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Sonoma State University
Department of Music
2023 - 24 Concert Series



FALL 2023 CONCERTS

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SSU Students Free

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SEPT 7	5:30 PM	Jewish Music Series	Schroeder
SEPT 19	7:30 PM	Beneath A Tree	Schroeder
SEPT 21	5:30 PM	Jewish Music Series	Schroeder
SEPT 27	1:00 PM	Department Repertory Recital	Schroeder
SEPT 27	7:30 PM	Symphonic Wind Ensemble and Chabot College	Weill
SEPT 28	5:30 PM	Jewish Music Series	Schroeder
SEPT 30	7:30 PM	Symphony Orchestra: Season Opener	Weill
OCT 2	7:30 PM	Concert Band & Casa Grande High School	Weill
OCT 10	7:30 PM	Faculty Recital featuring Jonathan Seiberlich	Schroeder
OCT 11	1:00 PM	Vocal Repertory Recital	Schroeder
OCT 13	2:00 PM	Scholarship Showcase	Schroeder
OCT 17	7:30 PM	Jazz Combos	Schroeder
OCT 18	7:30 PM	Jazz Orchestra	Weill
OCT 19	5:30 PM	Jewish Music Series	Schroeder
OCT 24-25	ALL DAY	2023 Sonoma Invitational Choral Festival	Schroeder
OCT 26	7:30 PM	Chamber Wind Ensemble	Schroeder
NOV 2	5:30 PM	Jewish Music Series	Schroeder
NOV 3	7:30 PM	Concert Choir and SonoVoce	Schroeder
NOV 5	ALL DAY	SSU Saxophone Day	Schroeder
NOV 8	1:00 PM	Department Repertory Recital	Schroeder
NOV 9	7:30 PM	Faculty Recital featuring Voice Faculty	Schroeder
NOV 16	5:30 PM	Jewish Music Series	Schroeder
NOV 17	7:30 PM	Brass Ensemble	Schroeder
NOV 19	2:00 PM	Symphony Orchestra	Weill
NOV 28	7:30 PM	Guitar Ensemble	Schroeder
DEC 5	7:30 PM	Music Theatre Scenes	Schroeder
DEC 6	7:30 PM	Vocal Repertory Recital	Schroeder
DEC 7	7:30 PM	Jazz Combos	Schroeder
DEC 8	7:30 PM	Chamber Music Ensembles	Schroeder
DEC 9	7:30 PM	Rock Collegium	Schroeder
DEC 10	7:00 PM	Jazz Orchestra	Weill
DEC 11	7:30 PM	Concert Band and Noma Winds	Weill
DEC 12	7:30 PM	Symphonic Wind Ensemble and Maria Carrillo HS	Weill
DEC 13	1:00 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

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)

Antonin Dvořák (1841–1904)

1. Moderato, quasi marcia
2. Menuetto
3. Andante con moto
4. Allegro molto

Suite in B-flat major, op. 4 (1884)

Richard Strauss (1864–1949)

1. Praeludium
2. Romanze
3. Gavotte
4. Introduction und Fuge

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

CLARINETS

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 furious (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 completed 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.



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2023 - 2024

ON-CAMPUS AUDITION DATES

November 4, 2023

February 17, 2024

January 27, 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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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

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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

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Symphonic Chorus

SonoVoce

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Concert Band

Symphonic Wind Ensemble

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Guitar Ensemble

Chamber Music Ensembles

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Jazz

Jazz Orchestra

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Concert Jazz Ensemble

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