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Sonoma State University
Department of Music
2023 - 24 Concert Series



SPRING 2024 CONCERTS

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JAN 28	2:00 PM	Navarro Trio	Schroeder
FEB 9	ALL DAY	SSU/Redwood Empire Jazz Festival	Weill
FEB 9, 10	7:30PM	<i>In the Heights</i>	Evert B. Person Theatre
FEB 11	2:00 PM		
FEB 13	6:30 PM	Bassoon Masterclass with Jeff Robinson	Schroeder
FEB 16, 17	7:30 PM	<i>In the Heights</i>	Evert B. Person Theatre
FEB 18	2:00 PM		
FEB 24	ALL DAY	2024 NATS Vocal Festival	Schroeder
FEB 27	7:30 PM	An Evening of Saxophone Chamber Music	Schroeder
FEB 28	1:00 PM	Vocal Repertory Recital	Schroeder
MAR 5	7:30 PM	SSU Jazz Combos	Schroeder
MAR 6	1:00 PM	Department Repertory Recital	Schroeder
MAR 7	7:30 PM	SSU Jazz Orchestra	Weill
MAR 11	7:30 PM	SSU Concert Band	Weill
MAR 13-15	ALL DAY	Sonoma Invitational Wind Band & Orchestra Fest	Weill
APRIL 7	7:30 PM	SSU Concerto Competition	Schroeder
APRIL 9	7:30 PM	Faculty Recital featuring Ian Carey	Schroeder
APRIL 17	1:00 PM	Department Repertory Recital	Schroeder
APRIL 19	7:30 PM	Concert Choir & SonoVoce	Schroeder
APRIL 20	7:30 PM	Brass Ensemble: Full Fathom Five	Schroeder
APRIL 21	2:00 PM	Navarro Trio	Schroeder
APRIL 26	ALL DAY	CMEA State Choral Festival	Green Music Center
APRIL 27	7:30 PM	Symphony Orchestra Season Finale	Weill
MAY 1	7:30 PM	Concert Band & Diablo Valley Winds	Weill
MAY 2	7:30 PM	SSU Jazz Combos	Schroeder
MAY 3	7:30 PM	Chamber Music Ensembles	Schroeder
MAY 4	7:30 PM	SSU Wind Ensemble and CSU Fullerton	Weill
MAY 6	7:30 PM	SSU Jazz Orchestra	Weill
MAY 7	7:30 PM	SSU Guitar Ensemble	Schroeder
MAY 8	1:00 PM	Instrumental Repertory Recital	Schroeder
MAY 9	7:30 PM	Music Theatre Scenes	Schroeder
MAY 11	7:30 PM	Rock Collegium	Schroeder
MAY 12	2:00 PM	Student Composers	Schroeder
MAY 15	7:30 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

**Concert Choir, SonoVoce,
and Chamber Choir
*Awakenings!***

Friday, April 19, 2024
8:00 pm
Schroeder Hall

PROGRAM

CONCERT CHOIR

Ad Astra

Jacob Narvarud (b. 1986)

Ave maris stella

José Maurício Nunes Garcia (1767–1830)

Rachelle Davis, Violin I

Tammie Dyer, Violin II

Gwyneth Davis, Cello

Yvonne Wormer, organ

On My Dreams

Jocelyn Hagen (b. 1980)

Stardust

B.E. Boykin (b. 1989)

Colin Bartlett, djembe

CHAMBER CHOIR

Remembrances of Love

James McCray (1938–2024)

Movement I Come to Me

Movement III Remember Me

Charlie Whitaker, solo

Dan Levitan, harp

Starstuff

Charlie Whitaker (b. 1994)

SONOVOCE

Baciai per haver vita

Vittoria Aleotti (c. 1575–after 1620)

T'amo mi amor

O, Primavera!

Claudio Monteverdi (1567–1643)

Dieu! Qui la fait bon regarder

Claude Debussy (1862–1918)

From *Trois Chansons de Charles d'Orleans*

CHAMBER CHOIR

Salut Printemps

Claude Debussy

Krista Wigle, soprano

- INTERMISSION -

CHAMBER CHOIR

Cantata No. 4 Christ Lag in Todesbanden

J.S. Bach (1685-1750)

Sinfonia

Versus I Chorus

Versus II Chorus

Versus III Solo

Alexander Pletkin, tenor

Versus IV Chorus

Versus V Solo

Rodrigo Castillo, baritone

Versus VI Duet

Krista Wigle, soprano

Sam Martin, tenor

Versus VII Chorale

Rachelle Davis, Violin I

Tammie Dyer, Violin II

Beth Heid, Viola I

Sabine Hirsohn, Viola II

Gwyneth Davis, Cello

Dan Cromeenes, organ

COMBINED CHOIRS

My Gentle Harp

Irish tune: "Londonderry Air"

Arr. Alice Parker (1925-2023)

PERSONNEL

INSTRUMENTALISTS

Dan Cromeenes and Yvonne Wormer, piano & organ

Dan Levitan, harp

Rachelle Davis & Tammie Dyer, Violin

Beth Heid and Sabine Hirsohn, Viola

Gwyneth Davis, Cello

Colin Bartlett, Djembe

CONCERT CHOIR

Soprano

Madelynn Ballard

Emma Becker

Ashlyn Brown

Jenna De Bord

Molly Faria

Rylee Jacobs

Lindsey Lopeman

Karly Miller

Phoebe Moser

Nora Sarault

Paulina Vaclav

Brenna Wahl

Alto

Christina Chase

Agape Figueroa

Shayna Heron

Raquel Howle

Madi Lechman

Alaina Miller

Miranda Ronan

Amanda Ruiz

Ash Rydell

Avery Terra

Grace Victor

Estella Zea

Tenor

Tavyn Eifertsen

John Kirk

Brian Poole

Corwin James Wilson

Bass

Connor Canavan

Jeremy Griffin

Josh Lovell

Parker Oria

Kyle Piet

Hunter Richison

Nicholas Sullivan

Zander Voge

CHAMBER CHOIR & SONOVOCE

+ Section Leaders

* SonoVoce

Soprano

Georgia Becker*

June Ivanetich*+

Amanda Kreklau

Ash McDonald*

Jennifer Silvera

Izzy Smithson*

Abigail Summers

Alto

Rachel Archambault

Marge Limbert

Maggie Millard*

Julianne Nguyen*

Kaitlyn Price*

Molly Roth*

Amy Saunders

Margaret Starr

Charlie Whitaker*+

Tenor

Charlie Gomez*

John Kirk*

Sam Martin*+

Alexander Pletkin*

Patrick Swallow*

Bass

Sebastian Bradford

Rodrigo Castillo

Ethan Chiu*

Kyle Piet*

Jim Roth*+

David Taber*

TEXTS, TRANSLATIONS, & PROGRAM NOTES

Ad Astra

Text by Jacob Narverud, based on the state motto of Kansas

Ad astra per aspera.
To the stars through difficulties.
Sursum.
Look upward.

When you're tired and troubled
And you have lost your way,
Don't let hard times lead you astray.

Though you may be weary,
Just know you're not alone,
For the stars will guide you home.

Movere deinceps.
Move forward.
Sine cura, post omnes.
Leave all cares behind

Ave, maris stella Marian Vesper Hymn

Ave, maris stella,
Hail, star of the sea
Dei mater alma,
Nurturing mother of God
atque semper virgo,
And ever virgin
Felix cæli Porta.
Happy gate of heaven.

Nicknamed the "Brazilian Mozart," José Maurício Nunes Garcia was an Afro-Brazilian composer of the Classical era. He was a prolific composer of both sacred and secular music. Over 240 of Garcia's works have survived, however, much of his music has also been lost. Thankfully, his music in recent years has experienced a resurgence as more conductors and historians have made it their mission to unearth and perform music by previously underrepresented composers.

On My Dreams

He wishes for the cloths of heaven

W.B. Yeats (1865-1923)

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Stardust

Poem: Brittany Ray Crowell

If we are only stardust
Let your names reach to the sky above us

Like petals wafting on a breeze
We lift you up beyond our reach

"Kum Buba Yali, Kum Buba Tambe"
Amen, Amen
"Kum Buba Yali, Kum Buba Tambe"
We say your names

If we are only stardust
May your blood never be in vain

Like petals wafting on a breeze
We lift you up beyond our reach

"Kum Buba Yali, Kum Buba Tambe"
Amen, Amen
"Kum Buba Yali, Kum Buba Tambe"
We say your names

Each day we grieve another face
Maybe all this stardust
Will carry us home one day
To a home where we can run
A home where we can pray
A home where we can breathe,
To sleep and dream without fear—
Is justice this far away?

We cry your names
For the strength to keep on fighting
With the hope that you are flying

"Kum Buba Yali, Kum Buba Tambe"
Stardust

In "Stardust," the singers call for "a home where we can run" in memory of Ahmaud Arbery, "a home where we can pray" in memory of the victims of the Mother Emanuel shooting, "a home where we can breathe" in memory of George Floyd, and a home "to sleep and dream without fear" in memory of Breonna Taylor. When we sing, we pray twice, and it is my prayer that this piece stirs all who hear it to call for justice for the people of color taken from this world before their time and without concern for their humanity. "If we are only stardust, let your names reach to the sky above us. Like petals wafting on a breeze, we lift you up beyond our reach."

- *Marcus J. Jauregui, choir director*

From the poet, Brittny Ray Crowell:
"Kum Buba Yali, Kum Buba Tambe"

These are the "magic words" from Virginia Hamilton's "The People Could Fly." There is no actual translation for it, although it has some similarities to some African language dialects. The lack of translation may have been Hamilton's way of showing how most of the Africans lost access to their ability to fly due to being enslaved and removed from their culture."

Remembrances of Love

Come to Me

From Echo by Christina Rossetti

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

Remember Me

From Remember and When I am dead, my dearest by Christina Rossetti

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.

When I am dead, my dearest,
Sing no sad songs for me;

Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

Starstuff

"The cosmos is within us. We are made of star-stuff. We are a way for the universe to know itself." - Carl Sagan

Notes from the composer:

This composition plays with three key centers, shifting between B minor, D major, and G lydian, the latter of which opens and closes the piece. The choir sings the same words repeated in the same simple rhythm, but each line weaves its own unique melody, and contributes to rich harmony. The twinkling of the stars can be heard in the high range of the piano, which passes off sixteenth and eighth note rhythms with the harp, while syncopated G's in various octaves are played by the left hand piano, reminding us of where we started and where we will end up. Binary in form, the B sections feature three note and five note hemiolas, syncopated bass lines, and shifting vowels, waving like gravity, sound, and light. Although the individual parts can be deceptively simple, its composite rhythm and forward momentum creates a complex tapestry of sound.

Baciami per aver vita

Text: Giovanni Battista Guarini (1538-1612)

Baciami per aver vita,

I kissed to have life,

ch'ov'è bellezza è vita,

For where there is beauty, there is life

ed ebbi morte;

Yet, I found death

ma morte sì gradita,

But, a death so welcomed

che più beata sorte

that a more blessed fate

vivendo non avrei:

I could not have living.

ne più bramar potrei.

Nor more could I desire.

Da sì soave bocca in un bel volto

From so sweet a mouth on such a beautiful face

baciando, il cor mi fu rapito e tolto.

Kissing, my heart was quickly and completely captivated.

T'amo, mia vita!

Text: Giovanni Battista Guarini (1538-1612)

T'amo, mia vita,

I love you, my life,

la mia cara vita dolcemente mi dice

My beloved tells me sweetly

e in questa sola sì soave parola

And through this single sweet word

par che trasformi lietament' il core

My heart is happily transformed

O voce di dolcezza e di diletto!

Oh voice of sweetness and delight!

Prendila tost' Amore,

Catch it quickly, my love

stampala nel mio petto,

Imprint in in my chest

spiri dunque per lei l'anima mia.

So that my soul may breathe only for you.

"T'amo mia vita" la mia vita sia.

Let "I love you my life" be my life.

Vittoria Aleotti, also known as Rafaella Aleotti, was a nun and composer of the Italian Renaissance. She demonstrated musical talent at an early age and, as a nun, she became the lead organist at St. Vito convent. Additionally, she played

trombone and cornetti, and she was a prolific and influential composer. Vittoria Aleotti is one of the many underrepresented female Renaissance composers who has in recent years been gaining in popularity for modern choirs and audiences.

O primavera, gioventù dell'anno

Text: Giovanni Battista Guarini (1538–1612)

O primavera, gioventù dell'anno,
Oh Spring, youth of the year!
bella madre de' fiori,
lovely mother of the flowers,
d'erbe novelle, e di novelli amori;
Of new plants and of new loves
tu ben lasso ritorni,
You return indeed,
ma senza i cari giorni
But without the dear days
de le speranze mie;
Of my hopes
tu ben sei quella
You are that
ch'eri pur dianzi sì vezzosa e bella.
Before was charming and beautiful.
Ma non son io quel che già un tempo fui,
But, I am no longer what I was
sì caro a gli occhi altrui.
So dear to the others' eyes.

Dieu! qu'il la fait bon regarder

Text: Charles d'Orleans (1394–1465)

Dieu! qu'il la fait bon regarder
God, who made her the vision she is;
la gracieuse bonne et belle;
one imbued with grace, true and beautiful!
pour les grans biens que sont en elle
For all the virtues that are hers
chascun est prest de la loüer.
everyone is quick to praise her.

Qui se pourroit d'elle lasser?
Who could ever let her go?
Tousjours sa beauté renouvelle.
Always her beauty renews itself;
Dieu! qu'il la fait bon regarder

*God, who made her the vision she is;
la gracieuse bonne et belle;
one imbued with grace, true and beautiful!*

Par de ça, ne de là, la mer
On neither side of the ocean
nescay dame ne damoiselle
do I know any girl or woman
qui soit en tous bien parfaits telle.
who is in all virtues so perfect;
C'est ung songe que d'i penser:
it's a dream even to think of her;
Dieu! qu'il la fait bon regarder.
God, what a vision she is.

Salut printemps

Greetings of Spring

Salut printemps jeune saison
Greetings Spring! Youthful season
Dieu rend aux plaines leur couronne
God restores to the plain their crown.
La séve ardente qui bouillonne
The bubbling sap arises
S'épanche et brise sa prison
Escapes from its prison
Bois et champs sont en floraison
The woods and fields are in flower,
Un monde invisible bourdonne
an invisible world is humming
L'eau sur le caillou résonne court
The water flows over the echoing rocks
et dit sa claire chanson.
and speaks its clear song.
Le genet dore la colline
The hills are golden with blooming gorse,
Sur le vert gazon l'aubépine
over the green grass the hawthorn
Verse la neige de ses fleurs
scatters its snowy flowers
Tout est fraîcheur amour lumière
All is freshness, love, and light,
Et du sein fécond de la terre
and from the fertile womb of the earth
Montent des chants et des senteurs.
rises up songs and perfumes.

Bach Cantata No. 4 Christ Lag in Todesbanden

Bach Cantata BWV 4 has a complicated history. It was one of the earliest, if not the first, cantata written when Bach was still fundamentally a student. In Bach's first year in Leipzig he so thoroughly revised the work that it is not known how much of the original remains. Certainly some things such as the marvelous and rich four-voice harmonization of the chorale that ends the work are the work of the mature master. The work is a set of choral variations on the great Easter Chorale "Christ lag in Todes Banden." The cantata begins with a Sinfonia for the string orchestra. It takes certain phrases of the chorale tune and molds them into a perfect introduction to the energetic and exciting opening chorus. Certainly the heightened excitement of the brilliant Allelujas is a youthful holdover. A walking bass line accompanies the hushed soprano-alto duet that follows. Then tenors then take up the tune against a brilliant Vivaldi-like string line. The center of the cantata is occupied by a vivid four-voice setting of the chorale with the tune in the alto. Here Luther's vivid and brutal lines are marvelously and thoroughly characterized. The bass aria is the most inward part of the cantata, a meditation upon the meaning of the Passover and its relationship to Christian doctrine. The bouncy soprano-tenor duet is a tremendous release from the intensity of the bass aria. The final four-voice chorale setting is one of the greatest in the whole Bach canon and a suitable close to this brilliant and impressive work.

Notes by Craig Smith

<https://www.emmanuelmusic.org/bach-notes/bwv-4>

Versus I (Chorus)

Christ lag in Todesbanden
Christ lay in death's bonds
Für unsre Sünd gegeben,
given over for our sins,
Er ist wieder erstanden
he has risen again
Und hat uns bracht das Leben;
and brought us life;
Des wir sollen fröhlich sein,
therefore we should be joyful,
Gott loben und ihm dankbar sein
praise God and be thankful to him
Und singen halleluja.
and sing Hallelujah.

Versus II (Duet)

Den Tod niemand zwingen kunnt
No one could defeat death
Bei allen Menschenkindern,
among all humanity,
Das macht' alles unsre Sünd,

*this was all because of our sins,
Kein Unschuld war zu finden.
no innocence was to be found.
Davon kam der Tod so bald
Therefore death came so soon
Und nahm über uns Gewalt,
and took power over us,
Hielt uns in seinem Reich gefangen.
held us captive in his kingdom.
Hallelujah!*

Versus III (Aria)

*Jesus Christus, Gottes Sohn,
Jesus Christ, God's son,
An unser Statt ist kommen
has come in our place,
Und hat die Sünde weggetan,
and has done away with sin,
Damit dem Tod genommen
thereby taking from death
All sein Recht und sein Gewalt,
all his rights and power,
Da bleibet nichts denn Tods Gestalt,
nothing remains but death's form;
Den Stach'l hat er verloren.
he has lost his sting.
Hallelujah!*

Versus IV (Chorus)

*Es war ein wunderlicher Krieg,
It was a strange battle,
Da Tod und Leben rungen,
that death and life waged,
Das Leben behielt den Sieg,
life claimed the victory,
Es hat den Tod verschlungen.
it devoured death.
Die Schrift hat verkündigt das,
The scripture had prophesied this,
Wie ein Tod den andern fraß,
how one death gobbled up the other,
Ein Spott aus dem Tod ist worden.
a mockery has been made out of death.
Hallelujah!*

Versus V (Aria)

Hier ist das rechte Osterlamm,
Here is the true Passover lamb,
Davon Gott hat geboten,
offered up by God,
Das ist hoch an des Kreuzes Stamm
which was, high on the cross' stalk
In heißer Lieb gebraten,
roasted in hot love,
Das Blut zeichnet unsre Tür,
the blood marks our door,
Das hält der Glaub dem Tode für,
faith holds it against death,
Der Würger kann uns nicht mehr schaden.
the strangler can no longer harm us.
Hallelujah!

Versus VI (Duet)

So feiern wir das hohe Fest
So we celebrate the high festival
Mit Herzensfreud und Wonne,
with joy of heart and delight,
Das uns der Herre scheinen läßt,
which the Lord radiates upon us,
Er ist selber die Sonne,
he himself is the sun,
Der durch seiner Gnade Glanz
that through the splendor of his grace
Erleuchtet unsre Herzen ganz,
illuminates our hearts completely,
Der Sünden Nacht ist verschwunden.
the night of sin has disappeared.
Hallelujah!

Versus VII (Chorale)

Wir essen und leben wohl
We eat and live well
In rechten Osterfladen,
on the true Easter bread,
Der alte Sauerteig nicht soll
the old leaven shall not
Sein bei dem Wort der Gnaden,
exist next to the word of grace,
Christus will die Koste sein
Christ will be our food

Und speisen die Seel allein,
and nourish the soul alone,
Der Glaub will keins andern leben.
faith will live in no other way.
Hallelujah!

My Gentle Harp

Text by Thomas Moore

My gentle harp, once more I am waken
The sweetness of thy slumb'ring strain
In tears our last farewell was taken,
And now in tears we meet again.
Yet even then, when Peace was singing
Her halcyon songs o'er land and sea,
Though joy and hope to others bringing
She only brought new tears to me.

Then who can ask for notes of pleasure
My drooping harp, from chords like thine?
Alas, the lark's gay morning measure
As ill would suit the swan's decline.
But come, if yet thy frame can borrow,
One breath of joy, oh, breathe for me,
And show the world in chains and sorrow,
How sweet thy music still can be.

Concert Choir welcomes majors from throughout the Music Department and across campus. With a strong emphasis on vocal pedagogy and musicianship building, Concert Choir provides singers the experience of performing quality repertoire that is stylistically and culturally diverse, spans multiple time periods, incorporates numerous languages, and allows students to experientially apply the skills and knowledge they learn in classes such as musicianship, theory, history, and diction.

SonoVoce is the premier choral ensemble at Sonoma State University. 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, performed at Carnegie Hall, and was a featured performance ensemble at the 2023 California All-State Music Education Conference (CASMEC).

The **SSU Chamber Choir** is a subset of the SSU Symphonic Chorus, an ensemble that includes SSU students (music and non-music majors), staff, faculty, and members of the community. The resident chorus of the Santa Rosa Symphony, the Symphonic Chorus performs with this prestigious organization annually. Recent collaborations have included Rachmaninoff's *The Bells*, Prokofiev's *Alexander Nevsky*, Vivaldi's *Gloria*, Mozart's *Requiem*, Beethoven's *Symphony No. 9*, and Handel's *Messiah*. This December, the Symphonic Chorus looks forward to performing Mahler's *Symphony No. 2 (the Resurrection Symphony)*. For information on how you can join an SSU choir, visit the following website:<https://music.sonoma.edu/ensembles/sonovoce-concert-choir-and-symphonic-chorus>

Professor 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 and the Choral Director for the Santa Rosa Symphony. 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).

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, guest conducts, and presents at conferences for such organizations as the California Music Educators Association, the American Choral Directors Association, and Golden State. Dr. Bent served as Area I Representative on the CMEA board and Treasurer of the California Choral Directors Association, and she is currently the Collegiate Choirs Coordinator for National ACDA and a Western Region Representative for the National Collegiate Choral Organization (NCCO). From 2007-2014, Dr. Bent could be heard hosting the radio show *The Choir Loft* on KRCB-FM, the Sonoma County NPR affiliate. She is also a proud (and semi-obnoxious) baseball mom whose favorite moments are watching her two sons do what they love.

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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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Ensemble, Guitar Methods

Gail Hernández Rosa, Violin

Daniel Levitan, Harp

Mark Wallace, Classical Bass

Aaron Westman, Violin & Viola

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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

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Marilyn Thompson, Piano

Jennifer Wilsey, Percussion

VOICE

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Mark Kratz

Lee Steward

Krista Wigle

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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

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

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Concert Jazz Ensemble

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