Sonoma State University
Department of Music
2023 - 24 Concert Series
# FALL 2023 CONCERTS

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<th>Date</th>
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<tr>
<td>SEPT 7</td>
<td>5:30 PM</td>
<td>Jewish Music Series</td>
<td>Schroeder</td>
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<tr>
<td>SEPT 19</td>
<td>7:30 PM</td>
<td>Beneath A Tree</td>
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<tr>
<td>SEPT 21</td>
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<td>Jewish Music Series</td>
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<tr>
<td>SEPT 27</td>
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<td>Department Repertory Recital</td>
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<tr>
<td>SEPT 27</td>
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<td>Symphonic Wind Ensemble and Chabot College</td>
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<td>SEPT 28</td>
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<td>SEPT 30</td>
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<td>Concert Band &amp; Casa Grande High School</td>
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<td>OCT 10</td>
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<td>Vocal Repertory Recital</td>
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<td>OCT 13</td>
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<td>Jazz Combos</td>
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<td>OCT 18</td>
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<td>Jazz Orchestra</td>
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<td>ALL DAY</td>
<td>2023 Sonoma Invitational Choral Festival</td>
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<td>OCT 26</td>
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<td>NOV 3</td>
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<td>ALL DAY</td>
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<td>Department Repertory Recital</td>
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<td>NOV 9</td>
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<td>Faculty Recital featuring Voice Faculty</td>
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<td>NOV 16</td>
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<td>NOV 17</td>
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<td>NOV 28</td>
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<td>DEC 5</td>
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<td>DEC 7</td>
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<td>Jazz Combos</td>
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<tr>
<td>DEC 8</td>
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<td>Chamber Music Ensembles</td>
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<td>DEC 10</td>
<td>7:00 PM</td>
<td>Jazz Orchestra</td>
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<tr>
<td>DEC 11</td>
<td>7:30 PM</td>
<td>Concert Band and Noma Winds</td>
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<tr>
<td>DEC 12</td>
<td>7:33 PM</td>
<td>Symphonic Wind Ensemble and Maria Carrillo HS</td>
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<tr>
<td>DEC 13</td>
<td>1:00 PM</td>
<td>Vocal Repertory Recital</td>
<td>Schroeder</td>
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**Tickets $12**

**SSU Students Free**

**Box Office:**
707.664-4246
tickets.sonoma.edu
Chamber Wind Ensemble
R. Anderson Collinsworth, conductor

Music for Winds by Dvořák and Strauss

Thursday, October 26, 2023
7:30 pm
Schroeder Recital Hall
PROGRAM

Serenade in D Minor, op. 44 (1878)  
1. Moderato, quasi marcia  
2. Menuetto  
3. Andante con moto  
4. Allegro molto  

Antonín Dvořák (1841-1904)

Suite in B-flat major, op. 4 (1884)  
1. Praeludium  
2. Romanze  
3. Gavotte  
4. Introduction und Fuge  

Richard Strauss (1864-1949)
**PERSONNEL**

**FLUTES**  
Sungdu Bae  
BM Performance  
Yeongtong-du, South Korea

Alyssa Cunningham  
GRADUATE, BM Performance  
Rohnert Park, CA

**OBOES**  
Elias Ramos  
BA Music  
Livermore, CA

Aidan Williams  
BM Performance  
Santa Rosa, CA

**CLARINET**  
Emma Hofhenke  
BM Performance  
Arbuckle, CA

Sam Aldag  
BM Music Education  
Arcata, CA

Amelie Guerrero  
BA Music | BA Liberal Arts  
Oceano, CA

**BASSOONS**  
Miranda Kincaid  
Community Member  
Sebastopol, CA

Steven Peterson  
Community Member  
Petaluma, CA

**CONTRABASSOON**  
Cooper Ysais  
BM Music Education  
Camarillo, CA

**HORNS**  
Jason Whitney  
BM Performance  
Petaluma, CA

Ryan Ristine  
BM Music Education  
San Diego, CA

Adrian Zarco  
BM Music Education, Credential Candidate  
Santa Rosa, CA

Ezra Costa  
BM Composition  
Anderson, CA

**VIOLINCELLO**  
Abigail Summers  
BM Music Education  
Santa Rosa, CA

**CONTRABASS**  
Leif Dering  
BM Performance  
Sebastopol, CA
PROGRAM NOTES

Serenade, op. 44
Antonin Dvořák (1841–1904)
Composed 1878
Duration 26:30

In the life of Antonin Dvořák, the last months of 1877 were a period of critical events, both tragic and propitious.

Having already lost a daughter who lived only two days in 1875, the composer and his wife Anna suffered the death of their year-old daughter Ružena in August 1877 then only a month later their three-year old son Otokar, leaving them childless. Also discouraging was the relatively low degree of recognition Dvořák had achieved in his career to date: at the age of 36 this extraordinarily talented composer, at the midpoint in his prolific career, had only seen a handful of his works performed more than once, and none outside his homeland, while his publications, issued only in Prague, could also be counted on one hand.

He was, however, known to a panel jury of musical experts in Vienna that had for years been awarding him government grants intended for impoverished artists of talent. And now, on November 30, 1877, the head of the jury, the influential music critic Eduard Hanslick, contacted Dvořák to inform him that another panel member, the renowned composer Johannes Brahms, took special interest in his music and intended to recommend a set of duets to Moravian folk texts to his own publisher, Fritz Simrock in Berlin. Encouraging correspondence between Dvořák and Brahms soon ensued.

At the end of December 1877, Dvořák traveled to Vienna to thank Brahms in person for his support, and while there he reportedly heard a performance of Mozart's Serenade in B flat major, K. 361 (Gran Partita) for pairs of oboes, clarinets, basset horns, bassoons, four horns and string bass. The music made a deep impression on him, and on January 4, 1878 he began work on his own Serenade, op. 44 for a similar ensemble of instruments, omitting the basset horns and one French horn while adding one cello and contrabassoon.

On January 18, 1878, a mere two weeks after beginning his initial sketches, Dvořák completed this gem of a work. In stark contrast to the dark days he endured at the close of 1877, 1878 was a period of unqualified successes. His opera The Cunning Peasant was met with rave reviews. Simrock published his Moravian Duets, and furthermore commissioned the now-famous Slavonic Dances. Having begun to attract major attention as a composer, Dvořák for the
first time presented a concert of his own—under his own baton—on November 17, 1878 in the hall on Prague’s Žofín Island. It featured several of his latest works, including the Wind Serenade, which was embraced with universal affection. And to this day, Dvořák’s magnum opus for winds remains a perennial favorite.

Beginning with a somber and stately march theme in the key of D minor, the opening movement is thought by many to be a *marche funebre*, (funeral march) evoking the loss (ghosts?) of his children. The opening melody in D minor subtly “haunts” the second and third movements, cast in a variety of moods (in major keys, mostly genial, and then warmly amorous), and then vividly reappears near the end of the final movement.

The *Menuetto* is a charming dance in trio form (A-B-A) in which the outer sections contrast a lyrical theme against a furiant (a fiery and rapid Czech folk dance that characteristically alternates between rhythmic groups of two and three). The *Andante con moto*, a yearning melody cast above a “rusty squeezebox” accompaniment undoubtedly pays homage to the slow movement of Mozart’s *Gran Partita* that Dvořák heard in Vienna. The Finale is a fast and furious Allegro molto replete with reveling spirit. The funeral march returns briefly toward the end of the movement, but gives way to an exuberant and satisfying closing section in D major.

**Suite in B-flat major, op. 4**  
Richard Strauss (1864–1949)  
Composed 1884  
Duration 25:00

At the tender age of 16, Richard Strauss completed his first work for winds alone, the youthful *Serenade*, op. 7, which he dedicated to his composition teacher, Friedrich Meyer. That work received its first performance in November 1882 by the Dresden Court Orchestra. More important than this, however, was that the publisher brought the work to the attention of Hans von Bülow, conductor of the Meiningen Court Orchestra, which at the time was one of the most formidable orchestras in Europe.

With the backing of his father, Franz (who had been principal horn under von Bülow in Munich), Strauss traveled to Berlin in the winter of 1883 to hear his work performed and to meet the famed conductor. Impressed by the talent of the young composer, von Bülow requested another work for the same combination of wind instruments as the op. 7 (pairs of flutes, oboes, clarinets, bassoons, four horns and contrabassoon). Strauss began work immediately, and compiled the **Suite in B-flat major, op. 4** at the end of summer, 1884.
The circumstances surrounding the composition and its premiere proved to be a pivotal point in Strauss’ career. Von Bülow decided to program the work at a concert in Munich in November, 1884. Furthermore, since the players had become familiar with the work at rehearsals in Meiningen earlier that autumn, he offered the 20-year-old Strauss the opportunity to conduct this performance himself. Having never before conducted an orchestra in public, with little advance notice and no rehearsal, Strauss was thus launched headlong into his conducting career. Six months later, von Bülow offered him the post of assistant conductor at Meiningen.

The opening Praeludium is a straightforward sonata-allegro form. The work begins with a short, vigorous triplet motive that becomes the basis for the primary theme, followed by a second lyrical theme, first heard in the oboe. Following a brief development section, the two themes reappear. A short coda featuring a subdued version of the triplet motive brings the first movement to a close.

The Romanze is a pastoral Andante that begins with a cadenza-like passage in the clarinet followed by a plaintive melody. A second lyrical melody, first stated by clarinet and later by oboe, is cast against a heroic motive stated first heard in the horns and later bassoons. Toward the end of the movement, the mood becomes passionate and agitated, giving way to a tranquil and serene close in the key of G major.

The Gavotte is a lively and energetic expression of joie de vivre, bursting with vivid color, staccato rhythms and fascinating orchestration. The Introduction and Fuge begins with a somber presentation of the second lyrical theme from the Romanze in a minor key. The fugue that follows showcases the expertise of a youthful composer. Strauss’s manipulation of his materials is impressive, and, with the benefit of hindsight, we can hear sounds that foreshadow some of Strauss’s great orchestral wind writing.
YOUR SOUND
YOUR SCHOOL

ON-CAMPUS AUDITION DATES
November 4, 2023  January 27, 2024
February 17, 2024  March 2, 2024

DEGREE PROGRAMS:
Bachelor of Music in Music Education (Pre-Certification)
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

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Brian S. Wilson, Music Theory Program Director

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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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