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Sonoma State University
Department of Music
2023 - 24 Concert Series



SPRING 2024 CONCERTS

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JAN 28	2:00 PM	Navarro Trio	Schroeder
FEB 9	ALL DAY	SSU/Redwood Empire Jazz Festival	Weill
FEB 9, 10 FEB 11	7:30PM 2:00 PM	<i>In the Heights</i>	Evert B. Person Theatre
FEB 13	6:30 PM	Bassoon Masterclass with Jeff Robinson	Schroeder
FEB 16, 17 FEB 18	7:30 PM 2:00 PM	<i>In the Heights</i>	Evert B. Person Theatre
FEB 24	ALL DAY	2024 NATS Vocal Festival	Schroeder
FEB 27	7:30 PM	An Evening of Saxophone Chamber Music	Schroeder
FEB 28	1:00 PM	Vocal Repertory Recital	Schroeder
MAR 5	7:30 PM	SSU Jazz Combos	Schroeder
MAR 6	1:00 PM	Department Repertory Recital	Schroeder
MAR 7	7:30 PM	SSU Jazz Orchestra	Weill
MAR 11	7:30 PM	SSU Concert Band	Weill
MAR 13-15	ALL DAY	Sonoma Invitational Wind Band & Orchestra Fest	Weill
APRIL 7	7:30 PM	SSU Concerto Competition	Schroeder
APRIL 9	7:30 PM	Faculty Recital featuring Ian Carey	Schroeder
APRIL 17	1:00 PM	Department Repertory Recital	Schroeder
APRIL 19	7:30 PM	Concert Choir & SonoVoce	Schroeder
APRIL 20	7:30 PM	Brass Ensemble: Full Fathom Five	Schroeder
APRIL 21	2:00 PM	Navarro Trio	Schroeder
APRIL 26	ALL DAY	CMEA State Choral Festival	Green Music Center
APRIL 27	7:30 PM	Symphony Orchestra Season Finale	Weill
MAY 1	7:30 PM	Concert Band & Diablo Valley Winds	Weill
MAY 2	7:30 PM	SSU Jazz Combos	Schroeder
MAY 3	7:30 PM	Chamber Music Ensembles	Schroeder
MAY 4	7:30 PM	SSU Wind Ensemble and CSU Fullerton	Weill
MAY 6	7:30 PM	SSU Jazz Orchestra	Weill
MAY 7	7:30 PM	SSU Guitar Ensemble	Schroeder
MAY 8	1:00 PM	Instrumental Repertory Recital	Schroeder
MAY 9	7:30 PM	Music Theatre Scenes	Schroeder
MAY 11	7:30 PM	Rock Collegium	Schroeder
MAY 12	2:00 PM	Student Composers	Schroeder
MAY 15	7:30 PM	Vocal Repertory Recital	Schroeder

Sonoma State University
Department of Music
Presents

Symphonic Wind Ensemble

R. Anderson Collinsworth, Conductor

CSU Fullerton Symphonic Winds

Gregory X. Whitmore, Conductor

Daniel Castellanos, Graduate Student Conductor

The Blue Marble

Saturday, May 4, 2024
7:30 pm
Joan and Sanford I. Weill Hall

PROGRAM

CSU FULLERTON SYMPHONIC WINDS

Fanfares From Libuše

Bedřich Smetana
Arranged by Vaclav Nelhýbel

Mysterium

Jennifer Higdon

Against The Rain

Rosanne Etezady

Daniel Castellanos, Graduate Student Conductor

Rising Light

Kevin Charoensri

Kevin Charoensri, Guest Composer

Slava!

Leonard Bernstein
Transcribed by Clare Grundman

- 15 MINUTE INTERMISSION -

SSU SYMPHONIC WIND ENSEMBLE

Rocky Point Holiday

Ron Nelson

Hymn to a Blue Hour

John Mackey

Goodnight Moon

Eric Whitacre
Arranged by Verena Mösenbichler-Bryant

Esther Renee Rayo, soprano

Symphony No. VI, The Blue Marble

Julie Giroux

I. The Big Blue Marble

II. Voices in Green

III. Let There Be Life

CSU FULLERTON SYMPHONIC WINDS

FLUTE

Christian Azarias
Janeva Garibay
Karla Hernandez
Shawnee Herrera
Krystal Jasso
Rogelio Justo
Jeffrey Nguyen
Aylin Zuazo

OBOE

Brett Houston
Megan Kimmel

BASSOON

Gil Alvarado
Alejandra Conde
Albert Godinez

CLARINET

Shawn Bryant
Adan Hernandez
Aaron Luthi
Ryan Nguyen
Matt Prichard
Jesus Santiago
Joshua Schaefer

SAXOPHONE

Lennon Gamez (alto)
Silvia Ibarra (alto)
Andrew Ramos (alto, tenor)
Jon Salarda (baritone)

TRUMPET

Dominick Bonelli
Carl Fong
Alonna Freeborne
Andrew Gonzalez
Isaac Montano
Yasmin Olmos
Isaiah Soto
James Teubner
Rudy Xool

HORN

Anthony Olague
Quintin Toma
Danny Ward
Patrick Williams

TROMBONE

Arnold Garcia
Rami El Ghossaini
Luis Hernandez
Matheu Padua

BASS TROMBONE

Nikolas Hernandez
Nicholas Perez

EUPHONIUM

Stephen Lopez
Jackson Nguyen

TUBA

Dre Barlow
Gregory Barnes

PERCUSSION

Cameron Abrahamson
Maritza Alejos
Daussel Echevarria
Sylvie Furman
Gabriela Guzman
Peyton Johnson
Diego Mendoza

PIANO

Julia Chubb

SONOMA STATE SYMPHONIC WIND ENSEMBLE

FLUTE/PICCOLO

Sungdu Bae

BM Performance

Yeongtong-du, South Korea

Alyssa Cunningham

GRADUATE, BM Performance

Rohnert Park, CA

Theo Hayse

BM Music Education

Novato, CA

Katie Mason

BM Music Education

Santa Rosa, CA

OBOE/ENGLISH HORN

Elias Ramos

BA Music

Livermore, CA

Aidan Williams

BM Performance

Santa Rosa, CA

BASSOON

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

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

Ava Flores
BA Music
Crescent City, CA

TROMBONE

Hunter Richison
BM Music Education
Pacheco, CA

Ruby Goshert
BM Music Education
Benicia, CA

Micah Kakuno
BM Music Education
Oakville, CA

Oscar Bautista
BM Music Education
Fresno, CA

Tavyn Eifertsen
BM Music Education
Roseville, CA

EUPHONIUM

Nick Dibley
BM Music Education
Sebastopol, CA

TUBA

Johann Klapstein

BM Music Education

Benicia, CA

STRING BASS

Leif Dering

BM Performance

Sebastopol, CA

PERCUSSION

Charlie Gomez

BM Music Education

Rohnert Park, CA

Colin Bartlett

BM Performance

Santa Rosa, CA

Ethan Dierauf

BM Performance

Union City, CA

Connor Canavan

BM Performance

Petaluma, CA

Colin Hathorn

BM Composition

Shingle Springs, CA

Kevin Mills

BM Composition

Rohnert Park, CA

Felipe Puac

Community Member

Santa Rosa, CA

PIANO

Mira Portnoy

BS Business Administration | Music Min

San Francisco, CA

PROGRAM NOTES

FANFARES from LIBUŠE

BEDRICH SMETANA (1824-1884)

Composed 1875/1976 | Duration 3:45

Bedřich Smetana was a Czech composer who pioneered the development of a musical style which became closely identified with his country's aspirations to independent statehood. He is thus widely regarded in his homeland as the father of Czech music. Internationally he is best known for his opera *The Bartered Bride*; for the symphonic cycle *Má Vlast* ("My Homeland"), which portrays the history, legends and landscape of

Bedřich Smetana's opera Libuše was written between the years 1869 and 1872. The Czech composer referred to it in a letter as "not a normal repertory opera. It is my wish to reserve it for special occasions of national celebrations." The opera was not premiered until nine years after its completion, when it was performed to mark the 1881 opening of the National Theater in Prague, which was itself considered a Czech triumph - a much-desired victory as Czech nationalism strengthened within the Austro-Hungarian Empire. Smetana's health had been deteriorating from syphilis in the decade prior, and he was rendered totally deaf 1874. Although he was present at the premier performance, he was unable to hear a note of his opera.

This arrangement for wind ensemble was completed by Czech-American composer Václav Nelhýbel in 1974, and was one of over 400 of his pieces that were published during his lifetime. It is an abridged version of the overture from Libuše, and connects Romantic era writing to modern instrumentation and scoring.

MYSTERIUM

JENNIFER HIGDON (B. 1962)

Composed 2014 | Duration 6:45

Jennifer Higdon holds a Ph.D. and a M.A. in music composition from the University of Pennsylvania, a B.M. in flute performance from Bowling Green State University, and an artist diploma in music Composition from The Curtis Institute of Music in Philadelphia.

Higdon enjoys more than 200 performances a year of her works. Her work *Blue Cathedral* is one of the most-performed orchestral works by a living composer (more than 140 orchestras have performed the work since its 2000 premiere). *Violin Concerto* received a Pulitzer Prize in Music in 2010. Her *Percussion Concerto* was awarded a Grammy in 2010, and her *Viola Concerto* took a Grammy in 2018. Dr. Higdon also received the Nemmers Prize from Northwestern University,

which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Dr. Higdon maintains a full schedule of commissions, and her music is known for its technical skill and audience appeal. Hailed by *The Washington Post* as “a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit,” she is one of America’s most frequently performed composers. She teaches composition at The Curtis Institute of Music in Philadelphia.

Mysterium was commissioned by Scott Stewart (Emory University Wind Ensemble) and Scott Weiss (University of South Carolina Band). Higdon writes of *Mysterium* “...is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience.”

AGAINST THE RAIN
ROSHANNE ETEZADY (B. 1973)
Composed 2014 | Duration 4:30

Roshanne Etezady is an American composer and educator. As a young musician, she studied piano and flute, and developed an interest in many different styles of music. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself.

Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Michael Daugherty and Ned Roren. She completed her doctorate at the University of Michigan in 2005.

Against the Rain is based on a choral work Etezady wrote as a part of a set of songs based on poems by Edna St. Vincent Willay. The work received its premiere performance at the Interlochen Arts Camp, Michigan, by the World Youth Wind Symphony under the baton of Steven D. Davis on July 14, 2014.

Love is not all: it is not meat nor drink
Nor slumber nor a roof against the rain;
Nor yet a floating spar to men that sink
And rise and sink and rise and sink again;
Love cannot fill the thickened lung with breath,
Nor clean the blood, nor set the fractured bone;
Yet many a man is making friends with death
Even as I speak, for lack of love alone.

It well may be that in a difficult hour,
Pinned down by pain and moaning for release,
Or nagged by want past resolution's power,
I might be driven to sell your love for peace,
Or trade the memory of this night for food.
It well may be. I do not think I would.

RISING LIGHT

KEVIN CHAROENSRI (B. 2003)

Composed 2022 | Duration 9:15

Kevin Charoensri is an American composer, conductor, producer, keyboardist, and synthesizer player. Charoensri is currently [2024] an undergraduate student in music composition at the University of Texas Austin.

With a base in classical orchestral chamber music, love for jazz piano, and skill with synths and electronics, Kevin has created a peculiar style and voice. His background includes chamber music, jazz piano, film scoring, writing and performing EDM, producing, and electronic keyboard programming.

In addition to conducting the premieres of all his original compositions, Charoensri enjoys regularly conducting the professional pit orchestras hired for his high school's musicals, along with hired pit orchestras for his local community theatre productions. In June 2018 as part of the 32nd-annual Sydney Youth Musicales, Charoensri conducted the world premiere of his work *Return*, in a performance at the Sydney Opera House.

The composer notes: A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, *Rising Light* was born. I knew I had to say something with my voice I had been given, which was in music. Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my shell in writing. I was scared to write moments too big, and often thought about scrapping the piece. I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music "too Asian" always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The title, *Rising Light* is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern. For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue. Despite being disgusted and saddened by the surge of Asian hate,

I wanted this piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

SLAVA!
LEONARD BERNSTEIN (1918-1990)
Arranged by Clare Grundman
Composed 1977 | Duration 0:00

Leonard Bernstein was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. He studied with composers Edward Burlingame Hill and Walter Piston as well as conducting with Fritz Reiner. In the summers of 1940 and 1941 he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and it was in this role he became famous by filling in last minute for Bruno Walter for a national broadcast on 14 November 1943.

His *Symphony No. 1, "Jeremiah"* was premiered by the Pittsburgh Symphony in January 1944 followed by *Fancy Free* and *On the Town* by the end of the year. These successes led to numerous opportunities overseas, including being the first American to conduct at La Scala. In 1951 he became the head of conducting at Tanglewood and seven years later became Music Director of the New York Philharmonic (1958-1969). In this position he promoted new music, developed a series of Young People's Concerts, and recorded the symphonies of Gustav Mahler but was limited in his time to compose.

Bernstein was able to compose more in the 1970s. His achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order.

Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Mussorgsky’s Boris Goudonov, where the chorus sings the Russian word “Slava!”, meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

ROCKY POINT HOLIDAY
RON NELSON (1929-2023)
Composed 1969 | Duration 6:30

Illinois native Ron Nelson began piano lessons at the age of six. He noted that as a child “I found it more fun and easier to make up pieces than learn others. His early efforts rewarded him with the discipline to write down his improvisations and the basic principles of orchestration.

Nelson studied composition with Howard Hanson and Bernard Rogers at the Eastman School of Music, where he earned bachelor’s, master’s and doctor of musical arts degrees. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

Nelson was widely known for his diverse musical style in works for orchestra, choir and wind band. His compositions won a number of prestigious award and accolades from organizations throughout the world. He passed recently, in 2023, at the age of 94 in Scottsdale, AZ.

Rocky Point Holiday was commissioned in 1969 by Frank Bencrisiutto and the University of Minnesota band for a tour of Russia. Bencrisiutto had heard Nelson’s orchestral work *Savannah River Holiday* decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencrisiutto told him there were none. “I’m going to write a tremendously difficult piece,” Nelson warned him. “That’s fine,” replied Bencrisiutto, and thus *Rocky Point Holiday* was born. Nelson says, “This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way.”

The bulk of the work of this composition occurred while Nelson was on vacation in Rhode Island, and the piece is tribute to the then over 100-year-old amusement park called Rocky Point.

HYMN TO A BLUE HOUR

JOHN MACKEY (B. 1973)

Composed 2010 | Duration 8:00

John Mackey hails from New Philadelphia, OH. He was exposed to music at an early age, but his early experiences did not begin with learning to play an instrument, but with composition. His grandfather taught him music notation using a computer program, and he began experimenting with inputting notation into the computer.

Mackey went on to study composition with Donald Erb at the Cleveland Institute of Music, where he earned a bachelor's degree, and with John Corigliano at The Juilliard School, where he earned his master's.

Mackey has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2006; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005). He was a CalArts/Alpert Award nominee in 2000. In 2014, he became the youngest composer ever elected to the American Bandmasters Association.

The blue hour is an oft-poeticized moment of the day – a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

Programmatic content aside, the title itself contains two strongly suggestive implications – first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing – an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the composition.

- Program note by Jake Wallace

GOODNIGHT MOON

ERIC WHITACRE (B. 1970)

Arranged by Verena Mösenbichler-Bryant

Composed 2017 | Duration 5:00

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of The Juilliard School. He is currently Visiting Composer at Pembroke College, Cambridge University (UK) and is an Ambassador for the Royal College of Music (London). He recently completed two terms as Artist in Residence with the Los Angeles Master Chorale. In the 2022-2023 season, the Cincinnati Pops and the National Symphony Orchestra premiered a new commission: *Prelude in C*.

Regarding *Goodnight Moon*, Whitacre states: Over the past few years I must have read *Goodnight Moon* to my son a thousand times -- maybe more. Somewhere around reading number 500, I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed -- the first time they had ever allowed *Goodnight Moon* to be used in such a way.

I composed the piece relatively quickly, originally setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later arranged *Goodnight Moon* for SATB choir and piano. More recently, my dear friend Verena Mösenbichler-Bryant arranged the piece for wind ensemble and soloist.

The melody of *Goodnight Moon* will forever make me think of those quiet nights, reading my son to sleep.

- Program Note by composer

SYMPHONY NO. VI: THE BLUE MARBLE

JULIE GIROUX (B. 1961)

Composed 2023 | Duration 23:00

Julie Ann Giroux is a native of Fairhaven, Massachusetts. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning

composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction". When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa PSI, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

Giroux's sixth symphony, ***The Blue Marble***, was commissioned by the Metropolitan Wind Symphony Lewis J. Buckley, Music Director, in commemoration of their fiftieth season. In her own words, she states:

Movement I. The Blue Marble

It is often said that the first full image of Earth, "Blue Marble", taken by Apollo 17 in 1972 was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity, just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.

Movement II. Voices in Green

I spent hours, simply listening to the recordings of the Amazon jungle by the world renowned sound engineer, George Vlad. The recordings were made during the rainy season when humidity is at its highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly, alive. The exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has its own music. The density of growth with every shade of green, is the backdrop for this beautiful, strange opera.

I knew I wanted to write music to those sounds. I composed Voices in Green with

the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs.

Movement III. Let there be Life

Violence, death, murder, birth, and life; I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way.

The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is.

I hope ***The Blue Marble*** fills hearts and minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such which every generation leaving it healthier and happier than the way they found it.

BIOGRAPHIES



Dr. Gregory X. Whitmore is an Assistant Professor of Instrumental Music Education, at The California State University Fullerton School of Music. In this capacity, Dr. Whitmore teaches in the Instrumental Music Education Program, supervises student teachers and conducts the CSUF Symphonic Winds. In addition to his work in higher education, Dr. Whitmore is in his ninth season as Music Director of the Pacific Symphony Youth Wind Ensemble (Irvine, CA). This follows appointments as

Director of Bands at Irvine Valley College (Irvine, CA), Mt. San Antonio College (Walnut, CA), and College of the Desert (Palm Desert, CA). Prior to his work in higher education, Dr. Whitmore spent 13 years as Director of Bands at Cathedral City High School (Cathedral City, CA). A native of Ypsilanti, Michigan; Dr. Whitmore received his bachelor's degree in instrumental music education from The University of Michigan School of Music, Theater and Dance in Ann Arbor, Michigan. While a student at The University of Michigan, Dr. Whitmore performed in the University of Michigan Bands; and led the University of Michigan Marching Band as "Michigan's Man Up Front" - Drum Major - from 1999 to 2001. Dr. Whitmore received his master's degree in music with an emphasis in wind conducting from California State University Fullerton studying under Dr. Mitchell Fennell. Dr. Whitmore holds a master's degree, and a doctorate in music and music education from Columbia University (Teachers College) in the city of New York.

Dr. Whitmore has conducted ensembles in such notable concert venues as The Golden Hall of The Musikverein (Vienna), The Wiener Konzerthaus (Vienna), The MuTh (Vienna), Renee and Henry Segerstrom Concert Hall (Costa Mesa), Symphony Hall (Chicago), The Kennedy Center (Washington, D.C.), Carnegie Hall (New York City), Walt Disney Concert Hall (Los Angeles), Meng Hall (Fullerton, California), Holy Trinity Church (Stratford, England), St. John's Smith Square (London), Chateau Vaux le Vicomte (Paris), and Heidelberg Castle (Germany). Under Dr. Whitmore's direction, the Cathedral City High School Symphony Band was selected to perform as the showcase ensemble during the 2008 California Band Directors Association Annual Convention. Dr. Whitmore is the Second Place Winner of the 2017 American Prize in Conducting.

Dr. Whitmore belongs to professional organizations that include College Band Directors National Association, Kappa Kappa Psi Honorary Band Fraternity, Alpha Delta Phi Fraternity, Phi Mu Alpha Sinfonia Fraternity, Pi Kappa Lambda Honor Society, The National Association for Music Education, Southern California School Band and Orchestra Association, and the California Music Educators Association.

With a research interest in music educator values as operationalized into pedagogy, in addition to investigating the concert band as an artistic medium;

Dr. Whitmore has presented research at music education symposia in the United States and abroad. Dr. Whitmore's research has been published in *Visions of Research in Music Education*. Dr. Whitmore is a recognized member of Academic Key's *Who's Who in Community College Education*, as well as four editions of *Who's Who Among America's Teachers*. Dr. Whitmore has been included in the 2005/2006 Edition of the National Honor Roll's *Outstanding American Teachers*. Dr. Whitmore was selected to represent the State of California by School Band and Orchestra Magazine in the 2008 edition of "*50 Band Directors Who Make A Difference.*"



Daniel Castellanos is currently a graduate assistant at California State University, Fullerton, studying wind conducting with Dr. Dustin Barr and saxophone with Dr. John Hallberg. Before starting his graduate studies, Castellanos earned his Bachelor of Arts in Music Education and a teaching credential from CSUF. As an undergraduate student, Castellanos also performed with the nationally recognized CSUF Wind Symphony as an ensemble player and soloist.

After earning his B.A. and teaching credential, Daniel Castellanos taught at Day Creek Intermediate School, John L. Golden Elementary, and C.P. Lightfoot Elementary. His ensembles were awarded Unanimous Superior ratings by the Southern California Band and Orchestra Association during his time there. In addition, musicians from the Day Creek Bands were selected to perform with the SCSBOA All-Southern and CBDA All-State honor groups.

Castellanos teaches applied saxophone lessons at Eleanor Roosevelt High School in Eastvale, California. Castellanos is passionate about helping young musicians succeed and advocates for music in public schools.



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.



Lyric Soprano **Esther Renee Rayo** is most known for her passion for Classical Spanish repertoire, however, her performance experience spans across many genres, including those of Opera, Baroque, Oratorio, Sacred Music and Art Song. Merit based awards and scholarships awarded to Ms. Rayo include honors from the Jarvis Conservatory, Redwood Empire Chapter NATS Vocal Competition, San Francisco Bay Area Chapters NATS Vocal Competition, East Bay Opera

League Vocal Competition, DePaul University Kleinman Vocal Competition, San Miguel Institute of Bel Canto Summer Program and Musica nelle Marche Opera Program in Italy. Her education includes a Bachelor of Arts with emphasis in Vocal Performance from Sonoma State University (2012) where she studied under David Burnakus and Ruth Ann Swenson, along with a Master of Music with emphasis in Vocal Performance from DePaul University in Chicago, IL (2017) where she debuted the title roles of Anna Murrant in Kurt Weill's *Street Scene*, and Giacomo Puccini's *Suor Angelica*, to critical acclaim. Ms. Rayo made her European debut in 2017, at Teatro della Fortuna in Fano, province of Pesaro and Urbino, region of Marche, Italy. There, she performed the first act and title role of Puccini's *Tosca*, and the third act of Puccini's *La Bohème* as Mimi. Ms. Rayo has been celebrated for her collaboration with LaMusArt, a non-profit organization that serves underprivileged Latino youth in East Los Angeles, and her Herbst Theater debut in San Francisco, CA, where she represented Lieder Alive! in InterMusic's *SF Music Day* (2022). Recent highlights include collaboration with Sonoma Bach and their masterful ensemble Circa1600, as well as with the Stanford Symphony Orchestra as a featured soloist in Haydn's *Schöpfungsmesse*. Ms. Rayo is currently preparing for a Spanish recital of works by Manuel de Falla, Enrique Granados and more, in *Maybeck's Masterpiece*, First Church of Christ Scientist in Berkely, CA with the great Peter Grünberg.

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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.

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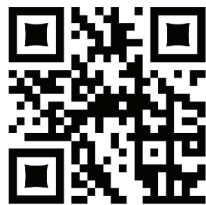
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Ensemble, Guitar Methods

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Aaron Westman, Violin & Viola

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Laura Reynolds, Oboe & English Horn

Jeff Robinson, Bassoon

Roy Zajac, Clarinet

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Alicia Mastromonaco, French Horn

David Ridge, Trombone

Jonathan Seiberlich, Tuba and Euphonium

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