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Sonoma State University
Department of Music
2023 - 24 Concert Series



FALL 2023 CONCERTS

Tickets \$12
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

Symphonic Wind Ensemble

R. Anderson Collinworth, conductor

Shuying Li, guest composer

Maria Carrillo High School Wind Ensemble

Matthew Bringedahl, conductor

Luminaries

Tuesday, December 12, 2023
7:30 pm
Joan and Sanford I. Weill Hall

PROGRAM

MARIA CARRILLO WIND ENSEMBLE

L'Inglesina (The Little English Girl)

Davide Delle Cese (1856-1938)

Arranged by John R. Bourgeois

Perthshire Majesty

Samuel R. Hazo (b. 1966)

Mock Morris

Percy Aldridge Grainger (1882-1961)

Arranged by Joseph Kreines

On Shores of Endless Sea

Kevin Day (b. 1996)

Marche Slav

Peter Ilyich Tchaikovsky (1840-1893)

Transcribed by Larry Daehn

SSU SYMPHONIC WIND ENSEMBLE

Sound the Bells!

John Williams (b. 1932)

Transcribed by Paul Lavender

Fantasia and Fugue in G Minor
BMV 542

Johann Sebastian Bach (1685-1750)

Wind Orchestration by John Boyd

Luminance

Shuying Li (b. 1989)

**West Coast Premiere*

Symphony in B-flat

Paul Hindemith (1895-1963)

I. Moderately fast, with vigor

II. Andante grazioso; Fast and gay

III. Fugue: Rather Broad; Fast and energetic

MARIA CARRILLO HIGH SCHOOL WIND ENSEMBLE

FLUTE

Kailyn Shin
Hannah Kiehl
Natalie Feng
Abby Taylor
Zahabiyah Unchwaniwala
Rosemary Vincent-Blatter
Quinne Crocker
Joy Kim

OBOE

Luka Bizaca
Eiley Shat

BASSOON

Kira Melton
Zoe Leibinger
Beatrice Belt
Corinne Cole

CLARINET

Kapil Dave
Katie Choe
Sebin Park
Heyman Luong
Matthew Lee
Lexi Lavelly

BASS CLARINET

Shravan Sundaram
Connor Masuno

ALTO SAXOPHONE

Miles Johnston
Eric Valerga
Charlie Toig

TENOR SAXOPHONE

Kevin Paul-Merritt
Valentina Torres Romo

BARITONE SAXOPHONE

Simon Righetti

HORN

Max Leibinger
Maxine Salvador
Chloe Morelle
Kennedy Lee
Linden Gierhart
Caitlin Feng

TRUMPET

Henry Toig
Kevin Wei
Nell Krombholz
Matthew Nunez
Kevin Trenam

TROMBONE

Jonathan Ling
Donald Mello
JuHa Shin
Hillary Tanaka
Alex Bombace

TUBA

Ryan Moe

STRING BASS

Tomas Mazeika
Dylan DeCastro

PERCUSSION

Tony Li
Ishan Shardha
Joey Manfredi
Esther Luvishis
Dom Zarate
Ella Wen
Catherine Li
Grace Dorman
Ainsley Taylor
V Anadea

SSU 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

Miranda Kincaid

Community Member

Sebastopol, CA

Matthew Volkar

Credential Candidate

San Jose, 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 Ysais

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

Adjunct 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

Jonathan Seiberlich

Adjunct Professor of Tuba

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 Hathron

BM Composition

Shingle Springs, CA

Felipe Puac

Community Member

Santa Rosa, CA

PIANO

Hikaru Hallberg

BM Performance | BS Business Administration

Petaluma, CA

HARP

Aja Gianola-Norris

Guest Performer

Rohnert Park, CA

PROGRAM NOTES

L'INGLESINA

Daide Delle Cese (1856-1938)

Arranged by John R. Bourgeois

Composed 1897/2000 | Duration 4:20



Daide Delle Cese was an Italian band leader, composer and teacher who enjoyed a long and rich musical career following his studies at the Conservatory of San Pietro a Majella. From 1885 to 1888, by direction of the Italian War Office, he arranged all of the known national anthems for band. As a composer, he is best known for his marches, of which 13 were published. He also composed waltzes and other entertaining, descriptive works. This edition for American bands was

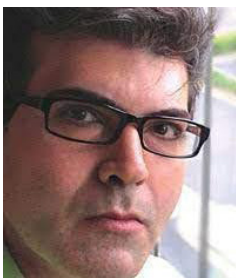
recently completed by the former director of the United States Marine Band from the original 1871 Italian publication.

L'inglesina (The Little English Girl) is a *marcia sinfonica*, a march style with more flexibility than a standard military march. Various elements and moments within the piece lead to sudden changes and disruptions in dynamic and stylistic features.

PERTSHIRE MAJESTY

Samuel R. Hazo (b. 1966)

Composed 2003 | Duration 4:30



Perthshire Majesty was commissioned in January of 2003 by the Tara Winds of Atlanta, Georgia. (David Gregory, Conductor, Commissioning Committee Chairperson). Hazo notes: "If you look up the derivation of the name "David Gregory," you will find that it means *beloved watchman*. I cannot imagine a more accurate name for a person who has devoted himself to serving as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for

roughly one year, he is the type of person who I feel I have known my whole life. Furthermore, I have witnessed, through David's unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education. When David and the Tara Winds' membership commission me to compose a piece for this ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still

had to pinpoint a style in which to write. When I found out that David's ancestry led back to County Perthshire, Scotland, the style was set. **Perthshire Majesty**, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia; conducted by my dear friend, Dr. David Gregory, President of the National Band Association."

MOCK MORRIS

Percy Aldridge Grainger (1882-1961)

Arranged by Joseph Kreines

Composed 1910/1991 | Duration 3:30



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." The piece should attempt to achieve a combination of crispness and jauntiness, with particular attention paid to clarity and consistency in articulations. Above all, the music should always be buoyant and rhythmic, a characteristic common to all of Grainger's dance style pieces.

ON SHORES OF ENDLESS SEA

Kevin Day (b. 1996)

Arranged by Joseph Kreines

Composed 2021 | Duration 4:30



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, conductor, and pianist, whose music often intersects 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.

Day 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 Jeremy Strickland for the Tyler Junior College Wind Ensemble, **On Shores of Endless Sea** is a lyrical composition for band that is based on a verse from the hymn entitled "Called by Earth and Sky".

*Precious these waters endless seas, deep ocean's dream,
Waters of healing, rivers of rain, the wash of love again.*

The composition depicts feelings of serenity, while longing for a paradise of immense beauty and majesty. A place where endless seas and endless peace abide.

MARCHE SLAV

Peter I. Tchaikovsky (1840-1893)

Transcribed by Larry Daehn

Composed 1876/1994 | Duration 9:00



Marche Slav (Slavonic March) was composed because of the endless conflicts in the Balkans and, by extension, Russia and Turkey. In 1876 Piotr Ilyich Tchaikovsky (1840-93) was commissioned for a work to be played at a benefit concert for the Slavonic Charity Committee, an organization whose double task was to raise money to buy equipment for Russian volunteer soldiers and to provide relief for war victims. Tchaikovsky used parts of several Serbian folk songs in

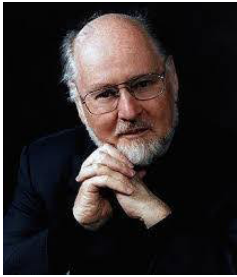
his *Marche slave*. For the climax, just as he would again in the *1812 Overture*, he brings in Alexey Fyodorovich Lvov's grand hymn "God Save the Tsar."

SOUND THE BELLS!

John Williams (b. 1932)

Arranged by Paul Lavender

Composed 1993/2003 | Duration 2:30



Sound the Bells! is an exuberant fanfare that was originally composed for brass and percussion. John Williams orchestrated it for a series of performances with the Boston Pops Orchestra during a 1993 tour of Japan. As Williams recalled, the timing of that tour coincided with the wedding of Crown Prince Naruhito and Masako Owada, and he thought the BSO concerts presented a good opportunity to celebrate the event by offering a fanfare written especially for these performances.

Williams stated that he had always been fascinated by the huge Japanese temple bells, and while he did not try to emulate their sound, they “were a kind of inspiration for the prominent use of percussion” in this work.

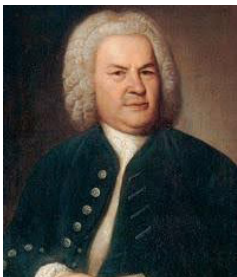
The orchestral arrangement was transcribed for concert band by renowned arranger Paul Lavender in 2003. The premiere performance of *Sound the Bells!* for concert band was conducted by John Williams as part of the 205th anniversary concert of the “President’s Own” United States Marine Band, July 12, 2003, at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

FANTASIA AND FUGUE IN G MINOR, BWV 542

Johann Sebastian Bach (1685-1750)

Wind Orchestration by John Boyd

Composed 1720/1985 | Duration 12:30



The “Great” Fantasia and Fugue in G minor, BWV 542 was a two-part composition for organ. Scholars believe the Fantasia and the Fugue were composed independently from one another– the Fantasia sometime between 1717-1723 and the Fugue in 1720. There is no surviving manuscript of either the Fantasia or the Fugue survives, but Bach scholar William H. Bates noted an eighteenth-century manuscript in its original state that coupled the two pieces together.

Similar to the Baroque “*toccat*a” (from the Italian *toccare*, literally “to touch”), the Fantasia was a keyboard composition containing fast-moving, dexterous passages that emphasized the performer’s virtuosity. A fugue is a polyphonic compositional technique involving several voices (melodic lines) that imitate

and intertwine with each other. Bach was considered to be the ultimate master of fugal writing.

Scholars believe this particular Fugue in G minor was improvised by Bach in 1720 as part of his audition to become the organist at St. James' Church in Hamburg. Johann Adam Reinken, a renowned Dutch organist, is believed to have been on the selection committee, and Bach chose a popular Dutch folk song as the theme or subject of the fugue to honor his presence.

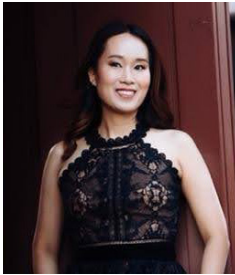
John Boyd's masterful transcription for winds begins with highly florid and ornate melodic ideas performed by the woodwinds accompanied by dense and chromatic harmonies in the brass. Intimate interludes scored for smaller, chamber combinations of instruments are skillfully interwoven to dramatic effect.

The Fugue is a delightful *tour de force* of contrapuntal writing. The fugue subject first appears in the oboe, and passes to other instruments. Following each melodic entrance, continuing instruments perform melodic passages known as "counterpoint" (literally "note against note"). When the basses take melodic roles, one can only marvel at the virtuosity Bach must have possessed to simultaneously move his fingers on the keyboards and his feet on the pedals.

LUMINANCE

Shuying Li (b. 1989)

Composed 2023 | Duration 11:30



Praised as "a real talent" (The Seattle Times) with "vivid, dramatic" (San Francisco Chronicle) and "enjoyable" (Gramophone Magazine) scores, and "an incredible span of compositional tool box" (American Record Guide), Shuying Li's compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony, Boston Modern Orchestra Project, New Jersey Symphony Orchestra, Ningbo Symphony Orchestra (China), Alarm Will Sound, American Lyric

Theater, Argus Quartet, Chamber Music Society of Central Virginia, Hartford Opera Theater, Donald Sinta Quartet, Norfolk Contemporary Ensemble, Women's Wind Ensemble, Orkest de ereprijs (Netherlands), Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), 15.19. Ensemble (Italy), Ascanio Quartet (Italy), Atlas Ensemble (Netherlands), among others. Shuying has received awards or grants from OPERA America, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, New Jersey Composers' Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, etc.

Originally from China, Shuying holds degrees from the University of Michigan and the Hartt School. A passionate education, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty as the Assistant Professor of Music at California State University, Sacramento in Fall 2022. Shuying is the founder and artistic director of the contemporary ensemble and non-profit organization Four Corners Ensemble and its annual festival, Operation Opera. Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, "The President's Own" United States Marine Band, Windscape Woodwind Quintet, The Chelsea Symphony, Washington-Idaho Symphony, Northwest Florida Symphony Orchestra; an opera commissioned by the Shanghai Conservatory of Music with librettist Julian Crouch in development with the Houston Grand Opera supported by OPERA America; an orchestra consortium commission by 13 orchestras; and two band consortium commissions including a CBDNA West/ Northwest Region "Bridgework" Commission. For more information, please visit <http://www.shuyingli.com>.

Her newest work **Luminance** explores the interplay between lightness and darkness, both musically and thematically. Thus, this work seeks to evoke a sense of radiance and brilliance. At its core, Luminance addresses issues relevant to contemporary society. By exploring themes of hope and despair, inclusion and exclusion, and power and powerlessness, the piece seeks to provide a platform for reflection and conversation. Through its use of evocative tonalities and dynamic contrasts, Luminance aims to inspire audiences to find strength in moments of darkness and embrace the light within themselves.

Luminance was commissioned by a consortium of 40 college bands led by Andy Collinsworth at Sonoma State University and Thomas Seddon at Washburn University. The premiere performance was given by Col. Jason Fettig and The President's Own United States Marine Band on October 2, 2023.

SYMPHONY IN B-FLAT

Paul Hindemith (1895-1963)

Composed 1951 | Duration 19:00



Paul Hindemith was a rare musician known not only for his talent as a composer, but also for his work as a professional violist, conductor and teacher. Born in 1895, he received his education at the Hoch Conservatory in Frankfurt. He taught composition in Berlin, but under pressure from the Nazi regime he emigrated to the United States and taught at Yale University. In his later years he taught and conducted in Europe and the United States. He died in Frankfurt in 1963.

In early 1951, Hindemith was approached by the leader of the United States Army Band to conduct some of his own music for a series of concerts that were to take place that spring. Hindemith agreed, but added that if he could appear later in the series, "I might just write a little something." We may never know just when or how that "little something" developed into the idea for a full-fledged symphony. When a New York Times reporter asked Hindemith after the premiere how he came to compose the work, he retorted "no literature for band... so I wrote some."

The work was composed between March 7-19, 1951. His wife Gertrude wrote in a letter dated March 14 that "Paul is just now working on the last movement of the Band Symphony— under great pressure, since it must be in Washington this week." The manuscript score carries a handwritten inscription by the composer: "To Captain Curry after a pleasant time with his band and with many thanks. Paul Hindemith, April 1951."

The Symphony was premiered under Hindemith's baton in Washington, D.C., on April 5, 1951. The concert received more press attention than one would normally expect. In fact, The New York Times sent a reviewer and published this account in the edition dated ten days later (Sunday April 15, 1951):

Many wondered what it would be like when the composer of "Mathis der Maler" and "Nobilissima Visione" gave a brass band a downbeat... the Symphony... turned out to be major Hindemith. Its three movements ranged from Brahmsian sweep in the first movement to intricate and finely-articulated fugal voicing in the third. The tonal texture was constantly rich while continuously changing in color."

A reviewer from the Washington Post wrote an even more glowing account (April 6, 1951):

One of the two or three greatest living composers today, Hindemith showed once more a rare combination of the facets that mark his genius.

He has no superior in the handling of sounds made by any group of instruments. Nor is there a composer today who can surpass his gifts for writing music with a vital energy, a constant parade of living speech.

The new symphony, completed less than four weeks ago, takes its place with the few works of such a genius in the field of band literature.

Hindemith's **Symphony in B-flat** is cast in three movements, each of which are bound by a 5-note source motive at the beginning of the first movement.

Movement I: Moderately fast, with vigor

The first movement is a sonata-allegro form comprised of three distinct sections:

The first section introduces two themes: 1) the source motive (stated in the low brass) and a broad melody in B-flat minor (stated by the trumpets) accompanied by nimble, percolating woodwinds; 2) a lyrical melody in F minor (first heard in the oboe) that is based on the source motive. The first section of the movement comes to a close with a smooth, chromatic line (stated by unison woodwinds) and a heroic version of the source motive (stated by brass).

The second section features various treatments of the melodic ideas heard in section one, including vigorous staccato rhythms; imitative, fugal melodies; and a smooth melody based on an inversion of the source motive.

The final section is a recapitulation of melodic and harmonic material, culminating with a climactic B-flat major chord.

Movement II: Andantino grazioso; Fast and Gay

The second movement is a sort of "song and dance" form in three distinct sections. The first section features a mellifluous duet between solo Alto Saxophone and solo Cornet, accompanied by a light "harrumph" accompaniment. The second section (marked "fast and gay") features light and buoyant phrases in the woodwinds, punctuated by a valiant brass melody. The final section combines the themes and rhythms from both sections together, creating an exciting and rhythmic *tour de force*.

Movement III: Fugue, Rather broad

The third movement abounds with energy and unusual orchestration; in other words, Hindemith at his finest. The music begins by teasing the listener with an eight-measure introduction that seems to have little chance of going forward. Following a long chord, the trumpets and cornets play the first melodic theme, which becomes the basis for the fugue. This first fugue theme is imitated and adapted several times in the opening two minutes of music. Then, a second, brooding melody appears in the bass clarinet and bassoons, which too becomes the basis for fugal treatments. Hindemith combines both fugue melodies, and then, in a stroke of genius, reintroduces the main melody from the first movement, culminating the symphony with monumental fashion.

BIOGRAPHIES



Matt Bringedahl is currently the Director of Instrumental Music at Maria Carrillo High School in Santa Rosa, California. He is in his 11th year teaching at that site where he leads three levels of wind band, two levels of orchestra, two levels of jazz ensembles, and multiple student independent ensembles.

Mr. Bringedahl received his BA in Music Education from Sonoma State University in the spring of 2012, his credential the following year, and his Masters from Michigan State in the summer of 2018. All levels of his degrees were received with honors from each university. He studied under multiple conducting professors, most notably Dr. Andy Collinsworth and Dr. Jenny Bent from Sonoma State as well as a collection of others during professional development sessions including Dr. Kevin Sedatole from Michigan State University.

Mr. Bringedahl maintains an active professional musical schedule. He spends summers working with various summer camps, conducting clinics, teaching music courses, and teaching a steady cohort of private students. In addition to teaching, he also performs with a variety of local classical and jazz ensembles ranging from Marin up to Ukiah. His primary instrument is clarinet but is a proficient woodwind doubler on flute and saxophones. Mr. Bringedahl is a proud member of NAFME (National Association of Music Education), CMEA (California Music Education Association), NCBCDA (Northern California Band and Choir Association or which he is currently the President Elect), CODA (California Orchestra Directors Association) and CAJ (California Alliance for Jazz).



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



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SCHOOL**

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

R. Anderson Collinworth, Department Chair,
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 Rachuary 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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