THE BOB COLE CONSERVATORY OF MUSIC AT CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:

UNIVERSITY CHOIR
OLGA SPRIGGS, CONDUCTOR

CHAMBER CHOIR
JONATHAN TALBERG, CONDUCTOR

TED ATKATZ, MARIMBA
GUK-HUI HAN, PIANO
MONI SIMEONO, VIOLIN

SATURDAY, OCTOBER 18, 2014 8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
This evening’s concert is dedicated to the memory of Germán Andrés Aguilar.

Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.
PROGRAM
CSULB UNIVERSITY CHOIR  Olga Spriggs—conductor

Warum? Op. 92, no. 4 ................................. Johannes Brahms (1833-1897)
Vasken Ohanian—conductor

Der Geist hilft unsrer Schwachheit auf ............................ Johann Sebastian Bach (1685-1750)
Collegium Musicum

Reveille ................................................................. Georgy Sviridov (1915-1988)
from A Pushkin Wreath
Sarah Conniff—soprano, Tim Hall—baritone, Eugenie Hossain—mezzo-soprano

Hymne au Soleil .......................................................... Lili Boulanger (1893-1918)
Reyna Calver—mezzo-soprano

Rest ............................................................................ Ralph Vaughan Williams (1872-1958)

Great Day! .................................................................. arr. Stacey V. Gibbs (1962)

INTERMISSION
BOB COLE CONSERVATORY CHAMBER CHOIR Jonathan Talberg—conductor

The Road Not Taken ................................................ Randall Thompson (1899-1984)
from Frostiana

Alleluia ................................................................. Dominick DiOrio (b. 1984)
Ted Atkatz—marimba

Serenade to Music .................................................. Ralph Vaughan Williams (1872-1958)
Moni Simeonov—violin
Michaela Blanchard, Kali Hardwick, Jennifer Paz, Madison Hatten, Kelsey Knipper—soprano
Saané Halaholo, Rachel One, Jennifer Renteria—mezzo-soprano
Vasken Ohanian—counter-tenor; Jonathan Knauer, Jack Wilkins, Landon Shaw II—tenor;
Ulysses Aquino, Mason Allred, Andrew Konopak—baritone; Fernando Muñoz—bass-baritone;
Michael Valentekovic—bass
Warum?
In 1802, Wolfgang von Goethe, one of Germany’s most influential writers, wrote a prologue for the opening of a new theater in Lauchstädt. It is from this commemorative work that Johannes Brahms took the poem “Warum doch erschallen” and set it to music in 1884. Originally scored for solo vocal quartet, Warum? is a joyous celebration not only of the arts, but of music and its glory, wonder, and beauty.

Warum?
Warum doch erschallen
himmelwärts die lieder?
Zögen gerne nieder Sterne
die droben, blinken, und wallen;
zögen sich Lunas lieblich Umarmen;
zögen die warmen, wonigen Tage
selig der Götter gern uns herab.

Why then do songs
resound heavenward?
They would fain draw down the stars
that twinkle and sparkle above;
they would draw to themselves the moon’s lovely embrace;
they would fain draw the warm, blissful days
of the blessed gods down upon us.

Der Geist hilft unsrer Schwachheit auf
Written for the funeral of St. Thomas School Rector, Johann Heinrich Ernesti, Der Geist hilft unsrer Schwachheit auf is Bach’s only choral-orchestral motet. However, rather than being a morose and solemn work, Der Geist hilft follows the Lutheran tradition of treating funerals as joyous occasions, for the deceased has moved on to spend eternity in heavenly paradise. Like the calls of angels, the dialogue between two choirs welcomes the listener and assures them that their loved one has transcended this world to be forever with God.

Der Geist hilft unsrer Schwachheit auf
Der Geist hilft unsrer Schwachheit auf,
den wir wissen nicht
was wir beten sollen,
wie sich’s gebühret;
sonder der Geist selbst
vertritt uns aufs beste
mit unaussprechlichem Seufzen.

Der aber die Herzen forschet,
der weiß, was des Geistes Sinn sei;
den er vertritt die Heiligen
nach dem, das Gott gefällt.

The Spirit helps our weakness
for we know not
what we should pray for,
nor how we ought to pray;
but the Spirit pleads for us
in the best possible way,
with inexpressible sighing.

But he who searches our hearts
knows the mind and thinking of the Spirit;
for the Spirit intercedes for the saints,
according to God’s pleasure.
Du heilige Brunst, süßer Trost,  
Nun hilf uns, fröhlich und getrost  
In dienem Dienst beständig bleiben,  
Die trubsal uns nicht abtreiben.  
O Herr, durch dein Kraft uns bereit  
Und stark des Fleisches Blödigkeit,  
Daß wir hie ritterlich ringen,  
Durch Tod und Leben zu dir dringen.  
Alleluia, Alleluia.

Holy fire, sweet trust,  
now help us so that joyously and confidently  
we can remain in your service  
and not be driven away by misery.  
O Lord, prepare us by your power  
and strengthen our feeble flesh  
so that we here may gallantly struggle  
through death and life to reach you.  
Alleluia, Alleluia.

**R**EVEILLE  
Georgy Sviridov's *A Pushkin Wreath* is a concerto for chorus, consisting of ten individual choral works set to the poetry of one of Russia’s greatest poets, Alexander Pushkin. In *A Pushkin Wreath*, Sviridov presents the poems as a tribute to Pushkin. The seventh work in the cycle, “Reveille,” creates an environment of sound in which Sviridov, through the poetry of Pushkin, reflects on the world. The slow moving lines and harmonies seem to freeze time as the Baritone soloist reminisces.

**A Pushkin Wreath**  
Zóriu byut... iz ruk moíh  
Véthiy Dánte vipadáyet,  
Na ustáh nachátiy zatíh  
Nedochiítanníy zatih –  
Duh dalioko uletáyet.  
Zvuk privychníy, zvuk zhívóy,  
Kak ti chásto razdaválsia  
Tam, gde tího razviválsia  
Ya davniíshný poróy.  
Zórii byut...

They’re sounding reveille… from my hands  
The ancient Dante falls,  
On my lips a nascent verse,  
Half-read, falls silent,  
The spirit soars into the distance.  
Ah, familiar sound, lively sound!  
How often you sounded  
There, where I quietly grew up  
In days long past.  
They’re sounding reveille...

**Hymne au Soleil**  
Lili Boulanger was born into a family of musicians, most notable of whom was her older sister, the renowned composer and composition teacher, Nadia Boulanger. Although Lili Boulanger fell ill and died at the young age of 24, she had been a promising, talented composer. In 1913, she became the first female composer to win the Prix de Rome competition at the age of 19. Having failed in the 1912 competition, she wrote *Hymne du Soleil* in preparation for the next competition in 1913.

**Hymne au Soleil**  
Du soleil qui renaît benissons la puissance  
Avec tout l’univers célèbres son retour.  
Couronné de splendeur, il se lève, il s’élance.  
Leréveil de la terre est un hymne d’amour.  
Sept coursiers qu’en partant le  
Dieu contien àpiene  
Enflamment l’horizon de leur brûlante haleine.

Let us bless the power of the reborn sun;  
With all the universe, let us celebrate its return.  
Crowned in splendor, it rises and bounds forward.  
The awakening of the earth is a hymn of love.  
Seven steeds that  
God can scarcely restrain  
set fire to the horizon with their burning breath.

O soleil fecund, tu paris!  
Avec ses champs en fleurs,  
ses monts, ses bois épais,  
Sa vaste mer de tes feux embrasée,  
L’univers plus jeune et plus frais,  
Des vapeurs du matin  
sort brilliant de rosée!

O fertile sun, you appear!  
With its flowering fields, its  
mountains, its dense woods,  
The vast sea burning with your fire,  
The universe, younger and fresher  
From the mists of morning, arises  
sparkling from the dew!
Ralph Vaughan Williams composed *Rest* to Christina Rossetti’s poem of the same name. While the poem speaks of the peacefulness of sleep on a surface level, it also speaks to peacefulness in death and rebirth into Eternity.

*Rest*
O Earth, lie heavily upon her eyes;  
Seal her sweet eyes weary of watching, Earth;  
Lie close around her; leave no room for mirth  
With its harsh laughter, nor for sound of sighs.  
She hath no questions, she hath no replies,  
Hushed-in and curtained with a blessed dearth  
Of all that irk'd her from her hour of birth;  
With stillness that is almost Paradise.  
Darkness more clear than noon-day holdeth her,  
Silence more musical than any song;  
Even her very heart hath ceased to stir:  
Until the morning of Eternity  
Her rest shall not begin nor end, but be;  
And when she wakes she will not think it long.

Michigan-based composer Stacey V. Gibbs is known for his arrangements of African-American spirituals. His arrangements have been highly acclaimed for bringing new vitality and excitement to the music.

—notes by Vasken Ohanian

Randall Thompson’s setting of Robert Frost’s poem “The Road Not Taken” is an exceptional example of musical word painting. The choir begins the journey down one path in a unison texture. When the paths diverge, the choir breaks into a four-part, homophonic texture, as though contemplating the choice and where the chosen path might lead. There is a brief piano interlude that inserts a more upbeat, yet still wistful, mood as though the piano is portraying the life as it unfolds upon the poet’s chosen path. The quiet, contemplative mood resumes at the end of the piece with the final repetition of the words “And that has made all the difference,” as the choir reflects upon the intervening years.

Dominick DiOrio’s *Alleluia* is a minimalist-inspired, contemporary composition for 9-part choir and marimba. DiOrio writes that he, “wanted to explore the percussive qualities of the voice and the lyric capabilities of the marimba.” Bob Cole’s new Director of Percussion (and former principal percussionist of the Chicago Symphony Orchestra) joins the ensemble on marimba. *Alleluia* is joyous, celebratory music with a relentless rhythmic drive.

Ralph Vaughan Williams composed *Serenade to Music* in honor of the 50th anniversary of British conductor Sir Henry Wood’s first concert. In 1895, Wood reintroduced the Promenade Concert Series to the British public, a tradition known as “the Proms” that is celebrated enthusiastically each year. Taken from Shakespeare’s *The Merchant of Venice*, the text features an extended discussion about the power of music. The choir in 1938 comprised sixteen of Britain’s most successful soloists, who were chosen for the specific color and timbre of their voices. This performance features Moni Simeonov on violin and seventeen soloists from the Bob Cole Chamber Choir.
Serenade to Music
How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sound of music
Creep in our ears: soft stillness, and the night
Become the touches of sweet harmony.

Look how the floor of heaven
Is think inlaid with patines of bright gold:
There’s not the smallest orb that thou behold’st
But in his motion like an angel sings,
Still quiring to the young ey’d cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come, ho! and wake Diana with a hymn!
With sweetest touches pierce your mistress’ ear,
And draw her home with music.

I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov’d with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

Music! Hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season’d are
To their right praise and true perfection!

Peace, ho!
The moon sleeps with Endymion
And would not be awak’d!

Soft stillness and the night
Become the touches of sweet harmony.

Der Feuerreiter
Hugo Wolf’s musical setting of Eduard Mörike’s poem Der Feuerreiter
(The Fire-Rider) is a retelling of a German folktale about a reclusive young man who can sense when a fire is about to break out. At the first clang of the fire bell, he jumps on his emaciated horse and rides with all speed toward the blaze. Wolf’s setting of the poem conjures the horse and rider in full flight with running triplets in the piano. The words “Hark! the fire-bell is shrilling” are placed high in the tenor range, drawing attention to the shrilling bell. A through-composed lied, Wolf’s music follows the emotions in the story, juxtaposing disjunct leaps with placid chorales. The galloping tempo of the piece slowly loses momentum after the fire-rider gets trapped in a mill. The final chorale describes how the ashes of the fire-rider’s skeleton slowly disintegrate and drift in the ruins of the mill, bringing to a close the last ride of der Feuerreiter.

Der Feuerreiter
Sehet ihr am Fensterlein
Dort die rote Mütze wieder?
Nicht geheuer muß es sein,
Denn er geht schon auf und nieder.
Und auf einmal welch Gewühle
Bei der Brücke nach dem Feld!
Horch! das Feuerglöcklein gellt:
Hinterm Berg,
Hinterm Berg
Brennt es in der Mühle!

Schaut, da sprengt er wütend schier
Durch das Tor, der Feuerreiter,
Auf dem rippendürren Tier,
Als auf einer Feuerleiter!
Querfeldein, durch Qualm und Schwüle,
Rennt er schon und ist am Ort!
Driüben schallt es fort und fort:
Hinterm Berg,
Hinterm Berg,
Brennt es in der Mühle!

Do you see at the window
there again, that red cap?
Something must be the matter
for it is going up and down.
And what a sudden mob
is now by the bridge near the field!
Hark! the fire-bell is shrilling:
beyond the hill,
beyond the hill,
there’s a fire in the mill!

Look, there he goes, galloping furiously
through the gate - it’s the fire-rider
on his horse, a bony nag
like a fire-ladder!
Across the fields, through the smoke and heat
he plunges, and he’s already reached his goal!
Over there the bells are pealing,
beyond the hill,
beyond the hill,
there’s a fire in the mill!
Kevin Memley’s musical setting of Armenian poet Hovannes Toumanian’s poem “If You Visit Me” is dedicated to the 100th commemoration of the Armenian Genocide on April 24, 2015. From April 1915-1923, the Ottoman Empire tried to eradicate the Armenian population in what is now Turkey. By 1923, virtually the entire two million members of the population had either been killed or been forced to seek refuge in other countries. The survivors and descendants of the genocide gather on April 24 at memorials all over the world to remember a massacre that the Turkish government has yet to acknowledge.

Dedicated to Dr. Jonathan Talberg in loving memory of Germán Aguilar, Richard Burchard’s piece Whom Will You Cry to, Heart? (A Lament by Rainer Maria Rilke) is an elegy to lost love. When asked what he would like to say about his piece, Burchard responded:

“When I heard the news of Germán’s passing, I was devastated. California and the CSULB choirs have become my family. I was equally saddened that I wasn’t able to be with you: to hug and hold you or to share in remembering and celebrating Germán’s life with you. So I expressed my feelings by writing this piece. I transition from sad to angry, to acceptance and finally, celebration. The ‘Ah’ section toward the end as the Altos begin the last stanza of the poem, eventually joined by the Baritones, is almost dance-like in order to illuminate Germán’s loving spirit, formidable energy, and extraordinary passion. This piece is for all of us, so we may remember his incredible heart.”

—Richard Burchard
**Esta Tierra**  
Spanish poet Francisco Pino’s poem “Esta tierra” (This Land) evokes images of the Spanish countryside and the poet’s longing for home. Composer Javier Busto creates an impressionistic musical painting bursting with close harmonies, thoughtful pauses, and warm chordal colors.

**Esta tierra**
No me busques en los montes por altos que sean,  
ni me busques en la mar por grande que te parezca.  
Buscarme aquí, en esta llana, con puente y pinar,  
con almena y agua lenta,  
donde escucha volar aunque el sonido se pierda,  
aunque el sonido se pierda.

Do not look for me in the wilderness, however high,  
nor look for me in the sea, however wide it seems.  
Look here, in this low land, with bridge and pine grove,  
with point and slow water,  
where one can hear it ripple although the sound fades,  
although the sound fades.

**The Battle of Jericho**  
Composer and arranger Moses Hogan is known for his varied—and frequently challenging—choral arrangements of African-American spirituals. *The Battle of Jericho* is built on a driving rhythm in the tenors and basses over which the altos and sopranos tell the story of Joshua bringing down Jericho’s walls by way of a trumpet. The women and men essentially recreate the battle musically, with each section trying to out-do the other through dynamics, texture, and range. The final clash between the tenors’ repeated, driving words, “Joshua fought the battle, yes, the battle of Jericho;” and the soaring soprano descant resolves in a fortissimo, harmonically lush, homophonic statement of “The walls come tumbalin’ down;” thereby ending both the biblical and musical battles.

—notes by Regan MacNay

**About Ted Atkatz**  
Ted Atkatz is the founder of and frontman for the Los Angeles-based alternative rock group NYCO. He is a former principal percussionist for the Chicago Symphony Orchestra (CSO).

Atkatz left the CSO in 2006 to devote himself full-time to NYCO. The band released its debut album, *Two*, in 2005.

Atkatz grew up in Queens, New York, where he began studying percussion at an early age. He studied at the preparatory division of the Manhattan School of Music and graduated from Benjamin N. Cardozo High School before moving on to Boston University, where he received a bachelor’s degree in percussion performance and music education. He later studied at the New England Conservatory of Music in Boston and received a professional studies degree in percussion performance from Temple University.


**About Guk-Hui Han**  
Guk-Hui Han is excited to join us this semester as the BCCM staff accompanist. She has had extensive accompanying experience, working with the USC Thornton Chamber Singers, the USC Apollo Men’s Chorus and was the music director for a production of *Le Portrait de Mamon*.

Dr. Han received her BM in Piano Performance from Chung-Ang University, Seoul, Korea, her MM in Collaborative Piano from the University of Cincinnati College Conservatory of Music and a DMA in Keyboard Collaborative Arts from USC, Thornton School of Music.
During the summers Guk-Hui supplemented her studies, attending the Collaborative Artist Program, Aspen Music Festival, CO (2008), as a master course participant at the Franz-Schubert Institut, Baden bei Wien, Austria (2012), attending the Professional Pianist Program at Songfest, Colburn School of Music and was invited to the preliminary round of the Wigmore Hall Song Competition, London England (2013). This past summer she studied french at L’Ècole Français, Middlebury College French School, Middlebury, VT.

While studying at USC and University of Cincinnati, Guk-Hui was awarded teaching assistantships. Guk-Hui has received scholarships to the Aspen Music Festival, the University of Cincinnati, Songfest-Colburn School of Music and was awarded USC’s Koldofsky Fellowship 2010-2014. Her major teachers have been Eunsuk Lydia Yu, Kenneth Griffiths and Alan L. Smith. Dr. Hun is also a member of Pi Kappa Lamda National Honor Society, Eta Chapter.

ABOUT MONI SIMEONOVA native of Bulgaria, Moni Simeonov began playing the violin at age 5, and ten years later, came to the United States on a full scholarship to the Idyllwild Arts Academy in California. He is currently pursuing doctoral studies at USC’s Thornton School of Music where he studies with Midori and serves as Adjunct Instructor of Violin and Chamber Music. An active member of the IRIS Chamber Orchestra, Mr. Simeonov also performs with the Los Angeles Chamber Orchestra, Opera, Master Chorale, Ensemble San Francisco, and serves as the acting Concertmaster for the Sacramento Philharmonic. His doctorate studies include minor fields in Viola Performance, Schenkerian Analysis, Japanese Language, as well an emphasis on the interpretation of Balkan folk music. On tour and in Los Angeles, Mr. Simeonov dedicates considerable time and energy to community engagement work and to musical activities and presentations for young people. For the last five seasons, Moni has performed and coached alongside Midori for her Orchestra Residencies Program American and International tours. In 2012, he became the Director of the program.

Moni’s first CD recording was a result of his winning the Idyllwild Arts Academy Concerto Competition. Upon graduation from Idyllwild, he was named Most Outstanding Musician of his class. He continued his education at the Eastman School of Music, where he studied with Zvi Zeitlin on full scholarship, earned first prize at the school’s concerto competition, and was awarded a Performer’s Certificate. While at Eastman, Moni regularly performed on the school’s Antonio Stradivari of 1714. He also served as concertmaster for the Eastman Symphony, Philharmonia, and Opera Orchestrers. Having earned his Artist Diploma from Yale University, Mr. Simeonov completed his Masters in Music there with Ani Kavafian and was concertmaster for the Yale Philharmonia Orchestra and New Music Ensemble. Following Yale, Mr. Simeonov earned his Graduate Certificate Degree from USC’s Thornton School of Music, where he studied with Midori and received the Outstanding Student Award in May 2009. To supplement and enhance his collegiate experiences, Mr. Simeonov has attended several summer performance festivals, including Tanglewood, the Music Academy of the West, Pacific Music Festival, the New York String Orchestra Seminar, the Oregon Bach Festival, and Atlantic Music Festival. Also in the summers, Moni serves as a violin and chamber music faculty at University of Maine’s Chamber Music Institute.

Mr. Simeonov has concertized and taught around the United States, South America, Europe, Asia, and the Middle East. His recordings have been archived by PBS, NPR, KUSC, Bulgarian National Radio and TV, as well as Japanese Broadcasting Company—NHK. Upcoming tour destinations include Brazil, South Africa, Lebanon, and the Czech Republic. Past chamber music collaborations have involved members of the Vienna Philharmonic and the Tokyo and Ying String Quartets, as well as Jerome Lowenthal, Giora Schmidt, Joseph Silverstein, Zvi Zeitlin and Midori.

ABOUT OLGA SPRIGGS Olga Spriggs holds Bachelor’s degrees in Music Education and Vocal Performance and a Master’s Degree in Choral Conducting from the Bob Cole Conservatory of Music at California State University, Long Beach. For her doctoral degree (DMA) in Choral Conducting, she attended the University of Cincinnati’s College-Conservatory of Music (ABD). Ms. Spriggs most recently directed the University of Cincinnati Men’s Chorus, a 60-voice male ensemble comprised
of students from UC's fifteen colleges. Additionally, she was the Assistant Director of the Cincinnati Children's Choir, a professional singer with Cincinnati's Vocal Arts Ensemble and cantor at St. Francis de Sales Catholic Church. Prior to her residence at CCM, Ms. Spriggs directed the CSULB Men's Chorus and was the assistant conductor and Russian Diction Coach for the CSULB Chamber Choir. She was Assistant Conductor of the Camerata Singers of Long Beach and taught private lessons in piano and voice while also working as an elementary music education teacher in the Centralia School District in Buena Park, CA. She worked as a church pianist, organist and cantor at St. Joseph's Catholic Church in Santa Ana and St. Mary's by the Sea Catholic Church in Huntington Beach.

Ms. Spriggs has conducted choirs on tour both in the US and internationally and has prepared choirs for performances with the Long Beach Symphony, Cincinnati Pops and CCM Orchestras. Her mentors include Earl Rivers, Brett Scott, Jonathan Talberg, Alina Artemova, Annuonziata Tomaro, Elmer Thomas, and Valentina A. Bogdunovskaya. She has had the privilege of working with renowned conductors such as Mark Gibson, Duain Wolfe, Patrick Quigley, Craig Hella Johnson, Rob Istad, Charlene Archibeque, Donald Nally, Jon Washburn, Rollo Dilworth, Leonard Ratzlaff and Robyn Lana.

She studied voice with Elisabeth Pehlivanian and piano with Leonid Levitsky. She is thrilled to be back in Southern California and part of the BCCM family.

ABOUT JONATHAN TALBERG

Dr. Jonathan Talberg, Director of Choral, Vocal, and Opera Studies and Associate Director of the Conservatory, is conductor of the nationally renowned CSULB Bob Cole Conservatory Chamber Choir. He has twice conducted at the Music Educator's National Conference regional honor choir, at the 2008 and 2012 American Choral Directors Western Convention and 2009 and 2013 National Collegiate Choral Organization Conferences, at numerous All-State choir concerts, and in various venues throughout Europe and Asia, including the Sistine Chapel, St. Peter's and St. Mark's Basilicas in Italy, the Karlskirche in Vienna, the Matyas Templom in Budapest, and at the Great Hall of the People in China.

In constant demand as a guest conductor, he has worked with all levels of singers—from elementary to professional—throughout the United States and Europe. He has prepared choirs for the Cincinnati Symphony, the Long Beach Symphony Orchestra, the Los Angeles Master Chorale, the Pacific Symphony and the Pasadena Pops. Dr. Talberg is Music Director at First Congregational Church of Los Angeles, where he conducts both the Cathedral Choir and the Cathedral Singers, a 16-voice professional chamber choir that sings weekly in service. He also serves as director of the Los Angeles Bach Festival, which celebrated its 80th anniversary in October.

Prior to his appointment at CSULB in 2000, Dr. Talberg served as Conducting Assistant to the Cincinnati Symphony and the Cincinnati Pops and as principal choral conductor at Arrowbear Music Camp. Before graduate school, he taught high school choir in Orange County and at the Los Angeles County High School for the Arts. A ten-year member of the California ACDA board, he is currently serving as Past-President. He is also an editor at Pavane Music Publishing, where a choral series is published under his name.

Of the many hats he wears each day, the one he is most proud of is as mentor to the next generation of choral musicians. Alums of the Bob Cole Conservatory Choral Studies program are teaching at elementary, middle and high schools, as well as community and four-year colleges throughout the country. Recent Bob Cole Conservatory graduates are currently earning their doctorates in choral music at the University of Michigan, the College-Conservatory of Music at the University of Cincinnati, Indiana University, the University of Kentucky, the University of Iowa, and the University of Southern California.

Dr. Talberg received his BM in Choral Conducting from Chapman University and his MM and DMA in Choral Conducting from the University of Cincinnati's College-Conservatory of Music. He completed a post-doctoral fellowship, graciously underwritten by the Oliver Family Foundation, with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the May Festival Chorus. His teachers include Roger Wagner, William Hall, Earl Rivers, John Leman and Elmer Thomas.
## CSULB UNIVERSITY CHOIR

Olga Spriggs—conductor / Dr. Guk-Hui Han—accompanist

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Bosetti</td>
<td>Emi Allen</td>
<td>Dan Agee</td>
<td>Justin Baptista</td>
</tr>
<tr>
<td>Jennifer Campbell</td>
<td>Reyna Calvert</td>
<td>Jonathan Alvarado</td>
<td>John Carroll</td>
</tr>
<tr>
<td>Sarah Conniff</td>
<td>Elizabeth Chavez</td>
<td>Jake Asaro*</td>
<td>Justin Cha</td>
</tr>
<tr>
<td>Vincentia Geraldine</td>
<td>Mandy Chen</td>
<td>Harlee C. Balajadia</td>
<td>Kyle Chase</td>
</tr>
<tr>
<td>Desirae Hafer</td>
<td>Michelle Choi</td>
<td>Grant Goldstein</td>
<td>Tahjee Davis</td>
</tr>
<tr>
<td>Lisa Horikawa</td>
<td>Desiree Gonzalez</td>
<td>Blake Larson</td>
<td>Danny Gonzalez</td>
</tr>
<tr>
<td>Kaelynn Korten*</td>
<td>Tyff Hoefit</td>
<td>Luke McCandless</td>
<td>Brandon Guzman</td>
</tr>
<tr>
<td>Alexandre Legaspi</td>
<td>Kaytie Holt</td>
<td>David Morales</td>
<td>Tim Hall</td>
</tr>
<tr>
<td>Kathleen Moriarty</td>
<td>Genie Hossain</td>
<td>Vince O'Connell</td>
<td>Arend Jessurun</td>
</tr>
<tr>
<td>Claire Olsher</td>
<td>Jane Kim</td>
<td>Jeremy Padrones</td>
<td>Austin Kebely*</td>
</tr>
<tr>
<td>Hannah Penzner</td>
<td>Elaine Lay</td>
<td>Patrick Tsoi-A-Sue</td>
<td>Yousef Reda</td>
</tr>
<tr>
<td>Jordan Pettit</td>
<td>Jennifer Lee</td>
<td>Zachary Zaret</td>
<td>Malek Sammour</td>
</tr>
<tr>
<td>Jessica Sanchez</td>
<td>Gabrielle Maldonado</td>
<td></td>
<td>Jordan Tickner</td>
</tr>
<tr>
<td>Samantha Stapish-Higa</td>
<td>Vasken Ohanian*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chanelle Varner</td>
<td>Sammy Yonjai Sohn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abigail Wyatt</td>
<td>Rebecca Thomas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ka Cin Wong</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*section leader
^assistant conductor

## BOB COLE CONSERVATORY CHAMBER CHOIR

Dr. Jonathan Talberg—conductor / Dr. Guk-Hui Han—accompanist

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clare Bellefeuille-Rice</td>
<td>Molly Burnside</td>
<td>Bradley Allen*</td>
<td>Mason Allred</td>
</tr>
<tr>
<td>Michaela Blanchard</td>
<td>Courtney Burroughs</td>
<td>Craig Benson</td>
<td>Ulysses Aquino</td>
</tr>
<tr>
<td>Kali Hardwick</td>
<td>Marisa di Camillo</td>
<td>Mark Cano</td>
<td>Gregory Fletcher</td>
</tr>
<tr>
<td>Madison Hatten</td>
<td>Desiree Gonzales</td>
<td>Morgan Davi</td>
<td>Tim Hall</td>
</tr>
<tr>
<td>Kelsey Knipper</td>
<td>Saane Hlaholo</td>
<td>Daniel Doctor^</td>
<td>Gregg Haueter</td>
</tr>
<tr>
<td>Elizabeth Queen*</td>
<td>Bekka Knauer</td>
<td>Jonathan Knauer</td>
<td>Andrew Konopak</td>
</tr>
<tr>
<td>Jennifer Paz</td>
<td>Regan MacNay</td>
<td>Emilio Peña</td>
<td>William Luster</td>
</tr>
<tr>
<td>Jeanine Robertson</td>
<td>Vasken Ohanian*</td>
<td>Emilio Tello</td>
<td>Jae Park</td>
</tr>
<tr>
<td>Kathleen van Ruiten</td>
<td>Rachel One</td>
<td>Landon Shaw II</td>
<td>Michael Valentekovic</td>
</tr>
<tr>
<td>Jaime van der Sluys</td>
<td>Jennifer Renteria</td>
<td>Jack Wilkins</td>
<td></td>
</tr>
</tbody>
</table>

*section leader
^assistant conductor

## COLLEGIUM MUSICUM

Mark Alpizar—conductor

<table>
<thead>
<tr>
<th>Violin 1</th>
<th>Harpsichord</th>
<th>Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicolette van den Bogerd</td>
<td>Katrina Tasha Locke</td>
<td>Shannon O’Neill</td>
</tr>
<tr>
<td>Violin 2</td>
<td>Oboe 1</td>
<td>Contrabass</td>
</tr>
<tr>
<td>Jessica Livermore</td>
<td>Angela Wells</td>
<td>Tim Jensen</td>
</tr>
<tr>
<td>Viola</td>
<td>Oboe 2</td>
<td></td>
</tr>
<tr>
<td>Dr. Roger Hickman</td>
<td>Janet Shaw</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td>English Horn</td>
<td></td>
</tr>
<tr>
<td>Michelle Tambash</td>
<td>Kerry Brunson Cox</td>
<td></td>
</tr>
</tbody>
</table>
The Cole Conservatory of Music at CSULB thanks the following donors for their generosity to our students and programs. Private donations support scholarships, production, tours, and concerts.

**$250,000 & above**
Anonymous
Bob & Regena Cole
L. Patrick Pritchard

**$50,000-$249,999**
Hon. Jacob Adajian
Beverly August †
(In memory of George August)
Dramatic Allied Arts Guild
Fine Arts Affiliates
Joanne France
The Ann & Gordon Getty Foundation
Dr. Matthew & Mrs. Roberta Jenkins
Family Foundation
Kip Polakoff †
(In memory of Carol Polakoff)
Centennial Properties

**$10,000-$49,999**
Hon. Burton Barnett*
California Community Foundation
Ella Fitzgerald Charitable Foundation
William Gillespie Foundation
Frieda Caplan
Irene S. Meyer
Presser Foundation
Sigma Alpha Iota Fraternity
Hon. Samuel W. Warner †

**$5,000-$9,999**
Sally & Larry Curry
Lee DeBord
Kari & Arlena Kauppi †
Long Beach Community Concert Association
Dr. Charmaine Meyer †
Shigemi Matsumoto & Marty Stark
(In Memory of Moriichi & Suki Matsumoto)
John & Alaine Weiss
(In Memory of Bernice M. Weiss)

**$1,000-$4,999**
Lillian V. Bishop
Mr. & Mrs. Richard B. Blum
Dr. M. M. Burnett (In memory of Minnie Glenn)
Randolph Currin, Jr.
Mr. Mike Goldberg c/o Long Beach Community Concert Association
Lawrence Guess (In memory of Judy Guess)
Jack & Marilyn Kates †
Mr. & Mrs. Frank Lee (In memory of Elaine Richey)
Paul & Jane Lindsey
Los Altos United Methodist Church
Robert Medford
Eric Lou Mellencamp*
Mr. & Mrs. Richard Nelson
Opera 100
Dr. Donald & Sandra Para
Elisabeth Pelhivanian †
John & Evelyn Pohlmann
John Queen
John J. Shaak
Ivan A. Shulman
Robert & Janet Spidell
Starbucks Coffee Company*
Virginia L. Stevens

For more information and tickets please call 562.985.7000 or visit:

**WWW.CSULB.EDU/MUSIC**