<table>
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<tr>
<th>Date</th>
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<tr>
<td>SEPT 1</td>
<td>5:30 PM</td>
<td>Jewish Music Series</td>
<td>Schroeder</td>
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<td>SEPT 9</td>
<td>7:30 PM</td>
<td>Fall Guest Guitarist: Tengyue Zhang (TY)</td>
<td>Schroeder</td>
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<td>SEPT 11</td>
<td>2:00 PM</td>
<td>Beneath A Tree</td>
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<td>SEPT 15</td>
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<td>Faculty Recital- Andrew Harrison, saxophone</td>
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<td>SEPT 24</td>
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<td>Symphony Orchestera- Collaborative with DDAT</td>
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<td>SEPT 28</td>
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<td>OCT 4</td>
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<td>Jazz Orchestra</td>
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<td>OCT 6</td>
<td>5:30 PM</td>
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<tr>
<td>OCT 7</td>
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<td>Symphonic Wind Ensemble</td>
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<td>OCT 11</td>
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<td>Concert Band</td>
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<td>OCT 14</td>
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<td>Scholarship Showcase</td>
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<td>Instrumental Repertoire Recital</td>
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<td>OCT 27–28</td>
<td>ALL DAY</td>
<td>Sonoma State Sings Choral Festival</td>
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<td>NOV 3</td>
<td>5:30 PM</td>
<td>Jewish Music Series</td>
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<td>NOV 4</td>
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<td>Concert Choir and SonoVoce</td>
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<td>NOV 10</td>
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<td>Faculty Recital- Jonathan Sieberlich, tuba</td>
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<td>NOV 13</td>
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<td>Brass Ensemble</td>
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<td>NOV 17</td>
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<td>10:00 AM</td>
<td>Day of Strings</td>
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<td>7:30 PM</td>
<td>Jazz Orchestra</td>
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<td>DEC 8</td>
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<td>Jazz Combos</td>
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<td>Rock Collegium</td>
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<td>DEC 11</td>
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<td>Symphonic Wind Ensemble</td>
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<tr>
<td>DEC 12</td>
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<td>Noma Winds &amp; Concert Band</td>
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<tr>
<td>DEC 13</td>
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<td>Vocal Repertory Recital</td>
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<tr>
<td>DEC 14</td>
<td>1:00 PM</td>
<td>SSU Vocal Faculty Concert</td>
<td>Schroeder</td>
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Concert Choir & SonoVoce
*I Am a Voice That Sings*

Jenny Bent, Conductor
Yvonne Wormer, Pianist

Friday, November 4, 2022
7:30 pm
Schroeder Hall
PROGRAM

SONOVOCE

Hanacpachap cussicuinin                             Juan Pérez Bocanegra (ca. 1560–1645)

Percussion: Charlie Gomez, Julianne Nguyen, Jim Roth

CONCERT CHOIR

Bring Me Little Water, Silvy                Huddie Ledbetter (Lead Belly) (1888–1949)
Arr. Moira Smiley (b. 1976)

Amor Vittorioso                                     Giovanni Gastoldi (c. 1550–1622)

Gloria                                                   Antonio Vivaldi (1678–1741)
Movement I from Gloria

David Kerr, conductor

Ave Verum Corpus                                    Wolfgang Amadeus Mozart (1756–1791)

Nick Lawson, conductor

I Am a Voice That Sings                                 Michael Bussewitz-Quarm

Soloists:
Grace Evans
David Kerr
Riley Bornstein

SONOVOCE

Jubilate Deo                                             László Halmos (1909-1997)

Ridon’hor per le piaggie
Io d’odorate fronde                             Maddalena Casulana (c. 1544–c. 1590)

Muusika                                                 Pärt Uusberg (b. 1986)

Lighthouse Keeper                                     Arr. Paul Smith

Soloist: Alexander Pletkin

Gaudete!                                                Michael Englehardt (b. 1974)

Percussion: Charlie Gomez, Colin Hathorn,
            Nick Dibley, Julianne Nguyen
            Soloists: Noah Evans & David Kerr
Jenny Bent, Conductor
Yvonne Wormer, Pianist
Dan Cromeenes, Rehearsal Pianist

CONCERT CHOIR

Soprano
Rachel Archambault*
Riley Bornstein
Emily Rae Fealy
Bella Gonzalez
Shayna Heron
Melody Rose Neal
Kathryn Rodriguez

Alto
Leah Gannon
Gabrielle Giddings*
Emma Hofhenke
Alaina Miller
Kira Moy
Ellie Okin
Marigold Oliver
Sybil Staglik
Michaela Thomas
Grace Victor

Tenor
Max Almaraz
Vincent Elliott
Emerson Kimble*
John Kirk
Parker Oria
Xueyang Wang

Bass
Alexander Brown
Ethan Chiu
David Kerr*
Nick Lawson
Kyle Piet*
Nick Sullivan
SONOVOCE
Soprano
Andrea Giles
June Ivanetich*
Emma Lopez-Sanders
Ashlyn Rossi
Gwenora Sarault
Corwin Wilson

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

Tenor
Chihiro Fujii
Charlie Gomez
Emerson Kimble*
Sam Martin
Alexander Pletkin

Bass
Noah Evans
Mario Garcia
David Kerr*
Nick Lawson
Alexander Reis
Jim Roth*

*Section Leaders
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. He designated the piece as an prayer or supplication, and although he does not name the composer, it may as 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.

-Notes by Christopher Moroney

**Bring Me Little Water, Sylvie**

Bring me little water Sylvie
Bring me little water now
Bring me little water Sylvie
Every little once in a while

Bring it in a bucket Sylvie
Bring it in a bucket now
Bring it in a bucket every once in a while

Silvie come a running
Bucket in her hand
I will bring a little water
Fast as I can

Bring me little water Sylvie
Bring me little water now
Bring me little water Sylvie
Every little once in a while

Can’t you see me coming
Can’t you see me now
I will bring a little water
Every once in a while

Huddie William Ledbetter (Lead Belly) was a folk and blues singer and composer
(known for his twelve string guitar) and became famous within the folk music
movement of the 1930’s and 1940’s. This song is said to have been written about
his uncle and his uncle’s wife, Silvy. This version takes much of its musical choices
from Sweet Honey in the Rock’s version. Body percussion is by Evie Ladin.
Amor Vittorioso
Victorious Love
Tutti venite armati
Come all ye, armed,
O forte miei soldati.
My hardy soldiers!
Fa la la…

Io son l’invitt’Amore
I am Love indomitable,
Giusto saettatore.
The righteous archer.
Non temete punto,
Do not fear in the slightest,
Ma in bella schiera uniti,
But in beautiful array,
Me seguitate ardit.
Follow me with ardor!
Fa la la…

Sembrano forti heroi
They seem strong heroes,
Quei che son contra voi.
Those in front of you.
Fa la la…

Ma da chi sa ferire,
But from those who know how to wound,
Non si sapran schermire.
They will know not how to defend.
Non temete punto,
Do not fear in the slightest,
Ma coraggiosi e forti,
But, be bold and strong,
Siat’ a la pugna accorti.
Be shrewd in battle!
Fa la la…

Often mislabeled as a madrigal, Amor Vittorioso is one of the many balletti composed by Italian late Renaissance and early Baroque composer, Giovanni Gastoldi. Characterized by its setting of secular texts (often frivolous, sometimes baudy, and of a lower literary quality than its madrigalian counterpart), strophic structure (multiple verses set to the same melodic material), soprano-dominant melodies, and “fa la la” refrains, the balletto was a popular Renaissance vocal genre that continues to be a staple of choirs today.
Gloria
Gloria, in excelsis Deo.
Glory to God in the highest.

Ave Verum Corpus
Ave, verum corpus
Hail, true body
natum de Maria Virgine,
born of the Virgin Mary,
Vere passum immolatum
Who truly suffered, sacrificed
in Cruce pro homine,
on the Cross for man,
Cujus latus perforatum
Whose pierced side overflowed
Unda fluxit (et) sanguine,
with water and blood,
Esto nobis praegustatum
Be for us a foretaste
in mortis examine.
In the test of death.

I Am a Voice That Sings
In the dark of night
In shades of fear
I’ll reach within
Deep in my soul
To find the promised light
A dream to keep in sight.
I am a voice that sings!

When all hope seems gone
On your path unknown
Feeling alone
I’ll keep right on
And blend my voice with yours
To lift and reassure
I am a voice that sings!

I’m resolved to love
To be a force for change
My hand will hold
Your tender wounds
Together we will find
Something of grace and peace
I am a voice that sings!
When the flowers fade
When the stars grow dim
When the smile leaves
And tears appear
From deep within the heart
The song of life draws near
I am a voice that sings!
I am a voice that sings!
Together we will sing!

The award winning music of Michael Bussewitz-Quarm engages singers and audiences through the soulful exploration of social and environmental themes around the world. Michael is passionate about effecting change through choral music, addressing topics ranging from art in post-civil war Raleigh-Durham, to gun violence, to the global refugee crisis.

Jubilate Deo

Make a joyful noise to God
Jubilate Deo, universa terra.
Make a joyful noise to God, all nations.
Psalmum dicite nomini ejus,
Sing the honor of His name,
Venite, et audite, et narrabovobis,
Come and hear God’s works
Omnes qui timetis Deum.
All who fear Him.
Quanta fecit Dominus animae meae.
And I will tell you what he has done for my soul.
Alleluja.
Alleluia.

László Halmos was born in Nagyvárad, Hungary on November 10, 1909. He was a Professor at the Theological College and the State Conservatory and served as choirmaster of the Cathedral of Győr in Northwestern Hungary. His life work includes several hundred choral pieces, songs, chamber music, oratorios, cantatas, and works for organ and orchestra.

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

**Io d'odorate fronde**

_I, from fragrant foliage of beautiful flowers_
_Che la felice arabbia in grembo asconde_
_That hide happy rage in my lap_
_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._

**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 südamemusuusikas
_in the music of a mother's voice,_
voi 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?”

**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 it alone
Fire up the engine
Stoke the coal
Floating on a feeling
Fighting with the tide
Hoping you’ll be home for Christmas time

**Gaudete!**
**Rejoice!**
Gaudete! Gaudete!
Rejoice! Rejoice!
Christus est natus ex Maria virgine, gaudete!
Christ is born of the Virgin Mary, rejoice!
Tempus adest gratiæ, hoc quod optabamus;
It is now the time of grace that we have desired.
Carmina letitiae devotè reddamus.
Let us devoutly return songs of rejoicing.

Deus homo factus est, Natura mirante,
God has become man, and nature marvels.
Mundus renovatus est à Christo regnante.
The world has been renewed by Christ who is King.

Ergo nostra concio psallat iam in lustro;
Therefore let our song now resound in purification;
Benedicat Domino; salus Regi nostro.
Let it give praises to the Lord; Salvation to our King.

Gaudete! was originally arranged for the Millikin University Women’s Choir. The ancient Christmas carol from *Piae Cantiones* (1582) is set here in a progressive style. The composer states, “The fusion of mechanical precision together with rural simplicity can be directly attributed to my own upbringing. Born and raised in an eclectic small town that fervently resisted the suburban sprawls of Chicago - my father a plastic molding engineer and my mother a dressmaker - I have always lived in the beautiful tension of industry versus artistry, machinery versus humanity, progress versus heritage.” - excerpted from score notes by Michael Englehardt
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ON CAMPUS AUDITION DATES

- November 5, 2022
- February 25, 2023
- March 18, 2023

Sonomata State University Music

DEGREE PROGRAMS

Bachelor of Music in Music Education
(Choral, Instrumental, and Jazz tracks)
Bachelor of Music in Performance
Bachelor of Music in Jazz Studies
Bachelor of Music in Composition
Bachelor of Arts in Music
Minor in Music Liberal Arts
Minor in Music Jazz Studies

music.sonoma.edu
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John R. Palmer, Musicology and Musicianship Programs
Marilyn Thompson, Piano and Chamber Music Director
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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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Concert Choir
SonoVoce
Musical Theatre and Opera
Symphony Orchestra
Wind Ensemble
Concert Band
Chamber Music Ensembles
Brass Ensemble
Guitar Ensemble
Jazz Orchestra
Latin Band
Concert Jazz Ensemble
Rock Collegium

STRINGS
Liana Bérubé, Violin & Viola
Jill Rachuay Brindel, Cello
Eric Cabalo, Classical Guitar
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
Daniel Gianola-Norris, Trumpet
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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Christa Durand
M. Jane Erwin
Pamela Hicks
Mark Kratz
Krista Wigle
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