

# 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

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Sonoma State University Department of Music  
presents

# ***Concert Band***

R. Anderson Collinsworth, Conductor

with

## ***Maria Carrillo High School Wind Ensemble***

Matthew Bringedahl, Conductor

# ***American Voices***

Friday, May 8, 2026

7:30 p.m.

Weill Hall, Green Music Center

# PROGRAM

## MCHS WIND ENSEMBLE

<i>Aegina and Bacchanalia from Spartacus</i>	Aram Khatchaturian (1903–1978) Arr. Leslie Hicken
<i>The Golden Star</i>	John Philip Sousa (1854–1932)
<i>Pavanne from Symphonette No. 2</i>	Morton Gould (1913–1996)
<i>Armenian Dances, Part 1</i>	Alfred Reed (1921–2005)

## Intermission

## SSU CONCERT BAND

<i>American Salute</i>	Morton Gould (1913–1996) Arr. Douglas E. Wagner
Madison Lechman, Conductor	
<i>A Longford Legend</i>	Robert Sheldon b. 1954
<ol style="list-style-type: none"><li>1. A Longford Legend</li><li>2. Young Molly Bawn</li><li>3. Killyburn Brae</li></ol>	
<i>Acrostic Song</i>	David del Tredici (1937–2023) Arr. Mark Spede
<i>Caravan</i>	Duke Ellington (1899–1974) Arr. Richard Saucedo

## COMBINED ENSEMBLES

<i>Starry Ocean</i>	Shuying Li b. 1989
<i>West Coast premiere</i>	
<i>Americans We</i>	Henry Fillmore (1881–1956) Ed. Frederick Fennell

# MCHS WIND ENSEMBLE

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## FLUTE

Ansh Lamba\*  
Sophia Nagra  
Sarah Carr (Picc)  
Quinne Crocker  
Sophie Qin  
Sophie Barrow  
Lauren Chavez

## OBOE

Luka Bizaca\*, EH  
Henry Miller, EH  
Alex Chiu

## BASSOON

James Mira\*  
Beatrice Belt

## CLARINET

Sungye Kim\*  
Lexi Lavelly, Eb  
Jack Thomasson  
Sayaan Shah  
Momo Zingg  
Matthew Lee  
Izzy Boyle  
Dylan Loheyde

## BASS CLARINET

Elliot Thomasson

## ALTO SAXOPHONE

Kevin Paul-Merritt\*  
Naomi Masuno  
Austin Petrik  
Miles Roper

## TENOR SAXOPHONE

Jack Morelli  
Macs Evans

## BARITONE SAXOPHONE

Ben Kane

## TRUMPET

Gio Baduqui\*  
Sam Kiehl  
Charlie Johnston  
Kevin Trenam  
Jocelyn Tribby

## HORN

Max Leibinger\*  
Linden Gierhart  
Chloe Morelle  
Annie Lee

## TROMBONE

Rania Zara Khairul Anwar\*  
Logan Chilcott  
Michael Savko

## EUPHONIUM

Ivan Flores

## TUBA

Leo Abrams  
Travis Melton  
Sam Partovi

## STRING BASS

Calum Robertson  
J Stewart Gallard  
AJ Stockert

## PERCUSSION

Dom Zarate\*  
V Anadea  
Moses Harink  
Yen Khai Chan  
Ryan Martell  
Min Kim  
Yazan Osman  
Lily Hamilton

# SSU CONCERT BAND

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## FLUTE/PICCOLO

Natalia Alvarez Guerrero  
*Hollister, CA*

Sydney Cook  
*Fresno, CA*

Jasmine Nava  
*Santa Ana, CA*

Alan Levine  
*Rohnert Park, CA*

## OBOE/ENGLISH HORN

Portia Freed  
*Berkeley, CA*

## CLARINET

Matthew Adkins  
*Citrus Heights, CA*

Sam Aldag  
*Arcata, CA*

Amelie Guerrero  
*Oceano, CA*

Ellen Johnsen  
*Santa Rosa, CA*

Heather Mills  
*San Diego, CA*

Violet Laueremann  
*Redding, CA*

Miguel Tejada  
*College City, CA*

Nick Xenelis  
*Santa Rosa, CA*

## BASS CLARINET

Diego Borges  
*Woodland, CA*

## ALTO SAXOPHONE

Genessa Rodriguez Delatorre  
*Sacramento, CA*

Alexander Gutierrez  
*Kelseyville, CA*

## TENOR SAXOPHONE

Marcus Schluter  
*Sebastopol, CA*

Vince Marquez  
*Visalia, CA*

## BARITONE SAXOPHONE

Kai Gilbert  
*Rohnert Park, CA*

## TRUMPET

Madison Lechman  
*Chico, CA*

Owen Ellefsen  
*San Diego, CA*

Vicente Dominguez  
*Ukiah, CA*

Esteban Jimenez  
*Santa Rosa, CA*

Tom Shepherd  
*Rohnert Park CA*

## HORN

Emma Lunsford  
*Rohnert Park, CA*

Evan Zaitz  
*Danville, CA*

## TROMBONE

Jose Palacios  
*Petaluma, CA*

Ussyel Juarez  
*Petaluma, CA*

Steve Dollison  
*Santa Rosa, CA*

## EUPHONIUM

Hugo Sanchez  
*Petaluma, CA*

## TUBA

Jhonaton Arvizu  
*Novato, CA*

Elijah Lopez  
*Brentwood, CA*

## PERCUSSION

Ethan Dierauf  
*Union City, CA*

Sean Durrant  
*Brentwood, CA*

Tristan Gavino  
*San Ramon, CA*

Marcus Schluter  
*Sebastopol, CA*

Jethro Dalit  
*Fairfield, CA*

Mario Juarez Osorio  
*Santa Rosa, CA*

Kaitlyn Remorin  
*Vallejo, CA*

# PROGRAM NOTES

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## ***Aegina and Bacchanalia from Spartacus***

**Aram Khachaturian (1903 – 1978)**

**Composed 1956, Original Ballet | Duration 4:00**



Aram Khachaturian's ballet *Spartacus*, premiered in 1956, tells the story of the famous gladiator who led a slave revolt against Rome. Rich in color, drama, and sweeping melody, the ballet remains one of the composer's most celebrated works.

This excerpt features two contrasting scenes centered around the character Aegina, a clever and influential figure in the story. The opening music captures her elegance and commanding presence through expressive melodies and rich orchestral colors. It then transitions into the "Bacchanalia," a lively and energetic celebration filled with driving rhythms,

brilliant brass writing, and powerful percussion.

Khachaturian's music often reflects influences from Armenian folk traditions, bringing a distinctive rhythmic vitality and vibrant sound to the score. *Aegina and Bacchanalia* remains a favorite concert selection for its theatrical intensity and exhilarating finish.

## ***The Golden Star***

**John Philip Sousa (1854 – 1932)**

**Composed 1919 | Duration 4:30**



John Philip Sousa (6 November 1854, Washington, D.C. – 6 March 1932, Reading, Pennsylvania) was America's best known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King".

***The Golden Star*** was composed in memory of Theodore Roosevelt and his son Quentin Roosevelt, who was killed in France. Unlike many Sousa marches, *The Golden Star* is more of a dirge. In an interview, Sousa noted "It will not be a monetary success. One cannot write from his heart and write for rewards. I was thinking of those fine young boys who will never return." The composition was heartily but seriously received immediately after the war but was dropped from the Sousa Band repertoire gradually as the nation returned to normal. "Taps" was included in one section of the march, and this brought about several sorrowful reactions from audiences. At one concert in Reno, Nevada, for instance, women burst into tears and the band could scarcely hear itself play.

## ***Pavanne from Symphonette No. 2***

**Morton Gould (1913 – 1996)**

**Composed 1938 | Duration 3:35**



The **Pavanne** is one of Morton Gould's most often performed and recorded works, but is actually the second movement of his American Symphonette No. 2, a symphonic suite written with a jazz tinge and intended for radio performance. The Pavanne is written as a short allegretto, lasting roughly four minutes. It opens with a jazzy trumpet tune superimposed over a subtle, walking bass-like ostinato. Different instruments join in, and the work builds to replicate the sounds of a 1940s big band.

## ***Armenian Dances, Part 1***

**Alfred Reed (1921 – 2005)**

**Composed 1972 | Duration 12:00**



Part I of the Armenian Dances is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: Tzirani Tzar (The Apricot Tree); Gakavi Yerik (Partridge's Song); Hoy, Nazan Eem (Hoy, My Nazan); Alagyaz and Gna, Gna (Go, Go).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Eem was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

Go, Go is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, The Jug. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

## ***American Salute***

**Morton Gould (1913 – 1996)**

**Arranged by Douglas Wagner**

**Composed 1943/2009 | Duration 4:45**

Based on the tune When Johnny Comes Marching Home, **American Salute** was composed in 1942 in the early days of World War II at the request of a government radio program producer who wanted a “salute to America.”

The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days was astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

## ***A Longford Legend***

**Robert Sheldon (b. 1957)**

**Composed 1996 | Duration 7:30**



Robert Sheldon is known as a prolific composer of educational band music. **A Longford Legend** op. 58 is a three-movement work based on the composer’s impressions of poems found in a collection of 18-century Irish ballads. The first movement, entitled “A Longford Legend,” features a jaunty whistling tune reminiscent of the composer Percy Grainger. The second, “Young Molly Bawn” is a somber largetto evocative of the slow music of Gustav Holst. The spirited and wistful finale, “Killyburn Brae” features the famous *Dies Irae* theme.

## ***Acrostic Song***

**David del Tredici (1937 – 2023)**

**Arranged by Mark Spede**

**Composed 1976/2009 | Duration 5:30**



A native of Cloverdale, CA., David del Tredici was a Pulitzer Prize-winning composer based in New York. During his lifetime he composed several pieces based on the *Alice in Wonderland* books by Lewis Carroll. Carroll wrote a number of acrostic poems, the first letter of each line spelling a child’s name. The most famous of these was “A Boat Beneath a Sunny Sky,” the epilogue to *Through the Looking Glass* which spells out the name of Alice Pleasance Liddell— the real-life inspiration for *Alice in Wonderland*.

Del Tredici’s **Acrostic Song** is the concluding aria from his orchestral work *Final Alice*. The gentle melody, heartrending harmonies, and artful instrumental voicing give this short piece a timeless feel.

## ***Starry Ocean***

**Shuting Li (b. 1989)**

**Composed 2024 | Duration 6:00**



Shuting Li is an award-winning composer who is well known to audiences in Sonoma County. Her works have been performed several times by the Santa Rosa Symphony and the SSU Symphonic Wind Ensemble. Originally from China, Shuting began her musical training at the Shanghai Conservatory of Music before earning a scholarship to continue her undergraduate studies at The Hartt School. She holds master's and doctoral degrees from the University of Michigan and is currently on the faculty at California State University, Sacramento.

**Starry Ocean** is a musical journey that takes listeners deep into the depths of the ocean, capturing the alluring spectacle of marine life as it mirrors the mystical allure of a star-filled sky. The narrative in the music seeks to depict the enchanting undersea landscape that resembles Van Gogh's *Starry Night*.

The piece begins with a tranquil, serene depiction of the undersea world, gradually building in complexity as the marine life becomes more active and vibrant. The music reflects this flurry of activity within this undersea cosmos, creating a soundscape that is as intriguing as the bioluminescent creatures in the deep ocean.

## ***Americans We***

**Henry Fillmore (1881 – 1956)**

**Edited by Frederick Fennell**

**Composed 1929 | Duration 3:15**



Henry Fillmore was a prolific composer and arranger and a beloved band leader whose music and performances delighted audiences. He started his own professional band (the Fillmore Band) in Cincinnati in the 1930s, one of the last great professional bands of its kind.

Over the span of his 50 year career, he wrote more than 250 original compositions, including 113 marches. He also created more than 750 arrangements for band, many of which are gold standards of the genre.

**Americans We** dates from 1928, when Fillmore was conducting a small professional band in Cincinnati. The march's earliest appearances were at the

Cincinnati Zoo's Pure Food and Health Show, so Fillmore experimented with calling the march "Cincinnati Zoo and Pure Food and Health" before finally settling on *Americans We* in time for its publication in 1929, with Fillmore's added dedication "to all of us."



**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.



**Matt Bringedahl** is currently the Director of Instrumental Music at Maria Carrillo High School in Santa Rosa, California. He started at MCHS in the fall of 2013 and currently leads three levels of wind band, two levels of orchestra, two levels of jazz ensembles, and multiple student-independent ensembles. Bringedahl received his BA in Music Education from Sonoma State University in the spring of 2012, his credential the following year, and his master’s degree from Michigan State in the summer of 2018. All levels of his degrees were received with honors from each university. He studied conducting and education under a multitude of well respected professors, most notably Dr. Andy Collinsworth from Sonoma State. Bringedahl maintains an active professional musical

schedule, and was recently the recipient of the CMEA Bay Section Jazz Educator of the Year Award. When not working with his high school ensembles, Bringedahl also conducts the Santa Rosa Symphony Debut Youth Orchestra, an educational branch of the SRS system and the St. Helena Community Band.

Bringedahl spends summers working with various summer camps, conducting clinics, teaching music courses, and teaching a steady cohort of private students. In addition to teaching, he also performs with a variety of local ensembles ranging from Marin up to Ukiah. His primary instrument is the clarinet, but he is also a proficient woodwind doubler on flute and saxophones. Bringedahl is a proud member of NAFME (National Association of Music Education), CMEA (California Music Education Association), NCBCEA (Northern California Band and Choir Association of which he is currently the President-Elect), CODA (California Orchestra Directors Association), and CAJ (California Alliance for Jazz).

Bringedahl lives in Rohnert Park along with his wife, daughter, and dogs. In his downtime, he enjoys fishing and a good BBQ.

# 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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Performance, Instrumental  
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### **Bachelor of Arts, Music**

Minor in Music  
Minor in Jazz Studies

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