# AIM HIGH REACH WIDE EDUCATE ALL

Sonoma State University Department of Music 2022 - 23 Concert Series

# FALL 2022 CONCERTS

Tickets \$12 Box Office: SSU Students Free 707.664-4246

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SEPT 1	5:30 PM	Jewish Music Series	Schroeder
SEPT 9	7:30 PM	Fall Guest Guitarist: Tengyue Zhang (TY)	Schroeder
SEPT 11	2:00 PM	Beneath A Tree	Schroeder
SEPT 15	5:30 PM	Jewish Music Series	Schroeder
SEPT 22	7:30 PM	Faculty Recital- Andrew Harrison, saxophone	Schroeder
SEPT 24	7:30 PM	Symphony Orchestera- Collaborative with DDAT	Weill
SEPT 28	1:00 PM	Department Repertory Recital	Schroeder
<b>OCT</b> 4	7:30 PM	Jazz Combos	Schroeder
OCT 5	7:30 PM	Jazz Orchestra	Weill
OCT 6	5:30 PM	Jewish Music Series	Schroeder
OCT 7	7:30 PM	Symphonic Wind Ensemble	Weill
OCT 11	7:30 PM	Concert Band	Weill
OCT 14	2:00 PM	Scholarship Showcase	Schroeder
OCT 19	1:00 PM	Vocal Repertory Recital	Schroeder
OCT 20	5:30 PM	Jewish Music Series	Person
OCT 26	1:00 PM	Instrumental Repertoire Recital	Schroeder
OCT 27-28	ALL DAY	Sonoma State Sings Choral Festival	Weill
<b>NOV</b> 3	5:30 PM	Jewish Music Series	Schroeder
NOV 4	7:30 PM	Concert Choir and SonoVoce	Schroeder
NOV 10	7:30 PM	Faculty Recital- Jonathan Sieberlich, tuba	Schroeder
NOV 13	2:00 PM	Brass Ensemble	Schroeder
NOV 16	1:00 PM	Department Repertory Recital	Schroeder
NOV 17	5:30 PM	Jewish Music Series	Schroeder
NOV 19	7:30 PM	Symphony Orchestra	Weill
NOV 20	10:00 AM	Day of Strings	Schroeder
DEC 6	7:30 PM	Music Theatre Scenes	Schroeder
DEC 7	7:30 PM	Jazz Orchestra	Weill
DEC 8	7:30 PM	Jazz Combos	Schroeder
DEC 9	7:30 PM	Opera Scenes	Schroeder
DEC 10	7:30 PM	Rock Collegium	Schroeder
DEC 11	2:00 PM	Symphonic Wind Ensemble	Weill
DEC 12	7:30 PM	Noma Winds & Concert Band	Weill
DEC 13	7:30 PM	Vocal Repertory Recital	Schroeder
DEC 14	1:00 PM	SSU Vocal Faculty Concert	Schroeder

Sonoma State University Department of Music Presents

## Sonoma State University Symphonic Wind Ensemble

Andy Collinsworth, Conductor Shuying Li, Composer **Diablo Valley College Wind Ensemble** Kaitlin Bove, Conductor

# **Celebrations**

Friday, October 7, 2022 7:30 pm Joan and Sanford I. Weill Hall

## PROGRAM

#### **Diablo Valley College Wind Ensemble**

Vuelo

Net Luck Soaring

Lichtweg/Lightway

Salvador Alan Jacobo (b. 1997)

Joni Greene (b. 1981)

Jennifer Jolley (b. 1981) Flex Arr. Bove

#### 10-minute intermission

#### **Symphonic Wind Ensemble**

Celebrations

The Last Hive Mind

Requiem for the Unarmed

The Diplomat

Variations on America

John Zdechlik (1937-2020)

Shuying Li (b. 1989)

Kevin Day (b. 1996)

John Philip Sousa (1854-1932)

Charles Ives (1874-1954) Transcribed for Band by William Rhoads Based on the Orchestra Version by William Schuman Edited by R. Anderson Collinsworth

#### **Combined Ensembles**

The Aviators

John Philip Sousa Edited by Kaitlin Bove

#### **Diablo Valley College Wind Ensemble** FLUTE

Kenyon Kremin Lena Sanchez Kristofer Santo

#### BASSOON

Ronni Stiles

#### CLARINET

Ebube Jideonwo Carl Roe Kyle Wright

#### SAXOPHONE

Ashley Sanchez Lopez Robert Acevedo

#### TRUMPET

Hugues Boisset Emma McGurk Lucas Del Valle Brendan Smith

#### HORN

Kyle Brosler Cole Evans Ashley Ramos-Segovia

#### TROMBONE

Bailey Jeffrey Zachary Usedom Theo Whitlow

#### TUBA

Jacob Davidson Mariano Elias III

#### PERCUSSION

Miles Brown Ashley Riddick Reed Schmitt Joshua Velazquez Andy Zeng

#### Sonoma State Symphonic Wind Ensemble FLUTE/PICCOLO

Sierra Smith (BM, Music Education) Juan Miranda (BM, Music Education) Katherine Mason (BM, Music Education) Dee Dee Degering (Community Member)

#### OBOE

Elias Ramos (BM, Music Education) Ashley McDonald (BM, Performance)

#### BASSOON

Miranda Kincaid (Community Member) Steven Petersen (Community Member)

#### CLARINET

Emma Hofhenke (BM, Music Education) Natalie Cucina (BA, Earth Science) Sam Aldag (BM, Music Education) Paulina Vaclav (BM, Music Education) Alaina Miller (BM, Music Education) Aron Bateleur (Community Member)

#### BASS CLARINET

Emma Becker (BM, Music Education)

#### CONTRABASS CLARINET

Matthew Bowker (SSU Graduate)

#### ALTO SAXOPHONE

Cooper Ysais (BM, Music Education) Owen Short (BM, Music Education)

#### TENOR SAXOPHONE

Nathan Silva (BM, Music Education)

#### BARITONE SAXOPHONE

Sergio Aranda-Salcedo (BM, Music Education)

#### TRUMPET

Robert Springer (BM, Music Education) Vincent Elliott (BM, Performance) Miriam Bozman (BM, Performance & BA, Psychology) Madison Lechman (BM, Music Education) Alexander Brown (BM, Music Education) Jayson Tong (BA, History) Miguel Tejeda (BM, Performance)

#### HORN

Jason Whitney (BM, Performance) Adrian Zarco (BM, Music Education) Ryan Ristine (BM, Music Education) Nadia Gabel (BA, Undeclared)

#### TROMBONE

Marcus Bedient (SSU Graduate) Hunter Richison (BM, Music Education) Ruby Goshert (BM, Music Education) Tavyn Eifertsen (BM, Music Education) Hailey Glass (BA, Music) Mike Wang (BM, Music Education)

#### EUPHONIUM

Nick Dibley (BM, Music Education)

#### TUBA

Juan Villasenor (SSU Graduate) Johann Klapstein (BM, Music Education) Gabriel Aviles (BA, Philosophy)

#### PERCUSSION

Charlie Gomez (BM, Music Education) Colin Hathorn (BM, Composition) Max Alamaraz (BA, Criminal Justice) Felipe Puac (Community Member) Julianne Nguyen (BM, Music Education) Mira Portnoy (Pre-Business Administration)

## **PROGRAM NOTES**

#### VUELO SALVADOR ALAN JACOBO (B. 1997) Composed 2018/2020 | Duration 3:00



Salvador Alan Jacobo (b. 1997) is an emerging young composer who resides in Portales, New Mexico. His prolific catalog includes works for school wind bands, community groups, and brass ensembles.

Entitled **Vuelo** (Spanish for "flight"), Jacobo's short overture opens with a misty texture comprised of pedal winds under an ascending melody that builds as more

voices join in. Following the opening statement, the work flashes into double time lead by percussion and the main melody is restated in a new, energetic variation. Jacobo composed the piece as an homage to all winged things (whether bird or plane) and their "relentless pursuit through the heavens to reach their destination regardless of the turbulent winds that try to push them back and down."

The first performance and reference recording of Vuelo was made possible by And We Were Heard, a non-profit that supports composers from historically marginalized groups through the development of composer-ensemble collaboration projects. To find out more about the organization, visit www. andwewereheard.org.

#### NET LUCK SOARING JONI GREENE (B. 1981) ARRANGED BY KAITLIN BOVE Composed 2011/2015 | Duration 6:20



Joni Greene's music is described as "rich, colorful, and expressive." Her music has been performed throughout the United States and in Canada, France, Germany, Spain, China and Australia. Her diverse catalog includes works for band, choir, orchestra, chamber ensemble, and chamber opera. Notable awarded prizes include the 2nd and 3rd Frank Ticheli competition, ASCAP/Lotte Lehman "Damien Top" Prize, and the ACC Band Directors Association

Emerging Artist Grant. Her work, The Moon Glistens, was released on the 2017 Kansas University Wind Ensemble album by Klavier Music Productions. Ms. Greene holds MM and BM degrees from Indiana University. Her training also includes instruction abroad and at master-classes across the country. Principle instructors include: Michael Gandolfi, Sven-David Sandstrom, Kevin Puts, Don Freund, David Dzubay, Claude Baker, and Rafael Hernandez. **Net Luck Soaring** was written to celebrate the life of Noppanut Lucksanawichien (known as "Net Luck" to those who knew him), a clarinet and percussion player, whose love of life sent him soaring through the sky like a carefree bird, dipping and diving with exhilaration, bringing happiness to all those around him. It was commissioned by Laura Cross and the band parents of Leander High School (TX), and was a gift to the band honoring the man and his family. It strives to capture the journey of life, both calm and perilous, among the friends and family who love us most.

#### LICHTWEG/LIGHTWAY JENNIFER JOLLEY (B. 1981) ARRANGED BY KAITLIN BOVE Composed 2017/2020 | Duration 6:10



Los Angeles native Jennifer Jolley is a composer and sound artist influenced by urban environments and nostalgia. Her work draws toward subjects that are political and even provocative. She is the co-founder of North American New Opera Workshop (NANOWorks Opera), a chamber opera company devoted to developing and staging short contemporary operas by emerging North American composers. She has served as composer-in-

residence at multiple institutions, promotes composer advocacy through her articles for *NewMusicBox* & *I CARE IF YOU LISTEN*, and serves on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

*Lichtweg/Lightway* is a wind ensemble pieced based on the Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit. In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.

Jennifer received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is now an Assistant Professor of Music Theory and Composition at CUNY Lehman College, and she has been a composition faculty member at Interlochen Arts Camp since 2015. She previously held positions at Texas Tech University and Ohio Wesleyan University.

#### CELEBRATIONS JOHN ZDECHLIK (1937-2020) Composed 1991 | Duration 8:30



John Zdechlik was an American composer, conductor, and educator. He earned his PhD. In composition at the University of Minnesota, where he studied with Frank Bencrisiutto. In 1970, Zdechlik began his tenure at Lakewood Community College (now Century College) in White Bear Lake, Minnesota, where he served for nearly three decades as conductor, professor, music department chair, and resident composer until his retirement in 1997.

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson conducting. This seventy-member community concert band was awarded the prestigious Sudler Silver Scroll by the John Philip Sousa Foundation in 1996. *Celebrations* is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

#### THE LAST HIVE MIND SHUYING LI (B. 1989) Composed 2018 | Duration 6:00



Praised by the Seattle Times as "a real talent" with "skillful orchestral writing, very colorful language and huge waves of sound," Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master's degrees from the University of

Michigan and is a research faculty member at the Shanghai Conservatory of Music. Dr. Li is currently Assistant Professor of Music Theory and Composition at California State University, Sacramento, and Artistic Director of the Four Corners Ensemble.

**The Last Hive Mind** was written for conductor Glen Adsit and the Foot in the Door Ensemble at The Hartt School. Inspired by several episodes of the British TV series Black Mirror and the general idea of recent increasing debate around the artificial intelligence and how it will affect our daily lives as human being, I put some of my personal thoughts, standing, and imagination into this work. Thanks to Glen who came up with this very dynamic and matching title at the

preliminary stage of my writing of it- the title also helped in the shaping of how the musical narrative is navigating its own way throughout.

Specifically, I was struck by the idea in one episode of Black Mirror, the "Metalhead." After the unexplained collapse of human society, a group of people tried to flee from the robotic "dogs," a huge hive mind with metal-built bodies and powerful computer "brains." The failure is almost predictable, but one detail that struck me the most was that the whole reason that a few human beings got trapped in the crazy chasing by the robotic dogs was because of their effort of searching a comforting gift for a very sick child – and the gift is just a fluffy teddy bear.

In *The Last Hive Mind*, there are two forces fighting with each other – the robotic, rhythmic, seemingly unbreakable "hive mind" music, versus the dreamy, melodic, and warm "lullaby" tune. Lastly presented by the piano, the "lullaby" music is also a quote from my mini piano concerto Canton Snowstorm. As the title indicates, this work depicts the struggle between the artificial intelligence, or the hive mind, and the dimming humanity; furthermore, the work implies the final collapse and breakdown of the last hive mind followed by its triumph.

#### REQUIEM FOR THE UNARMED KEVIN DAY (B. 1996) Composed 2022 | Duration 9:30



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.

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.

Day is currently 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.

On May 25, 2020, Minneapolis resident George Floyd was murdered by police officers, one of which had a knee on his neck, cutting off all oxygen to his brain. Floyd's last words, the same words used by Eric Garner in 2014, echo across the United States and through the world:

#### "I. can't. breathe."

Seeing the footage of his murder on television, my heart sank and I felt incredibly sick to my stomach. I couldn't believe what I had witnessed, and it took me weeks to process what had transpired. Someone who looks like me was just murdered in cold blood by law enforcement. I can recall the many people that also look like me that were murdered in similar fashion, both by law enforcement and by civilians with racist intent. Their names became social media hashtags, and ring in the hearts of every black man, woman, and child in the United States.

Eric Garner, Michael Brown, Tamir Rice, Philando Castile, Treyvon Martin, Ahmaud Arbery, Atatiana Jefferson, Breonna Taylor, George Floyd... A growing list of names. The unarmed black victims of racial injustice. Too many names to count.

**Requiem for the Unarmed** is my musical response to the death of George Floyd and to black lives lost due to racial injustice in the United States. This piece is meant to be a memorial to those lives lost and is my plea and prayer.

May this happen no more.

- Program Note by composer

#### THE DIPLOMAT JOHN PHILIP SOUSA (1854-1932) Composed 1904 | Duration 3:00



What is the inspiration for many of the suites and arrangements, for which Lieutenant Commander John Philip Sousa, the famous bandmaster, who comes to Bangor, Wednesday, September 19th, would have won a place in the American musical history, had he never written a single march? "A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March King. "I remember that one of my best marches,

from the standpoint of lasting popularity, was written with the best tenderloin I ever had tasted for an inspiration. The march was *The Diplomat* and the city

was Mitchell, South Dakota, and mentally at least, I dedicated the march to the unseen cook who prepared that tenderloin."

While mentally dedicated to Mitchell's unnamed chef, the march was in actuality dedicated to Secretary of State John Milton Hay, whose diplomatic skill had impressed the composer. When performing this march in the prime of his career, Sousa gave a subtle but highly pleasing display of conducting excellence for the benefit of both his audiences and his musicians. The first section of the march has a catchy melody which he had the band phrase and accent in a style different from the printed music. As the late Dr. Frank Simon, former Sousa Band solo cornetist remarked, "When the 'Governor' conducted this march, we could literally visualize the graceful swagger of a handsome diplomat, top hat, tux, striped trousers and all, strutting down the street, nodding cheerfully here and there."

- Program Note by Paul E. Bierly Accessed on the US Marine Band website

#### VARIATIONS ON AMERICA CHARLES IVES (1874-1954) TRANSCRIBED BY WILLIAM E. RHOADS BASED ON THE ORCHESTRA VERSION BY WILLIAM SCHUMAN EDITED BY R. ANDERSON COLLINSWORTH Composed 1892/1968 | Duration 7:00



A businessman who made a fortune selling insurance, Charles lves composed at night, when all the day's work was finished. He was an innovator who foreshadowed many compositional techniques that others later used. His self-imposed isolation from the mainstream of composition allowed him the luxury of not having to please an audience. In short, lves wrote music for himself. Ives was born in Danbury, Connecticut, the son of George



Ives, a musician and military band leader. His father directed a number of local bands, choirs and orchestras and taught music theory. He took an open-minded approach to music theory and harmony, encouraging his son to experiment with bitonal and polytonal harmonization.

At the age 14, young Charles was appointed the church organist at the local church. In 1891, when he was just 17 years old, he composed a set of variations for organ on the tune "America" (My Country 'Tis of Thee) to be performed at a Fourth of July celebration at a Methodist Church in Brewster, NY. In 1962, composer William Schuman arranged the work for orchestra, which was premiered by the New York Philharmonic. The Schuman orchestration was the basis for the 1968 wind band version by William E. Rhoads.

#### THE AVIATORS JOHN PHILIP SOUSA (1854-1932) EDITED BY KAITLIN BOVE Composed 1931 | Duration 3:15



Friends and associates of Sousa were constantly telling of his subtle wit. The object of one of his rare pranks was Captain William A. Moffett, the man responsible for his enlistment and commission in the U.S. Navy during World War I. Moffett needed a musician with considerable administrative ability to organize navy band units at the Great Lakes Naval Training Center. Sousa's brother-in-law happened to be on Moffett's staff. He arranged a meeting

between Moffett and Sousa to discuss the possibility of obtaining Sousa's services.

Sousa arrived at a decision quickly but decided to have fun at Moffett's expense. He indicated that he would like to accept the position but raised the question as to whether or not the navy could meet his salary demand. Moffett realized that Sousa was a wealthy man but had not expected such a blunt approach. He apologized for the navy's relatively low pay scale and offered Sousa \$2,500 per year. Sousa replied: "I refuse to take such a sum! Tell Secretary Daniels that if he wishes for my help in this war, he will have to part with not less than one dollar a month for the duration of the conflict."

Moffett and Sousa became warm friends. Moffett had a distinguished military career, rising to the rank of rear admiral as chief of the navy's Bureau of Aeronautics. He was later nicknamed "Father of the flattop." In one of his last musical efforts, Sousa dedicated *The Aviators* to him.

- Program Note by Paul E. Bierly Accessed on the US Marine Band website

## **CONDUCTOR BIOGRAPHIES**



**R. Anderson "Andy" Collinsworth** is the Director of Bands at Sonoma State University, where he leads the university Symphonic Wind Ensemble and Concert Band. Now in his 33rd year of teaching, Dr. Collinsworth brings a wealth of knowledge and experience to the ensembles he leads and the courses he teaches in conducting pedagogy and music education. In addition to teaching duties, he serves as Chair of the Department of Music at SSU.

Dr. Collinsworth maintains an active schedule as a guest conductor, adjudicator and rehearsal clinician throughout the western states. 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. He is a current nominee for membership in the American Bandmasters Association.

Dr. Collinsworth earned his Doctor of Musical Arts degree in Conducting at Arizona State University, where he studied with 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.



Kaitlin Bove serves as Director of Bands and Assistant Professor of Music at DVC. She is also conductor and artistic director of the Diablo Valley Wind Symphony, a youth wind ensemble within the Blue Devils Performing Arts organization. In addition, Dr. Bove serves on the California Band Director Association board as the Diversity, Equity, Inclusion, and Accessibility chair. Prior to these appointments, she held the title of Director of

Instrumental Music at Pierce College in Puyallup, Washington where she instructed band, orchestra, chamber ensembles, and courses in music theory and music appreciation. She earned a Doctorate of Musical Arts in Wind Conducting from University of Kentucky where she was a student of Cody Birdwell and premiered her wind transcription of Caroline Shaw's Pulitzer Prizewinning *Partita for 8 Voices* in 2019.

A native of Lafayette, California, Dr. Bove 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. Prior to her doctoral work, she taught instrumental music at the secondary level in Payson, Utah. In this setting, she instructed courses in band, orchestra, marching band, jazz ensemble, AP music theory, guitar, folk music, musical theater, and mariachi.

Dr. Bove is founder of the And We Were Heard initiative which matches underrepresented composers of wind band, orchestral, and choral literature with volunteer ensembles to generate quality recordings of the music of diverse compositional voices. In the vein of this philosophy, Dr. Bove maintains a high commitment to commissioning and performing works by both living composers. She is also co-founder of Girls Who Conduct, a mentorship program that supports gender parity on the conducting podium.



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#### STRINGS

Liana Bérubé, Violin & Viola Jill Rachuay Brindel, Cello Eric Cabalo, Classical Guitar Gail Hernández Rosa, Violin Daniel Levitan, Harp Mark Wallace, Classical Bass Aaron Westman, Violin & Viola

#### WOODWINDS

Andrew Harrison, Saxophone Rufus Olivier, Bassoon Kathleen Reynolds, Flute Laura Reynolds, Oboe Roy Zajac, Clarinet

#### BRASS

Daniel Gianola-Norris, Trumpet Alicia Mastromonaco, French Horn David Ridge, Trombone Jonathan Seiberlich, Tuba and Euphonium

#### **PERCUSSION AND PIANO**

Marilyn Thompson, Piano Jennifer Wilsey, Percussion

#### VOICE

Christa Durand M. Jane Erwin Pamela Hicks Mark Kratz 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

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