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Sonoma State University
Department of Music
2021 - 22 Concert Series



SPRING 2022 CONCERTS

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FEB 10-20		The Pirates of Penzance	Person
FEB 26	2:00 PM	Symphony Orchestra Family Concert	Weill
MARCH 2	1:00 PM	Instrumental Repertory Recital	Schroeder
MARCH 3	7:30 PM	Latin Band and Jazz Combos	Schroeder
MARCH 4	7:30 PM	Jazz Orchestra	Weill
MARCH 8	7:30 PM	Concert Band with High School Guest	Weill
MARCH 9-11		Sonoma Invitational 2022	Weill
MARCH 11	7:30 PM	Sonoma Musica Viva	Schroeder
MARCH 16	1:00 PM	Department Repertory Recital	Schroeder
MARCH 17	7:30 PM	Faculty Composers	Schroeder
MARCH 29	8:00–6:00 PM	Sonoma State Sings	GMC
APRIL 1	7:30 PM	New Music Sonoma	Schroeder
APRIL 9	7:30 PM	Guitar Guest- Thomas Viloteau	Schroeder
APRIL 20	1:00 PM	Instrumental Repertory Recital	Weill
APRIL 23	7:30 PM	Concert Choir and SonoVoce	Schroeder
APRIL 24	2:00 PM	Brass Ensemble	Schroeder
APRIL 30	7:30 PM	Symphony Orchestra	Weill
MAY 1	2:00 PM	Navarro Trio	Schroeder
MAY 1	7:30 PM	Student Composers	Schroeder
MAY 3	7:30 PM	Jazz Combos	Schroeder
MAY 6	7:30 PM	Guitar Ensemble	Schroeder
MAY 11	1:00 PM	Department Repertory Recital	Schroeder
MAY 11	7:30 PM	Music Theater Scenes	Schroeder
MAY 12	7:30 PM	SSU Symphonic Wind Ensemble & Concert Band	Weill
MAY 13	7:30 PM	Jazz Orchestra	Weill
MAY 17	7:30 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

Vocal Repertory Recital
Ballads, Howls, and Dreams
Vocal Compositions by SSU Students,
Faculty, Alumni, and Friends

Yvonne Wormer, piano
Students of Jane Erwin, Justin Montigne, and Danielle Wertz
Lynne Morrow, Director of Opera and Music Theatre

Tuesday, May 17, 2022
7:30 pm
Schroeder Recital Hall

PROGRAM

I

"Somewhere Over the Rainbow" from *The Wizard of Oz*

Music by Harold Arlen (1905-1986), arr. Richard Riccardi (b. 1943)

Text by Yip Harburg (1896-1981)

Maddy Conner, soprano

"Songs for the People"

Music by Abbi Samuels (b. 2000)

Text by Francis Ellen Watkins Harper (1825-1911)

June Ivanetich, soprano

"The Road Not Taken"

Music by David Kerr (b. 1997)

Text by Robert Frost (1874-1963)

Nick Lawson, baritone

"Gathering Leaves"

Music by Brian Barnes (b. 1999)

Text by Robert Frost (1874-1963)

Nora Sarault, mezzo-soprano

"Time Will Show"

Music and Text by Danielle Wertz (b. 1994)

Melody Rose Neal, soprano and Quidi Peng, mezzo-soprano

II

"Forever We Wonder"

Music and Text by Emma Webb (b. 1999)

Brendan Corr, baritone

"Our Song"

Music and Text by Liam Daley (b. 1994)

Emily Rae Fealy, soprano

"Life Goes On"

Music and Text by Emerson Kimble (b. 2001)

Emerson Kimble, bass

Thomas Limbert, marimba

III

Selections from *Dorothy Parker Songs*

Music by Richard Ricardi (b. 1943)

Text by Dorothy Parker (1893–1967)

"A Very Short Song"

Kyle Piet, baritone

"Star Light, Star Bright"

Rachel Archambault, mezzo-soprano

"Symptom Recital"

Gabrielle Giddings, mezzo-soprano

IV

Selections from *Byron Songs*

Music by Brian S. Wilson (b. 1962)

Text by George Gordon Noel Byron (1788–1824)

"They say that Hope is happiness"

Alfie Halpern, mezzo-soprano

"My Soul is Dark"

David Kerr, baritone

"If That High World"

Lee Patrick, soprano

V

"A Ballad of the Two Knights"

Music by Stephen Fratallone (b. 1998)

Text by Sara Teasdale (1884–1933)

Andrew Cedeño, baritone

"Let you go, let me go"

Music and Text by Madison Kaminsky (b. 1998)

Ashlyn Rossi, soprano

"Ghost Mountain"

Music by John Iten (b. 1989)

Text by Walter de la Mare (1873–1956)

Brayden Simmons-Ayala, baritone

"Petaluma Howls"

Music and Text by Thomas Limbert (b. 1974)

Abbi Samuels, soprano

PROGRAM NOTES

About "Time Will Show"

Time Will Show reflects upon a unique dynamic in friendships and relationships of all kinds: Two people connect, support each other through difficult times, and eventually their lives feel inextricably linked. In time, they need space to grow as individuals and wonder if they can grow side by side without growing apart. "Can I fly if you're beside me and catch you when you fall?" –Danielle Wertz

Danielle Wertz is an award-winning artist on the rise, making a name for herself as a vocalist, composer, arranger and educator. Described as, "untarnished by the politics of music" (Jazz Music Archives) and "at home alongside more contemporary exponents of improvised singing" (LoudMouth, AU) Danielle has rapidly gained national acclaim. After being named a 2015 Thelonious Monk International Jazz Vocals Competition semi-finalist, Danielle independently released her debut album, *Intertwined*. This collaboration with Israeli pianist, Tal Cohen, was ranked #4 on Capital Bop's list of "Best DC Jazz Albums of 2017" and has continued to receive high praise since its release. Pre-pandemic, Danielle frequently headlined local and national venues including Blues Alley Jazz, SFJAZZ, Black Cat SF, Cafe Stritch, Rockwood Music Hall, Twins Jazz and Rudy's Jazz Room. As Danielle continues to focus more on original compositions and arrangements, she is looking forward to releasing her first album as a bandleader in January 2023.

About "Dorothy Parker Songs"

There are countless reasons why Dorothy Parker (1893-1967) is considered an American treasure. Born Dorothy Rothschild to the struggling, blue-collar side of the Rothschild family, she rocketed up the New York City literary ladder with her rapier-sharp tongue, keen observation of irony, and her out-spoken perspective on forced gender roles, heartbreak, and suicidal ideation. Regina Barreca wrote that, "Parker's wit caricatures the self-deluded, the powerful, the autocratic, the vain, the silly, and the self-important."

Parker was one of the founding members of the Algonquin Round Table, a group of highly intellectual writers including Robert Benchley, Robert E. Sherwood, Franklin Pierce Adams, Alexander Woolcott and Harold Ross, all of them columnists and writers of renown. The formidable group lunched daily at

the famous hotel, to sharpen their wits against each other and to share ideas, encouragement, and honest criticism with each other. Parker, herself, wrote for *Vanity Fair* and *The New Yorker*, as well as publishing volumes of her own poetry and later (quite successfully) screenwriting for Hollywood. The selections you will hear today are from her first volume, *Enough Rope* (1926) and *Death and Taxes* (1931). –Richard Riccardi

These songs were written for Sandy Riccardi, Richard's wife and frequent performing partner, who suggested the texts.

Richard Riccardi has accompanied such greats as Joel Grey, Martha Raye, Diahann Carroll, Tom Jones, Wesla Whitfield, Sharon McNight and Mel Tormé, and was associate conductor for the Third National Broadway Tour of *Annie*. He has played for the SF Symphony under Maestro Seiji Ozawa, for the San Francisco Opera and Ballet, music directed for the Lamplighters, the Summer Song Opera program, and The San Francisco Boys Chorus. He received his BMus at Oberlin Conservatory and his MMA from Yale University School of Music. He received the Mr. Holland's Opus award (founded by the Henry Mancini family) at Carnegie Hall in 2006 for his outstanding teaching of music. Richard and his wife Sandy currently reside in Asheville, North Carolina, continuing their individual and collective music performance and teaching careers. and are both adjunct professors of music at Brevard College. Richard is additionally teaching and coaching at Mars Hill University in the theater arts department. Sandy was the inspiration for Richard in setting the cycle of six Dorothy Parker poems to music in 2011-2013, and Richard continues to compose and perform original compositions at Brevard and in the Asheville area.

About "Byron Songs"

Byron Songs is a Song Cycle in 6 parts for soprano and piano based on texts from Lord Byron's *Hebrew Melodies* commissioned by Sonoma Musica Viva. The first performance was in November 2011, Carol Menke, soprano, Marilyn Thompson, piano. Byron wrote that the *Hebrew Melodies* were written "partly from Job and partly my own imagination". They reflected his general sympathy with the downtrodden. –Brian S. Wilson

Versatile composer, arranger, conductor and educator, **Brian S. Wilson**, is currently Professor of Music Theory and Composition, Director of Jewish Studies and Faculty Advisor to Hillel at Sonoma State University. As a composer he frequently incorporates tropes from the Jewish liturgy, sometimes in outwardly "Jewish" music (for example, his original setting of the Avinu Malkeynu prayer), other times for no particular reason than the melody just sounds good (Symphony No. 1, Ancient Calls and Echoes for Two Horns and Organ). Wilson's extensive collaboration with klezmer clarinetist Robin Seletsky has resulted in several

original works for klezmer band and a widely acclaimed Klezmer Concerto for Clarinet for band and orchestra and an arrangement of Rumania! for klezmer band and orchestra. Winner of the International Trombone Association Composition Competition for The Avanti, Wilson's scoring and sense of pacing have earned him a reputation as a master of craft. Wilson received his Bachelor's degree in Composition and Music Education from New England Conservatory, Master's in Composition and Theory from the University of Chicago, and Doctorate in Instrumental Conducting and Composition from the University of Arizona. Formerly Music Director of the University of Detroit Classic Theatre Study Abroad program, Wilson has guest conducted his works in Russia, Israel, Greece, Italy, Latvia, Estonia, Korea, Costa Rica, Canada, France, Switzerland and throughout the US, and spent part of a recent sabbatical doing research in France and Germany. During his 13 year tenure as SSU Music Department Chair, he instituted major curricular reform, chaired numerous search committees, hosted summer workshops, and developed national and international recruitment materials.

About "Petaluma Howls"

Every night during the month of April 2020, at the height of the Covid-19 quarantine, I recorded a few minutes of my Petaluma, CA neighborhood residents howling at 8pm. These collective outbursts allowed us to blow off steam in an uncertain time, come together as a community, and most importantly, give a literal shout out to health care workers and first responders. Some nights were louder than others and one will hear cars swooshing by my recorder, dogs joining in, or fireworks being set off down the street.

To build the electronic voice accompaniment, I analyzed the recording of each night using specialized software (and my ears) to determine the closest applicable tonality as projected by the howlers. I carefully time-compressed the several minutes of howling from each night into only a few seconds and then electronically filtered and resonated the resulting clouds of sound through a chord progression and synthesized bass line derived from the tonal implications of each recording. The vocal part is meant to highlight the pitch content of the compressed soundscapes with the singer being asked to produce vocal sounds that emulate deconstructed and elongated howls. My hope is that the composition gives the listener a musical and emotional impression of this unique sonic and social phenomenon. —Thomas Limbert

Thomas Limbert is a composer, percussionist, music technologist, and audio engineer with interests in temporality, the intersections of technology and performance, global music aesthetics, and acoustic ecology – concerns which continually inform his creative work. Thom's music has been commissioned and/or performed across North America and abroad by orchestras, choirs, chamber ensembles, soloists, theater groups, and opera companies. His engineered recordings of Pulsoptional, a new music group for which Thom performs and composes, appear on the Fugu Fish and Innova labels. Thom has recently been working closely with renowned ethnomusicologist, Paul Berliner, to record, edit, and mix the audio material that accompanies Berliner's multiple publications on the Mbira Dzavadzimu music of Zimbabwe featuring the repertory of Berliner's longtime collaborator and co-author, mbira master, Cosmas Magaya (<http://mbiraplatform.org>). He holds degrees from Duke University (Ph.D. Music Composition) and the University of North Carolina at Chapel Hill (B.A. Music and Philosophy). Thom is Associate Professor of Music at SSU where he directs the composition and recording arts programs.

DEPARTMENT OF MUSIC

FACULTY

R. Anderson Collinworth, Chair and Director of Bands

Jenny Bent, Director of Choral Activities

Alexander Kahn, Director of Orchestral Activities

Doug Leibinger, Director of Jazz Studies

Thom Limbert, Composition Program Director

Kim Mieder, Music Education Coordinator

Lynne Morrow, Director of Voice Program

John R. Palmer, Musicology and Musicianship Programs

Marilyn Thompson, Piano and Chamber Music Director

Brian S. Wilson, Music Theory Program Director

STRINGS

Liana Bérubé, Violin & Viola

Aaron Westman, Violin & Viola

Jill Rachuy Brindel, Cello

Mark Wallace, Classical Bass

Daniel Levitan, Harp

Eric Cabalo, Classical Guitar

WOODWINDS

Kathleen Reynolds, Flute

Laura Reynolds, Oboe

Roy Zajac, Clarinet

Rufus Olivier, Bassoon

Andrew Harrison, Saxophone

BRASS

Daniel Gianola-Norris, Trumpet

Ruth Wilson, Horn

David Ridge, Trombone

Jonathan Seiberlich, Tuba and Euphonium

PERCUSSION AND PIANO

Jennifer Wilsey, Percussion

Marilyn Thompson, Piano

VOICE

Jane Erwin

Justin Montigne

Danielle Wertz

JAZZ

Raffi Garabedian, Saxophone

Ian Carey, Trumpet

Doug Leibinger, Trombone

Ken Cook, Piano

Randy Vincent, Guitar

Cliff Hugo, Bass

George Marsh, Drums

Kendrick Freeman, Latin Band

PERFORMING ENSEMBLES

Symphonic Chorus

Concert Choir

Musical Theater and Opera

Symphony Orchestra

Wind Ensemble

Concert Band

Chamber Music Ensembles

Brass Ensemble

Guitar Ensemble

Jazz Orchestra

Latin Band

Jazz Combos

Rock Collegium

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