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**Sonoma State University
Department of Music
2023 - 24 Concert Series**



FALL 2023 CONCERTS

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SEPT 7	5:30 PM	Jewish Music Series	Schroeder
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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	7:30 PM	Vocal Repertory Recital	Schroeder
OCT 13	2:00 PM	Scholarship Showcase	Schroeder
OCT 17	7:30 PM	Jazz Combos	Schroeder
OCT 18	1:00 PM	Instrumental Repertory Recital	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 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
DEC 14	7:30 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

Symphonic Wind Ensemble

R. Anderson Collinsworth, conductor

Robin Seletsky, clarinet

Brian S. Wilson, composer, conductor

Chabot College Wind Symphony

Tim Harris, conductor

Symphonic Excursions

Wednesday, September 27, 2023
7:30 pm
Joan and Sanford I. Weill Hall

PROGRAM

CHABOT COLLEGE WIND SYMPHONY

Lightning Round	Kevin Day (b. 1996)
Angels Rising	Frank Ticheli (b. 1958)
Mock Morris	Percy Grainger (1882-1961) Arranged by Joseph Kreines
Until the Scars	John Mackey (b. 1973)

SSU SYMPHONIC WIND ENSEMBLE

Simmering Sunshine	Kevin Day (b. 1996)
Symphony for Band, No. 6, op. 69 I. Adagio – Allegro II. Adagio sostenuto III. Allegretto IV. Vivace	Vincent Persichetti (1915-1987)
Klezmer Concerto for Clarinet and Wind Orchestra I. Klezmer 101	Robin Seletsky, Harold Seletsky and traditional melodies Orchestrated by Brian S. Wilson
Robin Seletsky, clarinet soloist with members of The Big Galut(e) Brian S. Wilson, guest conductor	
Traveler	David Maslanka (1943-2017)
The Gallant Seventh	John Philip Sousa (1854-1932)

CHABOT WIND SYMPHONY

FLUTE/PICCOLO

Jun DeGuzman
Sanaa Harrison
Andrew Lu
Leifritz Lucas
Roz Perazzo

OBOE/ENGLISH HORN

Tiffany Fajardo
Paul Perazzo

CLARINET

Edmund Bascon
Aron Bateleur
Robert Dueball
Edward Harris
Aniruddha Iyengar
Patrick Refsnider
Duy Tran
Mike Wirgler

BASS CLARINET

Mariko Abe
Antonio Gallardo

CONTRABASS CLARINET

Mohit Prasad

BASSOON

Zev Cooper
Trey Panganiban
Richard Krishnan

CONTRABASSOON

Zev Cooper

ALTO SAXOPHONE

Ulices Chavez
Tony Galindo

TENOR SAXOPHONE

Raymond Chen

BARITONE SAXOPHONE

Kevin Asuncion
Greg Conway

TRUMPET

Bradley Connlain
Nelson Huang
Carlos Olivares
David Reinke
Adam Wilke

HORN

Adrienne Chambers
Tyler Mederios
Bob Satterford
William Shannon

TROMBONE

Steve Barnhill
Javier Cerna
Charles Edens
Joe Pacheco

EUPHONIUM

Leonard Rossi
Gregory Taylor

TUBA

Ted Langan
Cody Ng
Charlie Rodda
Sean Taburaza

PIANO

Alex Patterson

PERCUSSION

Ronald Aguinaldo
Jenny Choi
Jacob Fosdick
Christian Gerardo
Kevin McNair
Alex Patterson
Russell Wong

SONOMA STATE SYMPHONIC WIND ENSEMBLE

FLUTE/PICCOLO

Sungdu Bae

BM Performance

Yeongtong-du, South Korea

Alyssa Cunningham

GRADUATE, BM Performance

Rohnert Park, CA

Theo Hayse

BM Music Education

Novato, CA

Katie Mason

BM Music Education

Santa Rosa, CA

Juan Miranda

BM Music Education

La Mirada, CA

OBOE/ENGLISH HORN

Elias Ramos

BA Music

Livermore, CA

Aidan Williams

BM Performance

Santa Rosa, CA

Ashley McDonald

BM Performance

San Jose, CA

BASSOON/CONTRABASSOON

Mary Ann Sacksteder

Community Member

Santa Rosa, CA

CLARINET

Emma Hofhenke

BM Performance

Arbuckle, CA

Paulina Vaclav

BM Music Education

Concord, CA

Sam Aldag

BM Music Education

Arcata, CA

Amelie Guerrero

BA Music | BA Liberal Arts

Oceano, CA

Alaina Miller

BM Music Education

Plumas Lake, CA

Will Cable

BA Psychology | Minor, Music

Moraga, CA

Diego Borges

BM Music Education

Woodland, CA

Matthew Adkins

BM Performance

Citrus Heights, CA

BASS CLARINET

Emma Becker

BM Music Education

Roseville, CA

ALTO SAXOPHONE

Cooper Ysaïs

BM Music Education

Camarillo, CA

Owen Short

BM Music Education

San Marcos, CA

TENOR SAXOPHONE

Nathan Silva

BM Music Education

Hollister, CA

BARITONE SAXOPHONE

Andrew Harrison

SSU Professor of Saxophone

TRUMPET

Robert Springer

BM Music Education

El Cerrito, CA

Miriam Bozman

BM Performance | BA Psychology

Newhall, CA

Madison Lechman

BM Music Education

Chico, CA

Mitchell Thompson

BA Music

Yuba City, CA

Vincent Elliott

BM Performance

Lake Head, CA

Alexander Brown

BM Music Education | BM Composition

Rohnert Park, CA

HORN

Jason Whitney

BM Performance

Petaluma, CA

Ryan Ristine

BM Music Education

San Diego, CA

Ezra Costa

BM Composition

Anderson, CA

Hikaru Hallberg

BM Performance | BS Business Administration

Petaluma, CA

TROMBONE

Hunter Richison

BM Music Education

Pacheco, CA

Ruby Goshert

BM Music Education

Benicia, CA

Micah Kakuno

BM Music Education

Oakville, CA

Oscar Bautista

BM Music Education

Fresno, CA

Tavyn Eifertsen

BM Music Education

Roseville, CA

EUPHONIUM

Nick Dibley

BM Music Education

Sebastopol, CA

TUBA

Johann Klapstein

BM Music Education

Benicia, CA

STRING BASS

Leif Dering

BM Performance

Sebastopol, CA

PERCUSSION

Charlie Gomez

BM Music Education

Rohnert Park, CA

Colin Bartlett

BM Performance

Santa Rosa, CA

Ethan Dierauf

BM Performance

Union City, CA

Connor Canavan

BM Performance

Petaluma, CA

Colin Hathorn

BM Composition

Shingle Springs, CA

Felipe Puac

Community Member

Santa Rosa, CA

PIANO

Hikaru Hallberg

BM Performance | BS Business Administration

Petaluma, CA

PROGRAM NOTES

LIGHTNING ROUND

Kevin Day (b. 1996)

Composed 2022 | Duration 4:00



An American composer whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony), Kevin Day has quickly emerged as one of the leading young voices in the world of music composition, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer,

between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed over 200 works, and has had numerous performances throughout the world.

Kevin is Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University.

Commissioned by Dr. Jamal Duncan for the Arizona State University Wind Symphony, **Lightning Round** is a composition that depicts high energy and fast kinetic motion, as the motivic ideas pass from one instrument to the other, becoming more intertwined. Like a lightning round of a video game, you must think quick on your feet to pass, and in this case, to make it through the

ANGELS RISING

Frank Ticheli (b. 1958)

Composed 2023 | Duration 10:00



BolcomBorn in Louisiana, Frank Ticheli is a graduate of Southern Methodist University in Texas and the University of Michigan, studying with composers such as Donald Erb, William Albright, and William . In 1991 he moved to Los Angeles to teach at the USC Thornton School of Music as Profession of Composition; that year he also became the composer-in residence with Pacific Symphony.

Pan Am Flight 103 was a regularly scheduled transatlantic flight from Frankfurt to Detroit via a stopover in London and another in New York City. Shortly after 19:00 on 21 December 1988, while the aircraft was in flight over the Scottish town of Lockerbie, it was destroyed by a bomb that had been planted on board, killing all 243 passengers and 16 crew in what became known as the Lockerbie bombing. ***Angels Rising*** was commissioned by Syracuse University's Setnor School of Music for the Syracuse University Wind Ensemble in memory of the lives lost in the bombing of Pan Am Flight 103 over Lockerbie, Scotland, thirty-five of whom were Syracuse University students.

Angels Rising is composed in four major sections: lament, chorale, ascent, and prayer. The work begins with a dramatic descent to a dark, ominous G-minor chord. Somber, solemn music appears as a plaintive tribute to the victims, while the tonality slowly sinks downward by half steps. A mystical incantation is sounded by solo flute and piccolo, and answered by a mournful horn solo to close the section. A tender chorale suddenly appears in the woodwinds -- a comforting balm -- followed by a long, deliberate ascent (thrice around the entire circle of fifths). At the top of the ascent, the chorale is restated exaltingly by the brasses and accompanied by rapturous dance-like rhythms in the percussion and woodwinds. The energy recedes, paving the way for the solo flute's return, now intoning a plaintive, wistful prayer. Quiet wisps of sound come and go in dreamlike fashion as the flute slowly descends to the bottom of its register. The eternal question of existence, asked so often through the ages, is asked yet again as the piece fades to complete silence.

MOCK MORRIS

Percy Grainger (1882-1961)

Arranged by Joseph Kreines

Composed 1910/1950/1991 | Duration 3:30



Percy Grainger was an Australian-born composer, pianist and champion of music for winds who worked under the stage name of Percy Aldridge Grainger. Grainger first appeared publicly as a pianist at age 10. He was educated at home in Melbourne by his mother. He studied piano with Louis Pabst in that city and later went to Frankfurt, where he attended the conservatory. He achieved a reputation as a brilliant concert pianist beginning in London in 1901. In 1906 Grainger

became a friend of Edvard Grieg, under whose influence he began collecting and recording English folk songs by means of wax-cylinder phonographs.

Grainger produced several versions of **Mock Morris** for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version which Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score: "No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape."

UNTIL THE SCARS

John Mackey (b. 1973)

Composed 2019 | Duration 5:00



John Mackey has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles and his band catalog now receives annual performances numbering in the thousands.

Until the Scars is an adaptation of the first movement of *Wine Dark Sea: Symphony for Band*, a work based on the ancient story of *The Odyssey* by Homer. After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea,

and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself. In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous, cargo: pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

SHIMMERING SUNSHINE

Kevin Day (b. 1996)

Composed 2019 | Duration 5:00

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful.

TRAVELER

David Maslanka (1943-2017)

Composed 2003 | Duration 15:00



David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York

University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, to honor retiring Director of Bands, Ray C. Lichtenwalter.

Maslanka noted:

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody “Nicht so traurig, nicht so sehr” (“Not so sad, not so much”). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part

of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so, the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

*In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.*

Program note by the composer

KLEZMER CONCERTO FOR CLARINET AND WIND ORCHESTRA

Robin Seletsky, Harold Seletsky and Traditional Melodies

Arranged by Brian S. Wilson (b. 1962)

Composed 2012 | Duration 15:00



Brian S. Wilson composed the Klezmer Concerto for Clarinet and Wind Orchestra in 2012 on commission from the Hartwick College Wind Ensemble. Clarinetist Robin Seletsky of The Big Galut(e) klezmer ensemble (among others), gave the premiere performance with the Hartwick College ensemble. The concerto is in three movements and includes klezmer melodies from traditional sources along with newly composed ones. The work has enjoyed tremendous popularity having

received performances in Italy, Switzerland, Norway, New Zealand and throughout the United States.

In 2018 Wilson was “re-commissioned” by the Northeastern Pennsylvania Philharmonic (NEPA) to create a version for orchestra. The premiere of the orchestral version took place 2018 with performances in Scranton and Wilkes-Barre under the baton of NEPA Music Director Melisse Brunet.

Wilson has taught at Sonoma State since 2001, serving as department chair from 2005-2018. He currently teaches Music Theory and Composition and is director of the Jewish Studies program and Faculty advisor to Hillel of Sonoma. Active as a composer and conductor, Wilson studied at the University of Arizona (DMA), University of Chicago (MM) and New England Conservatory (BM). Wilson's music is available from G. Meredith Publications/sheetmusicplus, ITA Press, IHS Press and G. Schirmer Publications.

Program note by the composer

SYMPHONY FOR BAND NO. 6, OP. 69

Vincent Persichetti (1915-1987)

Composed 1956 | Duration 17:00



Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of

this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed "educational" music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concertino for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, twelve solo piano sonatas, and various shorter works.

Symphony No. 6, op. 69 is considered one of the cornerstones of the wind band repertory.

The work was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956.

The work embraces the traditional 4-movement symphony model (Adagio-Allegro, Adagio sostenuto, Allegretto, and Vivace). However, the work is decidedly "mid-century modern (20th-century)" in many ways. Here are a few distinctive features of this masterwork:

- The opening three-note motive stated by the horn and an ensuing scale-wise passage stated by the euphonium and tuba are the basis for two principal themes that are altered in inventive ways, and skillfully woven into musical fabric of all four movements.
- The harmonic language of Persichetti's music embraces bitonality and polytonality (two or more chords in different key areas can be heard simultaneously). This work encapsulates his philosophy that "any tone can succeed any other tone, any tone can sound simultaneously with any other tone or tones, and any group of tones can be followed by any other group of tones."
- The music throughout alternates between full ensemble and chamber ensemble scoring. In fact, there are but a handful of times when all members of the ensemble play at the same time. Silence is just as important as sound in Persichetti's delicately balanced concept of sonority.
- The percussion writing is thematic and integral to the music as opposed to cosmetic effect. Each of the percussion instruments has a soloistic and coloristic function.

Movement I begins with an Adagio introduction featuring the horn call and scale motives. Other members of the ensemble are folded into the texture, accompanied by soloistic statements in the percussion. The Allegro adheres to standard sonata-allegro form comprised of an exposition (two themes based on the horn call and scale motives in reverse order), development (interplay between the two themes), and recapitulation (restatement of the themes).

Movement II is based on a chorale tune *Round Me Falls the Night*, from the composer's "Hymns and Responses for the Church Year." The mood of this movement is tender, intimate and reflective. The melody is heard several times with variations in harmony and orchestration.

Movement III is a dance that alternates between a triple and duple rhythmic scheme. The lilting first melody is variation of the scale motive from the first movement, and the rhythmic second melody is derived from the horn call. The overall mood is pastoral and carefree.

Movement IV is a rousing finale in free rondo form, drawing from thematic material from the preceding movements, concluding with a chord containing all 12 tones of the chromatic scale.

THE GALLANT SEVENTH

John Philip Sousa (1854-1932)

Composed 1922 | Duration 3:30



It is amazing that this march, regarded as one of Sousa's finest and certainly one of his most vigorous, was composed while he was recuperating from a broken neck. The march takes its title from the 7th Regiment, 107th Infantry, of the New York National Guard, whose history may be traced back to the Civil War. The conductor of the famous 7th Regiment Band was Major Francis Sutherland, a former Sousa Band cornetist.

Upon America's entry into World War I, Sutherland left his position with Sousa to enlist in the army; he was made a bandmaster in the U.S. Field Artillery. Several other Sousa men then secured their release to enlist, some for service with Sutherland's band.

Sutherland did not return to the Sousa Band at the war's end; he accepted the position of bandmaster of the 7th Regiment. The regiment's commanding officer, Colonel Wade H. Hayes, made a formal request of Sousa for a march. Sousa obliged, paying tribute to the organizational ability and professional standing of one of his band's alumni. For the official send-off of the new march at the New York Hippodrome on November 5, 1922, Sutherland's 7th Regiment Band augmented the Sousa Band on stage.

Although no less than seven other composers had also written marches for this regiment, Sousa's was the only one to gain wide acceptance, and Sousa was named honorary bandmaster of the regiment. Many years later, Sutherland repaid his debt to Sousa in an appropriate way. He was one of eight founders of the living Sousa memorial known as the Sousa Band Fraternal Society.

Paul E. Bierley, *The Works of John Philip Sousa*

PERFORMER BIOGRAPHIES



Timothy Harris is Director of Bands and Music Department Coordinator at Chabot College where he directs the Wind Symphony and Contemporary Music Ensemble. In addition to his duties at Chabot, he teaches at San Jose State University. Professor Harris maintains an active schedule as a guest conductor, adjudicator and clinician in the region including appearances at the Midwest Band and Orchestra Clinic, California All-State Music Education Citrus

Bowl, and Carnegie Hall. Professor Harris is published in *Teaching Music Through Performance in Band* as the author of research guides on the works of Larry Daehn, Yo Goto, Jan Van der Roost, Samuel Hazo, Christopher Tucker, and Frank Ticheli. He has been awarded the Gilbert T. Freitas Award for Achievement in Music Education by the CMEA Bay Section along with the Chancellor's Award for Outstanding Teaching at Chabot College. Harris holds memberships in the College Band Directors National Association, California Band Directors Association, California Association for Music Education, and Phi Mu Alpha Sinfonia Music Fraternity of America.



Robin Seletsky is a multi-faceted performer with interests in the classical music world as well as folk and *avant garde* styles. After graduating from New England Conservatory, she attended the Juilliard School and for many years was Principal Clarinetist with the Binghamton Philharmonic and the Glimmerglass Opera Festival. In 2008 she was cited by the New York Times for her work with Glimmerglass: "Robin Seletsky, the principal clarinetist, blew a jazzy solo onstage

during "Too Darn Hot"...and offered stylish solos from the pit."

Robin is equally at home with the klezmer style. She grew up listening to her father, the renowned clarinetist/composer Harold Seletsky (the "The Prez of Klez"), and has since found her own voice in this Eastern European folk style. She has performed around the country and as far away as India both as a klezmer soloist with symphony orchestras and as a member of Big Galut(e). Robin has given master classes on classical and klezmer clarinet styles at colleges and universities including Skidmore, Sonoma State, Hartwick and SUNY Binghamton, and her recordings and original compositions have been featured on NPR programs. Additionally, several of her works served as the inspiration for choreography by the St. Louis Ballet and the Vassar Dance Repertory Company. In addition to her work as a performer and teacher of clarinet, Robin is an adjunct instructor at SUNY Oneonta and Hartwick College. Professional affiliations include memberships in the International Clarinet Society and the Guild of Temple Musicians.



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.

We want you to become a Seawolf Musician

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.

2023 - 2024 Audition Dates

- Saturday November 4
- Saturday January 27
- Saturday February 17
- Saturday March 2

Degree Programs

- Bachelor of Arts, Music
- Bachelor of Music, Composition
- Bachelor of Music, Jazz Studies
- Bachelor of Music, Vocal Performance
- Bachelor of Music, Instrumental Performance
- Bachelor of Music, Music Education (Pre-Certification), Choral Track
- Bachelor of Music, Music Education (Pre-Certification), Instrumental Track
- Bachelor of Music, Music Education (Pre-Certification), Jazz Track

**SONOMA
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MUSIC



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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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DEPARTMENT OF MUSIC FACULTY

FACULTY

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Director of Bands, Instrumental Conducting
Jenny Bent, Director of Choral Activities,
Choral Conducting, Choral Music Education
Alexander Kahn, Director of Orchestral Activities
Doug Leibinger, Director of Jazz Studies
Thom Limbert, Composition Program
Kim Mieder, Music Education Program Coordinator
Lynne Morrow, Director of Voice, Opera
and Music Theatre Programs
John R. Palmer, Musicology and Musicianship Programs
Marilyn Thompson, Piano and Chamber Music Director
Brian S. Wilson, Music Theory Program
Director, Jewish Studies Program Director

STRINGS

Jill Rachua 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

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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