

# 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

***What We Carry:***  
***Songs of Journey, Reflection,***  
***and Connection***

***Concert Choir & SonoVoce***

**Jenny Bent**

Conductor

**Andrew Hathaway**

Assistant Conductor, SonoVoce

**Dan Cromeenes**

Piano

Saturday, May 9, 2026

7:30 p.m.

Schroeder Hall, Green Music Center

# PROGRAM

## CONCERT CHOIR

*Chua-Ay*

Fidel Gener Calalang, Jr  
(b. 1963)

Eleanora Bezhenar & Sierra Reid, soloists

*Shenandoah*

Arr. Bob Chilcott  
(b. 1955)

*Time*

Jennifer Lucy Cook  
(b. —)

*The Sun Never Says*

Dan Forrest  
(b. 1978)

Christopher Fromm, cello

*By Night*

Elaine Hagenberg  
(b. 1979)

Aaron Westman, violin  
Christopher Fromm, cello  
Kaitlyn Remorin & Ethan Dierauf, percussion

## TENOR/BASS ENSEMBLE

Andrew Hathaway, conductor

*Der Gondelfahrer*

Franz Schubert  
(1797-1828)

*Pendant la tempête*

Lili Boulanger  
(1893-1918)

Ed. Andrew Hathaway

*Hard Times Come Again No More*

Stephen Foster  
(1826-1864)

Arr. Alice Parker  
(1925-2023)

August Perez, soloist

*Dúlamán*

Arr. Michael McGlynn  
(b. 1964)

John Jedrzynski, Jim Roth, Ash Jones, August Perez, soloists

## COMBINED CHOIR TENORS & BASSES

*Pirate Song*

Tim Y. Jones  
(b. —)

## SONOVOCE

*Abendlied zu Gott*  
*Die Beredsamkeit*

Franz Joseph Haydn  
(1732-1809)

*Da pacem*  
*Bogoróditse Dyévo*

Arvo Pärt  
(b. 1935)

*from Les Chansons des Roses*  
*II. Contre Qui, Rose*  
*III. De ton Rêve*  
*V. Dirait-on*

Morten Lauridsen  
(b. 1943)

## COMBINED CHOIRS

*I'll Be On My Way*

Shawn Kirchner  
(b. 1970)

Luke Ruddell, soloist  
Aaron Westman, violin  
Leif Dering, bass

# CONCERT CHOIR

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## *\*Section Leader*

### **SOPRANO**

Eleanora Bezhenar\*  
Emily Bousquet  
Ashlyn Brown  
Christina Chase  
Emmalee Cheatham  
Christina Corrales  
Isay Liwanag  
Karly Miller  
Heather Mills  
Indra O'Shea  
Clarice Perez  
Kira Rapp  
Alaina Sisemore  
Casey Sorensen

### **ALTO**

Madelynn Ballard  
Olivia Buettner  
Quinn Han  
Jenni Heikura\*  
Raquel Howle  
Sierra Reid  
Kaitlyn Remorin  
Caitlin Roig

### **TENOR**

Diego Borges  
Chihiro Fujii  
Ethan Heeren  
August Perez\*  
Kevin Ruiz  
Vinny Stallone  
Patrick Swallow  
Corwin James Wilson

### **BASS**

Matthew Adkins  
Ethan Chiu  
Seth Cline  
Austin Cole  
Leif Ashmore Dering  
Ethan Dierauf  
Jeremy Griffin  
TJ Harris  
Ash Jones  
Gus Juhl  
Anthony Lam  
Jose Palacios  
Jim Roth\*  
Luke Ruddell  
Charlotte Summins  
Mitchell Thompson

# SONOVOCE

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## *\*Section Leader*

### **SOPRANO**

Eleanora Bezhenar  
June Ivanetich\*  
Jennifer Page  
Casey Sorensen

### **ALTO**

Madelynn Ballard  
Jenni Heikura\*  
Angel Levy  
Haley Perry  
Anastasia Thompson  
Charlie Whitaker

### **TENOR**

Chihiro Fujii  
August Perez  
Kevin Ruiz  
Patrick Swallow  
Corwin James Wilson\*

### **BASS**

Ethan Chiu  
Andrew Hathaway\*  
John Jedrzynski  
Ash Jones  
Jim Roth



**Dr. Jenny Bent** is Professor of Music and Director of Choral and Vocal Activities at Sonoma State University. With degrees from Boston University and the University of Illinois at Urbana-Champaign, Dr. Bent's expertise spans voice performance, choral conducting, and choral literature. Described by the San Francisco Classical Voice as "superb" with "excellent diction and well-controlled dynamics," Dr. Bent's choirs have earned unanimous superior ratings and command performances at festivals throughout California and have performed under her baton at such venues as Carnegie Hall in New York City and Grace Cathedral in San Francisco. Her ensemble SonoVoce was recently honored to perform at the CA All-State Music Educators Conference (CASMEC).

A recognized leader in choral education, Dr. Bent is the recipient of the 2019 CMEA Bay Section Outstanding Choral Educator Award and the 2023 CMEA Pearson/Scott Foresman/Silver Burdett Choral Educator Award. She brings more than a decade of high school teaching experience, including her work at the Marin School of the Arts. This summer, she will conduct at the Boston University Tanglewood Institute in Lenox, Massachusetts. An active performer, she is a professional ensemble soprano and a member of Transcendence in Virginia Beach. Dr. Bent is a frequent guest conductor, adjudicator, and presenter for organizations including CMEA, ACDA, and Golden State. She currently serves as National ACDA Repertoire & Resources Collegiate Choirs Coordinator and Treasurer of the National Collegiate Choral Organization (NCCO). From 2007 to 2014, she hosted The Choir Loft on KRCB-FM, sharing her passion for choral music with a wider audience. She is also a proud (and semi-obnoxious) baseball and robotics mom whose favorite moments are watching her two sons do what they love.



**Andrew Hathaway**, baritone, is a Bay Area music educator based in Sonoma County, where he currently teaches choir and piano at Montgomery High School in Santa Rosa, and serves as the Assistant Conductor for Sonoma State University's chamber choir, SonoVoce. From 2020–2023, Andrew served as the Director of Choirs at Castillero Middle School in San José; under his direction, the choirs performed throughout the state of California and consistently received superior ratings at local festivals. Andrew is a proud triple-alum of San José State, where he earned his B.M. in Music Education (2017), K-12 Music Credential (2019), and M.M. in Choral Conducting (2025).

When not teaching, Andrew is also an avid professional vocalist.

He has performed with several professional and semi-professional choral ensembles, including Sonoma Bach's Circa 1600, Choral Audacity, Clerestory, and the Grammy-winning Philharmonia Baroque Orchestra & Chorale. Andrew also regularly contributes editions to the Choral Public Domain Library, where he specializes in providing clean, modern editions of historical repertoire, especially the works of Marianna Martines and Lili Boulanger. Andrew is an active member of the California Choral Directors Association and the California Music Educators Association.

# TEXTS, TRANSLATIONS, & PROGRAM NOTES

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## *Chua-ay*

Chua-ay

*Man child brave, man child strong,*

*Talum alay takuay we*

*For thee we call, oe! Oe!*

*Owe owe*

*Come, oh come, we call thee now, oe! Oe!*

Chua-ay is based on a popular folksong in the Philippines that depicts the Igorot tribes at work, pounding rice by means of a huge mortar and heavily weighted posts in order to separate the rice grains from the outer shells or husks. The Igorot tribe (Tagalog for "mountaineer") people live and work in the mountains of Luzon, the largest island in the Philippines. At a population of 1.5 million, they live mostly in sizable villages and exist in at least ten different ethnic sub-groups. Though known mostly for their immense skill in rice farming, the Igorot (or as they prefer to call themselves, Ifugao/Ipugao) people are also known for their skill in weaving and metalworking.

The piece begins with bird-calls serenely chanted by two sopranos and followed by a set of rhythmic variations on the repetitive three-note theme of Chua-ay. Foot stomps suggest the mortar and pestle action that also enhances the earthy character of the northern folksong.

-Fidel Calalang, Jr., Andre de Qadros, & Jonathan Mott

## *Shenandoah*

Oh, Shenandoah, I long to see you.

Away, you rolling river.

Oh, Shenandoah, I long to see you.

Away, we're bound away, across the wide Missouri.

Oh, Shenandoah, I love your daughter.

Away, you rolling river.

Oh, Shenandoah, I love your daughter.

Away, we're bound away, across the wide Missouri.

Farewell my dear, I'm bound to leave you.

Away, you rolling river.

Oh Shenandoah, I'll not deceive you.

Away, we're bound away, across the wide Missouri.

## ***Time***

**Text: Jennifer Lucy Cook**

You can spend it	Time
When you spend it	To work and
Then you're running out of	Time to waste and there's no
Time	Time
You can save it	Left to hold her
But to save it is to take a little	Time
Time	To Tell him how you feel
In a minute	While there's still
When you're in it	Time
Can you feel the passing	Three, two, one, eleven thirty
Time	Two AM, then dinner
Is an illusion	Time
There's confusion	Now to kill
When they tell you now it's	I said I will, and still
Time	It flies and flies, oh
To get older	Time

Time, like money or borders between one country and another, is one of those funny human-made concepts that dictate our lives, but are fundamentally meaningless if we didn't all agree to go along with it. And yet, we experience aging, the changing seasons, and growth, undeniably. The line between time's reality and its invention is blurry, and there was no better way I could think of to depict that than by writing a repeating lyric that erodes as the piece unfolds. As lyrics disappear, phrases take on new meaning, like the way a 30th birthday differs from a fifth birthday, or how old memories can appear sharper than yesterday's. We lose time when we try to keep it, we spend time as we try to save it - and since it insists upon eluding us, we can only notice the fact that time has been winking at us all along. This wit, this relentlessness, and this freedom is the spirit behind Time, and this piece is my way of winking back.

- Jennifer Lucy Cook

## ***The Sun Never Says***

**Text: Daniel Ladinsky from "The Gift"**

Even  
After  
All this time  
The sun never says to the earth,

"You owe  
Me."

Look  
What happens  
With a love like that,  
It lights the  
Whole  
Sky

## ***By Night***

**Text: Harriet Prescott Spofford**

Deep in the tarn the mountain,  
A mighty phantom gleamed.

She leaned out into the midnight,  
And the summer wind went by,  
The scent of the rose on its silken wing  
And a song its sigh.

And, in depths below the waters  
Answered some mystic height,  
As a star stooped out of the depths above  
With its lance of light.

And she thought, in the dark and the fragrance,  
How vast was the wonder wrought  
If the sweet world were by the beauty born  
In its Maker's thought.

## ***Der Gondelfahrer*** ***The Gondola Rider***

**Text: Johann Baptiste Mayrhofer**

Es tanzen Mond und Sterne  
*The moon and the stars are dancing*  
Den flücht'gen Geisterreih'n:  
*In a fleeting, ghostly formation:*  
Wer wird von Erdensorgen  
*Does anyone want earthly cares*  
Befangen immer seyn!  
*To shackle them forever?*

Du kannst in Mondesstrahlen  
*You can In the moonbeams*  
Nun, meine Barke, wallen;  
*Drift now, my skiff:*  
Und aller Schranken los,  
*And freed from all constraints*  
Wiegt dich des Meeres Schooß.  
*You are lulled in the lap of the sea.*

Vom Markusthurm tönte  
*From San Marco's bell tower rings*  
Der Spruch der Mitternacht:  
*The chimes of midnight:*  
Sie schlummern friedlich Alle,  
*Everyone is sleeping peacefully*  
Und nur der Schiffer wacht.  
*And only the boatman is awake.*

## ***Pendant la tempête***

**Text: Théophile Gautier**

La barque est petite et la mer immense,  
*The boat is small and the sea immense,*  
La vague nous jette au ciel en courroux,  
*The wave throws us skywards in ire,*  
Le ciel nous renvoie au flot en démente:  
*The sky flings us at the tide in madness,*  
Près du mât rompu prions à genoux!  
*By the worn out mast we pray on our knees!*

De nous à la tombe il n'est qu'une planche:  
*Between us and the tomb is but one plank:*  
Peut-être ce soir, dans un lit amer,  
*Maybe tonight, in a bitter bed,*  
Sous un froid linceul, fait d'écume blanche,  
*Under a cold shroud of white foam,*  
Irons-nous dormir, veillés par l'éclair!  
*We will sleep, looked after by lightning!*

Fleur du paradis, sainte Notre-Dame,  
*Flower of paradise, holy Mother,*  
Si bonne aux marins en péril de mort,  
*So good to imperiled sailors,*  
Apaie le vent, fais taire la lame,  
*Appease the wind, silence the wave,*  
Et pousse du doigt notre esquif au port.  
*And nudge with a finger our skiff to port.*

## ***Hard Times***

**Text: Stephen Foster**

Let us pause in life's pleasures and count its many tears  
While we all sup sorrow with the poor:  
There's a song that will linger forever in our ears;  
Oh! Hard Times, come again no more.

'Tis the song, the sigh of the weary;  
Hard Times, Hard Times, come again no more:  
Many days you have lingered around my cabin door;  
Oh! Hard Times, come again no more.

While we seek mirth and beauty and music light and gay  
There are frail forms fainting at the door:  
Though their voices are silent, their pleading looks will say –  
Oh! Hard times, come again no more.

'Tis the song, the sigh of the weary;  
Hard Times, Hard Times, come again no more:  
Many days you have lingered around my cabin door;  
Oh! Hard Times, come again no more.

'Tis a sigh that is wafted across the troubled wave,  
'Tis a wail that is heard upon the shore,  
'Tis a dirge that is murmured around the lowly grave, –  
Oh! Hard Times, come again no more.

'Tis the song, the sigh of the weary;  
Hard Times, Hard Times, come again no more:  
Many days you have lingered around my cabin door;  
Oh! Hard Times, come again no more.

## ***Dúlamán***

**Text: Traditional Irish**

"A 'nion mhín ó! Sin anall na fir shuirí"  
*O gentle daughter, here come the wooing men.*  
"A mháthair mhín ó! Cuir na roithleán go dtí mé!"  
*O gentle mother, put the wheels in motion for me!*  
Dúlamán na binne buí, dúlamán Gaelach  
*Seaweed of the yellow peaks, Gaelic seaweed*  
Dúlamán na farraige, dúlamán Gaelach.  
*Seaweed of the ocean, Gaelic seaweed.*  
Rachaidh me chun 'lúir leis a' dúlamán Gaelach  
*I would go to the tailor with the Gaelic seaweed.*  
"Ceannódh bróga daor'," arsa' dúlamán Gaelach.  
*"I would buy expensive shoes," said the Gaelic seaweed.*  
Bróga breátha dubha ar a' dúlamán Gaelach.  
*Beautiful black shoes has the Gaelic seaweed.*  
'Bairéad agus triús ar a' dúlamán Gaelach  
*A beret and trousers has the Gaelic Seaweed.*  
"A 'nion mhín ó! Sin anall na fir shuirí"  
*O gentle daughter, here come the wooing men.*  
"A mháthair mhín ó! Cuir na roithleán go dtí mé!"  
*O gentle mother, put the wheels in motion for me!*  
Tá ceann buí óir ar a'dúlamán Gaelach.  
*There is a yellow gold head on the Gaelic seaweed.*  
Tá dhá chluais mhaol'ar a' dúlamán Maorach.  
*There are two blunt ears on the stately seaweed.*

## ***Abendlied zu Gott***

### ***Evening Song to God***

**Text: Christian Fürchtegott Gellert**

Herr, der du mir das Leben bis diesen Tag gegeben,  
*Lord, who up to this day has given me life,*  
dich bet ich kindlich an!  
*childlike, I pray to you!*  
Ich bin viel zu geringe der Treue, die ich singe,  
*I am much too lacking in faith, which I sing*  
und die du heut an mir getan.  
*and which you have bestowed on me today.*

## **Die Beredsamkeit**

### **Eloquence**

**Text: Gotthold Ephraim Lessing**

Freunde, Wasser machet stumm,  
*Friends, water makes us mute*  
lernet dieses an den Fischen,  
*We learn this from the fish,*  
doch beim Weine kehrt sich's um  
*But with wine everything changes,*  
dieses lernt an unsern Tischen.  
*We learn this at our tables.*

Was für Redner sind wir nicht,  
*What orators are we not,*  
wenn der Rheinwein aus uns spricht  
*When the Rhine-wine from us speaks*  
Wir ermahnen, streiten, lehren,  
*We admonish, quarrel, teach,*  
keiner will den andern hören.  
*And no one will listen to each other*

Composed between 1796 and 1799, Joseph Haydn's set of thirteen part-songs reflects his characteristic blend of elegance and wit. *Abendlied zu Gott* offers a humble prayer of gratitude, while *Die Beredsamkeit* provides a playful contrast as a lighthearted drinking song that gently satirizes the supposed eloquence inspired by alcohol.

## **Da pacem, Domine**

### **Grant us peace, Oh Lord**

Da pacem, Domine, in diebus nostris  
*Grant us peace, Oh Lord, in our days*  
Quia non est alius  
*For there is none other*  
Qui pugnet pro nobis  
*Who will fight for us*  
Nisi tu Deus noster.  
*Save but You, Our God.*

## **Bogoróditse Djévo**

Bogoróditse Djévo, ráduyssja  
*Rejoice, O Virgin Theotokos,*  
Blagodátnaja Marje, Ghospód s Tobóju.  
*Mary full of grace, the Lord is with Thee.*  
Blagoslovjéna Ty v zhenách  
*Blessed art Thou among women,*  
i blagoslovjén Plod chréva Tvoýégó,  
*and blessed is the fruit of Thy womb,*  
jáko Sspássa rodilá jeessí dush náshikh.  
*for Thou hast borne the Savior of our souls.*

## ***Contre qui, rose?***

**From Les Roses**

**Text: Rainer Maria Rilke (1875-1926)**

**English translation by Barbara and Erica Muhl**

Contre qui, rose,  
*Against whom, rose?*  
avez-vous adopté  
*have you taken on*  
ces épines?  
*these thorns?*  
Votre joie trop fine  
*Your too fragile joy,*  
vous a-t-elle forcée  
*has it forced you*  
de devenir cette chose armée?  
*to become this armed thing?*

Mais de qui vous protège  
*But from whom does it protect you,*  
cette arme exagérée?  
*this exaggerated defense?*  
Combien d'ennemis vous ai-je enlevés  
*How many enemies have I pulled off from you,*  
qui ne la craignaient point?  
*those who did not fear it at all?*

Au contraire, d'été en automne,  
*On the contrary, from summer into autumn*  
vous blessez les soins  
*you wound the care*  
qu'on vous donne.  
*that is given to you.*

## ***De ton rêve trop plein***

De ton rêve trop plein,  
*Of your dream too full,*  
fleur en dedans nombreuse,  
*flower filled with flowers,*  
mouillée comme une pleureuse,  
*wet as one who weeps,*  
tu te penches sur le matin.  
*you bow to the morning.*

Tes douces forces qui dorment,  
*Your gentle powers which still are sleeping,*  
dans un désir incertain,  
*in misty desire,*  
développent ces tendres formes  
*Unfold these tender forms*  
entre joues et seins.  
*between cheeks and breasts.*

## **Dirait-on**

Abandon entouré d'abandon,  
*Abandon surrounding abandon,*  
tendresse touchant aux tendresses...  
*tenderness touching tenderness...*  
C'est ton intérieur qui sans cesse  
*Your oneness endlessly*  
se caresse, dirait-on;  
*caresses itself, so they say.*

Se caresse en soi-même,  
*Self-caressing*  
par son propre reflet éclairé.  
*Through its own clear reflection.*  
Ainsi tu inventes le thème  
*Thus you invent the theme*  
du Narcisse exaucé.  
*of Narcissus fulfilled.*

From *Les Chansons des Roses*, these three movements explore beauty, vulnerability, and the inner life through the image of the rose. "Contre qui, rose" questions why something so delicate would grow thorns, hinting at the tension between openness and self-protection. In "De ton rêve trop plein," a flower heavy with dreams bends toward the morning light, reflected in gently unfolding, luminous harmonies. "Dirait-on" turns inward, suggesting a quiet kind of self-embrace, set to a flowing melody that feels both simple and deeply expressive.

## **I'll Be On My Way**

When I am gone don't you cry for me,  
Don't you pity my sorry soul.  
What pain there might have been will now be passed  
And my spirit will be home.

I'll be on my way, I'll be on my way,  
I'll have left my feet of clay upon the ground  
I will be glory bound; I'll be on my way.

When I am gone please forgive the wrongs  
That I might have done to you.  
There'll be no room for regrets up there high above  
Way beyond the blue.

I'll be on my way, I'll be on way,  
I'll have laid my frown and all my burdens down  
I'll be putting on my crown; I'll be in my way.

When I am gone don't you look for me  
In the places I have been.  
I'll be alive but somewhere else,  
I'll be on my way again.

I'll be on my way, I'll be on my way,  
I will lift my wings and soar into the air,

There'll be glory everywhere; I'll be on my way.

I'll have laid my frown and all my burdens down,  
I'll be putting on my crown; I'll be on my way.  
I'll have left my feet of clay upon the ground,  
I will be glory bound, I'll be on my way.



# 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 Hanglely

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

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Latin Jazz Band

Concert Jazz Ensemble

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## **DEGREE PROGRAMS**

### **Bachelor of Music**

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Performance, Instrumental  
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Jazz Studies  
Composition

### **Bachelor of Arts, Music**

Minor in Music  
Minor in Jazz Studies

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