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CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



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# CHAMBER CHOIR UNIVERSITY CHOIR

JONATHAN TALBERG, CONDUCTOR  
GUK-HUI HAN, PIANO

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*“LUX: A CONCERT ON THEMES  
OF LIGHT AND HOPE”*

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**SATURDAY, MARCH 19, 2016 8:00PM**

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# LUX: A CONCERT ON THEMES OF LIGHT AND HOPE

(This evening's 65-minute concert will be presented without an intermission)

## PROGRAM

### CSULB UNIVERSITY CHOIR Jonathan Talberg—conductor

*I Was Glad* ..... C. Hubert Parry  
(1848-1918)

*Bar Xizam* ..... Abbie Betinis  
(b. 1980)  
Sammy Sohn, Emilio Peña, Amanda Mitton—soloists; Vasken Ohanian—assistant conductor

*Agnus Dei* ..... Gabriel Fauré  
from Requiem (1845-1924)

*The Peace of Wild Things* ..... Jake Runestad  
(b. 1986)

*Hymn to the Creator of Light* ..... John Rutter  
(b. 1945)

### BOB COLE CONSERVATORY CHAMBER CHOIR Jonathan Talberg—conductor

*Дух Твой Благуи (Let Thy Good Spirit)* ..... Pavel Chesnokov  
(1877-1944)

*The Last Words of David* ..... Randall Thompson  
(1899-1984)  
Regan MacNay—assistant conductor

*O Nata Lux* ..... Morten Lauridsen  
(b. 1943)

*Os Justi* ..... Anton Bruckner  
(1824-1896)

*Spirited Light* ..... Jake Runestad  
(b. 1986)  
Tim Hall—baritone, Jack Wilkins—tenor

## COMBINED CHOIRS

*Lux Arumque* ..... Eric Whitacre  
(b. 1970)

Jenny Paz—soprano

# PROGRAM NOTES

## I WAS GLAD

I was glad when they said unto me: We will go into the house of the Lord.  
Our feet shall stand in thy gates: O Jerusalem.  
Jerusalem is built as a city: that is at unity in itself.  
O Pray for the peace of Jerusalem: they shall prosper that love thee.  
Peace be within thy walls: and plenteousness within thy palaces.

**Sir Hubert Parry's** *I Was Glad* is the most famous choral setting of Psalm 122. It has been programmed for every British coronation ceremony since 1902 when it was composed for the coronation of King Edward VII and Queen Alexandra. Originally sung by a 430-voice choir, accompanied by a 65-piece orchestra and ten trumpeters, it is a joyous, bombastic, and ultimately hopeful prayer for peace and “plenteousness” in the city of Jerusalem (and in the United Kingdom, in the context of a coronation ceremony). Two antiphonal choirs work in tandem to fill the performance space with a sound that can only be described as regal. The text is made up of the first, second, third, sixth and seventh verses from Psalm 122 as it appears in the 1662 *Book of Common Prayer*.

—John Carroll, baritone

## BAR XIZAM

Waiting, where is the harmony of your voice, so that,  
free from the desires of this life: I might rise?  
I am a dove from paradise, but out of this worldly cage: I shall rise.  
If, in your devotion, you call upon me to serve you,  
Then I promise, from the desires of life and this world: I will rise.  
O Lord, from the cloud of your grace, let your rain fall over and over,  
Before this, from the midst of it all, like a handful of dust: Let me rise.  
O rise up, with sweet gesture, and show me your stature:  
Lofty, like the cypress, So that, free from the desires of this life: I may rise.  
With dancing feet: I rise. With clapping hands: I rise.  
On the day that I die, in the span of a single breath, grant me but a glimpse of you,  
And then, like Hafez, free from the desires of life and this world: upward, I rise!

Set to the mystical text of the medieval Persian poet, Hafez, modern composer **Abbie Betinis** crafts a unique and thoughtfully structured composition in *Bar Xizam*. Humming in Shepard tones, the choir creates a mysterious and perpetual rising sensation, as soloists cry out above, “Bar Xizam!” The piece slowly expands from the murmurs of the caged and trapped, to cries of longing and desperation, and finally, a joyous celebration of freedom and ascension. A countless number of souls released, lifted, and freed.

A three-time cancer survivor, Abbie Betinis writes, “This piece is dedicated with much love to my parents, John & Emily Betinis, who continue to teach me, by their example, how to rise up.”

—Mandy Chen, alto

## AGNUS DEI

Lamb of God who takes away the sins of the world, have mercy on us.  
Grant them rest, eternal, O Lord, and shine perpetual light upon them.

**Gabriel Fauré's** grand Requiem first premiered as a shorter work in Paris at the cathedral La Madeleine, in 1888. He revised it up until 1901 when its final draft was premiered in the same beautiful church. The piece was not written for the death of anyone in particular; although his parents had both died prior to the work's premiere. He had begun

work on it before his mother's death, and declared later that, "My requiem wasn't written for anything—for pleasure, if you may call it that!" While not particularly religious, Fauré wrote, "Everything I managed to entertain by way of religious illusion I put into my requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest." In this movement, Fauré reiterates the opening theme of the entire work on the words *Requiem aeternam, et lux perpetua luceat eis*. He reminds us of the core prayer of the requiem, the prayer to the Lamb of God, that all of our departed loved ones may find eternal light and rest. It is important to mention that, in a departure from tradition, Fauré made a small but profoundly theological change in the second movement of his work, the Offertory; he truncates the line *libera animas omnia fidelium defunctorum* to simply *libera animas defunctorum*, which changes "deliver the souls of all the faithful departed" to "deliver the souls of all the departed." This exemplifies the spirit of all of Fauré's work and his entire musical philosophy—music should be free of bias or dogma, and it has the power to elevate the human soul beyond all boundaries of religion or nationality.

—Thomas Murphy O'Hara, tenor

## THE PEACE OF WILD THINGS

When despair for the world grows in me  
and I wake in the night at the least sound  
in fear of what my life and my children's lives may be,  
I go and lie down where the wood drake  
rests in his beauty on the water,  
and the great heron feeds.  
I come into the peace of wild things  
who do not tax their lives with forethought  
of grief. I come into the presence of still water.  
And I feel above me the day-blind stars  
waiting with their light. For a time  
I rest in the grace of the world, and am free.

Award-winning composer **Jake Runestad** holds a Master's degree in composition from the Peabody Conservatory, Johns Hopkins University and has received numerous commissions from many notable ensembles and organizations. In this work, Runestad thoughtfully sets poetry by Wendell Berry (b. 1934) and reflects upon the darkness of the modern world and the healing properties of nature. The piece evokes a haunting atmosphere and beautifully highlights the desperation of modern life before surrendering to the serenity of the earth with a peaceful sigh.

—Sarah Conniff, soprano

## HYMN TO THE CREATOR OF LIGHT

**John Milford Rutter** is a well-known and widely-performed composer of choral music. His carols and anthems are especially popular. He draws his texts from such eclectic sources as Gregorian Chant, African-American spirituals, Bach, and even The Beatles. *Hymn to the Creator of Light* is a unique divergence from Rutter's characteristic style. It is written for unaccompanied double SATB choir, and is dedicated to the memory of Herbert Howells.

Howells was an influential 20th-century Anglican composer to whom Rutter was a good friend, and he includes several homages to Howells' compositional style in the piece. He intended the anthem to be sung by the choirs at Gloucester Cathedral, for Howells was born in Gloucestershire and had studied with the Cathedral's then-principal organist. In 1994, the work was premiered at the Three Choirs Festival during the installation of a new stained glass window in Howells' honor.

Rutter selected two texts for the work: the first is from Lancelot Andrewes' poem of praise, *Glory Be to Thee*, a private devotion he wrote in the course of his own prayers. It is an exultation in honor of God for creating both the visible light to see the world as well as the invisible light that each person has inside. The second is Johann Franck's *Schmücke dich, o liebe Seele* ("Light, who dost my soul enlighten"), a hymn for the Eucharist set to a melody by Johan Crüger, which J.S. Bach then borrowed to use in his cantata of the same name (BWV 180).

The piece begins with a chant-like melody spread across three octaves from the second choir, and is joined by an ethereal response from the first choir. Both choirs then build chromatic, dissonant harmonies that are

unstable and unpredictable, rapidly switching between different tonal centers and time signatures. The moody and anxious opening section develops until it is overtaken by an up-tempo chorus, which continues to oscillate between various meters and keys. As the chorus progresses, its driving motion slowly gives way to a beautiful, richly textured chorale based on the work of Crüger/Bach. This chorale setting is blended with subtle harmonies that include references to Howells, culminating in a thanksgiving to God and the light that leaves the listener with a deep sense of peace.

—Dorian Bonner, baritone

## LET THY GOOD SPIRIT

Let thy good spirit lead me on a level path!  
(Ps. 143:10)  
Hallelujah!

Дух Твой Благий was written by **Pavel Chesnokov** to be sung as a communion hymn on Pentecost Sunday. This luxuriously sonorous, seven-voiced setting features concerted choirs of men and women pleading, over and over again, for divine intervention. In the middle section, the dense late Romantic harmony is reduced to an extraordinarily beautiful duet in the women's voices. The Chamber Choir will do its best to emulate the sound of the Leningrad-Rimsky-Korsakov Choir, which I heard on my first tour to Europe in 1989 as an undergraduate at Chapman University.

—Jonathan Talberg, conductor

## 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. Amen.

An American composer whose work spans most of the twentieth century, **Randall Thompson** is primarily known for his choral works and his efforts to reinvigorate the choral art in America. One can hear his sensitivity to text and rich harmonic language in *The Last Words of David*, his grand setting of II Samuel 23:3-4. Originally commissioned in 1949 for the Boston Symphony and Berkshire Music Festival chorus, one can hear the sweeping dynamics and pronounced articulation imploring the presence of God in our leaders. Rising melodic and harmonic gestures signify a holy light piercing the clouds, and a solemn but stunning “alleluia” and “amen” coda, with what can be likened to church bells in the tenors, represent prayers and supplications for a just and fair ruler living “in the fear of God.” It is a sentiment many relate to even today, through all social, cultural, and religious differences.

—Morgan Davi, tenor

## O NATA LUX

O Light born of Light, Jesus, redeemer of the world,  
with kindness deign to receive the praise and prayer of suppliants.  
You who once deigned to be clothed in flesh for the sake of the lost,  
grant us to be made members of your blessed body.

*O Nata Lux* is the third of five movements from the choral work *Lux Aeterna* [Eternal Light] by LA-based composer, and national medal of honor winner, **Morten Lauridsen**. It was written during his time as Composer in Residence for the LA Master Chorale, and dedicated to his dear friend, and the director, Paul Salamunovich. It is set for chorus and chamber orchestra. *O Nata Lux*, however, is the sole a cappella movement of the work, and is often performed, as it is tonight, on its own. The text is an outpouring of hope and praise to Jesus—“light born of light”—and was drawn from sacred Latin sources. Lauridsen was greatly inspired by Gregorian chant in the setting of these texts. He worked with Salamunovich, an expert in Gregorian chant and Renaissance music, to build a

flowing melodic landscape on the foundation of chant and Renaissance polyphony. In the documentary, *Shining Night: A Portrait of Composer Morten Lauridsen*, Salamunovich expresses, “Prayer is the lifting of the mind and heart to God, and I feel that this music is the perfect prayer.” There is truly a prayerful sentiment throughout the work, which is enhanced by the Gregorian interpretation of Lauridsen’s awe-inspiring melodic lines. Thus, *O Nata Lux* is a deeply moving journey of reflection, illumination, and hope.

—Kathleen Van Ruitten, soprano

## OS JUSTI

The mouth of the righteous utters wisdom,  
and his tongue speaks what is just.  
The law of God is in his heart;  
and his steps will not be impeded.  
Alleluia

*Os Justi* was written by **Anton Bruckner** in 1879 during the height of the romantic era. The text is taken from Psalm 37:31-32, and can be thought of as a promise from God. Those who pursue righteousness and keep God as the focal point of their lives will find the road of their lives to be much less impeded upon.

Listen and hear the beautiful utterance of wisdom in the beginning, the conveyance of justice, the gradually overwhelming law that moves a heart, and the promise of freedom to go wherever you feel called in life.

—Jesse Tebay, baritone

## SPIRITED LIGHT

*Antiphon for the Angels*  
by Hildegard von Bingen  
trans. Barbara Newman

Spirited light! On the edge  
of the Presence your yearning  
burns in the secret darkness,  
O angels, insatiably  
into God’s gaze.

Perversity could not touch your beauty;  
you are essential joy.  
But lost your companion,  
angel of the crooked wings.  
He sought the summit,  
shot down the depths of God,  
and plummeted past Adam –  
that a mud-bound spirit might soar.

Composer and conductor **Jake Runestad** continues to grow in renown. His choral works are some of the most performed today, making him one of today’s most successful young composers. *Spirited Light* is a setting of a translated text by Hildegard von Bingen, a prolific female composer of the middle ages. In this text, von Bingen describes a vision she had about angels. She claimed this vision was a gift from the divine. Runestad uses several musical resources in order to compliment the text and create an image of the “broken angel,” or humanity, ascending to heaven. The “angel of crooked wings” plummets down to earth. This text-painting is represented by dissonant descending whole-tone scales with the interval of a tritone, perhaps serving as the manifestation of sin. Even with this dissonance the music and text paint an image of hope. This can be heard in the last line of the translated text, “That a mud-bound spirit might soar.” The imagery of an earthbound spirit rising to the heavens is represented by repeating thematic elements of rising scales in all voices. These changes in texture, and what often sound like shifts to new material, emulate Hildegard’s vision.

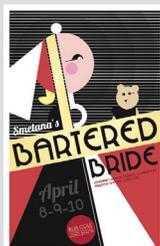
—Mason Allred, baritone

## LUX AURUMQUE

Light, warm and heavy as pure gold,  
and the angels sing softly to the new born babe.

**Eric Whitacre's** *Lux Aurumque* has caught the attention of conductors, singers, and listeners from around the globe because of its mesmerizing texture, harmony and sound. The dissonant intervals carry a mixed emotional feel of wonder, awe, sorrow, and hope. *Lux Arumque* was written in 1999 in Los Angeles and has been performed and recorded many times, including on the 2012 Grammy-winning album, *Light and Gold*. As you listen to our performance and interpretation of this piece, I hope you will let us move you into the shimmering glow of the tight harmonies, thoughts of the beauty of life, and the art of light made sound.

—Reyna Calvert, alto



**Don't miss the BCCM 2016 Opera Institute's production of Smetana's *The Bartered Bride***  
**Friday, April 8 @ 8:00pm**  
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**Sunday April 10 @ 2:00pm**  
Johannes Müller-Stosch—conductor  
Andrew Chown—director  
University Theatre Tickets \$25/15

## ABOUT GUK-HUI HAN

Dr. Guk-Hui (Cookie) 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. Dr. Han is excited to join us as the BCCM staff accompanist.

Her career has taken her all over the world, from accompanying operas and vocal festivals in Korea to premiering new works in Los Angeles, California. She has had extensive experience as a collaborative pianist, working with the USC Thornton Chamber Singers, the USC Apollo Men's Chorus, Wind Ensemble and was the music director for a production of *Le Portrait de Manon*.

During the summers Guk-Hui extended 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 participated in French immersion program, L'École Français, at Middlebury College, Middlebury, VT.

While studying at USC and University of Cincinnati, Guk-Hui was awarded teaching assistantships. She also has received scholarships to the Aspen Music Festival, the University of Cincinnati, Songfest and was awarded USC's Koldofsky Fellowship 2010-2014. Dr. Han also has been elected to Pi Kappa Lambda, a music honorary society. Her major teachers have been Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu.

## 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.

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. Alumni 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.

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#### *Verdi's Requiem*

**Saturday, April 30, 2016 @ 8:00pm**

Marina Harris—soprano, Jessie Shulman—mezzo-soprano

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CSULB Combined Choirs

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# PERSONNEL

## CSULB UNIVERSITY CHOIR

Jonathan Talberg—conductor / Guk-Hui Han—accompanist

### Soprano

Julia Chapman  
Sarah Conniff  
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Anastasia Gastelum  
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Abigail H  
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Nicole Peppel  
Tiffany Reyes  
Kelsey Reynolds  
Katie Romero  
Samantha Stapish-Higa  
Abigail Wyatt

### Alto

Chloe Billings  
Elizabeth Chavez\*  
Mandy Chen  
Michelle Choi  
Kaytie Holt\*  
Genie Hossain  
Abby Huesmann  
Jasmine Khorsandi  
Amanda Mitton  
Jordan Rupp  
Sammy Sohn  
Milan Stachelek

### Tenor

Jonathan Alvarado  
Harlee C. Balajadia  
Christian Castillo  
David Dumond  
Jared Freiburg  
Ricardo Martinez  
Thomas Murphy  
O'Hara  
Matthew Oca  
Jeremy Padrones  
Emilio Peña\*  
Michael Rothbart  
Christian Valdez

### Bass

Justin Baptista  
Dorian Bonner  
John Carroll  
Tim Cervenka  
Kyle Chase  
Stefan Jevtic  
Isaac Kang  
Yousef Reda  
Nathan Rice  
Louis Rosen  
Malek Sammour  
Jordan Tickner\*  
Conrad Zimmer

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Jonathan Talberg—conductor / Guk-Hui Han—accompanist

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Clare Bellefeuille-Rice  
Michaela Blanchard  
Emily Bosetti  
Jennifer Campbell  
Marisa DiCamillo  
Kali Hardwick  
Kathleen Moriarty  
Jennifer Paz\*  
Hannah Penzner  
Jeannine Robertson  
Kathleen Van Ruiten

### Alto

Attia Arenas  
Molly Burnside  
Courtney Burroughs  
Reyna Calvert  
Saane Halaholo  
Bekka Knauer  
Brittany Logan  
Regan MacNay\*  
Vasken Ohanian  
Jennifer Renteria  
Pauline Ofa Tamale

### Tenor

Ulysses Aquino  
Jake Asaro  
Miguel Chicas  
Morgan Davi\*  
Jonathan Knauer  
Blake Larson  
David Morales  
Justin Tillit  
Patrick Tsoi-A-Sue  
Jack Wilkins

### Bass

Mason Allred  
Gregory Fletcher  
Brandon Guzmán  
Zachary Haines  
Timothy Hall  
Gregg Haueter  
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Fernando Muñoz  
Jae Park\*  
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