

# AIM HIGH REACH WIDE EDUCATE ALL

Sonoma State University  
Department of Music  
2024 - 25 Concert Series

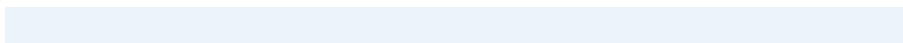
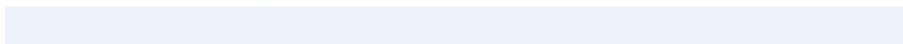


# FALL 2024 CONCERTS

Tickets \$12  
SSU Students Free

Box Office:  
707.664-4246  
tickets.sonoma.edu

SEP 12	7:30 PM	Faculty Recital: Beneath a Tree Ensemble	Schroeder Hall
SEP 24	7:30 PM	Faculty Recital: Avenue Winds	Schroeder Hall
OCT 1	6:00PM	Strings Studio Open House Masterclasses	GMC Room 1057/108
OCT 3	7:30 PM	Concert Band: <i>Different Voices</i>	Weill Hall
OCT 4	7:30 PM	Jazz Orchestra	Weill Hall
OCT 5	7:30PM	Symphony Orchestra: <i>New Worlds, New Sounds</i>	Weill Hall
OCT 8	7:30 PM	Jazz Combos & Latin Band	Schroeder Hall
OCT 9	7:30 PM	Wind Ensemble: <i>The Music of Oscar Navarro</i>	Weill Hall
OCT 14	1:00 PM	Department Repertory Recital	Schroeder Hall
OCT 21	1:00 PM	Instrumental Repertory Recital	Schroeder Hall
OCT 25	7:30 PM	Chamber Wind Ensemble	Schroeder Hall
OCT 27	12:00 PM	SSU Tuba Day: Jonathan Seiberlich	Schroeder Hall
OCT 27	3:00 PM	Guest Recital: Oystein Baadsvik, Tuba	Schroeder Hall
OCT 30	7:30 PM	Faculty Recital: Andrew Harrison, saxophone	Schroeder Hall
NOV 1	7:30 PM	Concert Choir & SonoVoce	Schroeder Hall
NOV 6	1:00 PM	Vocal Repertory Recital	Schroeder Hall
NOV 15	7:30 PM	Guitar Ensemble	Schroeder Hall
NOV 18	1:00PM	Department Repertory Recital	Schroeder Hall
NOV 18	7:30 PM	Music Theater Scenes	Warren Aud. Ives Hall
NOV 20	7:30PM	Jazz Combos & Latin Band	Schroeder Hall
NOV 22	7:30 PM	Symphony Orchestra: <i>Viva Mexico!</i>	Weill Hall
NOV 23	7:30 PM	Rock Collegium	Schroeder Hall
NOV 24	7:00 PM	Jazz Orchestra	Weill Hall
DEC 2	7:30 PM	Brass Ensemble & Percussion Ensemble	Schroeder Hall
DEC 4	7:30 PM	Chamber Music Ensembles	Schroeder Hall
DEC 10	7:30 PM	Symphonic Wind Ensemble with Delta College	Weill Hall
DEC 11	7:30 PM	Concert Band with NOMA Winds	Weill Hall



Sonoma State University  
Department of Music  
Presents

# **Symphony Orchestra**

**10<sup>th</sup> Anniversary Season**

Alexander Kahn, Music Director

## **Brass Ensemble**

Daniel Norris, Conductor

*Season Opener*  
***New Worlds New  
Sounds***

Saturday October 5, 2024  
7:30 pm  
Joan and Sanford I. Weill Hall

# PROGRAM

Sinfonia No.1 Leonora Duarte (1610-1678?)

Sinfonia No. 2 Leonora Duarte

## **Sonoma State Brass Ensemble**

Field Guide Gabriella Smith (b. 1991)

Concerto for Percussion and Orchestra John Mackey (b. 1973)

I. Groove

II. Steady rock

Colin Bartlett, percussion soloist  
2024 Concerto Competition Winner

## **INTERMISSION**

Symphony No. 9 in E minor Antonin Dvořák (1841-1904)

“From the New World,” op. 95

I. Adagio – Allegro molto

II. Largo

III. Scherzo: Molto vivace – Poco sostenuto – Molto vivace

IV. Finale: Allegro con fuoco

**BRASS ENSEMBLE**  
**Daniel Norris, Conductor**

**Trumpet**

Miriam Bozman  
Madi Lechman  
Brian Poole

**Horn**

Ezra Costa

**Trombones**

Micah Kakuno  
Jose Palacios

**Tuba**

Johann Klapstein

# SYMPHONY ORCHESTRA

## Flute/Piccolo

Sydney Cook (p)  
Alyssa Cunningham  
Katie Mason  
Emmalee Cheatham  
Sungdu Bae

## Oboe /English horn

Aidan Williams (p)  
Luka Bizaca  
Diego Borges

## Clarinet

Emma Hofhenke (p)  
Diego Borges  
Sam Aldag  
Alaina Miller

## Bass Clarinet

Emma Becker (p)

## Bassoon/Contrabassoon

Cooper Ysais (p)  
Heather Mills  
Zoe Leibinger

## Horn

Jason Whitney (p)  
Eric Anderson  
Ezra Costa  
Spencer Causey  
Kim Mieder  
Adrian Zarco

## Trumpet

Robert Springer (p)  
Miriam Bozman  
Madison Lechman  
Alex Brown  
Mitchell Thompson  
Miguel Tejada  
Brian Poole

## Trombone

Jose Palacios (p)  
Kevin Mills  
Micah Kakuno  
Oscar Bautista

## Tuba

Johanna Klapstein (p)

## Timpani/Percussion

Colin Bartlett (p)  
Connor Canavan  
Ethan Dierauf  
Jaleel Gospel  
Tristan Gavino  
Kaitlyn Remorin  
Marcus Schluter  
Nathra Kem  
Felipe Puac  
Sean Durrant  
Blake Biller  
Adam Lance  
Madison Lechman  
Brian Poole

## Piano

Mira Portnoy

## **Violin 1**

Miranda Ronan (co-principal)  
Samuel Strong (co-principal)  
Katie Bjornstrom  
Quinn Han  
Diane Peterson  
Linnea Strathdee  
Eric van Boer  
Bonnie Rasmussen

## **Violin 2**

Jeffrey Alcaraz (co-principal)  
Erin Garcia-Norris (co-principal)  
Sarai Camarena  
Joshua Darr  
Maddie McMahan  
Alexander Yoon

## **Viola**

Andy Ting (co-principal)  
Ben Robbins (co-principal)  
Colin Hathorn  
Aaron Allen  
Kenyon Owens  
Susan Lauenstein  
Andres Delarosa

## **Violoncello**

Christopher Fromm (p)  
Andrew Willbanks  
Sumithra Smith  
Gigi Turkalj  
Vickie Sutton  
Carol Vines  
Ke'arra Cosey

## **Bass**

Leif Dering (p)  
Karen Zimmermann  
Avery Stull  
Michael King

## **Staff**

Alex Brown  
Sumithra Smith  
Colin Bartlett  
Colin Hathorn

# PROGRAM NOTES

## **Sinfonias No. 1 & 2**

**Leonora Duarte (1610-1678?)**

Flemish Composer Leonora Duarte (1610-1678) was born to a wealthy family of Portuguese-Jewish origin. Her seven Sinfonias were written for a consort of five viols, and were probably intended for domestic use, as the entire Duarte family were known for their enthusiastic music-making. The rich and intricate five-part counterpoint of Sinfonias #1 and #2 is highlighted in new arrangements for brass ensemble, heard tonight for the first time.

*Program note by Dan Norris*

## **Field Guide (2017)**

**Gabriella Smith (b. 1991)**

In the past few years, I have become obsessed with making field recordings everywhere I go. It began with my desire to record the unfolding and trajectory of the dawn choruses I remember hearing every early Sunday morning as a teenager on the drive out to Point Reyes Bird Observatory where I would volunteer as a bird bander. It would always start just as we drove past Lagunitas Creek, about thirty minutes before sunrise, and we'd turn off the music and roll down the windows and let in the glorious cacophony and cold morning air. Since then I have recorded dawn choruses and many other natural and human-produced soundscapes around the world while backpacking in the Sierras, Cascades, and Andes, in temperate and tropical rainforest, in desert, in coastal scrub, in oceans, tide pools, bays, lakes, and glacial streams recording underwater sounds with my hydrophone, and in the streets and parks and subways of the cities I have spent time in. I envisioned *Field Guide* as a collage inspired by these various recordings and my improvisations with them on violin and voice and experiments processing them electronically. Many thanks to the Cabrillo Festival for commissioning this piece in honor of John Adams' 70th birthday. John, I dedicate this piece to you in celebration of your birthday and especially in gratitude for the many ways you and your music have inspired me over the years.

*Program note by Gabriella Smith*



# **Concerto for Percussion and Orchestra**

**John Mackey (b. 1973)**

The concerto is in two movements. In the first, Groove, the soloist primarily provides rhythmic accompaniment for the orchestra. Groove is largely inspired by Indian and African folk music.

Melodically, the movement is extremely simple and uses a modal folk scale consisting of only five pitches.

As the title suggests, the second movement, Steady Rock, owes a lot to rock music. The movement maintains the same meter, tempo, and phrase length throughout and demands that the soloist play a large percussion setup with the ease of a much smaller trap set. The soloist must also play timpani with drum sticks rather than standard timpani mallets. I didn't realize it when I made this demand, but drum sticks should never be used on timpani, as the sticks cause serious damage to the heads of the instrument. As a result, this is the only concerto of which I am aware that, if played "correctly," requires the soloist to damage his own instrument. It seems that this movement owes even more to rock music than I originally intended...

I wrote this piece to showcase the amazing gifts of Damien Bassman, percussionist and drummer extraordinaire.

*Program note by John Mackey*

# **Symphony No. 9 in E Minor**

***From the New World* (1893)**

**Antonín Dvořák (1841-1904)**

In 1892 Czech composer Antonín Dvořák was invited by Jeannette Thurber, an American patroness of the arts, to assume the post of Director of the newly-formed National Conservatory of Music in New York. Dvořák happily accepted, remaining in America until 1895. In addition to his time in New York, the composer also traveled widely, spending part of his summers in Spillville, Iowa, in a Czech-speaking community.

Dvořák's interest in America long preceded his arrival in this country. Like many nineteenth-century Europeans, Dvořák was captivated by the idealized images of America, purveyed by artists and writers, of

this country as an idyllic land of open spaces and noble savages. His imagination was particularly piqued by “The Song of Hiawatha,” an epic poem by Henry Wadsworth Longfellow, published in 1855. Dvořák was so enthusiastic about this poem—a Romanticized and highly fictionalized account of the historical Hiawatha—that made sketches for an opera on the subject.

While the *Hiawatha* opera was never completed, much of the music from the sketches found their way into the composer’s Ninth Symphony, subtitled *From the New World*, composed in New York between January and May of 1893. In New York the composer found himself under a great deal of pressure from Thurber and from other musicians to compose a great symphony based upon American subject matter, and the material from *Hiawatha* provided an excellent starting point. The symphony was premiered on December 16, 1893 by the New York Philharmonic under Anton Seidl, and immediately found a place as a permanent part of the symphonic repertoire.

In addition to its American subject matter, the *New World* Symphony is also based extensively on American folk music. Much of the harmonic and melodic material throughout the work is based on the pentatonic (five-note) scale, which Dvořák believed to be characteristic of the music of native Americans. The rhythmic language of the work is characterized by the “Scottish snap,” a dotted figure found in the folk music of many cultures. Finally, thematic material throughout the *New World* Symphony incorporates a number of African-American spirituals, which Dvořák came to know through his colleague Harry Burleigh (1866-1949), a singer and composer. Listeners will recognize “Swing Low Sweet Chariot” as the closing theme of the first movement, and other themes throughout the work are based on spirituals including “Go Down Moses” and “Don’t Be Weary, Traveler.” The main theme of the second movement, loosely based on a spiritual entitled “Steal Away,” was itself later turned into a song with the text “Going Home” by Dvořák’s pupil William Arms Fischer.

The first movement of the symphony is in sonata form, with a slow and mournful introduction giving way to a vigorous allegro. The first movement’s main theme—introduced by the horns—will recur throughout the symphony. The second movement draws extensively

on material from the *Hiawatha* opera. The expansive opening section is derived from a pastoral love scene between Hiawatha and his wife Minnehaha. The more somber middle sections depict Minnehaha's death and her funeral procession. The third movement is derived from the couple's wedding feast, with three distinct sections depicting various events at the wedding. The dark and energetic fourth movement has been interpreted as Hiawatha's battle with his enemy Pah-puk Keena. In the coda of the last movement themes from each of the previous movements return to close with the symphony with a dramatic conclusion.

*Program note by Alexander Kahn*

# BIOGRAPHIES

**Daniel Gianola-Norris** is a familiar sight to audiences throughout the San Francisco Bay Area, where he is active as an orchestral musician (most often with Santa Rosa Symphony) and trumpet soloist. An accomplished multi-instrumentalist, Daniel has performed professionally on a broad assortment of instruments including trumpet, French horn, flute, didgeridoo, and ukulele. He can be heard playing several of these on the soundtracks to the video games *Sam and Max* and *Wallace and Gromit's Grand Adventures*. He is a graduate of California State University, East Bay (B.A in Music, 2001) and the Peabody Conservatory of Music (M.M. in Trumpet Performance, 2005), and is a certified Suzuki Method brass instructor. With his wife Aja, he founded "Music to My Ears," a music education center located in Cotati, CA which has been operating since 2006.

**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 comes to Sonoma State from Gettysburg College, where he was Associate Professor of Music and Director of Orchestral Activities at the Sunderman Conservatory of Music. He is also the Founder and former Music Director of the UC Berkeley Chamber Orchestra and the former Assistant Conductor UC Berkeley Symphony.

Alexander has worked with a variety of orchestras across the United States and throughout Europe. Currently he serves as Assistant and Cover Conductor for the Santa Rosa Symphony, as well as Music Director of the Vintner's Chamber Orchestra, a professional chamber orchestra that performs at wineries throughout Sonoma and Napa counties. Previous 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. Recent

guest conducting engagements have included work with the Winchester Orchestra of San Jose, the Mill Valley Philharmonic, Festival Opera of Walnut Creek, Encore Coda and Cazadero Performing Arts Camps, and middle school and high school honor orchestras throughout California. As a champion for orchestral music education in the public schools, he serves on the Advisory Board for the California Orchestra Director's Association (CODA).

Alexander earned a PhD in Music History from UC Berkeley and remains active as a scholar. His dissertation entitled "Double Lives: Exile Composers in Los Angeles" focused on the community of European exiles who fled to Los Angeles during the Third Reich. He has lectured and published on this topic and other issues related to World-War II-era music history, as well on a variety of topics including the history of film music and the history of amateur music-making in America. His book on the intersections of music, mindfulness, and the Alexander Technique, *Caring for the Whole Musician*, co-authored with Larry Hensel, was published by Routledge Press in May 2023, and he leads workshops on 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 conducting workshops around the world with teachers including Larry Rachleff, Kenneth Kiesler, Daniel Lewis and Peter Gülke.

When not conducting, Alexander enjoys cooking, hiking, reading, and travelling, and spending time with his wonderful wife and daughter.



**Colin Bartlett**, a native of Santa Rosa, California, has been passionate about drumming since a young age. His musical journey began with drum lessons from his grandfather, a high school music teacher, before he joined his school band in fourth grade. Over the years, Colin actively participated in a variety of music ensembles, including concert bands, jazz bands, and

marching bands. A pivotal moment in his career came when he joined the Maria Carrillo drumline, igniting a deep passion for marching percussion.

Colin's dedication paid off as he achieved his dream of performing with a world-class drum corps, securing a position with the Santa Clara Vanguard Cadets. During his two-season tenure with the Cadets in 2014 and 2015, he played a key role in the ensemble's success, contributing to their first High Drums award in a decade.

Following high school, Colin furthered his musical journey with the Cal Poly San Luis Obispo marching band, where he performed for four years. In addition to his performance experience, Colin has spent seven years teaching percussion privately and coaching multiple marching bands, including several high schools as well as the Cal Poly drumline. He is currently in his senior year at Sonoma State University, pursuing a degree in Music Performance.

## **About the Sonoma State Symphony Orchestra**

Now celebrating its 10<sup>th</sup> anniversary 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](#) or email Dr. Alexander Kahn at [kahnale@sonoma.edu](mailto:kahnale@sonoma.edu).

**SONOMA STATE SYMPHONY ORCHESTRA  
2024-2025 CONCERT SEASON  
10<sup>TH</sup> ANNIVERSARY SEASON**

**Concert One: *New Worlds, New Sounds***

**Saturday Oct 5, 2024, 7:30pm, Weill Hall**

Leonora Duarte, - Sinfonia No.1

Leonora Duarte, - Sinfonia No. 2

SSU Brass Ensemble, Dan Norris, Conductor

Gabriella Smith, *Field Guide*

John Mackey, Percussion Concerto

Colin Bartlett, soloist and 2024 Concerto Competition Winner

Antonin Dvorak Symphony No. 9, "From the New World"

**Concert Two: *Viva Mexico***

**Friday Nov 22, 2024, 7:30pm, Weill Hall**

Luther Burbank Center for the Arts Mariachi Ensemble

Matthew Isais Bowker, Director

Works for the LBC Mariachi Ensemble

Jose Elizondo, *Estampas Mexicanas*

Gabriella Ortiz, *Kauyumari*

Matthew Isais Bowker, *El Charro Negro* (world premiere)

Silvestre Revueltas, *La Noche de los Mayas*

Works for the LBC Mariachi Ensemble and the SSU Symphony Orchestra

**Concert Three:**

***Sonoma Invitational Wind Band & Orchestra Festival***

**March 11 – 13, 2025**

Composition contest winner TBD

Ottorino Respighi, *Pines of Rome*

**Concert Four: *Titan***

**with Santa Rosa Junior College Orchestra**

**Saturday April 26, 3:00pm, 2025**

Suk - Toward a New Life

McCartney - Tuesday

Ives - Variations on America

(SRJC Symphony Orchestra, Cindy Weichel, conductor)

Mahler, Symphony 1, "Titan" (SSU Symphony Orchestra)



## Support Us

The Sonoma State Symphony Orchestra is generously funded through the Department of Music at Sonoma State University. However, donations are gratefully received to support our various initiatives, including our annual Concerto Competition, Composition Competition, Family Concert series, and our Lesson Scholarship Fund for Non-Majors. Please consider making a gift to support us! Donations can be made online here:



For more information on how to give please contact Dr. Alexander Kahn ([kahnale@sonoma.edu](mailto:kahnale@sonoma.edu)) or Kris Berger, Director of Development for the Green Music Center ([bergerk@sonoma.edu](mailto:bergerk@sonoma.edu))

## **Thank you to our donors!**

The Sonoma State Symphony Orchestra offers its heartfelt thanks the following individuals and organizations who have supported our work in recent years:

Corrick Brown  
Amy and Joel Levine  
Bob Worth  
Susan McDowell  
Joseph Wheelock  
Alexander Kahn  
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Danielle Goshert  
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Jacob Yarrow  
Diane Peterson  
Jamie Ledner  
Linda Kruzic  
Jennie McDonald  
Carrie Fromm (in support of Christopher Fromm)  
Laura Canavan

# DEPARTMENT OF MUSIC FACULTY

## FACULTY

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Choral Conducting, Choral Music Education

**Alexander Kahn**, Director of Orchestral Activities

**Doug Leibinger**, Director of Jazz Studies

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and Music Theatre Programs

**John R. Palmer**, Musicology and Musicianship Programs

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## STRINGS

**Jill Rachuay Brindel**, Cello

**Eric Cabalo**, Classical Guitar, Guitar  
Ensemble, Guitar Methods

**Gail Hernández Rosa**, Violin

**Daniel Levitan**, Harp

**Mark Wallace**, Classical Bass

**Aaron Westman**, Violin & Viola

## WOODWINDS

**Andrew Harrison**, Classical Saxophone

**Kathleen Reynolds**, Flute

**Laura Reynolds**, Oboe & English Horn

**Jeff Robinson**, Bassoon

**Roy Zajac**, Clarinet

## BRASS

**Daniel Gianola-Norris**, Trumpet

**Alicia Mastromonaco**, French Horn

**David Ridge**, Trombone

**Jonathan Seiberlich**, Tuba and Euphonium

## PERCUSSION AND PIANO

**Jonathan Dimmock**, Organ

**Marilyn Thompson**, Piano

**Jennifer Wilsey**, Percussion

## VOICE

**M. Jane Erwin**

**Mark Kratz**

**Lee Steward**

**Krista Wigle**

## 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

Musical Theatre and Opera Production

### Instrumental

Concert Band

Symphonic Wind Ensemble

Symphony Orchestra

Brass Ensemble

Guitar Ensemble

Chamber Music Ensembles

Saxophone Quartet

Rock Collegium

### Jazz

Jazz Orchestra

Latin Jazz Band

Concert Jazz Ensemble

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