MUSIC

2026 – 2027



SONOMA STATE UNIVERSITY

FALL 2026 PERFORMANCES

All concerts are held at the Green Music Center

SEP 13	12:00 p.m	Saxophone Day	Schroeder Hall
SEP 20	2:00 p.m	Navarro Trio	Schroeder Hall
SEP 25	7:30 p.m.	Symphony Orchestra	Weill Hall
OCT 1	7:30 p.m.	Symphonic Wind Ensemble & USAF Band of the Golden West	Weill Hall
OCT 5	1:00 p.m.	Department Repertory Recital	Schroeder Hall
OCT 13	7:30 p.m.	SSU Community Concert Band & BD Winds	Weill Hall
OCT 17	2:00 p.m.	Jazz Orchestra	Weill Hall
OCT 18	10:00 a.m.	Day of Strings	Schroeder hall
OCT 20–21	All Day	SSU Choral Festival	Weill Hall & Schroeder Hall
OCT 22	7:30 p.m.	Concert Jazz Ensemble & Latin Band	Schroeder Hall
NOV 7	7:30 p.m.	Concert Choir & SonoVoce	Weill Hall
NOV 9	1:00 p.m.	Department Repertory Recital	Schroeder Hall
NOV 20	7:30 p.m.	Symphony Orchestra	Weill Lawn
NOV 22	2:00 p.m.	Brass Ensemble	Schroeder Hall
DEC 2	7:30 p.m.	Chamber Ensembles	Schroeder Hall
DEC 3	7:30 p.m.	Symphonic Wind Ensemble 25th Anniversary	Weill Hall
DEC 4	7:30 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 5	2:00 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 5	7:30 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 6	3:00 p.m.	Jazz Orchestra	Weill Hall
DEC 8	7:30 p.m.	Guitar Ensemble	Schroeder Hall
DEC 9	1:00 p.m.	Vocal Repertory Recital	Schroeder Hall
DEC 10	7:30 p.m.	Concert Jazz Ensemble & Latin Band	Schroeder Hall
DEC 12	7:30 p.m.	Rock Collegium	Schroeder Hall
DEC 15	7:30 p.m.	SSU Community Concert Band & Piner High School	Weill Hall
DEC 16	7:30 p.m.	Noma Winds	Weill Hall

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$20 General
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SONOMA STATE UNIVERSITY

REDWOOD ARTS The Joy of Chamber Music

Faculty Recital & Redwood Arts

Sunday, November 1, 2026

Schroeder Hall, Green Music Center

PROGRAM

Student Spotlight
Samuel Strong, Violin | Nina Hollars, Piano

Claude Debussy
***Sonata for Violin and Piano in G minor,* L. 140 (CD 148)**
II. Intermède: Fantasque et léger

SSU and Redwood Arts are proud to nurture the next generation of music-makers by providing advanced local students the opportunity to open for world-class artists.

MAIN PROGRAM

Marilyn Thompson, Piano | Jill Rachuy Brindel, Cello | Roy Zajac, Clarinet

Georgina Sánchez Torres
Pregón de Danza for Cello and Clarinet

Nino Rota
Trio for Clarinet, Cello, and Piano
I. Allegro
II. Andante
III. Allegrissimo

INTERMISSION (20 Minutes)

Max Bruch
Pieces for Clarinet, Cello, and Piano, Op. 83
I. Andante
II. Allegro con moto
V. Rumänische Melodie (Andante)
VI. Nachtgesang (Andante con moto)
VII. Allegro vivace, ma non troppo

PROGRAM NOTES

Claude Debussy (1862–1918)
***Sonata for Violin and Piano in G minor*, L. 140 (CD 148) (1917)**
II. Intermède: Fantasque et léger
(Approx. 4 min.)

Composed in 1917 while Debussy was terminally ill and deeply affected by the devastation of World War I, this movement was born from a desire to escape grim reality through what the composer termed "ancient French wit." Labeled an *Intermède* (Interlude), the music draws direct inspiration from the mischievous, unpredictable puppet characters of traditional Italian street theater. The dialogue shifts rapidly between mocking, sarcastic exchanges and moments of sweeping elegance, requiring absolute precision from both musicians.

Listening Guide: What to Watch For

Chamber music demands remarkable physical dexterity and rapid character shifts. During today's performance, track this specific acoustic and visual cue:

- **The Guitar Trick:** Watch the violinist's right hand. Look for the exact moments the performer traps the bow to pluck the strings rapidly with their fingers (*pizzicato*), transforming the violin into a temporary guitar over the rolling piano line.

Georgina Sánchez Torres (b. 1985)
Pregón de Danza (2010)
Written for Clarinet and Cello (approx. 4 min.)

Pregón de Danza (translated as "Dance Proclamation") suggests the lively atmosphere of traditional Spanish town streets. The piece is based on the concept of a *pregón*—the historic vocal announcement made by town criers or street vendors calling neighbors from their homes. Sánchez Torres uses this vocal ritual as a starting point for an energetic instrumental work where traditional roots meet a contemporary classical framework.

Cellist, composer, and conductor Georgina Sánchez Torres heavily infuses her music with native Spanish folklore. While she co-founded her clarinet-and-cello ensemble (Dúo Santor-Gilort) in 2008, she quickly faced a shortage of original music written specifically for that instrumental pairing. She composed *Pregón de Danza* in 2010 to expand the repertoire, premiering it in April of that year. The score incorporates the driving, rhythmic characteristics of the flamenco farruca dance alongside the bold gestures of the traditional Spanish pasodoble.

The music operates as a lively exchange between the two instruments, requiring the tight synchronization of a long-standing partnership. The work opens and closes with a solo gesture that may suggest the *pregón* announcement. Throughout the piece, the cello uses plucked and percussive sounds that may recall a flamenco guitar, while the clarinet performs rapid, agile runs. The two instruments continuously echo and propel one another forward into a high-energy dance finale.

Listening Guide: What to Watch For

Chamber music is a live, physical conversation where musicians must read each other's body language in real time. During this piece, act as an on-stage detective and track three specific elements:

- **The Musical Conversation:** Listen for short ideas passing between the clarinet and cello. Notice when one instrument answers the other or when they play together.
- **The Cello's Percussive Sounds:** Watch for the cellist plucking the strings or tapping the instrument. How do these sounds change the music?
- **The Opening and Closing Calls:** Listen for the solo sound at the beginning and end. Notice what changes when the second instrument joins.

Nino Rota (1911–1979)
Trio for Clarinet, Cello, and Piano (composed 1973; published 2002)
I. Allegro, II. Andante, III. Allegrissimo
(Approx. 11 min.)

Nino Rota was an Italian composer, pianist, conductor, and teacher whose career encompassed film, opera, orchestral music, and chamber music. Born into a musical family in Milan, he began composing as a child; his oratorio *L'infanzia di San Giovanni Battista* was performed in Paris and Milan in 1923 when he was just 12 years old. He studied composition in Milan and Rome, then attended Philadelphia's Curtis Institute of Music, where he completed advanced studies in composition and studied conducting with Fritz Reiner. After returning to Italy, he taught at the Bari Conservatory and later became its longtime director. Rota composed more than 150 film scores, including music for Federico Fellini's films and *The Godfather Part II*, for which he received an Academy Award. Film and concert music were both substantial, equal parts of his creative career.

Composed in 1973, the *Trio for Clarinet, Cello, and Piano* is a compact three-movement work. Its animated *Allegro* and *Allegrissimo* movements frame a slower, more lyrical *Andante*. The first movement is built around a restless, sharply profiled waltz-like rhythm in triple meter, which echoes the bittersweet character of Central European chamber works written between the world wars.

The trio's character emerges from the witty interplay among its three instruments and the vivid contrasts between its movements. The *Andante* turns deeply inward, shifting into a sorrowful, songful mood that showcases Rota's innate gift for long vocal lines. In the *Allegrissimo*, Rota returns to a brisk, playful energy, bringing the trio to a lively close. These contrasting movements showcase his absolute mastery of classical chamber forms without relying on the cinematic scale of his best-known Hollywood scores.

Listening Guide: What You Might Notice

Chamber music is an intellectual and physical game of catch. During today's performance, keep your eyes and ears tuned to how the mood pivots across each movement:

- **In the *Allegro*:** Listen for a restless, driving rhythm that feels like a modern, off-kilter waltz. Notice how rapidly the primary musical themes pass between the clarinet and cello.
- **In the *Andante*:** The tempo slows dramatically into a song-like character. Notice which instrument's tone stands out as the primary voice during this introspective pause.
- **In the *Allegrissimo*:** The music ignites with a sudden burst of excitement. Watch the performers' physical cues as they pass rapid, interlocking rhythmic ideas across the ensemble to bring the trio to a spirited finish.

Max Bruch (1838–1920)
Eight Pieces (Acht Stücke), Op. 83 (composed 1909; published 1910)
I. Andante, II. *Allegro con moto*, V. *Rumänische Melodie (Andante)*, VI. *Nachtgesang (Andante con moto)*, VII. *Allegro vivace, ma non troppo*
(Approx. 20–23 min.)

Max Bruch was a prolific German Romantic composer, conductor, and teacher whose career ncluded conducting posts in Liverpool and Breslau and a long tenure teaching composition in Berlin. During his lifetime, he was also celebrated for large-scale choral works, which were favorites of German choral societies; today, his *Violin Concerto No. 1*, *Scottish Fantasy*, and *Kol Nidrei* are among the works that keep his music in the concert repertoire.

In 1909, at the age of 71, he turned to chamber music after a long interval, composing the *Eight Pieces* for his son Max Felix, a well-known professional clarinetist. While the original scoring is for clarinet, viola, and piano, Bruch arranged alternative parts allowing the viola to be replaced by the cello. Bruch conceived the work as a collection of independent miniatures, not a continuous sonata, so performers can choose a selection for their program.

This afternoon's five selections move through a range of contrasting characters. The opening *Andante* (Piece I) introduces the clarinet and cello in a lyrical, intimate setting, with the piano shaping the harmony and texture around them.

The second piece, *Allegro con moto*, brings a marked change of pace. Its brisker movement and flowing phrases give the music a sense of forward motion, while the three instruments share the musical conversation. The clarinet's bright, agile voice contrasts with the cello's warmer, lower register, and the piano helps sustain the movement's energy. This more animated character makes a striking counterpoint to the quieter pieces later in the program.

The fifth piece, *Rumänische Melodie*, turns toward a folk-like, songful mood. In *Nachtgesang*, the sixth piece, the atmosphere becomes quieter and more reflective. These two miniatures offer a change of scale and color after the livelier second piece, giving the ensemble's lyrical side room to emerge.

The seventh piece, *Allegro vivace, ma non troppo*, brings the selection to an animated close. Its lively pace and buoyant motion create a vivid contrast with *Nachtgesang*. The clarinet and cello continue the exchange of ideas heard throughout the program, while the piano contributes to the piece's rhythmic drive. After the more introspective central selections, this spirited finale sends the music forward with a fresh burst of energy.

Listening Guide: What to Watch and Listen For

Chamber music is a live musical conversation. The performers listen and respond to one another, using gestures and glances to stay together and shape the music as a group. Here are a few key musical moments to track during today's selections:

- **In the opening *Andante* (Piece I):** Listen for long, singing lines where the clarinet and cello frequently share or answer each other's melodic ideas.
- **In *Allegro con moto* (Piece II):** Notice the shift in energy. The pacing becomes more active

and urgent than the lyrical opening movement.

- **In *Rumänische Melodie* (Piece V):** The music takes on a nostalgic, song-like character. Notice the specific modal inflections that evoke Eastern European folklore.
- **In *Nachtgesang* (Piece VI):** The mood drops significantly in volume, becoming a quiet "night song." Track which instrument holds your attention as the primary melodic voice.
- **In the final selection, *Allegro vivace, ma non troppo* (Piece VII):** The music becomes lively again, with fast-paced rhythmic ideas passing seamlessly between the clarinet, cello, and piano to bring the collection to a triumphant finish.

BIOGRAPHIES

Marilyn Thompson, Piano

Marilyn Thompson earned her Bachelor's Degree from the San Francisco Conservatory of Music, subsequently receiving a Fulbright grant to the Vienna Academy of Music. She completed her Master's Degree at Stanford University where she performed the West Coast premiere of Roger Sessions' *Piano Concerto*. Her chamber music performances include appearances at Alice Tully Hall, the 92nd Street Y, the Phillips Collection, Boston's Symphony Hall, Davies Symphony Hall, and the Teatro Nacional in Costa Rica. Her recorded chamber discography features Thomas Beversdorf's *Cello Sonata*, the Brahms *Trio Op. 87*, and Ravel's *Violin-Piano Sonata*. Previously a member of the Chamber Soloists of San Francisco and the San Francisco Trio, she performed as soloist with the Santa Rosa Symphony under the baton of Corrick Brown, and joined the Sonoma State University music faculty in 1976.

Jill Rachuy Brindel, Cello

Jill Rachuy Brindel studied at Indiana University and the Chicago Musical College. In 1980, she joined the San Francisco Symphony, from which she recently retired after holding the Gary & Kathleen Heidenreich Second Century Cello Chair. Her past orchestral tenures include serving as Assistant Principal Cellist of the Lyric Opera of Chicago Orchestra and as a member of the Houston Symphony. In the chamber realm, she was a member of the Navarro Quartet and served as Principal Cellist and co-director of the Emerging Artists Program for the Mendocino Music Festival. She has performed chamber music for Kohl Mansion, the Russian River Chamber Festival, Old First Church, and Chamber Music Sundaes. Ms. Brindel coaches the cello section of the San Francisco Symphony Youth Orchestra and joined the faculty of Sonoma State University in 2015.



Marilyn and Jill

Pianist Marilyn Thompson and cellist Jill Rachuy Brindel co-founded the Navarro Trio,which serves as the Chamber Artists-in-Residence at Sonoma State University. Also comprised of violinist Tammie Dyer, the ensemble performs the foundational piano trio repertoire alongside a dedicated focus on out-of-print and historically overlooked works. Their programming features historical trio literature by composers such as Fanny Mendelssohn-Hensel and Clara Schumann, as well as 20th- and 21st-century entries by Chick Corea. The trio frequently collaborates with guest instrumentalists from the San Francisco Symphony, Opera, and Ballet orchestras, as well as other SSU faculty members, to present mixed-ensemble chamber works throughout the Bay Area.

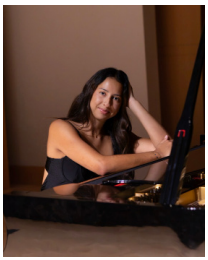


Roy Zajac, Clarinet

Roy Zajac has served as Principal Clarinetist of the Santa Rosa Symphony since 1999. An active soloist and chamber musician, he has performed Mozart's *Clarinet Concerto* with the orchestra and frequently collaborates with Northern California's premier ensembles, including the San Francisco, Berkeley, Oakland, and Sacramento symphonies. He is a founding member of the Maybeck Trio, and internationally, he has served as clarinetist with the Filharmoni del Bajio Orchestra in Mexico. He proudly served his country as a member of the United States Air Force Band of the Golden West. Mr. Zajac is on the music faculty at Sonoma State University. He holds a Bachelor's degree in Music Education from the University of Michigan and a Master's degree in Music Performance from the University of Minnesota. He also studied in Vienna with Peter Schmidle, Principal Clarinetist of the Vienna Philharmonic.

Marilyn, Jill, and Roy

Pianist Marilyn Thompson, cellist Jill Rachuy Brindel, and clarinetist Roy Zajac have enjoyed a rich, enduring musical partnership spanning over eleven years. Since 2015, they have collaborated closely through numerous performances, including appearances with the Navarro Trio. Their extensive repertoire explores the vibrant textures of the clarinet, cello, and piano across multi-faceted configurations of duos, trios, and quartets. Audiences have experienced their cohesion in foundational masterpieces like Beethoven's lighthearted *Trio in B-flat major, Op. 11 ("Gassenhauer")* and Brahms' profoundly melancholic *Trio in A minor, Op. 114.* Driven by a shared joy of performance, this afternoon they showcase Max Bruch's romantic Eight Pieces, Op. 83 and Nino Rota's spirited, cinematic *Trio for Clarinet, Cello, and Piano.*



Nina Hollars

Nina Hollars began studying piano at age four and later expanded her musical talents to include guitar and violin. A two-time winner of the Sonora Bach Festival, she has performed as a professional collaborative pianist with several churches across the region. She is also a dedicated piano instructor and a former intern with the Murphys School of Music. Now a third-year student at SSU, Nina maintains a dual major in Biology and Music and plans to attend graduate school for piano performance.



Samuel Strong, Violin

Samuel Strong (b. 2009) began studying violin at age 4 and piano at age 7. He graduated high school at just 12 years old—the same year he became one of the youngest musicians ever to perform with the Sonoma State University Orchestra, where he continues to play today.

He has performed in several pit orchestras across Sonoma County, and is a past winner of the Junior Bach Festival.

Samuel performs with the Sonoma County Strings Collective, a group of Sonoma State students who play at events throughout the region. In 2025, he won the 10th annual Sonoma State Concerto Competition with violin. He is currently attending Sonoma State full-time as a double major in Music and Computer Science.

Redwood Arts

Redwood Arts presents internationally recognized performers in Sonoma County. For more than 47 years, our programs have celebrated diverse musical genres and traditions - bringing inspiring performances to audiences of all ages, including students - and nurturing the next generation of music listeners and music makers. Through globally renowned small-ensemble concerts and thoughtful community engagement, Redwood Arts creates meaningful connections and transforms our community.

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Navarro Trio Ensemble w/Roy Zajac

Lara Downs (San Francisco) Jan 24, 2027
Drachman Trio (Baltimore) Feb 13, 2027,
Amit Peled (Baltimore) March 27, 2027
Dali Quartet (Philadelphia) Apr 24, 2027
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2026 - 2027 Season

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Piano, Violin & Cello
Sat, Feb 13, 2027 | 2pm
Church of the Roses, Santa Rosa

Amit Peled
Cello with Piano
Sat, Mar 27, 2027 | 2pm
Church of the Roses, Santa Rosa

Dalí Quartet
String Quartet
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Sat, May 15, 2027 | 2pm
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