

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



SPRING CHORAL CONCERT

AND SHANNON GRAVELLE'S GRADUATE RECITAL

WOMEN'S CHORUS

SHANNON GRAVELLE, CONDUCTOR
CHRIS MALDONADO, ACCOMPANIST

MEN'S CHORUS

STACY OH, CONDUCTOR
BARRET WILBER, ACCOMPANIST

MONDAY, MAY 6, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

MEN'S CHORUS

STACY OH, CONDUCTOR
BARRET WILBER, ACCOMPANIST

All That Hath Life & Breath Praise Ye the Lord!.....René Clausen
(b. 1953)

Grant Goldstein—tenor

Soran Bushiarr. Wendy B. Stuart

Ryan Pitcher—tenor, Kevin Brown—percussion

Stars I Shall FindVictor C. Johnson
(b. 1978)

Niska Banjaarr. Nick Page
(b. 1952)

Jake Asaro—tenor, Pedro Sánchez—bass,
Chris Maldonado—piano, Ryan Pitcher—clarinet, Matthew Williams—percussion

Dachrilis Simghera.....Ensemble Tbilisi
(1980)

David Morales—tenor, Emilio Sandoval—tenor

Zion's WallsAaron Copland
(1900-1900)

Tshotsholoza.....arr. Jeffery L. Ames
(b. 1969)

Mark Cano—tenor, Kevin Brown & Matthew Williams—percussion

FEATURES

Si mantiene il mio amorAntonio Cesti
(1623-1669)

Timothy Hall—baritone

You are the New Dayarr. Philip Lawson

Lisa Horikawa, Jennifer Campbell, Sarah Len, Malila Hollow, Desha Dunnahoe, Jasmine Kim

Union FragmentsAlan Shockley
(b. 1970)

World Premiere
WOMEN'S CHORUS
Becky Hasquet—soprano, Lisa Horikawa—soprano, Anthoni Polcari—cello

INTERMISSION

WOMEN'S CHORUS

SHANNON GRAVELLE, DIRECTOR
CHRIS MALDANADO, ACCOMPANIST

Day Break Stephen Paulus
(b. 1949)

Matthew Williams & Kevin Brown—percussion

Drei Geistliche Chöre, Op 37 Johannes Brahms

I. O bone Jesu (1833-1897)

II. Adoramus te

III. Regina coeli

Beth Wightwick—soprano, Madison Kristine Hatten—mezzo-soprano

Three Spanish Ballades Eugene Butler

I. Come at Dawn (b. 1935)

II. Moon Song

III. May

Matthew Williams & Kevin Brown—percussion

Sumer is icumen in Medieval English Rota

Kevin Brown—percussion

Veni Domine Felix Mendelssohn
(1809-1847)

Rachel One—soprano, Rei Legaspi—soprano, Jasmine, Kim—mezzo-soprano

The Arrow and the Song Joshua Shank
(b. 1980)

Amavolovolo arr. Rudolf de Beer

Matthew Williams & Kevin Brown—percussion

Song of Perfect Propriety Carol Barnett
(b. 1949)

Ride On, King Jesus arr. Moses Hogan
(1957-2003)

How Can I Keep From Singing On? Nancy Matchett
(b. 1950)

TEXTS / TRANSLATIONS

All That Hath Life & Breath Praise Ye the Lord!

All that hath life and breath praise ye the Lord,
Shout to the Lord Alleluia! Alleluia.
Praise the Lord with joyful song,
Sing to the Lord with thanksgiving, Alleluia,
Praise Him! Praise the Lord with joyful song, Alleluia.

All that hath life and breath praise ye the Lord,
Shout to the Lord Alleluia! Alleluia.
All that hath life and breath praise ye the Lord,
Sing to the Lord a new-made song,
Praise His name Alleluia.

Unto Thee, O Lord, have I made supplication,
And cried unto the rock of my salvation;
But Thou hast heard my voice,
And renewed my weary spirit.
All that hath life and breath praise him.

Soran Bushi
Yaren soran soran soran
soran soran hai hai!

Nishin itakato kamome ni toeba.
Watasha tatsutori namini kike choi.
Yasa en yan sano, Dokkoisho!

Praise to the Lord the Almighty the King of creation.
O my soul praise Him for He is thy health and salvation.
All that hath life and breath, praise ye the Lord!
Praise the Lord with joyful song! Alleluia!

All that hath life and breath, praise ye the Lord,
Shout to the Lord Alleluia! Alleluia.
Praise Him, Laud Him, Alleluia!

Text adapted by René Clausen from *Psalms 96* and *22*

Oh Soran, soran, soran
soran, soran, yes, yes!

I ask the seagull if the herring have come.
I ask the waves about the migrating birds.
Put your backs into it. Heave, ho!

Stars I Shall Find

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.

There Will Be Rest by Sara Teasdale (1884-1933)

Niska Banja
Niška Banja topla voda
Zanis lije ziva zgodna.

Emka ravla, emkame ravla,
Ando nisi name kavla

Nislike su fine dame
Neseta ju nikad same.

Jek duj duj duj duj de suj duj
Cumi davte caje ando muj.

The baths at Nis, hot water for the people of
Nis, a lively event.

I will marry her, I will marry her or die,
I will never let go.

The women of Nis are fine ladies,
They never stroll alone.

Kiss me, women, on the lips,
In Nis I will never let her go!

Zion's Walls

Come fathers and mothers,
Come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers, don't you feel determined
To meet within the walls of Zion?
We'll shout and go round
The walls of Zion.

Zion's Walls by John G. McCurry

Tshotsholoza
Tshotsholoza
kulezon taba
stimela si phu me South Africa.

Wen'u ya baleka
kulezon taba
stimela si phu me South Africa.

Go forward
on those mountains
on the train from South Africa.

You are running away
on those mountains
on the train from South Africa.

Day Break

Day breaks-the day breaks.
the first rays of the rising Sun, stretching her arms.
Day light breaking, as the sun rises to her feet.
Sun rising, scattering the darkness, lighting up the land.
With disk shining, bringing daylight, lighting up the land.
People are talking, moving about, feeling the warmth.
Burning through the gorge, she rises walking westwards.
Wearing her waistband of human hair.
She shines on the blossoming coolibah tree, with its sprawling roots,
its spreading branches; She shines!

Drei Geistliche Chöre

*O bone Jesu
O bone Jesu, Miserere nobis,
quia tu creasti nos,
tu redemisti nos sanguine tuo
praetiosissimo*

*Adoramus te, Christe,
et benedicimus tibi,
quia per sanctam crucem
tuam redemisti mundum,
qui passus es pro nobis.
Domine, Miserere nobis.*

*Regina coeli
Regina coeli laetare,
quia quem meruisti portara resurrexit
sicut dixit.
Ora pro nobis Deum.
Regina coeli,
gaude et laetare, virgo Maria,
quia surrexit Dominus vero.
Alleluja!*

O good Jesus,
O good Jesus have mercy on us,
because You created us,
and redeemed us with Your most
valuable blood.

We adore You, Christ,
and we bless You.
For by your holy cross
you have redeemed the world
who have suffered for us.
Lord, have mercy upon us.

Queen of heaven rejoice,
for whom you did merit to bear,
He rose as he said.
Pray for us to God.
Queen of heaven,
rejoice and be glad, Virgin Mary,
because the Lord is risen indeed.
Alleluia!

Three Spanish Ballades

Come at Dawn
Come at dawn, my beloved.
Come to me at the dawn.
Come at the dawn,
Thou whom most I love,
Pray come at the dawning day.
Come at the first light of dawn.
Come to me all alone!
Come at the first light of day,
bring none from home away.
Come, come, come!

Moon Song

Moon, moon, thou with thy light,
Ah, moon, thou with thy light illumine the night.
White and silv'ry one,
Ah, moon, my lovely one.
Ah, moon, thou with thy light illumine the night.

May

April goes out as May comes in. How graceful I saw her come in!
April goes out as May comes in. How graceful she came in.
May comes in with her flowers, April goes out with her lovers,
and the gentle adorers, the mission of love begin!

*Veni Domine
Veni Domine et nolitardare.
Relaxa facinora plebi tuae
et revoca disperses in terram tuam.*

Come Lord and do not delay.
Forgive the wrong doing of your people,
and recall the scattered to You, Lord.

*Excita Domine potentiam tuam.
et veni, ut salvos non facias.*

Raise up your power, Lord,
and come save us.

The Arrow & the Song

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

Long, long afterward, in an oak
I found the arrow, still unbroken;
And the song, from beginning to end,
I found again in the heart of a friend.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of song?

The Belfry of Bruges and Other Poems
By Henry Wadsworth Longfellow (1807-1882)

Song of Perfect Propriety

Oh, I should like to ride the seas,
A roaring buccaneer;
A cutlass banging at my knees,
A dirk behind my ear.
And when my captives' chains would clank
I'd howl with glee and drink,
And then fling out the quivering plank
And watch the beggars sink.

I'd like to straddle gory decks,
And dig in laden sands,
And know the feel of throbbing necks
Between my knotted hands.
Oh, I should like to strut and curse
Among by blackguard crew...
But I am writing little verse,
As little ladies do.

Oh, I should like to dance and laugh
And pose and preen and sway.
And rip the hearts of men in half,
And toss the bits away.
I'd like to view the reeling years
Through unastonished eyes,
And dip my finger-tips in tears,
And give my smiles for sighs.

I'd stroll beyond the ancient bounds,
And tap at fastened gates,
And hear the prettiest of sounds,--
The clink of shattered fates.
My slaves I'd like to bind with thongs
that cut and burn and chill...
But I am writing little songs,
as little ladies will.

Text by Dorothy Parker (1893-1967)

*Amavolovolo
Ngeke siye le laKwamashu,
sisaba mavolovolo we ma.*

We won't go to Kwamashu.
We are scared of revolvers.

Ride On, King Jesus

Ride on, King Jesus,
ride on, the conquerin' King.
No man can ahinder thee.

I was but young when I begun.
But now my race is almost done.

King Jesus rides a milk white horse.
The ribber of Jordan he did cross.

He's the King and the Lord (of all).
He's the first and he's the last.
He's the Lord of Lords.
Jesus is the Prince of peace.

Ride on, Jesus!

How Can I Keep From Singing On?

My life goes on in endless song above earth's lamentations.
I hear the real though far-off hymn that hails a new creation.
Through all the tumult at the strife, I hear the music ringing.
It sounds an echo in my soul.
How can I keep from singing?

How can I keep from singing on?
How can I keep from joining in the song?
When all together now our voices ringing,
how can I keep from singing on?

While though the tempest loudly roars, I hear the truth; it liveth.
And though the darkness 'round me close, songs in the night it giveth.
No storm can shake me in most calm while to the rock I'm clinging.
Since love is lord of heaven and earth,
how can I keep from singing?

PROGRAM NOTES

ALL THAT HATH LIFE & BREATH PRAISE YE THE LORD!

This piece was written for the Wichita State University A Cappella Choir. Originally written for a mixed choir, Robert Scholz wrote a TTBB arrangement of the piece. The text is based on excerpts from Psalms 96 and 22. **René Clausen** is a well-known American conductor and composer who is known to often use tone clusters in his compositions to add a distinctly twentieth-century color to the sound, as you will hear in this piece. Also pay attention to the alternation between the major and minor mode at the end, before finally resolving to G Major.

SORAN BUSHI

Wendy Stuart is a composer/arranger, pianist, and ethnomusicologist who also holds an advanced teaching license in Japanese shamisen and koto following many years study of traditional music in Japan. One of the best-known Japanese folk songs, *Soran Bushi* is a fisherman's work song from Hokkaido. The text in this arrangement is one of multiple settings of the song. The term "soran" is called used by fishermen when pulling the herring nets, like "Yo ho" or "Way hey" as used in North American & European sea chantey/work songs. "Soran" is called out to coordinate the work efforts of the fishermen. There are four distinct themes throughout the piece. Listen to how each of these melodies come together to create a cohesive polyphonic texture.

STARS I SHALL FIND **Victor Johnson** is an award-winning composer and arranger, and currently resides in Texas where he teaches at the Fort Worth Academy of Music and directs the Children's Choir of Texas. His music is generally known for its lyrical melodies and lush harmonies. In *Stars I Shall Find*, listen to the melody sung by the tenors, with suspensions and passing tones present in the bass and baritone lines. The text is taken from Sara Teasdale's *There Will Be Rest*. She wrote this poem towards the end of her life, and in many ways, the text represents her lifelong dream of finding happiness and peace in the heavens. Teasdale had an unhappy and short life and this poem helps her find solace in crossing over to a happier afterlife.

NISKA BANJA is a folk song of the Romani people still sung today in the Bosnian and Croatian regions. The language is from the Romani dialect of the wandering people whose ancestry can be traced from India and Pakistan. The tone of this piece has a playful and risqué tone similar to that of madrigals. In this case, the text infers to of flirting with people who are not necessary their spouse. The entire piece is in 9/8 meter (2+2+2+3), a division not normally used in Western music, but quite common in Eastern European music. Listen for how the fourth beat is slightly elongated relative to the previous three beats.

DACHRILIS SIMGHERA **Ensemble Tbilisi** has been one of the most prominent exponents of traditional Georgian music since its beginning in 1980. The ensemble's singers take great care of the musical heritage passed down from their forefathers and strive constantly to find the balance between preservation and innovation, which gives the old songs new life in the modern world. *Dachrilis Simghera* or *Song for the Wounded* is sung using phonemes, which have no actual meaning other than their sound which is used to express great sadness for a young shepherd boy who has fallen from a cliff.

ZION'S WALLS Glenn Koponen arranged **Aaron Copland's** adaptation of *Zion's Walls*. Aaron Copland was one of the most influential American composers in twentieth-century music. He was instrumental in forging a distinctly American style of composition, as well as paved the way for nationalist music during the 1900s. *Zion's Walls* is a revivalist tune originally written by John G. McCurry (1821 – 1886), a farmer from Georgia who published the song collection, *The Social Harp* (1885). Aaron Copland scored *Zion's Walls* for solo voice and piano and published it, along with nine other folk songs, in *Old American Songs*.

TSHOTSHOLOZA **Jeffrey Ames** is well-known composer and conductor throughout the United States. He is currently Director of Choral Activities at Belmont University and is in frequent demand as a clinician and guest conductor. *Tshotshotloza* is a Ndebele folk song that originated in Zimbabwe but was popularized in South Africa. The song is a traditional South African Folk song that was sung by Ndebele all-male migrant workers that were working in the South African mines in a call and response style. The song is so popular in South African culture that it is often referred to as South Africa's second national anthem.

UNION FRAGMENTS was written by Bob Cole Conservatory of Music composition faculty member, **Dr. Alan Shockley**, for the California State University, Long Beach Women's Chorus and cello. The piece is based on an 1850 shape-note hymn titled *North Port*. While most of the words the audience will hear are solfege or neutral syllables, a few lines of the hymn's text also appear. There are nineteen events (or variations on the hymn material) throughout the piece. For some of these, the choir sings lines taken directly from the shape-note hymn with material removed from the original lines, creating moments of silence in the music. In event 4 and 10, you will hear the choir singing unaccompanied chords. The timing of the chord changes are not predetermined by the conductor or known by the choir. In event 16, two singers and the cello go back and forth with each other, as if dancing on the melody. Throughout the piece, the cello uses several unfamiliar techniques to add a particular color or effect. This is the premiere performance of *Union Fragments*.

DAY BREAK **Stephen Paulus** wrote *Day Break* as the first piece in a cycle of three entitled *The Earth Sings*. The text comes from an anonymous member of the Mudbara tribe of indigenous people in northern Australia. *Day Break* is based on three melodies and the choir introduces each one separately. The sun finally emerges into the sky as the choir exclaims, "She shines!" The music from the opening is restated without the changing meter and as the piece comes to a close, the three main melodies are sung concurrently and crescendo to the final, elated shout of "Day break!"

DREI GEISTLICHE CHÖRE (OP 37) *Drei Geistliche Chöre* is a set of three works written for women's chorus. **Johannes Brahms** composed the first two pieces, *O bone Jesu* and *Adoramus te*, for the Hamburg Frauenchor in 1858/59. The third piece, *Regina coeli*, was composed for a Vienna women's chorus in 1863. Although not intended to be performed liturgically, he composed *Drei Geistliche Chöre* over sacred texts. *Drei Geistliche Chöre* is among Brahms's earliest choral compositions, as he destroyed many of his choral pieces that were written in his youth due to lack of confidence in his compositional skills.

O bone Jesu is the first and shorter of the three pieces, a mere eighteen measures in length. The first point of arrival happens only six measures into the piece as the choir sings "Miserere nobis." Brahms wrote in a moment of rest after this arrival, perhaps for a brief reflection of the text for the singers and audience. The last seven and a half measures are filled with suspensions and resolutions as the choir sings about being redeemed by the precious blood of Jesus.

Adoramus te is in canon for the majority of the movement. The first sopranos state new ideas and as the piece moves forward, you will hear other sections of the choir also state these ideas. This continues until it comes to a cadence. As in *O bone Jesu*, there is a moment of rest after this cadence, although this moment is longer than the earlier one. The choir then sings the plea/prayer, “Domine, Domine, Miserere nobis” as the piece closes. By the end of this movement, the tonality has shifted from minor to major.

Regina coeli uses a different texture than the first two movements, with two soloists leading the music and singing all but seventeen measures of the work. The choir’s main function is to punctuate the end of each thought with a joyful “alleluja.” Indeed, this entire movement is based on joyful statements by the soloists and joyful agreements by the choir. When the soloists finally get a brief reprieve, the choir sings “gaude et laetare” in inverted canon. The soloists rejoin and the cycle ends with energetic flurries of “Alleluja.”

THREE SPANISH BALLADES “[The poems] are so expressive and romantic! Since all three are short, I decided to make a trilogy of them,” wrote **Eugene Butler**, the composer of *Three Spanish Ballades*. The cycle is based on three short poems he found in a dusty anthology in a public library. The set begins with a seductive, sultry piece entitled *Come at Dawn*. Despite the repeated text, the poet’s voice never sounds desperate or pleading, but assured of his or her own persuasive powers. *Moon Song*, the second work in the set, begins with a slow staccato dance in the piano accompaniment. The rising of the moon is portrayed through each blossoming of “Ah, moon!” sung by the choir. *May* is a bright, lively piece sung with the enthusiasm of the warmth and newness of spring.

SUMER IS ICUMEN IN is a medieval English rota, thought to be composed between 1240-1260. The altos sing a repeated figure (a ground) while the sopranos sing the melody, which is eventually sung in a round. The text is Old English and the lightness and dance of the melody reflects the lightness and easiness of the entrance of warmer summer weather.

VENI DOMIN In 1829, **Felix Mendelssohn** conducted Bach’s *St. Mathew Passion*, starting a revival of Bach’s music. A year later, he wrote what is now known as the *Reformation Symphony*, based on Martin Luther’s *A Mighty Fortress*, in hopes that it would be published for the 300th anniversary of the Augsburg Confessional. It was rejected based on the grounds it was “too dry.” It was likely his symphony was rejected because Mendelssohn, despite being baptized Lutheran, was born Jewish. It can often go unnoticed Mendelssohn also composed Opus 39, three motets for women’s chorus and organ during this tumultuous time. *Veni Domine* is the first piece in the set, although tonight you will hear it accompanied by a piano instead of an organ. Throughout the piece, the lines rise and fall as the choir implores “Come Lord, do not delay!” When the trio enters, the tempo quickens and the singers entreat God to “stir up Your power.” The soprano asks God for salvation, not once but twice, as she floats on a high G. Twice, the choir then reenters, again imploring the Lord not to delay.

THE ARROW AND THE SONG In 2002, **Joshua Shank** became the youngest composer to be awarded the Raymond W. Brock Student Composition Award by the American Choral Director’s Association when he was a junior at Luther College in Decorah, Iowa. In the same year, he composed *The Arrow and the Song* for an Iowa treble choir. The text, written by Henry Wadsworth Longfellow, likens an unbroken arrow and song to the steadiness of true friendship. Simply set, Shank introduces a melody in the piano that you will hear throughout the piece. It is the melody of the arrow, the song, and friendship.

SONG OF PERFECT PROPRIETY Cornell University Chorus, the top ensemble at Cornell University in Ithaca, New York, commissioned a series of works by women composers with text by women. Out of this commission came *Song of Perfect Propriety*. The composer **Carol Barnett** is based in Minnesota. When composing, her intention is to “evoke other places, times, and emotions.” She does this exceedingly well in *Song of Perfect Propriety*. The text, by Dorothy Parker, is a sarcastic commentary from a women’s perspective on being forced into a particular societal role. Parker was known for her dry wit and often used this when writing about poverty and sexism and their affects on women. In this piece the music, text, and character vacillate between the excited energy of a woman desiring to explore the high seas and the sweet, innocent lady everyone expects her to be.

AMAVOLOVOLO The text for *Amavolovolo* is from pre-democratic South Africa and is a warning to stay away from Kwa-mashu, a township in South Africa. People feared going to Kwa-mashu because there was so much violence. In fact, the word “Amavolovolo” is a mutation of the English word “revolver.” Today, however, *Amavolovolo* is often sung at parties and weddings. The piece is strophic and can be performed with a variety of percussion instruments.

RIDE ON, KING JESUS is a spiritual arranged in the gospel style. The arranger, **Moses Hogan**, a prolific arranger and composer, died at the height of his career at the age of 45 of a brain tumor. He published over 70 works and formed his own groups, the Moses Hogan Chorale and the Moses Hogan Singers, to perform many of his compositions. *Ride On, King Jesus*, with the soloist, exuberant piano accompaniment, and seven-part divisi, is filled with joy and excitement from start to finish.

HOW CAN I KEEP FROM SINGING ON?

While the text for *How Can I Keep from Singing On?* is taken partially from an old Shaker Hymn, the tune is a new setting of the familiar text. Nancy Matchett, a recently retired school administrator from La Crosse, Wisconsin, wrote this piece in memory of a friend that passed away. The piece is currently unpublished and the California State University, Long Beach Women's and Men's Choruses received permission from Matchett to perform this piece on their May 6 concert. *How Can I Keep from Singing On?* is beautifully and simply set using verse and refrain. The refrain contains the title phrase, "How can I keep from singing on?" Listen for the beautiful deceptive cadence at the end of the piece. In this moment, the composer sets up the title of the piece to sound like a question, instead of a rhetorical statement. Slower now, the choir brings the piece to a close, ending on the tonic B flat major chord, as if they know that they cannot keep from singing.

THANK YOU FROM THE CONDUCTORS

Thank you to Dr. Jonathan Talberg for his teaching and support.

Thank you to Kate Gillon for her eye and expertise when putting the program together.

Thank you to the sound and tech crew for sound and lights.

Thank you to the singers for their effort and focus.

Thank you for being here and supporting the California State University Men's and Women's Chorus.

THANK YOU FROM SHANNON

Thank you to Dr. Jonathan Talberg for his guidance, encouragement, and high expectations of the Women's Chorus and their conductor.

Thank you to all those faculty and staff members who have made a positive impact on my time here at Bob Cole Conservatory of Music. No matter what role you have played, it has been important and it has left a lasting impact on me. That positivity will carry over to my future students.

Thank you to colleague, office mates, and friends Mike Ushino, Stephen Salts, Stacy Oh, and Beth Wightwick.

Thank you to family and friends for support and excitement. For those that traveled here to support this recital and for those that could not, thank you. Thank you to my mother, Judy Brandt, for being my constant cheerleader. Thank you to my husband, John Gravelle, for being supportive beyond words and having the ability to help me keep perspective.

And thank you to the Women's Chorus for trusting me to be their musical leader and their teacher. A conductor cannot make music without their instrument, which is their ensemble, so I literally could not have done this without you. You have been a blessing and I am beyond humbled to have been your director for the past two years.

PERSONNEL

MEN'S CHORUS

STACY OH, CONDUCTOR
BARRET WILBER, ACCOMPANIST

Tenor

Hamid Ala
Jake Asaro
Mark Cano
Martin Duda
Grant Goldstein
Zachary Ma
David Morales
Ryan Newton
Charles O'Connor
Emilio Sandoval *

Bass

David Algozzini
Paul Blackwell III
Tahjee Davis
Cameron De Robertis
Ruben Diaz
Tim Hall
Bryant Nguyen
Ryan Pitcher *
Pedro Sanchez
Michael Valentekovic
Daniel Walls

WOMEN'S CHORUS

SHANNON JOHNSON, DIRECTOR
CHRIS MALDANADO, ACCOMPANIST

Soprano

Sarah Beltran
Jennifer Campbell
Kimberly Hernandez
Lisa Horikawa*
Juliet Johnson
Shannon Keith
Phuong Anh Le
Jennifer Lee
Rei Legaspi
Allison Mamann
Rachel One
Alicia Park
Dillon Westfall

Alto

Alejandra Aruiza
Brooke Brewer
Desha Dunnahoe*
Desiree Gonzalez
Malila Hollow
Sally Keener
Jasmine Kim
Jennifer Kwan
Sarah LeBlanc
Sarah Len
Yvette Melgoza
Courtney Moon
Regina Nufable
Shannon O'Neill
Jamie Rigmaiden
Bree Salazar
Olivia Sedoryk
Lauren Stanley*

* Section Leader

This concert is in partial fulfillment of the requirements for a
MASTER OF MUSIC DEGREE
with an option in **CHORAL CONDUCTING**.
Shannon Gravelle is a student of Jonathan Talberg.



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This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.

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CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH