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Department of Music
CASMEC 2023

SPRING 2023 CONCERTS

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JAN 27-28	ALL DAY	Sonoma County Honor Bands	Weill
JAN 29	2:00 PM	Faculty Concert	Schroeder
FEB 10-19		<i>Once Upon a Mattress</i>	Person
FEB 23	7:30 PM	Faculty Recital- Christa Durand & Krista Wigle	Schroeder
FEB 26	2:00 PM	Symphony Orchestra: Family Concert	Weill
MARCH 1	1:00 PM	Department Repertory Recital	Schroeder
MARCH 2	7:30 PM	Jazz Combos	Schroeder
MARCH 3	7:30 PM	Jazz Orchestra	Weill
MARCH 4	ALL DAY	NATS Choral Event	Schroeder
MARCH 6	7:30 PM	SSU Concert Band with High School Guest	Weill
MARCH 8-10	ALL DAY	Sonoma Invitational Wind Band & Orchestra Festival	Weill
MARCH 13	7:30 PM	Sonoma Musica Viva	Schroeder
MARCH 15	1:00 PM	Vocal Repertory Recital	Schroeder
MARCH 16	7:30 PM	Faculty Composers	Schroeder
APRIL 2	7:30 PM	Concerto Competition	Schroeder
APRIL 6	7:30 PM	New Music Sonoma	Schroeder
APRIL 7	7:30 PM	Jason Vieaux, classical guitarist	Schroeder
APRIL 17	7:30 PM	Noma Winds	Weill
APRIL 19	1:00 PM	Instrumental Repertoire Recital	Schroeder
APRIL 22	7:30 PM	Concert Choir and SonoVoce	Schroeder
APRIL 23	2:00 PM	Navarro Trio	Schroeder
APRIL 28	ALL DAY	CMEA State Band and Orchestra Festival	Weill
APRIL 29	7:30 PM	Symphony Orchestra: Season Finale	Weill
APRIL 30	2:00 PM	Brass Ensemble	Schroeder
MAY 9	7:30 PM	Music Theatre Scenes	Schroeder
MAY 10	1:00 PM	Department Repertory Recital	Schroeder
MAY 10	7:30 PM	Jazz Orchestra	Weill
MAY 12	7:30 PM	Symphonic Wind Ensemble & Concert Band	Weill
MAY 13	7:30 PM	Rock Collegium	Schroeder
MAY 14	7:30 PM	Student Composers	Schroeder
MAY 15	7:30 PM	Jazz Combos	Schroeder
MAY 16	7:30 PM	Vocal Repertory Recital	Schroeder
MAY 17	1:00 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

Sonoma State University
SonoVoce

Dr. Jenny Bent, Conductor

PROGRAM

Ridon'hor per le piaggie
lo d'odorate fronde

Maddalena Casulana
(c. 1544–c. 1590)

Hanacpachap cussicuinin

Juan Pérez Bocanegra
(ca. 1560–1645)

Muusika

Pärt Uusberg
(b. 1986)

Calle Sin Nombre

Alex Freeman
(b. 1972)

Lighthouse Keeper

Arr. Paul Smith

Alexander Pletkin, soloist

Jenny Bent, Conductor

SonoVoce

Soprano

Andrea Giles
June Ivanetich*
Emma Lopez-Sanders
Esther Renee Rayo
Gwenora Sarault

Alto

Megan Gonzalez
Maggie Millard
Julianne Nguyen
Stephanie Nowak*
Alexandria Ortiz
Molly Roth
Charlie Whitaker

Tenor

Andrew Cedeño
Chihiro Fujii
Charlie Gomez
Emerson Kimble*
Sam Martin
Alexander Pletkin

Bass

Sebastian Bradford
Rodrigo Castillo
Noah Evans
Mario Garcia
David Kerr*
Nick Lawson
Alexander Reis
Jim Roth*

* Section Leaders

TEXTS, TRANSLATIONS, AND PROGRAM NOTES

Ridon' hor per le piagge **Now the Meadows Smile**

Ridon' hor per le piaggie herbett'e fiori,
Now the meadows smile with grass and flowers,
esser non puo che quel angelic' alma,
it cannot be that her angelic soul
non sent' il suon del' amorose note,
does not hear the sound of loving music.
se nostra ria fortun' è di piu forza,
But if my cruel fate has the greater power,
lagrimand' e cantando i nostri versi,
I will weep as I sing my verses,
e col bue zopp' andrem cacciando l'aura.
and with a lame ox try to catch the breeze.

Io d'odorate fronde

Io d'odorate fronde de bei fiori
I, with fragrant foliage of beautiful flowers
Che la felice arabbia in grembo asconde
Like those that grow in the fertile region of Arabia
Te sacra un gran altar tra verde alhori
Consecrate to you a great altar among green laurels
Che arda mai sempre qui vicin al onde.
That forever burns here beside the waves.

E de le nimphe de la nobil Clori
And the nymphs of the noble Chloris
Meco la più leggiadra in queste sponde
Here on these banks
Cantera, cantera le due lodi ad una
Will sing the praises of this beautiful woman
Fin che col sol il ciel tutto si in bruna.
Until the sun sets and the sky darkens.

The sixteenth century Italian composer, lutenist, and singer Maddalena Casulana was the first female in the history of western music to have a book of music published. Although little is known of her life, evidence suggests that she was well regarded by better known male composers, including Orlando di Lasso.

Hanacpachap cussicuinin
For the happiness of the upper world!

Hanacpachap cussicuinin,
For the happiness of the upper world,
Huaran cacta muchas caiqui.
a thousand times we shall praise you.
Yupairuru pucocmallqui,
O tree bearing thrice-blessed fruit,
Runa cunap suyacuinin.
O hope of humankind,
Callpannacpa quemicuinin,
helper of the weak.
Huaciascaita.
hear our prayer!

Uyarihuai muchascaita
Attend to our pleas,
Diospa rampan Diospamaman
Mother and guide of God!
Yurac tocto hamancaiman
Beautiful iris, yellow and white,
Yupascalla, collpascaita
receive this song we offer you;
Huahuaiquiman suyuscaita
come to our assistance,
Ricuchillai.
show us the fruit of your womb.

Published in Lima, Peru by Gérronimo de Contreras in 1631, "Hanacpachap cussicuinin" has the distinction of being the first piece of polyphonic music printed in the Western Hemisphere. It appears in the ceremonial book of rules compiled by the Franciscan tertiary, Juan Pérez Bocanegra, who designated the piece as an prayer or supplication. Although he does not name the composer, it may well have been written by an indigenous musician who had been training in European polyphony and harmony. He does write that it "has been composed to be sung in processions as they [native parishioners] enter their churches during 'Lady-Days.'"

The words to "Hanacpachap cussicuinin" are written in Quechua, the imperial language of the Inca. The Inca worshiped and revered the world in which they lived. The *Apus* (mountains) and *Pakarin* (lakes), the *Taytay Inti* (sun) and *Pachamama* (Mother Earth) were their gods; they were sacred, and to harm them would be to harm themselves. In Incan cosmology, the universe was made up of three worlds: *Hanacpacha* (upper world/cosmos), *Kaypacha* (the earth's surface),

and *Uccupacha* (the earth's interior). On leaving this earth, humans rose into the upper world, then descended into the earth before being delivered back to this world by Pachamama through the power of the Apus. For the Inca, Pachamama was the great life-giving Mother who loved her children so much that she provided for all their needs. Following the Spanish conquest and Christianization of Peru, a strong connection was made between Pachamama and the Virgin Mary - a connection that was openly used for evangelistic purposes by the Spanish missionaries. The main cathedral of Cuzco was built on the site where Pachamama was traditionally worshiped.

- Performance Notes Excerpts by Christopher Moroney

Muusika

Music

Kuskil peab alguskokkukõla olema,
Somewhere the original harmony must exist,
kuskil suures looduses, varjul.
hidden somewhere in the vast wilds.
On tema vägevas laotuses,
In Earth's mighty firmament,
Täheringide kauguses,
in the far reaches of swirling galaxies,
on tema päikese sära sees,
in sunshine,
lillekeses, metsakohinas,
in a little flower, in the song of a forest,
emakõne südamemuusikas
in the music of a mother's voice,
või silmavees -
or in teardrops -
kuskil peab surematus olema,
somewhere, immortality endures,
kuskil alguskokkukõla leitama:
and the original harmony will be found.
kust oleks muidu inimese rinda saanud ta -
How else could it have formed in human hearts -
Muusika?
music?

Pärt Uusberg is an Estonian composer and choral conductor. *Muusika* asks, "Where did the first musical sound happen?"

Calle Sin Nombre

Calle Sin Nombre Composer's Notes:

"This week the government provided [the A.C.L.U.] information about 120 deported families that was not particularly useful, including several addresses that referred to 'calle sin nombre' (street without a name)."

- The New York Times, Aug. 3, 2018

The texts of *Calle sin nombre* are drawn from quotations from first-hand accounts of families seeking asylum who are victims of the policies of family separation aggressively and abruptly enacted in 2017. These desperate words tread with bare feet across shards of fragmented lines from Emma Lazarus's *The New Colossus* (the iconic poem enshrined at the base of the Statue of Liberty). My hope for this work is that it promotes contemplation of the discrepancy between who most of us *think* we are (or maybe aspire to be) as a nation and who we *actually* are at this moment in history.

From my seat of privilege as a white male with dual American and Finnish citizenship, I would dare not attempt to give voice to these souls - no; I have no right. But what I can express first-hand, what is most certainly an ongoing experience for me and for tens of millions of Americans who comprehend the barbarity of this cynical strategy, is an ongoing storm of deep shame, outrage, and helplessness. These actions are inexcusable, and we are all culpable. While I do not generally consider my work activist, I think anyone who has a means to do so should tell this story when they can, however they can.

The experiences related here, in fact, pale in comparison to much of what continues to unfold; atrocities have been revealed in the months since I composed this work that are not even alluded to here. In this way, my music only subtly renders my fury over these events, but I do hope for the listener, that the humanity and tenderness embodied in the sound of these young voices imbues the work with some hope for the power of our better angels, while not shying away from the hard truth of the story they tell.

- Alex Freeman

Texts drawn from the following sources:

"I cried during the nights in the shelter," she wrote in Spanish. "I spent all night crying, asking God for us to be together again."

- Propublica Illinois, Sept. 10, 2018

"I call and call and no one will tell me where he is."

- PBS, June 18, 2018

"I didn't know where my mother was," said Griselda, 16, of Guatemala, who entered the U.S. with her mother in the McAllen, Texas area. "I saw girls ask where their mothers were, but the guards would not tell them."

- Associated Press, July 17, 2018

"The official told me, 'Sign here and you will be deported together.' They tricked me," Mr. Perez, 30, said in a phone interview from his indigenous village in Guatemala. "Now", he said, "Whenever we talk, Yanci asks me, 'Why did you leave me, Papito?'"

- The New York Times, July 27, 2018

"...Immers, a boy from Honduras who was separated from his parents... and placed with a foster family in Michigan for 73 days. Video of the Immers' reunion with his mother show him recoiling from and trying to escape from her. 'It felt like he wasn't my son anymore. It felt like a nightmare,' said Galdys, Immers' mother."

- DHS Psychiatrist, Dr. Pam McPherson, 60 Minutes, Nov 26, 2018

This week the government provided [the A.C.L.U] with information on about 120 deported families that was not particularly useful, including several addresses that referred to "calle sin nombre" (street without a name).

- The New York Times, Aug 3, 2018



American-Finnish composer **Alex Freeman** (b.1972) grew up in Raleigh, North Carolina. In 1990 he began his undergraduate degree at the Eastman School of music, after which he completed his Master's degree at Boston University. As a 2001 Fulbright Fellow, doctoral research for his degree at The Juilliard School led him to The Sibelius Academy as an exchange student, where he studied with Eero Hämeenniemi. He currently lives in Espoo, Finland, with his wife, Aino, and their two children.

Freeman's choral works, in particular, have received enthusiastic reception in recent years. His expansive *Under the Arching Heavens: A Requiem*, composed for Helsinki Chamber Choir and recorded by BIS, was nominated for the 2019 Teosto Prize. The recording was a nominee for YLE's 2021 album of the year and in the classical category for the Emma Gaala. His *Cathedral of Spring*, commissioned by Somnium Ensemble for their 10th anniversary, is recorded on their 2019 *Unesi Ääni* (YLE's 2019 Album of the Year). Most recently his expansive choral symphony, *Ghost Light*, received its premiere by the Helsinki Music Center choir and the Helsinki Philharmonic Orchestra. His works are published by Fennica Gehrman and Sulasol.

The New Colossus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"
- Emma Lazarus, 1883

Lighthouse Keeper

Build yourself a boat, babe
Make yourself a sail
Float into the ocean
To nowhere
Yeah, I see you're looking
Looking for a sign
Praying for a beacon
So here's the light

My arms will be wide open
For the moment you arrive, arrive

When you set sail on your journey
And happiness is far away
Love will guide you 'til the morning
Lead your heart down to the bay
Don't resist the rain and storm
I'll never leave you lost at sea
I will be your lighthouse keeper
Bring you safely home to me
I will be your lighthouse keeper
Bring you safely home

Yeah, I see you're lonely
Going in alone
Fire up the engine
Stoke the coal
Floating on a feeling
Fighting with the tide
Hope you'll be home for Christmas time

Refrain



Jenny Bent

Recipient of the 2023 Pearson/Scott Foresman/Silver Burdett Choral Educator Award and the 2019 CMEA Bay Section Outstanding Choral Educator Award, Dr. Jenny Bent is Director of Choral Activities and Associate Dean of the School of Arts and Humanities at Sonoma State University, Choral Director for the Santa Rosa Symphony, and Program Manager of Chanticleer in Sonoma. She is a graduate of Boston University (BM in Voice Performance, MM in Choral Conducting, MM in Voice Performance) and the University of Illinois at Urbana-Champaign (DMA in Choral Conducting and Choral Literature). Her teachers include Ann Howard Jones, Fred Stoltzfus, Susan Ormont, and Jerold Siena.

Dr. Bent's choirs have earned unanimous superior ratings and command performances at choral festivals throughout the Bay Area and beyond and performed at Carnegie Hall in New York City and Grace Cathedral in San Francisco. Concert reviews by the San Francisco Classical Voice include the following:

- "the choir – Sonoma State University Symphonic Chorus- was superb. Located within the orchestra instead of in the choir loft, the choristers were fully integrated into the sonic texture, aided in no small part by their excellent diction and well-controlled dynamics."
- "In the "Agnus Dei," the choir showed off its precise articulation, enunciating "qui tollis peccata mundi" with clarion fervor."
- "They [SSU Symphonic Chorus] soared above the mighty orchestral forces assembled below and stole the show."

Dr. Bent has ten years' experience as a high school choral music educator, most recently as the Director of Vocal Music at the Marin School of the Arts. She was also on the voice faculty at the Boston University Tanglewood Institute, which is part of the Tanglewood Music Center, the summer home of the Boston Symphony.

In addition to her academic work, Dr. Bent frequently adjudicates festivals and presents at conferences for such organizations as the California Music Educators Association, the American Choral Directors Association, and Golden State, and she clinics choirs throughout the Bay Area and beyond. Dr. Bent served as Area I Representative on the CMEA board, and she is currently Treasurer of the California Choral Directors Association. From 2007-2014, Dr. Bent could be heard hosting the radio show The Choir Loft on KRCB-FM, the Sonoma County NPR affiliate.

Sonoma State University Department of Music

Sonoma State University is ranked among the Most Wired, Top Green and Best Value Schools in America (Princeton Review). The Music Department is housed at the Green Music Center – ranked No. 3 on College Degree Search's 25 Most Amazing Campus Arts Centers. The Department of Music has been accredited by the National Association of Schools of Music since 1972 and offers degrees in Instrumental, Voice, and Jazz performance, as well as Music Education and Composition.

Through a variety of educational outreach projects and professional performance collaborations, such as its partnerships with the Santa Rosa Symphony and the Green Music Center, the SSU Choral Program extends its reach to singers throughout the Bay Area. SonoVoce is the premier choral ensemble at Sonoma State University and is a subset of the SSU Symphonic Chorus. Membership is open to SSU students and community members through audition. SonoVoce performs choral works that span the ages and represent numerous genres, styles, and cultures. In addition to its regular concert season, SonoVoce has been featured with The Chieftains in the Weill Hall performance series at the Green Music Center and recently performed under Dr. Bent's baton at Carnegie Hall.





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Kim Mieder, Music Education Coordinator

Lynne Morrow, Director of Voice Program

John R. Palmer, Musicology and Musicianship Programs

Marilyn Thompson, Piano and Chamber Music Director

Brian S. Wilson, Music Theory Program Director

STRINGS

Liana Bérubé, Violin & Viola

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Gail Hernández Rosa, Violin

Daniel Levitan, Harp

Mark Wallace, Classical Bass

Aaron Westman, Violin & Viola

WOODWINDS

Andrew Harrison, Saxophone

Rufus Olivier, Bassoon

Kathleen Reynolds, Flute

Laura Reynolds, Oboe

Roy Zajac, Clarinet

BRASS

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Alicia Mastromonaco, French Horn

David Ridge, Trombone

Jonathan Seiberlich, Tuba and Euphonium

PERCUSSION AND PIANO

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Jennifer Wilsey, Percussion

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M. Jane Erwin

Pamela Hicks

Mark Kratz

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

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Symphonic Chorus

Concert Choir

SonoVoce

Musical Theatre and Opera

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Guitar Ensemble

Jazz Orchestra

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Rock Collegium

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