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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 FEB 11	7:30PM 2:00 PM	<i>In the Heights</i>	Evert B. Person Theatre
FEB 13	6:30 PM	Bassoon Masterclass with Jeff Robinson	Schroeder
FEB 16, 17 FEB 18	7:30 PM 2:00 PM	<i>In the Heights</i>	Evert B. Person Theatre
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 Band

R. Anderson Collinsworth, Conductor
Kim Mieder, Conductor

BD Winds

Kaitlin Bove, Conductor

Joy Alive!

Wednesday, May 1, 2024
7:30 pm
Joan and Sanford I. Weill Hall

PROGRAM

Blue Devils Wind Symphony

"Tropical Noon" from Dances in the Canebrakes Florence Price
arranged for orchestra by William Grant Still
transcribed for wind band by Darrell Brown

Vesuvius Frank Ticheli

Selections from Tokyo Ska! in Brass arr. Yosuke Fukuda

"Early Warning System" from Storm Chasers
Concerto for Timpani and Wind Band Catherine Likhuta

Sohrab Bazargannia, Timpani

Encore! Yo Goto

SSU Concert Band

Toccata Gaspar Cassadó
transcribed by Earl Slocum

Dance the Joy Alive (2016) Nicole Piunno

First Dance Steven Juliani
*World Premiere

Nothing Gold Can Stay Steven Bryant

Melodius Thunk David Biedenbender

El Capitan March John Philip Sousa

BD WINDS PERSONNEL

FLUTE

Isabelle Nepacena
Aydin Quatacker (piccolo)

CLARINET

Justice Freeman
Ben Haidari
Kylie MacCarter
Hannah Mansouri
Maeve Urban

BASS CLARINET

Melina Galacatos
David Slivnyak

BASSOON

Jay Vreeland

ALTO SAXOPHONE

Sidharth Anand
David Gallegos
Cooper Symes (soprano sax)

TENOR SAXOPHONE

Zarek Araneta

BARITONE SAXOPHONE

Brenda Mendoza

TRUMPET

Rijul Bhalla
Adam Liao
Colby MacCarter
Siddarth Nagapudi
Addison Turan
Scarlett Wells-Feaster

HORN

Ciera Alkhoury
Chloe Brunner
Gabriel Cohen

TROMBONE

Silas Naing
Carter Paloutzian
Leo Sears

EUPHONIUM

Trey Higgins

TUBA

Nikko Englund
Elijah Lopez

PIANO

Mia Baban

PERCUSSION

Mia Baban
Julia Engebretson
Arjun Krishnan
Reed Schmitt

SONOMA STATE CONCERT BAND PERSONNEL

FLUTE/PICCOLO

Ash Rydell
Diego Borges
Lizeth Torres Valencia

OBOE

Ash McDonald

CLARINET

Matthew Adkins
Lorena Flores
Ray Goodenough
Allen Habel
Ellen Johnsen
Connor Murray
Ady Palomec

BASS CLARINET

Briana Rodriguez Dominguez

ALTO SAXOPHONE

Nick Dibley
Aidan Gilbert

TENOR SAXOPHONE

Ella McGregor

BARITONE SAXOPHONE

James Appel

TRUMPET

Ryan Carnahan
Ian Latham
Reagan Jorgensen
Brian Poole
Miguel Tejada

HORN

Alexander Brown
Gus Juhl
Madison Lechman
Robert Springer

TROMBONE

Steve Dollison
Hailey Glass
Kevin Mills

EUPHONIUM

Micah Kakuno

TUBA

Oscar Bernaube Bautista
John Kirk

STRING BASS

Jamie Conlu

PERCUSSION

Monica Calvert
Aubrey Deuel
Makayla Garland
Amelia Mcelheny

PROGRAM NOTES

TROPICAL NOON

FLORENCE PRICE (1887-1953)

Transcribed by Darrell Brown

Composed 1953 | Duration 3:35

TROPICAL NOON - "Tropical Noon" is the second of three movements of Florence Price's piano suite, *Dances in the Canebrakes*. The work depicts three dances in a southern, early jazz style which connotes the sonic landscape Price would have been raised in growing up in Black communities in the rural south. Price composed the work in 1953, just a few short months before her death at the age of 66. Upon her death, the work was arranged for full orchestra by William Grant Still, one of Price's contemporaries and a staple of Black classical composition in the 20th century. This Grant Still arrangement has been recently transcribed for wind band by Darrell Brown during a resurgence in Florence Price's work in the last several years.

VESUVIUS

FRANK TICHELI (B. 1958)

Composed 1999 | Duration 9:15

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Program Note by Composer

SELECTIONS FROM TOKYO SKA! IN BRASS

ARRANGED BY YOSUKE FAKUDA

Composed XXXX | Duration 0:00

Tokyo Ska Paradise Orchestra is a ska/jazz fusion band from Japan that has been touring and performing since 1988. The first band of its kind in Japan, TSPO brought the sound of ska (an energetic and highly rhythmic style of popular music from Jamaica which precedes Reggae) to Asia. The current iteration of TSPO consists of nine members who sing or play traditional pop/rock instruments in addition to trumpet, trombone, and saxophone. This medley of popular selections from the band's 35-year history has been arranged for wind band by Yosuke Fukuda.

EARLY WARNING SYSTEM from STORM CHASERS

CATHERINE LIKHUTA (B. 1981)

Composed 2022 | Duration 6:00

Early Warning System depicts the spirit of those who chase storms trying to predict and understand the weather. They are ambitious, energetic, adventurous, bold and brave people, who play an adrenaline-charged game in order to learn from Nature and to outsmart her, even if briefly. "Early Warning System" is the third.

-Program Note by Composer

ENCORE!

YO GOTO (B. 1958)

Composed 2013 | Duration 3:30

Encore! was commissioned by the Ishikawa Prefecture Band Association to celebrate its 50th anniversary. The commissioning request was that the piece be fun and appropriate as an encore. I made it simple and enjoyable for everyone. The only thing I added was an appealing introduction so each entering section might feel the importance of their instrument. That's why there is a specified appearance order, involving standing. It goes from 1) clarinets, 2) piccolo, flute, horn, oboe and bassoon, 3) percussion, 4) euphonium, tuba and double bass, 5) trombone, 6) saxophone to 7) trumpet. Lastly, all sections stand up together and greet the audience. The title was selected hoping for a fun, grand finale. It also means "more" and "again." My hope is for performers and audience to enjoy music, and for Ishikawa Prefecture Band Association to nourish its band movements and activities. I could not ask for more if people come to love music even more by experiencing this work.

-Program Note by Composer

TOCCATA

GASPAR CASSADÓ (1897-1966)

Arranged by Earl Slocumb

Composed 1925/1956 | Duration 6:00

This work first appeared as Girolamo Frescobaldi's *Toccata* in a collection of six pieces for cello and piano by Gaspar Cassadó. Hans Kinsler, the conductor of the National Symphony Orchestra at the time, recognized the potential of the *Toccata* and had it transcribed for orchestra. It was published by Mills Music in 1942 with the note "Freely transcribed for orchestra by Hans Kindler." It was later transcribed for band by Earl Slocum for his University of North Carolina band in 1956. In a letter dated 3 April 1989, Slocum admitted "I have known for years that Frescobaldi was not the composer. I kept this to myself, only telling a few friends. I give Dr. William Newman, my colleague at UNC, credit for uncovering the real fact." For many years, countless conductors, musicologists, and arrangers had

doubted the authenticity of the Frescobaldi Toccata. In December 1968, the Duke University band opened a concert with *Toccata*; the program notes attributing the score to Cassadó. After many years of research, Robert Halseth concluded that “despite the apparent opportunism on the part of Cassadó, *Toccata* remains an appealing and interesting work.”

DANCE THE JOY ALIVE!

NICOLE PIUNNO (B. 1985)

Composed 2016 | Duration 3:45

Nicole Piunno is an American composer who holds a doctorate in composition from Michigan State University. *Dance the Joy Alive* was the first prize winner of a composition contest held at the Arizona State University. Dr. Piunno notes: “Joy does not always come easily, and I think we sometimes need to act before we feel. In this piece I am using dance as a metaphor, as to say we can act our way to feeling joyful. In other words, we can dance the joy alive.”

FIRST DANCE

STEVEN JULIANI (B. 1960)

Composed 2023 | Duration 5:45

Steven Juliani started composing music in 2016 after a long career as a professional horn player and music copyist in Los Angeles. His music has been performed by the “President’s Own” United States Marine Band and by members of the Minnesota Orchestra, San Francisco Symphony, Cleveland Orchestra, San Francisco Opera Orchestra, Kennedy Center Opera Orchestra and the National Symphony Orchestra.

First Dance is inspired by memories of my first thrilling experiences playing in bands. Among them, I remember playing the Pines of Romes with the California All-State Band in 1975. In the performance, when the conductor turned around to cue the offstage brass at the back of the hall, I was so excited, it might as well have been the Chicago Symphony. That feeling, and others like it, have stayed with me all my life. With those feelings present, I composed this music. My hope is that another young musician will have a similar experience while performing First Dance.

NOTHING GOLD CAN STAY

STEVEN BRYANT (B. 1972)

Composed 2016 | Duration 8:15

Nothing Gold Can Stay was commissioned as a surprise gift for Kevin Sedatole in honor of his first ten years at Michigan State University. His conducting students spanning that decade, led by Jamal Duncan and Armand Hall, banded together and approached me at the 2015 College Band Directors National Convention in

Nashville about writing the work, and I knew immediately that I couldn't refuse this special project, made all the more appropriate because my wife, Verena, was one of Kevin's very first students at MSU.

The music is my deliberate attempt to write a chorale – something simple, beautiful, and familiar. The deceptive surface simplicity of Robert Frost's poem seems to coincide with this music, particularly the paradoxical descending of dawn today, all embodying the concept of *felix culpa*, or "lucky fall" – the idea that loss can bring greater good, and is in fact necessary.

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

- Robert Frost

-Program Note by composer

MELODIOUS THUNK

DAVID BIEDENBENDER (B. 1984)

Composed 2012 | Duration 4:00

As the title suggests, *Melodious Thunk* was inspired by the famous jazz pianist Thelonious Monk. There are no direct quotes from the music of Monk, although a short fragment from Dizzy Gillespie's tune *Salt Peanuts* is used.

The composer writes:

"I really liked the idea of playing around with Monk's name, first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious: well, that's fairly obvious; and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line ... I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude."

EL CAPITAN
JOHN PHILIP SOUSA (1854-1932)
Composed 1896 | Duration 3:00

One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared. It was extracted from the most successful of the Sousa operettas, *El Capitan*. El Capitan of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta.

This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa's personal expense, as they led Admiral Dewey's victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey's warship Olympia as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.

BIOGRAPHIES



Kaitlin Bove has served as the Conductor and Artistic Director of the BDWinds since 2022. She is also the Director of Bands at Diablo Valley College in Pleasant Hill, CA and appears each summer with the Oakland Municipal Band as the ensemble's Artistic Director and Conductor. Prior to these appointments, she held the title of Director of Instrumental Music at Pierce College in Puyallup, Washington and taught instrumental music in Utah secondary schools. Kaitlin earned a Doctorate of Musical Arts in Wind Conducting from University of Kentucky where she was a student of Cody Birdwell, a teaching assistant, and premiered her wind band transcription of Caroline Shaw's Pulitzer Prize-winning Partita for 8 Voices in 2019. Dr. Bove is from Lafayette, California and earned her Bachelor and Master of Music degrees in Education from the University of the Pacific in Stockton, California where she studied with Eric Hammer. She is an alumna of the BDWinds (formerly Diablo Wind Symphony), performing as a member of the flute section from 2001-2004.

Dr. Bove is founder of the And We Were Heard initiative which matches underrepresented composers of wind band literature with volunteer ensembles in order to generate quality recordings of the music of diverse compositional voices. In the vein of this philosophy, she maintains a high commitment to commissioning and performing works by both living and underrepresented composers. She is a co-founder of Girls Who Conduct, a mentorship program that supports gender parity on the conducting podium. Kaitlin's professional work also includes many published arrangements for full and flexible wind band, national honor band and festival engagements, and supporting DEIA in California's educational band community through the California Band Directors Association's annual Social Impact Consortium and All-State band world premieres.



Sohrab Bazargannia is a percussionist who regularly performs with many of Northern California's major arts organizations. He has performed with the San Francisco Symphony, Berkeley Symphony, Santa Rosa Symphony, Oakland Symphony, Monterey Symphony, Sacramento Philharmonic, Stockton Symphony, West Bay Opera, Pacific Chamber Orchestra, Festival Orchestra Napa, Mendocino Music Festival Orchestra, United States Air Force Band of the Golden West, and several more. He has also appeared as guest Principal Percussionist with the California Symphony and the Marin Symphony. Having performed in the premieres of countless symphonic, chamber, and wind ensemble repertoire,

Sohrab has collaborated with composers such as Julia Wolfe, Mason Bates, Gabriela Lena Frank, Angélica Negrón, and Brian Raphael Nabors. Internationally, he has performed and recorded throughout Europe with the San Francisco Symphony Youth Orchestra, including concerts at the Royal Concertgebouw, Berliner Philharmonie, Smetana Hall, Teatro Nuovo Giovanni da Udine, Sala Verdi Milano, and Stadttheater Ingolstadt. Sohrab is an alumnus of Diablo Valley College where he studied with Ken Bergmann and the San Francisco Conservatory of Music where he studied with Jack Van Geem, Jake Nissly, Trey Wyatt, and Ed Stephan. He has also studied extensively with Raymond Froehlich and Ty Gale.



R. Anderson "Andy" Collinsworth is the Director of Bands at Sonoma State University, where he leads the university Symphonic Wind Ensemble and Concert Band. Dr. Collinsworth brings a wealth of knowledge and experience gained through nearly 35 years of experience to the ensembles he leads and the courses he teaches in conducting pedagogy and music education.

In addition to teaching duties, Dr. Collinsworth serves as Chair of the Department of Music at SSU. He maintains an active schedule as a guest conductor, adjudicator and rehearsal clinician for school ensembles and music organizations throughout the country. He is conductor and artistic director for the Saint Helena Community Band, an ensemble established and sponsored by director Francis Ford Coppola. He is the founder and director of the Sonoma Summer Wind Band Conducting Symposium, an annual weeklong conducting seminar for music educators. He is the artistic director and coordinator of the Sonoma Invitational Wind Band and Orchestra Festival—a signature three-day event that brings over 2,500 high school and community college students to campus each year. He received the *Outstanding Music Educator* from CMEA Bay Section in 2022 and was previously recognized as the *John Swain Outstanding University Music Educator Award* for outstanding contributions to music education at the collegiate level by the California Music Educators Association in 2014. Dr. Collinsworth was elected as a member of the American Bandmasters Association in 2023.

Andy Collinsworth earned his Doctor of Musical Arts degree in Conducting at Arizona State University, where he was a student of Gary W. Hill. He holds a Master of Music in Saxophone Performance and Bachelor of Music Education degree from the University of Nevada at Reno.



Kim Mieder serves the Music Department at Sonoma State as Director of the Music Education, leading the Teacher Credential program. She also teaches Brass, String, Percussion and Elementary music Methods, and Instructional Methods & Repertoire as well as Lecture courses in American and Western European Music. She is the founding Director and Conductor of the community outreach program *Noma Winds*, providing high school instrumentalists an opportunity

to further their musical development and undergraduate music education majors with teaching and rehearsal experience. Dr. Mieder is a published author in both international research and state music journals, and has co-authored several book chapters pertaining to the topic of adolescent self-regulation in music learning. She is an adjudicator and clinician for high school and middle school ensembles, offering her "Self-Regulated Learning Curriculum in the Full Ensemble Rehearsal," to enhance adolescent self-efficacy, ensemble performance outcomes, music practice strategy use and meta-cognition. She received her degrees in Music Education from Florida State University (B.M.), University of South Florida (M.A.) and (PhD).

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You'll find a home here at Sonoma State University. What you can expect as a music major here at SSU is personalized attention to your individual needs as an artist. Our faculty are here to help you develop your voice as a musician, provide you with a sound foundation in musicianship, and to help guide your path toward a career in music. Each student is assigned a faculty Advisor to assist with your academic progress. You'll find the vibe here between students and between faculty is welcoming, genuine, and caring. The SSU Music Department is a dynamic environment where you can thrive.

World Class Facilities

The Green Music Center is an outstanding place to immerse yourself in music and to develop your career path as a performing artist, music educator or composer. The GMC is home to world-class concert venues, including 1400-seat Weill Hall and 250-seat Schroeder Recital Hall. The GMC features dozens of performances and masterclasses by guest artists from around the globe each year, making our campus one of the crown jewels in the CSU system.

Outstanding Faculty

Our award-winning faculty are recognized as leading artists, scholars and educators in their fields. Our instructional faculty comprise professional musicians who perform with the top professional ensembles in the Bay Area, including the San Francisco Symphony, the San Francisco Opera and Ballet, the Philharmonia Baroque Orchestra, the American Bach Soloists, the Grammy-nominated Agave Ensemble, the Santa Rosa Symphony, and Bay Area Jazz venues.

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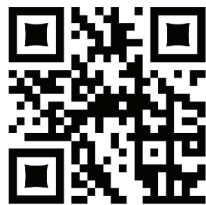
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Kendrick Freeman, Latin Band

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Jazz

Jazz Orchestra

Latin Jazz Band

Concert Jazz Ensemble

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