

# AIM HIGH REACH WIDE EDUCATE ALL

Sonoma State University  
Department of Music  
2022 - 23 Concert Series

# SPRING 2023 CONCERTS

Tickets \$12  
SSU Students Free

Box Office:  
707.664-4246  
tickets.sonoma.edu

<b>JAN</b> 27-28	ALL DAY	Sonoma County Honor Bands	Weill
JAN 29	2:00 PM	Faculty Concert	Schroeder
<b>FEB</b> 10-19		<i>Once Upon a Mattress</i>	Person
FEB 23	7:30 PM	Faculty Recital- Christa Durand & Krista Wigle	Schroeder
FEB 26	2:00 PM	Symphony Orchestra: Family Concert	Weill
<b>MARCH</b> 1	1:00 PM	Department Repertory Recital	Schroeder
MARCH 2	7:30 PM	Jazz Combos	Schroeder
MARCH 3	7:30 PM	Jazz Orchestra	Weill
MARCH 4	ALL DAY	NATS Choral Event	Schroeder
MARCH 6	7:30 PM	SSU Concert Band with High School Guest	Weill
MARCH 8-10	ALL DAY	Sonoma Invitational Wind Band & Orchestra Festival	Weill
MARCH 13	7:30 PM	Sonoma Musica Viva	Schroeder
MARCH 15	1:00 PM	Vocal Repertory Recital	Schroeder
MARCH 16	7:30 PM	Faculty Composers	Schroeder
<b>APRIL</b> 2	7:30 PM	Concerto Competition	Schroeder
APRIL 6	7:30 PM	New Music Sonoma	Schroeder
APRIL 7	7:30 PM	Jason Vieaux, classical guitarist	Schroeder
APRIL 17	7:30 PM	Noma Winds	Weill
APRIL 19	1:00 PM	Instrumental Repertoire Recital	Schroeder
APRIL 22	7:30 PM	Concert Choir and SonoVoce	Schroeder
APRIL 27	2:00 PM	Chamber Music Showcase	Schroeder
APRIL 28	ALL DAY	CMEA State Band and Orchestra Festival	Weill
APRIL 29	7:30 PM	Symphony Orchestra: Season Finale	Weill
APRIL 30	2:00 PM	Brass Ensemble	Schroeder
<b>MAY</b> 9	7:30 PM	Music Theatre Scenes	Schroeder
MAY 10	1:00 PM	Department Repertory Recital	Schroeder
MAY 10	7:30 PM	Jazz Orchestra	Weill
MAY 12	7:30 PM	Symphonic Wind Ensemble & Concert Band	Weill
MAY 13	7:30 PM	Rock Collegium	Schroeder
MAY 14	2:00 PM	Navarro Trio	Schroeder
MAY 14	7:30 PM	Student Composers	Schroeder
MAY 15	7:30 PM	Jazz Combos	Schroeder
MAY 16	7:30 PM	Vocal Repertory Recital	Schroeder
MAY 17	1:00 PM	Vocal Repertory Recital	Schroeder

Sonoma State University  
Department of Music  
Presents

***Symphonic Wind Ensemble***  
***Concert Band***

Andy Collinsworth, Music Director

Kim Mieder, Guest Conductor

*with special guests*

***UC Riverside Wind Ensemble***

Armando Dueñas, Conductor

# **Celebrations of Spring**

Friday, May 12, 2023  
7:30 pm  
Joan and Sanford I. Weill Hall

# PROGRAM

## SSU CONCERT BAND

- Fall River Overture (1981) Robert Sheldon (b. 1954)
- Kalos Eidos (2020) Carol Brittin Chambers (b. 1970)
- Autobahn (2008) Ryan George (b. 1978)  
Kim Mieder, conductor
- Mock Morris (1910) Percy Aldridge Grainger (1882-1961)  
Edited by Joseph Kreines
- The High School Cadets (1890) John Philip Sousa (1854-1932)

## -INTERMISSION I (10 minutes)-

## UC RIVERSIDE WIND ENSEMBLE

- Chester (1956) William Schuman (1910-1992)
- Toccata Marziale (1924) R. Vaughan Williams (1872-1958)
- Symphony No. 1 - *The Lord of the Rings* (1987) Johan de Meij (b. 1953)  
*Mvmt. 5 - Hobbits*  
Carolyn Chu, student conductor
- Canzona (1951) Peter Mennin (1923-1983)

## -INTERMISSION II (10 minutes)-

## SSU SYMPHONIC WIND ENSEMBLE

- Celebration Overture (1955) Paul Creston (1906-1985)
- March of the Mitten Men (1923) John Philip Sousa (1854-1932)
- Selections from *Carmina Burana* (1936/1967) Carl Orff (1895-1982)  
Arranged by John Krance
- I. *O Fortuna, velut Luna* (O Fortune, variable as the moon)
  - II. *Ortune plango vulnera* (I lament Fortune's blows)
  - III. *Ecce Gratum* (Behold the spring)
  - IV. *Tanz- Uf dem anger* (Dance- On the lawn)
  - V. *Floret silva* (The noble forest)
  - VI. *Were diu werlt alle min* (Were the world all mine)
  - VII. *Amor volat undique* (The God of Love flies everywhere)

VIII. *Ego sum abbas* (I am the Abbot)

IX. *In taberna quando sumus* (When we are in the tavern)

X. *In trutina* (I am suspended between love and chastity)

XI. *Dulcissime* (Sweetest boy)

XII. *Ave formosissima* (Hail to thee, most beautiful)

XIII. *Fortuna Imperatrix Mundi* (Fortune, Empress of the Moon)

## COMBINED BANDS

The Florentiner March, op. 214 (1907)

Julius Fučík (1872-1916)  
Edited by Frederick Fennell

## UC RIVERSIDE WIND ENSEMBLE

### FLUTE/PICCOLO

Hazel Hora (Picc.)

Rueben Julian (Picc.)

Carlin Deng

Desiree Rodriguez

Alex Fernandez

Claire Whitaker

### OBOE

Nic Ono

Madison Morgan

### CLARINET

Eduardo Montes

Marina Vollin

Alejandro Andrade

Karla Estrada Bandala

### BASS CLARINET

Minerva Moe

### BASSOON

Carolyn Chu

Rahul Rajkumar

### ALTO SAXOPHONE

Shyanne Castillo

Jade Woo

Lark Clifton

Patricia Bartow

### TENOR SAXOPHONE

Alex Ramirez

Alice Rios

### BARITONE SAXOPHONE

Elijah Kalal

### HORN

Sarah Jiang

### TRUMPET

Alejandro Vasquez

Omeid Majd

Christopher Shimoon

Rayan Awais

### TROMBONE

Sarah Howick

Jacob Hans

Deivi Mece

### EUPHONIUM

Gordon Shining

Kevin Brito

### TUBA

Jason Atkinson

### PERCUSSION

Joseph Nathaniel Cuenca

Ryan Morales

Samuel Chavarian

Samantha Chea

Estevan Farfan

Jordan Toledo

# SSU CONCERT BAND

## FLUTE/PICCOLO

Ashley Rydell (BS, Mathematics)

\*Sho Klusky (BA, Theatre Arts)

Ivy Holliday (Community Member)

\*Sierra Smith (BM, Music Education)

## CLARINET

Dante Benedetti (BA, Undeclared)

Will Cable (BA, Psychology)

Lorena Flores (BA, Psychology)

Alaina Miller (BM, Music Education)

Emma Hofhenke (BM, Performance)

Sam Aldag (BM, Music Education)

## BASS CLARINET

Estella Zea (BM, Jazz Studies)

## BASSOON

Cooper Ysais (BM, Music Education)

## ALTO SAXOPHONE

\*Brian Reed (BM, Jazz Studies)

Vasty Ortiz Arango (BA, Biology)

## TENOR SAXOPHONE

Jose Rojas (BA, Chemistry)

## BARITONE SAXOPHONE

Logan Munksgard (BS, Business Administration)

## TRUMPET

Miguel Tejada (BM, Performance)

Brian Poole (BM, Music Education)

Roman Federico (BA, Music)

Ivan Enemark (BS, Business Administration, Mus Minor)

Jacob Marshall (BS, Computer Science)

## HORN

Alexander Brown (BM, Music Education, Composition)

Madison Lechman (BM, Music Education)

\*Adrian Zarco (BM, Music Education)

## **TROMBONE**

Nikita Oryall (BA, English)

Dennis Kuba (Community Member)

Steve Dollison (Community Member)

## **EUPHONIUM**

Hunter Richison (BM, Performance)

## **TUBA**

Nick Alexander (BA, Spanish, Mus Minor)

John Kirk (BA, Music)

## **PERCUSSION**

\*Emily Rae Fealy (BM, Vocal Performance)

\*David Kerr (BM, Vocal Performance, Composition)

Kyle Piet (BM, Music Education)

Charlie Gomez (BM, Music Education)

*\*Graduating Senior Spring 2023*

# **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/ENGLISH HORN**

Elias Ramos (BM, Music Education)

Ashley McDonald (BM, Performance)

## **BASSOON**

Mary Ann Sacksteder (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)

## **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, Composition)

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)

Hunter Richison (BM, Music Education)

## **TUBA**

Juan Villasenor (SSU Graduate)

Johann Klapstein (BM, Music Education)

Gabriel Aviles (BA, Philosophy)

## **STRING BASS**

Leif Dering (BM, Performance)

## **PERCUSSION**

Colin Bartlett (BM, Performance)

Charlie Gomez (BM, Music Education)

Colin Hathorn (BM, Composition)

Felipe Puac (Community Member)

Mira Portnoy (BS, Business Management)

## **PIANO**

Mira Portnoy (BS, Business Management)

\*Mike Wang (BM, Music Education)

*\*Graduating Senior Spring 2023*



## PROGRAM NOTES

### FALL RIVER OVERTURE

Robert Sheldon (b. 1954)

Composed 1981 | Duration 5:00



Robert Sheldon is a conductor, educator, and composer. He is the Editor of Concert Band music at Alfred Publishing, and has held teaching positions at Florida State University and at several public schools in the state of Florida.

*Fall River Overture* was his first published work for concert band. Composed in a traditional ABA form, the work opens with a brilliant fanfare, followed by a lyrical melody and energetic rhythms. The slow “B” section features a melody loosely based on the opening theme. The final “A” section returns to the opening material accompanied by woodwind flourishes.

### KALOS EIDOS (KALEIDOSCOPE)

Carol Brittin Chambers (b. 1970)

Composed 2020 | Duration 4:00



Carol Brittin Chambers received a Bachelor of Music Education degree from Texas Tech University and a Master of Music degree in trumpet performance from Northwestern University. She studied under Vincent Cichowicz, Will Strieder, John Paynter, Arnold Jacobs, and James Sudduth.

Chambers is currently on the music faculty at Texas Lutheran University where she teaches trumpet and music education. In addition to writing and teaching, she also maintains an active performance schedule, including appearances with the Mid-Texas and San Antonio Symphonies, as well as the San Antonio Brass. She is the owner and composer of Aspenwood Music. She was most recently named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition.

*Kalos Eidos* is a programmatic work meant to portray the characteristics of a kaleidoscope.

Chambers' notes:

*I originally intended to title the piece Kaleidoscope, but as I began to learn more about the origin of the word, I became very intrigued. Most people know that a kaleidoscope is an optical device, or tube, containing mirrors and bits of colored*

glass or paper. When the tube is rotated, an endless variety of patterns can be seen. But the work itself is derived from the Greek words kalos (beautiful) and eidos (form or shape). The word "scope" refers to seeing or observing, thereby forming the complete definition: the observation of beautiful forms or shapes.

As I related this to music, I began to envision with my ears various colors and patterns, similar to what one sees with the eyes when viewing a kaleidoscope. The overall form of the piece is fast-slow-fast, depicting three main episodes. These episodes are somewhat different from each other, but they also share similar colors and patterns, as all kaleidoscopes do. The very ending is a reverse bookend of the beginning; in other words, the beginning simply starts and continues to get busier and more complex, while the ending gradually winds down until the kaleidoscope eventually stops spinning and comes to rest.

## **AUTOBAHN**

**Ryan George (b. 1978)**

Composed 2008 | Duration 3:00



Ryan George is a contemporary composer living in Austin Texas. He has composed a number of works for the concert band, and is well-known as a specialist in music design for marching ensembles.

**Autobahn** is a short depictive work. He writes:

*Snaking through central Europe is a unique highway system called the Autobahn. What makes this highway special is the absence of speed limits. Your only*

*hindrance is the performance ability of the vehicle you are driving. In writing this piece, I wanted to focus less on the idea of speed and more on the freedom and exhilaration that one feels while driving on a road with no limitations. In the beginning of the work, fast cars whiz by (as imitated by the slide-gliss in the trombones) as the "driver" begins to accelerate onto the highway. Driving fast is a real thrill until they run into traffic. Honking horns and police sirens add to the frustration. The traffic eventually clears, though, and the driver puts the pedal to the metal and cruises off into the European countryside.*

## MOCK MORRIS

Percy Aldridge Grainger (1882-1961)

Edited by Joseph Kreines

Composed 1910/1991 | Duration 3:30



Percy Aldridge Grainger as an Australian-born composer, pianist and champion of the saxophone and the concert band.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. He developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".

Grainger was an avid collector of folk songs, and he was known to arrange these for several different types of vocal and instrumental ensembles. **Mock Morris**, however, is an original work, a buoyant, jaunty romp, inspired by the traditional English Morris folk dance. Grainger created several settings of the work for various ensembles during his lifetime. Joseph Kreines transcribed the work for wind band in 1991.

## THE HIGH SCHOOL CADETS

John Philip Sousa (1854-1932)

Composed 1890 | Duration 3:00



During his illustrious career, John Philip Sousa composed 136 marches, enshrining him as "America's The March King." Sousa was born in Reading, Pennsylvania, the third of 10 children. His father, Antonio, was a trombonist in the U.S. Marine Band, so Sousa was exposed to military band music from a young age. He studied violin, and served as an apprentice with the Marine Band for seven years, during which time he learned how to play all of the

wind instruments. He was appointed the Director of the U.S. Marine Band in 1880, and remained its conductor until 1892. Following his stint in the Marines, he led his famous The Sousa Band between 1892 until his death in 1932. The Sousa Band toured the world, performing 15,623 concerts. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

### ***The High School Cadets***

Following the U.S. Civil War, drill teams became an exciting part of the scene in Washington, D.C. In 1890 the High School Cadets, a drill team sponsored by the city's only secondary school (later named Central High School), requested a march of Sousa that would be better than the one he had written for the National Fencibles, a rival cadet corps. In Sousa's estimation, it was indeed a better march. The music world has concurred, because ***The High School Cadets*** has always been one of Sousa's most popular marches. The Cadets were invited to a Marine Band rehearsal to hear the march played. They liked what they heard and produced \$24 to cover the cost of having the march published and copyrighted.

## **CHESTER**

**William Schuman (1910-1992)**

Composed 1957 | Duration 6:05



The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as Billings' Best following as it did his first book called *The New England Psalm Singer*, published in 1770. **Chester** was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution. Schuman originally composed Chester as the third movement of his *New England Triptych* orchestra, where he interpreted Billings' hymn and marching song of the same name. He later developed and extended the work to become an overture for band; however, the work is often performed as the answer to Schuman's second movement prelude of the Triptych, *When Jesus Wept*.

## TOCCATA MARZIALE

Vaughan Williams (1872-1958)

Composed 1924 | Duration 4:40



*Toccata Marziale* was Vaughan Williams's second work for military band and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian toccare, meaning "to touch," hence its association with the early Baroque virtuoso keyboard pieces written by Frescobaldi and others. *Toccata Marziale* is a contrapuntal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and

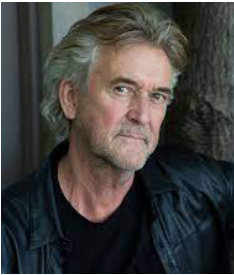
brasses. A rhythmic vigor, as suggested by the title, permeates the piece, and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color.

## SYMPHONY NO. 1 "LORD OF THE RINGS"

### MVMT 5 - HOBBITS

Johan De Meij (b. 1953)

Composed 1987 | Duration 9:00



Johan De Meij's *Symphony No. 1, The Lord of the Rings* was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the *Groot Harmonieorkest van de Gidsen* under the baton of Norbert Nozy. In 1989, The work was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers

Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of the world. For years it was the possession of the creature Gollum, but when the ring falls into the hands of the Hobbits the evil forces awake, and the struggle for the ring commences. There is but one solution to save the World from disaster: the ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron.

It is the Hobbit Frodo who is assigned to carry out this task, and to assist him a

company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The companions are secretly followed by Gollum, who does not shun any means, however perfidious, to recover his priceless ring. However, the companions soon fall apart and after many pernicious adventures and a surprising dénouement, Frodo and Sam can at last return to their familiar home, The Shire.

The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter, The Grey Havens, in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

## CANZONA

**Peter Mennin (1923-1983)**

Composed 1951 | Duration 4:50



**Canzona** was commissioned in 1950 by prestigious band director Edwin Franko Goldman. Goldman believed that the future of the concert band required the development of a significant repertoire from contemporary composers. At the time the work was commissioned, many composers felt that they could not advance their careers by writing for concert band. It is not clear if this was a sentiment shared by Peter Mennin, as *Canzona* is the only work that he composed

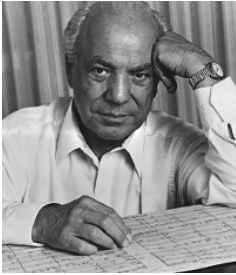
for concert band.

Mennin chose the title in homage to the late Renaissance instrumental forms of that name. Canzoni were particularly popular with Giovanni Gabrieli, who used the acoustics of the Cathedral of St. Mark in Venice to provide contrasting, antiphonal statements from opposing brass voices. Mennin has introduced that same polyphony into his composition and combined it with modern harmony and structure. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of *Allegro Deciso* underscores the powerful rhythms and themes.

## CELEBRATION OVERTURE, OP. 61

Paul Creston (1906-1985)

Composed 1955 | Duration 9:00



Paul Creston was born Giuseppe Guttovoggio to Sicilian immigrants living in New York City and grew up in a humble working-class household. His father recognized his young son's musical talent, and managed to scrape together enough money to pay for piano lessons. Creston was composing music by the time he was a teenager, but at age 15 was forced to drop out of school to help support his family. He worked a variety of odd jobs, but never relinquished

his desire to become a composer. Using whatever materials he could find, he studied harmony, counterpoint and orchestration in every spare minute he could find.

It was common practice among immigrants of the time to adopt an Americanized name. Creston's was derived from his nickname "Cress" after the character Crespino he portrayed in a school play. He simply liked the name Paul. In 1926, when he was 20, he finally found work as a musician, playing organ in a silent movie house. In 1934 he was appointed organist at St. Malachy's Church in New York, a post he held for 34 years. His career as a composer launched in 1939, when he received a prestigious Guggenheim Fellowship. In 1941 he won the New York Critics Circle Award, and he suddenly became one of America's most promising young composers.

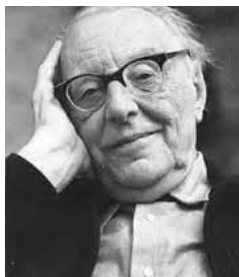
***Celebration Overture*** was commissioned in 1955 by Edwin Franko Goldman for performance at the American Bandmasters Association's conference in February of that year. This bright and festive work contains many of Creston's stylistic trademarks: long and sonorous melodic lines; lush tonal harmonies featuring extended chords and chromatic elements; vigorous rhythms; energetic articulations; and irregular phrase structures. Creston noted: "I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales."

## CARMINA BURANA

Carl Orff (1895-1982)

Arranged by John Krance (1934-1989)

Composed 1936/1967 | Duration 25:00



Carl Orff was a German composer, musicologist and educator who developed an influential approach toward music education for young children that is still in practice in elementary schools to this day.

As a young man, he studied music at the Munich Academy of Music. He served in the German Army during WWI and was nearly killed when a trench caved in. Following the war, he returned to Munich to

continue his studies, focusing primarily on music of the Renaissance, Bavarian folk songs, and ancient languages while developing his concept of elementary music education. In 1924, Orff opened the *Guntherschule* in Munich, an educational center for rhythmic movement, gymnastics, music and dance. It was here that his concept, known as the Orff Method, evolved into a synthesis of gesture, poetic language, and music.

***Carmina Burana*** is a large-scale work originally conceived for orchestra, chorus and vocal soloists. Composed in 1936, Orff drew inspiration from some an anthology of poems discovered in the 13th century monastery of *Benediktbeuern*, near Munich in Bavaria, and published in 1847 under the title of ***Carmina Burana*** ("Songs of Beuern"). The word "Carmina" is plural of the Latin "Carmen" which refers to songs. The word "Burana" is the Latin word for Bavaria.

Containing nearly 200 songs and poems of both sacred and secular nature, the texts in the original manuscript are frank expressions of earthly pleasures: eating, dancing, drinking, gambling, and lovemaking; the beauty of life and the glory of springtime; and the irony of fortune and the cruelty of fate. Orff translated this extensive range of human emotions into musical that is at times immense, ominous, tender, chaste, joyous and comical. This music mirrors the timeless qualities of human aspiration and foible, unique in substance and impact, and resplendent with color and imagination.

John Krance selected 13 of the 24 movements form the orchestral score for this adaptation for wind band. The vocal melodies have been incorporated into this entirely instrumental setting. The work begins and ends depicting the anguish of the victims of Fortune's ruthless wheel (*O Fortuna; Fortuna Imperatrix Mundi*). The remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of fate.



## MARCH OF THE MITTEN MEN

### Power and Glory

John Philip Sousa (1854-1932)

Composed 1923 | Duration 3:30



### *March of the Mitten Men*

Sousa composed this march in June 1923 in honor of Thomas E. Mitten, president of the Philadelphia Rapid Transit Company. Mitten's company owned Willow Grove Park, where Sousa's Band played every summer for decades. Mitten's trolleys also carried the audiences to the park. The original title was *March of the Mitten Men*, but Sousa agreed to his publisher's suggestion to change the title to the more evocative

*Power and Glory* for a subsequent printing. The march includes Mitten's favorite hymn, "Onward, Christian Soldiers," as the basis of the march's trio section.

## THE FLORENTINER MARCH

### Grand Marcia Italiana

Julius Fučík (1872-1916)

Edited by Frederick Fennell (1916-2005)

Composed 1936/1967 | Duration 5:30



Julius Ernst Wilhelm Fučík [pronounced FEW-chick] was a Bohemian bandmaster and composer. He studied violin, bassoon, and composition with Antonín Dvořák and was a bassoonist in a number of opera orchestras. Fučík became one of the most prolific European composers of his time, producing more than 400 works including operettas, chamber music, masses, marches and a symphonic suite.

In a short brilliant career as military bandmaster, Fučík developed his own wide-ranging style of writing marches. Of his more than 100 marches, Entry of the Gladiators March (also known as Thunder and Blazes), Children of the Regiment and Florentiner are probably the best known.

*The Florentiner March* was written in 1907 for the 86th Infantry Regiment of the Austro-Hungarian Army Band. The band was stationed in Budapest at the time, and the garrison's nine other military bands challenged Fučík to produce worthwhile band music, resulting in a particularly productive compositional period. Florentiner opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with a decorative piccolo melody.

## 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.

He 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. Dr. Collinsworth will be inducted into the prestigious American Bandmasters Association in Washington, D.C. in March 2024.

Andy 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.



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

to further their musical development and undergraduate music education majors with teaching and rehearsal experience. Dr. Mieder is a published author in both international research and state music journals, and has co-authored several book chapters pertaining to the topic of adolescent self-regulation in

music learning. She is an adjudicator and clinician for high school and middle school ensembles, offering her "Self-Regulated Learning Curriculum in the Full Ensemble Rehearsal," to enhance adolescent self-efficacy, ensemble performance outcomes, music practice strategy use and meta-cognition. She received her degrees in Music Education from Florida State University (B.A.), University of South Florida (M.A.) and (PhD).



Armando Luis Dueñas is the Director of Bands at University of California Riverside, where he conducts the Wind Ensemble and the Highlander Pep Band. Alongside his conducting responsibilities, he also teaches general music theory courses along with Conducting. As a representative of UC Riverside, Armando recently has guest conducted the San Bernardino County Music Educators Association High Desert High School Honor Band. Along with his

responsibilities at UC Riverside, Armando's priority is Band Director at Aquinas High School located in San Bernardino, California. At Aquinas, Armando teaches band, choir, jazz band, and musical theater. He also serves as the Department Chair for the Visual & Performing Arts, and General Manager of the San Manuel Performing Arts Center located on campus. As choir director, Armando recently led the choir to Rome, Italy to perform in the annual Festival of Peace series of concerts. The capstone performance of the trip was being able to perform/lead worship in St. Peter's Basilica at the Vatican. Armando was also recognized as Educator of the Year 2022, in the San Bernardino Diocese.

Armando earned his Bachelor of Arts degree in Music Education in 2014 and a Master of Music, emphasized in Instrumental Conducting in 2016 from Azusa Pacific University.

# 2023-2024 SYMPHONIC WIND ENSEMBLE AND CONCERT BAND PERFORMANCES

<b>September 23</b>	TBA	Pops at the Green - GMC Gala
<b>September 27</b>	7:30 pm	Symphonic Wind Ensemble & Guest
<b>October 2</b>	7:30 pm	Concert Band & Guest Ensemble
<b>December 11</b>	7:30 pm	Concert Band & NOMA Winds
<b>December 12</b>	7:30 pm	Symphonic Wind Ensemble & Guest
<b>March 11</b>	7:30 pm	Concert Band & Guest
<b>March 13 - 15</b>	12:00 pm	Symphonic Wind Ensemble & Orchestra - Sonoma Invitational Festival
<b>May 10</b>	7:30 pm	Symphonic Wind Ensemble & Guest
<b>May 14</b>	7:30 pm	Concert Band & Guest



**YOUR  
FUTURE  
BEGINS HERE**

**2023-2024  
AUDITION DATES**

▶ November 4, 2023

▶ February 10, 2024

▶ March 2, 2024



**SONOMA  
STATE  
UNIVERSITY**

**MUSIC**

**DEGREE PROGRAMS**

Bachelor of Music in Music Education  
(Choral, Instrumental, and Jazz tracks)

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

[music.sonoma.edu](https://music.sonoma.edu)

# 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  
Jill Rachuy 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

## PERFORMING ENSEMBLES

Symphonic Chorus  
Concert Choir  
SonoVoce  
Musical Theatre and Opera  
Symphony Orchestra  
Wind Ensemble  
Concert Band  
Chamber Music Ensembles  
Brass Ensemble  
Guitar Ensemble  
Jazz Orchestra  
Latin Band  
Concert Jazz Ensemble  
Rock Collegium

# Want to donate to the Department of Music?



**Donating to the SSU Music Department using the QR scan code is simple!**

- 1. Enter the amount you wish to donate, and Select "Music Department".**
- 2. You may designate your gift to a specific program (such as Band, Choir, Jazz, Orchestra, Music Theater) in the Comments field.**
- 3. Click "Add to cart" - you can continue to add donations to other areas at Sonoma State if you wish.**
- 4. Click on "Check out" then you can either sign in, create an account, or log-in as a guest.**
- 5. Enter your donor and payment information, and voila!**

**Thank you for your continued support of the SSU Music Department!**



**SONOMA  
STATE**  
UNIVERSITY

MUSIC

[music.sonoma.edu](http://music.sonoma.edu)