (the tonic triad, but without the 3rd) depicting the rising of the sun above the earth begins Richard Strauss’ tone poem *Also Sprach Zarathustra* after the poem (book) by Friedrich Nietzsche. It is as if Richard Strauss took Haydn’s opening motive to *il mondo della luna* and stretched it out all the way to the sun. Stanley Kubrick used this music at important points throughout his landmark film, 2001: A Space Odyssey. As a result, this opening section of Strauss’ tone poem has become iconic and known as the “The Theme from 2001.” Little does likely most of the movie-going public realize there is over a half-hour of music that follows the opening Sunrise. Both

Strauss in his tone poem, and Kubrick in his movie, examine aspects of the evolutionary process and progression of humankind.

The Blue Danube Waltz

Johann Strauss II (1825–1899)

Composed 1866 | Duration 10:00



Johann Strauss' quintessential Viennese waltz also finds its way into Stanley Kubrick's film, 2001: A Space Odyssey. Those of us who grew up with the movie do not see well heeled Viennese society elegantly dancing, or the tradition of the annual Vienna Philharmonic New Year's concert at the Musikverein (after which Weill Hall here in Sonoma is modeled) when hearing this music, but rather spaceships travelling, even waltzing effortlessly and routinely between the Earth, a spacious space station in orbit around the Earth, and a well established moonbase. Atypical of the use of Western classical music in cinema, Kubrick uses what might seem to be the entire waltz, for it runs over 7 minutes, all the way through the

coda. Actually, about 75% of the waltz is used, omitting the introduction and progressing all the way through to the end with just a few cuts.

The Planets

Gustav Holst (1874–1934)

Composed 1918 | Duration 54:00



Holst began composing *The Planets* in 1914, yet, in spite of the first section's title, "Mars, the Bringer of War," it is not a war piece, for Holst was into it before World War I started. The composer, a man of intellect and wide-ranging interests, found musical inspiration in diverse places. "As a rule," he said, "I only study things that suggest music to me. That's why I worried at Sanskrit." (When he became interested in Hindu literature through translations, he proceeded to learn the original Sanskrit and wrote several Hindu-inspired works, including two operas.) "And then," he concluded, "recently the character of each planet suggested lots to me."

In his preface to *The Planets*, Holst advised that there is no program in the pieces and that the subtitles should be sufficient to guide the imagination of the listener. Holst's own imagination had been stimulated by many things, not the least of which was the great literature of English folk songs, introduced to him by his life-long friend, Ralph Vaughan Williams. Another influence was that of Stravinsky, whose music had greatly impressed Holst before he took on the universe, the effects of which in *The Planets* can be seen in the very large *Firebird* and *Petrushka* kind of orchestration, in insistent rhythms, and also in striding rhythmic shifts. Holst's musico-spatial explorations may not be cosmic, but they are brilliant, dramatic, and picturesque enough to fit into almost anyone's concert hall horoscope.

"Mars, the Bringer of War" opens in ominous quiet, with the portent of a fierce martial confrontation. Brass fanfares blare contemptuously while timpani provide support. A sudden cessation of the activity is only a pause before an even more violent onslaught, with rhythmic punctuation throbbing mercilessly.

"Venus, the Bringer of Peace" is a tranquil scene cooled by flutes and an austere solo violin. A suggestion of sensuality evolves as the music gathers strength, but it is tempered by serene dissipation.

"Mercury, the Winged Messenger," a dashing, stunning orchestral scherzo, features harps, celesta, and a solo violin dancing to an ephemeral tune. The fuller orchestral textures invest Mercury with a decidedly French Impressionistic character.

"Jupiter, the Bringer of Jollity" is the most thoroughly English section of the work, with Jupiter's high spirits projected through a broad, infectious energetic melody. A stately, more serious processional theme then enters, its royal dignity fully intact, after which the vigorous melody returns.

In "Saturn, the Bringer of Old Age," the aching despair of youth lost fills the section, first with solemnity, then with outrage as bells clang wildly. But the protest is futile, and the inevitable journey continues, this time ending in transfigured peacefulness.

"Uranus, the Magician": Here, Holst unleashes diabolical energy, some of it reminiscent of some earlier conjurings by Dukas, Saint-Saëns, Mussorgsky – i.e., *Sorcerer's Apprentice*, *Danse Macabre*, *Bald Mountain*.

"Neptune, the Mystic": A pure other-worldliness, an aura of lost-in-space, permeates this final section. The transparency of the scoring is intensified by the disembodied sound of a wordless women's chorus, the combination casting a spell that is wondrously mystic, transcendental.

— Orrin Howard

DIABLO VALLEY COLLEGE PHILHARMONIC ORCHESTRA



The Diablo Valley College Philharmonic Orchestra is a student/community orchestra that provides orchestral training for community college, high school, and advanced junior high school students, as well as life-long learning opportunities for musicians from the DVC community. Student, faculty, and locally prominent guest soloists are frequently featured along with new music composed by DVC students and faculty. The orchestra is a sharing place for the great orchestral literature. Those interested in an audition should contact Dr. Owen J. Lee at olee@dvc.edu



Owen J. Lee has been Professor of Music at Diablo Valley College (DVC) in Pleasant Hill, California since 1998, where he heads the Theory and Musicianship program, and since 2005 has directed the DVC Philharmonic Orchestra. Owen, a Bay Area native and active composer, earned his B.A. in Music from UC Berkeley where he studied composition with Andrew Imbrie and orchestral conducting with Michael Senturia, and then his M.A. and Ph.D. in Music Composition from UCLA where he studied composition with Paul Reale, Roy Travis, and Henri Lazarof.

SONOMA STATE UNIVERSITY SYMPHONY 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.

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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**FALL 2026
APPLICATIONS**
Accepted through
April 30



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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