

# 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:

707-664-4246

[tickets.sonoma.edu](https://tickets.sonoma.edu)

Sonoma State University Department of Music  
presents

**Symphonic  
Wind Ensemble**

*R. Anderson Collinsworth, Conductor*

**Mt. San Antonio College  
Wind Ensemble**

*Karen Marston, Conductor*

***To Roses & Tangos***

Thursday, May 14, 2026

7:30 p.m.

Weill Hall, Green Music Center

# PROGRAM

## **Mt. San Antonio Wind Ensemble**

*Nitro (2006)*

Frank Ticheli (b. 1958)

*Fate of the Gods (2001)*

Steven Reineke (b. 1970)

*One Life Beautiful (2010)*

Julie Giroux (b. 1961)

*Danzon No. 2 (1994)*

Arturo Marquez (b. 1950)  
arr. Karen Marston

## *Intermission*

## **Symphonic Wind Ensemble**

*Ballad for Band (1946)*

Morton Gould (1913 – 1996)

*Vientos y Tangos (2003)*

Michael Gandolfi (b. 1956)

*Is a Rose (2016/2023)*

1. *The Edge*

2. *And so*

3. *Red, Red Rose*

Caroline Shaw (b. 1982)  
transcribed by Cody Edgerton

Mary Evelyn Hangley, soprano

*Blithe Bells (1931/2013)*

Percy Grainger (1882 – 1961)  
edited by Barry Peter Ould

*La Chancla (2024)*

Dennis Llinás (b. 1980)

*Nobles of the Mystic Shrine (1923)*

John Philip Sousa (1854 – 1932)

# MT. SAN ANTONIO COLLEGE WIND ENSEMBLE

## PICCOLO

Kaitlyn Urias

## FLUTE

Anna Zeng  
Kaitlyn Urias  
Sonny Sanchez  
Caroline Delavictoria  
Jade Thiel-Maiz  
Ryan Prefontaine

## OBOE

Andrew Garrigue

## CLARINET

Julian Mendez  
Santos Fuentes  
Maria Lopez  
Lidia Gonzalez

## BASSOON

Christopher Aceves  
Isaac Jara

## ALTO SAXOPHONE

Diego Delgado  
Vanessa Celis  
Fabiola Munoz-Pineda

## TENOR SAXOPHONE

Duane Campbell  
Evan Sanchez

## BARITONE SAXOPHONE

Nathaniel Campbell

## TRUMPET

Ephraim Alii  
Manny Ramirez  
Melanie Soto  
Andrew Grays  
Daniel Covarrubias

## HORN

Everett Godown  
April Christopher  
Rosa Castro  
Kristian Brenes  
Konner Tamayo  
John Choi  
Shay Smith

## TROMBONE

Charlie Smith  
Christian Campbell  
Angel Ventura Manzo  
Mia Maldonado  
Darren Chen

## BASS TROMBONE

Justin Hamilton  
Jorge Gomez-Caballero

## EUPHONIUM

Jeffery Fratzke  
Diego Hernandez  
Joshua Gonzalez

## TUBA

Joshua Sanchez

## PERCUSSION

Horacio Peralta  
Leonardo Gonzalez  
Osmar Nava  
MJ Villarreal  
Giancarlo De Leon  
Abrian Jonathan  
Nicholas Somontan

## PIANO

Leonardo Gonzalez  
John Choi

# 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*

## BASS CLARINET

Wesley DeLeon  
*Novato, CA*

Cooper Ysais  
*Camarillo, CA*

## SAXOPHONE

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

Rachael Aragaki  
*Santa Rosa, CA*

Spencer Causey  
*Santa Rosa, CA*

Emma Lunsford  
*Rohnert Park, CA*

Adrian Zarco  
*Santa Rosa, CA*

## TROMBONE

Jose Palacios  
*Petaluma, CA*

Vicente Dominguez  
*Ukiah, 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*

# PROGRAM NOTES

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## **Nitro**

Frank Ticheli (b. 1958)

Composed 2006 | Duration 2:45

Frank Ticheli (b. 21 January 1958, Monroe, La.) is an American composer and conductor.

Ticheli recently retired from the faculty at the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire.

**Nitro** is an energy-charged three-minute fanfare for band, commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season. Nitrogen is the most abundant component of the Earth's atmosphere (78 per cent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of — life-giving, energizing, healing, cleansing, explosive — all appealed to me, and served as the inspiration for my music.

The main musical idea for **Nitro** is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood. The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.



## **Fate of the Gods**

Steven Reineke (b. 1970)

Composed 2001 | Duration 8:35

Steven Reineke (b. 14 September 1970, Tipp City, Ohio) is an American composer, arranger and conductor.

Reineke was the Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra for 15 years and is one of America's most dynamic emerging talents in the symphonic pops genre.

Recognized as the sound of the Cincinnati Pops, Mr. Reineke's 100-plus arrangements for that orchestra have been performed worldwide. In addition to his work for the Cincinnati Pops, Mr. Reineke has written and arranged for pops conductors Doc Severinson, Jack Everly and Michael Krajewski. Mr. Reineke's arrangements can be heard on numerous Cincinnati Pops recordings on the Telarc label and have been broadcast nationally by PBS.

**Fate of the Gods** is a programmatic work for symphonic band inspired by tales of Nordic mythology. The piece tells the story of Ragnarok, also known as the Twilight of the Gods. An incredible war between the forces of good and evil is fought, bringing about the end of the cosmos. After the destruction, a new and idyllic world will arise and this new earth will be filled only with joy and abundance.



## **One Life Beautiful**

Julie Giroux (b. 1961)

Composed 2010 | Duration 5:40

Julie Ann Giroux (b. 12 December 1961, Fairhaven, Mass.) is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Giroux composes works for symphony orchestra, chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

**One Life Beautiful** was written in memory of Heather Cramer Reu for her “one life beautiful” that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.



## **Danzon No. 2**

Arturo Márquez (b. 1950)

Transcribed by Oliver Nickel

Composed 1994 | Duration 10:00

Arturo Márquez (b. 20 December 1950, Alamos, Sonora, Mexico) is a Mexican composer.

He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

Márquez notes:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon

dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.



## **Ballad for Band**

Morton Gould (1913 – 1996)

Composed 1946 | Duration 8:40

Morton Gould (10 December 1913, Richmond Hill, New York - 21 February 1996, Orlando, Fla.) was an American pianist, composer, conductor, and arranger. Gould was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art, where his most important teachers were Abby Whiteside and Vincent Jones.

During the Depression, Gould, while a teenager, worked in New York City playing piano in movie theaters, as well as with vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist. By 1935, he was conducting and arranging orchestral programs for New York's WOR radio station, where he reached a national audience via the Mutual Broadcasting System, combining popular programming with classical music.

**Ballad for Band** was commissioned by the famous Goldman Band (led by Edwin Franko Goldman) and premiered by that ensemble in June 1946. While based on stylistic elements of spirituals, *Ballad* does not contain any direct quotes from spiritual melodies. Instead, it contains what Gould referred to as "the folklore idiom." In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to, and stimulated by, the sounds that I would call our "American vernacular" -- jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them ... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.



## **Vientos y Tangos**

Michael Gandolfi (b. 1956)

Composed 2003 | Duration 11:30

Michael Gandolfi (b. 5 July 1956, Melrose, Massachusetts) is an American composer of contemporary music.

He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles. He is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center.

Gandolfi offers this program note:

*Vientos y Tangos* (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nievo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.



## **Is a Rose**

Caroline Shaw (b. 1982)

Composed 2016 – 2019 | Duration 16:50

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, four Grammys, and a Thomas J. Watson Fellowship. She has written and produced for iconic artists and ensembles across the

musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the LA Phil, the NY Phil, and others. Recent tv/film/stage scoring projects include "Leonardo Da Vinci" (Ken Burns/PBS), "Julie Keeps Quiet (Leonardo Van Dijn)", "Fleishman is in Trouble" (FX/Hulu), "The Sky Is Everywhere" (Josephine Decker/A24), vocal work with Rosalía (MOTOMAMI), "The Crucible" (Lyndsey Turner/National Theatre), "Partita" (Justin Peck/NYC Ballet), "Moby Dick" (Wu Tsang), and "LIFE" (Gandini Juggling/Merce Cunningham Trust). Current touring projects include shows with Sö Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane,

and Kamus Quartet. Her favorite color is yellow, and her favorite smell is rosemary.

The song trilogy *Is A Rose*, written for the Philharmonia Baroque Orchestra and mezzo-soprano Anne Sofie von Otter, juxtaposes poetry from the 18th and 21st centuries, an appropriate complement to a Baroque orchestra playing contemporary music. The first installment was Robert Burns's ballad *Red, Red Rose*, written in 1794 and composed in 2016. This was followed the next year by *The Edge*, to a text by the living British poet Jacob Polley. The centerpiece, written and composed in 2019, is Shaw's own existential meta-musing on Burns, Gertrude Stein, and the composer's creative task.

*The Edge* is most clearly related to its Baroque ancestors. Following an introduction that warms from "steely" to "buoyant" with the entrance of an oboe solo, the orchestra introduces a recurring passage in the sarabande rhythm of Handel's aria *Lascia ch'io pianga* that precedes, accompanies, and concludes the song. Unconstrained by this rhythm, the vocal line declaims the poem "with freedom & warmth." In a rondo-like form, the recurrence of the introspective refrain "Where does the grace of the moment go" is separated by two climactic arcs of accelerating motion, rising pitch, and mounting dynamics.

*And So* begins with harpsichord supporting the nonchalant text in the manner of a lute-song. Following a brief unaccompanied soliloquy, a fabric of lilting string figures, as circuitous as Stein's "A rose is a rose is a rose," underscores the voice. The poet/composer wryly reflects on her own condition by answering a couplet by Burns ("When a' the seas rise high, my dear/And the rocks melt with the sun...") with one of her own ("Will the memory of us/Still rhyme with anyone..."). Following a reprise of the lute-song texture, the strings and harpsichord return to the rhythmically repetitive motive, an endless clockwork in response to "And so we stay, on borrowed time."

The metrical regularity and rhyme scheme of Burns's Scottish song *Red, Red Rose* invite a more traditional approach to the text. The folk-like ballad leisurely unfolds after a freely intoned introduction over a pizzicato bass. An undulating string ostinato, later taken up by the harpsichord, accompanies the entrance of the oboe in the second stanza. A churning figure in the lower strings ("And the rocks melt with the sun") is picked up by the harpsichord, whose delicate brilliance evokes an image of the running sands of time. Following the final stanza, reminiscences of the text trail off into an ethereal humming by the orchestra players.

- Program Note by Bruce Lamott



## **Blithe Bells**

Percy Aldridge Grainger (1882 – 1961)

Edited by Barry Peter Ould

Composed 1931 | Duration 4:15

George Percy Grainger (8 July 1882, Brighton, Victoria, Australia – 20 February 1961, White Plains, N.Y.) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring," influencing numerous future composers and arrangers of music for school bands. In 1932, he became Dean

of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

During the late 1920s Grainger developed a growing passion for the music of J.S. Bach and earlier composers. He was also an ardent admirer of Leopold Stokowski, whose arrangements of Bach's music for the Philadelphia Orchestra were much in the public's favor.

**Blithe Bells** is what Grainger called "a free ramble" based on Bach's chorale "Sheep May Safely Graze." However, rather than simply quoting Bach, Grainger ingeniously interweaves his own melodic material with that of the master. The result is one of the most remarkable miniature compositions in the wind band repertoire.



## La Chancla

Dennis Llinás (b. 1980)

Composed 2024 | Duration 7:45

Dennis Llinás (b. 1980, Miami, Fla.) is an American conductor, educator and composer.

Dr. Llinás received a Bachelor of Science in Music Education from Florida International University and both a Master of Music and Doctor of Musical Arts in Conducting from The University of Texas at Austin. Dr. Llinás serves as associate professor of music and director of bands at the University of Oregon where his principal

responsibilities include overseeing all aspects of the UO Department of Bands, conducting the Oregon Wind Ensemble, teaching graduate and undergraduate conducting, and wind literature.

Llinás offers this program note:

**La Chancla** is Spanish for a slipper— more accurately, a flip flop. While Cubans usually say "chancleta," Puerto Ricans refer to it as "chancla." It is a common meme or joke among Hispanics that a mother with a chancla in her hand could get an entire room of unruly kids in line or even chase away a bear (look it up on *YouTube* -- it happened!). It is the Excalibur of Hispanic mothers and grandmothers everywhere, and so I thought it would be a fun project to write a piece with this title and play between the mythical and merengue.

The mythical element to *La Chancla* is represented by a combination of whole tone and octatonic collections. The merengue stands in stark contrast to the mythical representing the culture through more conservative functional harmony but intense rhythmic vitality. The piece is not programmatic -- just a fun collection of these styles and the interplay between them.



## Sonoma State University Symphonic Wind Ensemble

The Sonoma State University Symphonic Wind Ensemble was founded in 2001 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 Hanglely, 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. The Symphonic Wind Ensemble was recently invited to perform at the 2026 College Band Directors National Association Western/Northwestern Division Conference at the University of Nevada.



Soprano and educator **Mary Evelyn Hanglely** is a graduate of San Francisco Opera's prestigious Adler Fellowship, where she covered numerous leading roles, including the title role of Rusalka, Contessa Almaviva in *Le nozze di Figaro*, as well as Micaëla in *Carmen*. She holds a BM in Music Education from SUNY Fredonia and an MM in Voice Performance from Florida State University. A 2023 Sullivan Foundation Career Grant recipient, Mary Evelyn sits on the board of the San Francisco Bay Area Chapter of the National Association of Teachers of Singing. Current and former students have been featured on national and international stages including San Francisco Opera, Eutiner Festspiel, St.

Petersburg Opera, and on the Broadway National Tour of *The Cher Show*.

As a performer, Ms. Hanglely has achieved national acclaim. She made her San Francisco Opera debut as the Mother in *Hansel and Gretel*, which she was praised for "...[showing] confidence and vocal security in her unexpected San Francisco Opera debut, which proceeded flawlessly." In 2023, Mary Evelyn saw a triumphant debut as *A Woman in Schoenberg's* masterpiece *Erwartung* with West Edge Opera, for which *The San Francisco Chronicle* praised her "incendiary brilliance" and "[her] singing, moreover — bright, luxuriant and fearlessly on point — was a marvel."

Career highlights include *Beethoven 9* with the San Francisco Symphony, a Schwabacher Debut Recital with San Francisco Opera, *Erwartung* with West Edge Opera, *Donna Elvira* in *Don Giovanni* with Opera Omaha, *Anna Sørensen* in *Silent Night* with The Glimmerglass Festival, *Leonora* in *Il trovatore* at Opera San Jose, *Contessa Almaviva*, *Woglinde* and *Musetta* with Minnesota Opera, *Pamina* and *Mozart's Requiem* with the Buffalo Philharmonic, and the title role in *Prokofiev's Maddalena* at Berkeley Chamber Opera. She has also sung with the Oregon Symphony, Oakland Symphony, Sacramento Philharmonic and the San Francisco Symphony Youth Orchestra, among others.

Ms. Hangley has participated in many of the country's leading young artist programs, including the Merola Opera Program, The Glimmerglass Festival and Minnesota Opera. As a participant of the Merola Opera Program (2016), she was praised by Opera News for singing "with considerable allure" when taking over for an ill colleague mid-performance in Conrad Susa's Transformations.



**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. He

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.

# 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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## **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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