

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



CHAMBER CHOIR

AND THE

UNIVERSITY CHOIR

JONATHAN TALBERG, CONDUCTOR

MICHAEL USHINO, GRADUATE CONDUCTOR

IN PARTIAL FULFILLMENT OF THE MASTERS DEGREE IN CHORAL CONDUCTING

WITH THE **COLLEGIUM MUSICUM**

ROGER HICKMAN, DIRECTOR

TUESDAY, MARCH 19, 2013 // 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

BOB COLE CONSERVATORY CHAMBER CHOIR

MADRIGALS

Hark All Ye Lovely Saints Above..... Thomas Weelkes (1576-1623)

April is in my Mistress' Face..... Thomas Morley (1557-1602)

Io Son La Primavera..... William Hawley (1851-1941)

Sing a Song of Sixpence..... John Rutter (b. 1945)

THE CHURCH TRADITION

Duh tvoy blagiy..... Pavel Tschenokov (1877-1944)

Rachel St. Marseille—guest conductor

He Watching Over Israel from “Elijah”..... Felix Mendelssohn (1809-1847)

Bogoroditse Devo..... Sergei Rachmaninoff (1873-1943)

Hallelujah from “Christ on the Mount of Olives”..... Ludwig van Beethoven (1770-1827)

LOVE SONGS

Schön Blümelein..... Robert Schumann (1810-1856)

Amor de me Alma..... Z. Randall Stroope (b. 1953)

Come to Me My Love..... Norman Dello Joio (1913-2008)

Luc Kleiner—guest conductor

I'll Ay Call in by Yon Town..... arr. Mack Wilberg (b. 1955)

INTERMISSION

CSULB UNIVERSITY CHOIR

The Last Words of David..... Randall Thompson (1899-1984)

Lobet den Herrn BWV230..... Johann Sebastian Bach (1685-1750)

with Collegium Musicum

Salvation is Created (Spaseniye Sodelal) Pavel Tschenokov (1877-1944)

Amor Vittorioso Giovanni Gastoldi (1550-1609)

Regina Coeli KV276 Wolfgang Amadeus Mozart (1756-1791)

Elizabeth Queen—soprano, Lamia Mazegue—alto
Hunter Boaz—tenor, Nehemiah Chen—bass
with Collegium Musicum

Brindisi Giuseppe Verdi (1813-1901)

Alannah Garnier—soprano, JJ Lopez—tenor

Way Over in Beulah Lan' Stacey Gibbs (b. 1962)

TEXTS AND TRANSLATIONS

Hark All Ye Lovely Saints Above

Hark, all ye lovely saints above
Diana hath agreed with Love,
His fiery weapon to remove.
Fa la la.
Do you not see
How they agree?
Then cease fair ladies; why weep ye?
Fa la la.

See, see, your mistress bids you cease,
And welcome Love, with love's increase,
Diana hath procured your peace.
Fa la la.
Cupid hath sworn
His bow forlorn
To break and burn, ere ladies mourn.
Fa la la.

April is in my Mistress' Face

April is in my mistress' face,
And July in her eyes hath place.
Within her bosom is September,
But in her heart a cold December.

Io Son La Primavera

*Io son la Primavera,
Che lieta, o vaghe donne, a voi ritorno
Col mio bel manto adorno
Per vestir le campagne d'erbe e fiori
E svegliarvi nel cor novelli amori.
A me Zeffiro spira,
A me ride la terra e 'l ciel sereno;
Volan di seno in seno
Gli Amoretti vezzosi a mille mille,
Chi armato di stral, di chi faville.
E voi ancor gioite,
Godete al mio venir tra risi e canti;
Amate i vostri amanti
Or che 'l bel viso amato april v'infiora:
Primavera per voi non torna ognora.*

I am Spring,
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countryside in greenery and flowers
And to arouse in your hearts new loves.
For me Zephyr sighs,
For me the earth laughs, as do the serene heavens;
From breast to breast fly
The charming Amoretti by the thousands,
Armed with arrows and with torches.
And you, again delighted,
Take pleasure in my coming amidst laughing and song;
Love your lovers
Now, while April adorns lovely faces with flowers:
Spring for you will not return forever.

Duh Tvoy Blagiy

*Duh Tvoy blagiy nastavit mia na zemliu pravu.
Alliluiya, alliluiya, alliluiya.*

Let Thy good Spirit led me on a level path.
Alleluia, alleluia, alleluia.

He Watching Over Israel

He, watching over Israel, slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish,
He will quicken thee.

Bogoroditse Devo

*Bogoróditse Dévo, ráduisya,
Blagodátnaya Mariýe, Gospód s tobóyu.
Blagoslovyéna ty v zhenákh,
i blagoslovyén plod chryéva tvoyevó,
yáko Spása rodilá yesi dush náshikh*

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Savior of our souls.

Hallelujah

Hallelujah unto God's Almighty Son Praise the Lord, ye bright angelic choirs
In holy songs of Joy.
Man, proclaim his grace and glory,
Hallelujah unto God's Almighty Son
Praise the Lord in holy songs of joy.

Schön Blümelein

*Ich bin hinausgegangen
Des Morgens in der Früh,
Die Blümelein täten prangen,
Ich sah so schön sie nie.*

*Wagt' eins davon zu pflücken,
Weil mir's so wohl gefiel;
Doch als ich mich wollt bücken,
Sah ich ein lieblich Spiel.*

*Die Schmetterling' und Bienen,
Die Käfer hell und blank,
die mußten all ihm dienen
Bei fröhlichem Morgensang;*

*Und scherzten viel und küßten
Das Blümelein auf den Mund,
Und trieben's nach Gelüsten
Wohl eine ganze Stund.*

*Und wie sie so erzeiget
Ihr Spiel die Kreuz und Quer,
Hat's Blümelein sich geneiget
Mit Freuden hin und her.*

*Da hab ich's nicht gebrochen,
Es wär ja morgen tot,
Und habe nur gesprochen:
Ade, du Blümelein rot!
Und Schmetterling' und Bienen,
Die Käfer hell und blank,
Die sangen mit frohen Mienen
Mir einen schönen Dank.*

Amor de me Alma

*Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quero.*

*Escrito esté en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
Me guardo en esto.*

*Quanto tengo confieso yo deveros;
Por vos naci, por vos tengo la vida,
Y por vos e de morir y por vos
Muero.*

I went outside
In the early morning
The little flowers were resplendent,
I never saw them so beautiful.

I ventured to pluck one of them,
Because it pleased me so much;
Yet as I went to stoop,
I saw a lovely game.

Butterflies and bees,
Beetles bright and shiny,
They all had to pay it service
With a merry morning song;

And they joked a lot and kissed
The little flower on the mouth,
And had their own way with it
For probably a whole hour.

And how they showed off
Their game of this way and that,
The little flower bowed
With delight to and fro.

So I did not pluck it,
It would certainly be dead tomorrow,
And just said:
Adieu, little red flower!
And the butterflies and bees,
The bright and shiny beetles,
They sang with a happy expression
A fine thank-you to me.

I was born to love only you;
My soul has formed you to its measure
I want you as a garment for my soul.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath

Come to Me My Love

Come to me in the night,
Come to me in the silence of the dark'ning night.
Come in the speaking silence of a dream;
With soft and rounded cheeks and eyes as bright
As sunlight on a stream;
O! come, come back in tears,
O! my love of finished years,
In dreams too sweet, too sweet, ah, too bitter sweet,
Of Paradise, where souls of love abide and meet;
Come back, my love, to me.
Yet come to me in dreams, that I may live my life again;
A mem'ry of those thirsty, longing eyes, those eyes so bright;
Come back to me, my love, that I may give, pulse for pulse, breath for breath:
Speak low, lean low.
O! come in silent dreams, my love,
And whisper low, as long ago.

I'll Ay Call in by Yon Town

I'll ay ca' in by yon town,
And by yon garden green, again;
I'll ay ca' in by yon town,
And see my bonie Jean again. -

There's nane sall ken, there's nane sall guess,
What brings me back the gate again,
But she, my fairest faithfu' lass,
And stownlins we sall meet again. -
I'll ay ca' in by yon town...

She'll wander by the oaken tree,
When trystin time draws near again;
And when her lovely form I see,
O haith, she 's doubly dear again!

The Last Words of David

He that ruleth over men must be just,
Ruling in the fear of God.
And he shall be as the light of the morning,
When the sun riseth,
Even a morning without clouds;
As the tender grass springing out of the Earth
By clear shining after rain.
Alleluia. (2 Samuel 23:3-4)

Lobet den Herrn

Lobet den Herrn, alle Heiden;
Unt preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
Waltet über uns in Ewigkeit.
Alleluia.

Praise the Lord, all ye nations:
Praise Him, all ye people!
For God, so gracious and righteous,
Watch over us forevermore.
Alleluia. (—trans. Walter E. Buzin)

Spasyeniye

Spasyeniye sodelal yesi
Prorede zemli, Bozhe.
Alleluiya.

Salvation is created
In the midst of the earth, O God.
Alleluia. (Psalm 74:12)

Amor Vittorioso

*Tutti venite armati
O forte miei soldati.
Fa la la
Io son l'invitt'Amore
Giusto saettatore.
Non temete punto,
Ma in bella schiera uniti,
Me seguitate arditi.
Fa la la*

Come all ye, armed,
My hardy soldiers!
Fa la la
I am Love indomitable,
The righteous archer.
Do not fear in the slightest,
But in beautiful array,
Follow me with ardor!
Fa la la

*Sembrano forti heroi
Quei che son contra voi.
Fa la la
Ma da chi sa ferire,
Non si sapran schermire.
Non temete punto,
Ma coraggiosi e forti,
Siat' a la pugna accorti.
Fa la la*

Regina Coeli

*Regina coeli laetare,
Alleluia:
Quia quem meruisti portare,
Alleluia,
Ressurexit,
Sicut dixit,
Alleluia.
Ora pro nobis Deum,
Alleluia.*

Brindisi

*Libiamo, libiamo ne'lieti calici
che la bellezza infiora.
E la fuggevol ora s'inebrii a voluttà
Libiam ne'dolci fremiti
che suscita l'amore,
poiché quell'occhio al core onnipotente va.
Libiamo, amore, amor fra i calici
più caldi baci avrà*

*Ah! Libiam, amor, fra' calici
più caldi baci avrà*

*Tra voi tra voi saprò dividere
il tempo mio giocondo;
Tutto è follia, follia nel mondo
ciò che non è piacer
Godiam, fugace e rapido
e' il gaudio dell'amore,
e'un fior che nasce e muore,
ne più si può goder
Godiamo, c'invita, c'invita un fervido
accento lusinghier.*

*Godiamo, la tazza, la tazza e il cantico,
la notte abbella e il riso;
in questo paradiso ne sopra il nuovo dì*

*La vita è nel tripudio
Quando non s'ami ancora...
Nol dite a chi l'ignora,
E' il mio destin così...*

*Godiamo, la tazza, la tazza e il cantico,
la notte abbella e il riso;
in questo paradiso ne sopra il nuovo dì.*

Way Over in Beulah Lan'

*We gonna have a good time
Way ovuh in Beulah Lan'.
Oh, when we get way ovuh in Beulah Lan',
Yes, way ovah in Beulah Lan'.*

*Oh, we gonna walk dem golden streets.
Oh, we gonna drink of de Holy wine.
When we get to heaven, chillun.*

They seem strong heroes,
Those in front of you.
Fa la la
But from those who know how to wound,
They will know not how to defend.
Do not fear in the slightest,
But, bold and strong,
Be shrewd in battle!
Fa la la (—trans. Choral Public Domain Library)

Queen of heaven, rejoice,
Alleluia!
For He whom you were worthy to bear,
Alleluia,
Has risen,
As He said,
Alleluia!
Pray for us to God,
Alleluia! (—trans. Ron Jeffers)

Let's drink, let's drink from the joyous chalices
that beauty so truly enhances.
And may the brief moment
be inebriated with voluptuousness.
Let's drink for the ecstatic feeling that love arouses.
Because this all-powerful eye aims straight to the heart.
Let's drink, my love, and the love among the chalices
will make the kisses warmer.

Ah! Let's drink, and the love among the chalices
will make the kisses warmer.

With you all, I can share
my happiest times.
Everything in life
which is not pleasure is foolish.
Let's enjoy ourselves
for the delight of love is fleeting and quick.
It's like a flower that blooms and dies
And we can no longer enjoy it.
So enjoy; A keen and flattering voice
invites us!

Let's enjoy the wine and the singing,
the beautiful night, and the laughter.
Let the new day find us in this paradise.

Life means celebration.
Only if one hasn't known love.
Don't tell someone who doesn't know.
But this is my fate...

Let's enjoy the wine and the singing,
the beautiful night, and the laughter.
Let the new day find us in this paradise.

PROGRAM NOTES

This evening's Chamber Choir set is a sampling of some of the most exquisite choral music from the last five centuries. We begin with the 'two Toms,' Thomas Weekles and Thomas Morley. These Renaissance English madrigalists wrote music for the English court, the Royal Chapel, and popular consumption. Their pieces were originally published in 'part books' where each singer would only look at their line, with no full score available. As was the fashion (imported from Italy) English Madrigals dealt principally with the topics of love and loss. **Hark All Ye Lovely Saints Above** is a call to enjoy spring and the amorous nature of the season. The 'Fa la la' section was a traditional refrain that would reflect both the frolic of the tune and those thoughts considered too racy to be uttered in polite company. **April is in my Mistress' Face** compares a beautiful woman to the seasons of a year: "April is in her face....but in her heart a cold December." Morley's mastery of individual line, of harmony, and of emotional context is immediately apparent and deliciously accessible, even to the most novice listener. We end with two contemporary settings, William Hawley's glorious 10 part **Io son la Primavera** which reminds our listeners to "Love your lovers now....Spring for you will not return for ever" and John Rutter's virtuosic setting of the nursery rhyme, **Sing a Song of Six Pence**.

Our second set features four works set to religious texts. We open with Tschesnokoff's stunning Pentecostal Communion Hymn **Duh tvoh Blagiy**, pitting the men against the women in a glorious double chorus. This short work by the Russian composer and Professor at the Moscow Conservatory dates from the turn of the last century. Note the prominence of the basses and altos—and the distinctly Russian tone employed by the chorus in this performance. **He Watching Over Israel** from *Elijah*, is one of the most beloved choruses in the romantic repertoire. Written by Mendelssohn in 1846 for the Birmingham Festival in England, the chorus is an homage to Bach and Handel—the two Baroque composers he revered above all. Next, we return to Russia for Rachmaninoff's beloved setting of the Ave Maria, **Bogoroditse Devo**. Sung in church Slavonic, this setting from the *All-Night Vespers* of 1905 contains what this writer and conductor believes to be the greatest crescendo in all of Romantic Choral music. Don't worry; you won't miss it. We'll close the set with 'the other **Hallelujah**'; Beethoven's setting from 1802. More akin to Mozart or Haydn, this work from the oratorio *Christ on the Mount of Olives* is in four distinct sections; introduction, fugue, development and rousing coda. Like the Mendelssohn, it was originally intended for chorus and orchestra; for this performance, Christopher Luthi will skillfully play all the parts on one nine-foot Steinway.

The first half of the program ends with four lovesongs. **Schön Blumelein** exposes the love dance between the butterflies, the bees, and the bald beetles as they fly around a gorgeous spring flower. **Amor de Mi Alma** is a luscious setting of a soneto by sixteenth century Spanish poet Garcilaso de la Vega. **Come to Me In the Night** portrays the dream of a widow or widower who longs to feel the touch of their departed lover. And our finale, Mack Wilberg's arrangement of the Scottish folk song **I'll Ay Call in by Yon Town**, is a rousing romp through the Scottish countryside fueled by copious amounts of single-malt scotch—as demonstrated by a skillful piano duet.

—notes by Dr. Jonathan Talberg

THE LAST WORDS OF DAVID is one of the most popular choral works by famed American composer, Randall Thompson. Thompson, who primarily wrote choral music, also composed three symphonies in his lifetime. He held numerous university professorships and taught composition to notable musicians like Leonard Bernstein. *The Last Words of David*, originally scored for choir and orchestra, was commissioned by the Boston Symphony Orchestra in 1949. The piece was dedicated to the conductor, Dr. Serge Koussevitzky, and the 25th anniversary of his directorship of the Boston Symphony Orchestra.

LOBET DEN HERRN is one of six motets composed by the German Baroque composer, Johann Sebastian Bach. He only composed six motets in his lifetime; all of which are thought to have been composed when he was the Kappelmeister of the churches in Leipzig. This piece is broken into three larger sections: a fugue with two subjects, a chorale which later breaks into contrapuntal development, and a short fugue on the text "alleluia."

SALVATION IS CREATED Pavel Grigorievich Tschenokov received his extensive musical training at the Moscow Conservatory before earning acclaim as conductor. *Спасение* (transliterated as: "Spasyeniye" and translated as "Salvation is Created") was composed in 1912 and was one of his final sacred works before the Soviet Union outlawed the composition of Russian works of art. He never heard this piece performed in his lifetime.

AMOR VITTORIOSO Giovanni Gastoldi was an Italian Renaissance composer who held the position of maestro di cappella in Milan until his death. Earlier in his life, he also taught composition at the Palatine Basilica of St. Barbara in Mantua. Gastoldi is remembered mostly for his balletos, which are binary in form, much like *Amor Vittorioso*. The text of the piece speaks of a war-like fanfare for a warrior questing after love.

REGINA COELI K276

Wolfgang Amadeus Mozart was recognized as a musical prodigy early in his life and spent much of his youth touring Europe in concert. Mozart set the text of *Regina Coeli* to music three times in his life. The third and final time, *Regina Coeli K276*, premiered in 1779 when he was the church organist in Salzburg under Archbishop Colloredo, who during his rule made sweeping reforms to the music in the church services.

BRINDISI

The prolific Italian Romantic composer, Giuseppe Verdi, wrote twenty-nine operas, including revised versions, in his lifetime. His opera, *La Traviata* (1853) was the story of two lovers, Alfredo and Violetta, who eventually meet a tragic end. Verdi's characters were dynamic and underwent drastic character development. *La Traviata* endured a disastrous opening performance to become one of the world's most beloved operas. *Brindisi* takes place in the first act when Alfredo and Violetta first meet and toast to life and good times.

WAY OVER IN BEULAH LAN'

Stacey V. Gibbs is a contemporary composer/arranger of spirituals. Spirituals were born from the oral tradition of African-American slaves songs in the Deep South. These songs were typically based on stories from the Old Testament, much like *Way Over in Beulah Lan'*. "Beulah" is from Isaiah 62:4 in the King James Bible which refers to the fabled Promised Land where the troubles of the world no longer exist.

—notes by Michael Ushino

BIOGRAPHIES

JONATHAN TALBERG

is Professor of Music and Director of Choral, Vocal, and Opera Studies at the Bob Cole Conservatory of Music at California State University, Long Beach, is conductor of the University and Chamber Choirs. He has twice conducted at the Music Educator's National Conference regional honor choir, at the 2008 ACDA Western Convention and 2009 NCCO Conference, 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 of 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 78th anniversary in October with 6 concerts in 7 days, culminating in a performance of the B-Minor Mass.

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 nine-year member of the California ACDA board, he is currently serving as President. He is an editor at Pavane Music Publishing, where a choral series is published under his name.

Dr. Talberg earned 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.

ROGER HICKMAN

Roger Hickman teaches musicology, undergraduate music history, and humanities courses and is a specialist in film music, music of the Classical era, and performance practices. He has numerous publications to his credit, including several articles for *The New Grove Dictionary of Music and Musicians*. He has completed a textbook entitled *Reel Music: Exploring 100 Years of Film Music*, which was published by W. W. Norton in 2006. He has also worked on two prestigious music texts published by Norton: *The Enjoyment of Music* and *The History of Western Music*.

As a performer, he has conducted a festival performance of *Carmina Burana* in the Sydney Opera House and conducted orchestral concerts in China, Taiwan, Vienna, Prague, Budapest, Rome, and at Carnegie Hall. Active in the community, he was selected by the *Los Angeles Times* as the Arts Volunteer of the Year in 1999.

PERFORMERS

BOB COLE CONSERVATORY CHAMBER CHOIR

Jonathan Talberg—conductor, Christopher Luthi—accompanist, Stephen Salts—assistant conductor

Soprano

Rachel Blair
Maggie Boles
Heidi Harger
Becky Hasquet*
Christine Li
Stacy Oh
Kat Shuman
Amy Joy Stephens
Beth Wightwick

Alto

Becca Bishop
Glynis Davies
Emily Grandpré
Shannon Gravelle
Madison Hatten
Jaqi Janacua
Rachel St. Marseille*
Angel Yu

Tenor

Bradley Allen
Hunter Boaz
Daniel Favela
JJ Lopez*
Ryan Newton
Emilio Sandoval
Landon Shaw

Bass

Simon Barrad
Luc Kleiner*
Anthony Moreno
Stephen Salts^
Joe Sanders
Lyle Smith-Mitchell
Leeav Sofer
Jake Tickner
Riley Wilson

*Section Leader
^Assistant Conductor

CSULB UNIVERSITY CHOIR

Jonathan Talberg—conductor, Christopher Luthi—accompanist, Michael Ushino—assistant conductor

Soprano

Emi Allen
Rebecca Butkivich
Courtney Burroughs
Grace Byeon
Jennifer Campbell
Lauren Chandler
Alannah Garnier
Bianca Henry
Lisa Horikawa
Eugenie Hossain
Holly Houtman
Kelsey Knipper
Katrina Kochevar*
Jennifer Lee
Alexandré Legaspi
Sarah Len
Rachel One
Jordan Pettit
Elizabeth Queen
Jeannine Robertson
Kimberly Younger

Alto

Alexa Rae Agustin
Becca Bishop*
Elizabeth Chavez
Desiree Gonzalez
Kaitlyn Gricar
Cindy Hernandez
Emily Jackson
Jaqi Janacua
Alyssa Keyne
Jane Kim
Michelle Lang
Maddie Larson
Elaine Lay
Lamia Mazegue
Kelly Myers
Lauren Stanley
lexa Rae Agustin
Becca Bishop
Sabrina Ware

Tenor

Daniel Agee
Jake Asaro
Ulysses Aquino
Craig Benson
Hunter Boaz
Mark Cano
Shawn Carrillo
Dennis Dyck*
Grant Goldstein
Arend Jessurun
Jeff Joyce
David Morales
Ryan Newton
Vince O'Connell
Taylor Phi
Emilio Sandoval
Cody Wilhite
Jack Wilkins
Chris Yeschenko
Zachary Zaret

Bass

Bradley Allen
Mason Allred
Steven Amie
Adon Biggs
Nehemiah Chen
Michael Ellsworth
Dennis Frayne*
Danny Gonzalez
Timothy Hall
Austin Kebely
Jacob Lewis
Anthony Lynn
Ryan Pitcher
Kurt Roudebush
Pedro Sánchez
Jordan Tickner
Michael Ushino^
Michael Valentekovic
Kevin Yokotake

*Section Leader
^Assistant Conductor

COLLEGIUM MUSICUM

Roger Hickman—director, Mark Alpizar—conductor

Violin

Rachel Blair
Joanna Alpizar*
Joseph Chung
Ricardo Rios

Bass

Daleth Caspeta
Anne Marie Runco

Bassoon

Antonio Davilla
Harmony Drumm

Viola

Isabella Gentile

Oboe

Melissa Carrington

Trumpet

Kurt Peregrine
Michael Sullivan

*Concertmaster

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