

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



UNIVERSITY CHOIR

JOSHUA PALKKI, CONDUCTOR

GUK-HUI HAN, PIANO

CHAMBER CHOIR

JONATHAN TALBERG, CONDUCTOR

GUK-HUI HAN, PIANO

ON NATURE AND THE "OTHER"

FRIDAY, MARCH 2, 2018 8:00PM

LOS ALTOS UNITED METHODIST CHURCH

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

THE UNIVERSITY CHOIR

* Please hold your applause until after the three Brahms pieces.

Fōg Elnā Khel Syrian/Iraqi folk song
arr. Salim Bali (b. 1946)

Katherine Boerger, Nathan Jimenez, Shaye Swanson, Lea Guardado

Xicochi xicochi Gaspar Fernández (1566-1629)

Selections from *Zigeunerlieder* Johannes Brahms (1833-1897)
Op. 112, No. 12. Himmel strahlt so helle
Op. 103, No. 7. Kommt dir manchmal in den Sinn
Op. 103, No. 5. Brauner Bursche führt zum Tanze

Requiem Eliza Gilkyson (b. 1950)
arr. Craig Hella Johnson

Imagine Joseph Twist (b. 1982)

INTERMISSION

THE BOB COLE CHAMBER CHOIR

Come to the Woods Jake Runestad (b. 1986)

Ave Maris Stella Kevin A. Memley (b. 1971)

The Journey of Harriet Tubman Ron Kean (b. 1951)

Bailey O'Donnell—mbira, Xin Yi—marimba
Brittany Logan—soprano

COMBINED CHOIRS

The Singing Heart Bob Chilcott (b. 1955)

Tracy Halter-Balin, Mary Liao—handbells
Charles Egger—baritone

PROGRAM NOTES

FŌG ELNĀ KHEL

Salim Bali heard the song *Fōg Elnā Khel* for the first time in a Syrian Arab Television broadcast in 1966, when the great Iraqi singer Nazem al-Ghazali appeared on a program filmed in Damascus. Initially, and as is the case with most Syrians, the homonymous nature of its title phrase led Bali to think the words were “Fōg el-Nākhel” (“High above the palm trees”), despite the fact that the remainder of the lyrics did not have much to do with palm trees. The actual meaning of the title is, “There above, I have an intimate friend.” *Fōg Elnā Khel*’s melody is in the *hijāz* mode, which includes the augmented second interval so common in music of the Middle East. We hold up this traditional folk song from Syria and Iraq—two countries that have experienced unimaginable suffering in recent years

XICOCHI XICOCHI

This jaunty *villancico* was written by **Gaspar Fernández** to be performed at the Cathedral in Puebla, Mexico in 1609. The text is in the Tlaxcalan dialect of Náhuatl—a language or group of languages of the Uto-Aztecan language family. The title of this genre (*villancico*) derives from the word “villano,” meaning “peasant,” and developed from fifteenth-century dance music. Though it originated as a secular genre, it later became standard in liturgical use for occasional “anthems” in the vernacular, sometimes replacing the Latin motet. Texts of villancicos sometimes were didactic, designed to help new converts understand and enjoy the new religion. For many seventeenth-century Mexicans, the *villancico* was the only part of the Catholic liturgy in the vernacular (the rest was in Latin), and therefore, something that they could understand on a more personal level. We present this piece as a celebration of the “other”: the indigenous Mexicans who were forcibly colonized by the Spaniards.”

SELECTIONS FROM ZIGEUNERLIEDER

Johannes Brahms, like many composers of the Romantic era, had a fascination with “exotic” musics of Eastern Europe. Though the title *Zigeunerlieder* translates as “gypsy songs,” this is a bit of a misnomer. According to Kristina Marie Eckelhoff: “Examining this work using the “Exotic Only” lens only results in more confusion given that there are no explicit exotic markers of the Gypsy traditions. Moreover, Brahms’s inspiration, the *Ungarische Liebeslieder*, was a collection of Hungarian folk tunes, not Gypsy tunes. Though Hungarian folk tunes and Gypsy band tunes were certainly not the same thing, in the Western musical tradition, they become almost interchangeable due to a stereotyped exotic depiction that used similar musical tropes to represent a variety of non-Western “others” rather than authentically representing individual cultures. The *Zigeunerlieder* do contain Gypsy elements as well as Hungarian folk elements, but they are domesticated through Brahms’s Western interpretation of the Hungarian style and use of general subtle markers of exoticism.”

REQUIEM

Craig Johnson wrote: “**Eliza Gilkyson** is an extraordinary singer/songwriter. She wrote *Requiem* after the devastating Asian tsunami of 2004 as an invocation to compassion and as a song of prayer and comfort. When I first heard this profound and pristinely simple song, as a duet beautifully sung by Eliza and her daughter, I ‘heard’ the invitation for it to be sung communally. I wrote this simple choral arrangement hoping to let the song speak clearly and meaningfully for itself and to give many people an opportunity to experience its universal themes.”

This evening we present Johnson’s arrangement in honor of the thousands of American citizens in Puerto Rico who are still dealing with the aftermath of Hurricane Maria. For example, as of late December 2017, only 65% of the island had power. According to the *Los Angeles Times*, “The official death toll as a result of Hurricane Maria was put at 64, but an analysis by academic researchers found the figure could be more than 1,000.”

IMAGINE **Joseph Twist** is an Austrian-born composer now living and working in Los Angeles. *Imagine* was commissioned by the Sydney Gay and Lesbian Choir for their 25th Anniversary concert. Twist dedicated the piece to Orlando FL, 2016—referring to the horrific mass shooting at the Pulse Nightclub in Orlando in which 49 people were killed and 58 wounded. This original composition is a setting of text inspired by John Lennon, Lady Gaga, RuPaul, and Kylie Minogue.

COME TO THE WOODS **Jake Runestad** writes: “Famed Scottish-American naturalist and conservationist John Muir had a giddy, child-like excitement for the natural world. After a youth spent in Scotland and Wisconsin, he found himself transformed by his first visit, around age 30, to California’s Yosemite Valley. With the vast mountainous landscape and the surreal size of the sequoia and redwood trees, these woods captured him and became his playground, his classroom, and his sanctuary.

Muir was an avid ‘saunterer’ and a profound thinker who would venture into the woods for days with a bit of food and a book of Emerson poetry in hand. Inspired by the beauty of the wilderness and a lifelong love for words, Muir penned a vast collection of eloquent and vivid writings. In one quintessentially Muirian account, he is so fascinated by a storm that he climbs up a tall Douglas Fir to experience it more intensely.

Come to the Woods explores Muir’s inspirations and the transporting peace found in the natural world. Using a collage of fragments from Muir’s writings, the work ventures from the boisterous joy of a ‘glorious day,’ to the quiet whispering of wind, to the rejuvenating power of a storm, to the calming ‘amber light’ when the clouds begin to clear. I hope it captures the self-discovery and sustenance one encounters while exploring the outdoors and its vital importance in our lives. As Muir writes, ‘I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in.’”

AVE MARIS STELLA *Ave Maris Stella* is a prayer unlike any other. In a unique twist, it alludes to one of the most fundamental texts in the Catholic faith, “Ave Maria,” in order to deliver its message. The text itself states that “Ave” (“hail”) transforms into “Eva”, or Eve, when spelled backwards: a reference to the first mother. The effect is a prayer that calls upon the love of all mothers, from our first to our last, for comfort and guidance.

This gorgeous setting by Californian **Kevin Memley** captures this sacred love, shimmering with chords of light that paint Mary as “a star of the sea” in the opening line. Like the love of each of our mothers, the northern star is an eternal compass that guides us throughout life, unconditional and forever present.

THE JOURNEY OF HARRIET TUBMAN It is no secret that today’s political and social climate is tumultuous. While awareness and action for social issues has increased, vast groups of people continue to be marginalized and persecuted for simply being human. Enter Harriet Tubman (c. 1822-1913) as a role model. Representing the pinnacle of humanitarianism, she saved hundreds of lives through the underground railroad. During the Civil War, she was a Union spy and an armed scout. In later years, she founded a home for the aged and worked tirelessly for women’s suffrage. Her lifetime of work represents the highest possible ideal for future humanitarians: she firmly believed that each human deserves not only freedom from slavery, but freedom from judgment for who they are, freedom from systematic persecution, and freedom from political hatred.

In *The Journey of Harriet Tubman*, **Ron Kean** posits that the underground railroad is not limited to the abolitionist movement of the 1800s, but a cultural idea that persists even now. To save humanity, we must acknowledge our shortcomings as a nation, and work to protect the lives of those without the means to fight for their freedom.

THE SINGING HEART

This glorious and expansive piece celebrates the way in which we can bring our divided world together. A portion of the text reads:

A world that brings us all together restores and sets the spirit free.

A world that sings gives us forever a vision of peace and unity.

Sing on, sing on, share in our common tongue.

Sing on, sing on, voices and hearts as one.

We long for a world in which singing hearts—full of love and acceptance—abound.

BIOGRAPHIES

JOSHUA PALKKI

Joshua Palkki joined the faculty of the BCCM at CSULB as Assistant Professor of Vocal/Choral Music Education in Fall of 2016. He leads the University Choir, teaches courses in music education (including choral repertoire and pedagogy), interfaces with the College of Education, and mentors graduate students in music education. Dr. Palkki is passionate about teacher education and preparing preservice teachers to be competent and caring teachers with the knowledge and skills to address issues of social justice through music education. He currently serves as Student Activities Repertoire and Resources Chair for the California Choral Directors Association.

Palkki earned a PhD in Music Education (Choral Conducting cognate) from Michigan State University in 2016. His dissertation, advised by Dr. Cynthia Taggart, explored the experiences of transgender students in high school choral programs. In 2016, he received a university-wide Emerging Progress Toward Excellence in Diversity award as well as the MSU Council of Graduate Students Disciplinary Leadership Award for his work on LGBTQ inclusion in music education. He was also a recipient of the MSU Dissertation Completion Fellowship. During his tenure at MSU, he studied conducting with Dr. Sandra Snow, Dr. Jonathan Reed, and Dr. David Rayl.

A native of Michigan's Upper Peninsula, Joshua identifies very closely with Garrison Keillor's *Tales of Lake Wobegon*. In addition to great choral music, he has a keen interest in all things Finnish, LGBTQ and gender issues in music education, culturally relevant teaching, and broader issues of music education and social justice. Dr. Palkki has presented at state and national conferences including the National Collegiate Choral Organization National Conference (2017), NAFME National In-Service National Conference (2017, 2016, 2015), the Society for Music Teacher Education Symposium (2017, 2015), LGBTQ Studies in Music Education III (2016), the ACDA National Conference (2017, 2015), and California All-State Music Education Conference (2018, 2017). He headlined the SCVA Fall In-Service Conference in 2017. His writing appears in the *Choral Journal*, *Journal of Music Theory Pedagogy*, *Journal of Research in Music Education*, *Research and Issues in Music Education*, and *Research Studies in Music Education*. Joshua currently serves on the editorial board two journals: *TOPICS* and *New Directions in Music Education*. In addition, Dr. Palkki curates *queeringchoir.com*, an online resource regarding LGBTQ issues in choral music education.

JONATHAN TALBERG

Recipient of the President's Award from the California Music Educators Association honoring "extraordinary accomplishments in music education," **Dr. Jonathan Talberg** serves as Director of Choral, Vocal, and Opera Studies at the Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Conservatory Chamber Choir. Recent career highlights include leading the Chamber Choir to first place awards at the Spittal International Choir Festival in 2017 and the "Choir of the World" competition in Wales in 2016. Additionally, he and the choir have performed with groups as diverse as the Kronos Quartet, the Los Angeles Master Chorale, the Pacific Symphony and the Rolling Stones.

A passionate advocate for choral music education, Dr. Talberg is regularly engaged to conduct honor choirs across the US, including numerous all-state choruses, and the National Association for Music Education conference choirs. His choirs from Long Beach State have performed in venues throughout Europe and Asia, including the Sistine Chapel, St. Peter's, and the Great Hall of the People in China.

His professional experience includes appointments as Director of Music at the First Congregational Church of Los Angeles and the Los Angeles Bach Festival. He also served as Conducting Assistant to the Cincinnati Symphony and the Aspen Music Festival and as principal choral conductor at Arrowbear Music Camp in Southern California. A past-president of the California Choral Directors Association, he also serves as an editor at Pavane Music Publishing, where a choral series dedicated to outstanding quality, collegiate-level music is published under his name.

Of the many hats he wears each day, the one he is most proud of is 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, churches, community colleges and four-year universities throughout the country. Scores of alumni are professional singers—in opera, musical theater, choirs, church music, jazz and pop. Recent Bob Cole Conservatory graduates are currently earning—or have finished—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, where he received the Outstanding Alumnus in the Arts award in 2014. He earned his MM and DMA in Choral Conducting from the University of Cincinnati's College-Conservatory of Music and completed a post-doctoral fellowship with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the May Festival Chorus. His conducting teachers include Roger Wagner, William Hall, Earl Rivers, John Leman and Elmer Thomas.

GUK-HUI HAN **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 has been the staff pianist at the Bob Cole Conservatory of Music since 2014.

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 Française, at Middlebury College, Middlebury, VT.

While at USC and University of Cincinnati, Guk-Hui was awarded teaching assistantships and 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.

ACKNOWLEDGEMENTS

Dr. Ron Kean, Dr. Joseph Twist—rehearsal preparation and masterclass
Hannah Kean—video projections for *Harriet Tubman*
Isaiah Chacon—video projections for *Requiem*

PERSONNEL

CSULB UNIVERSITY CHOIR

Joshua Palkki—conductor, Matthew Hazzard—assistant conductor

Guk-Hui Han—accompanist

Soprano

Julia Chapman
Anna Crumley
Casey Goodwin
Hannah Hamilton
Emily LaSalle
Kelly McCandless
Abbie Rosenthal
Abigail Wyatt
Madeleine Adragna
Melina Adragna
Katherine Boerger
Candelaria Dangerfield
Lea Guardado
Mariah Mitchell
Nicole Peppel *
Kelsey Reynolds

Alto

Megan Dalen
Selene Fernandez
Katherine Keilty
Niko Murakami
Christine Patrikian
Chloé Puertas
Anneka Remp
Shaye Swanson
Jasmine Ahloo
Chloe Billings *
Joey Carini
Abigail Huesmann
Caroline Hyatt
Nagel Martinez
Jordan Rupp
Rosie Sahagun

Tenor

Slater Astle
Isaiah Chacon
Nickolas Cruz
Berkley Kielhack
Jimmy Lopez
Vincent Loza
Luke McCandless
Cesar Ballardo
Chris Cazneaux *
Nathan Fennacy
Jungmin Kim
Casey McCreary
Sam Miller
Michael Rothbart
Stephen Tontz

Bass

Josiah Almendrala
Charles Egger
Matthew Lyon Hazzard *
Nathan Jimenez
Steven Leyton
Patrick Rosal
Tim Cervenka
Jason Erece *
Ryan Furness
Jakob Hesse
Issac Kang
Richard Tran

*Section Leader

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Jonathan Talberg—conductor

Guk-Hui Han—accompanist

Soprano

Michaela Blanchard
Emily Booth
Emily Bosetti
Sarah Conniff
Saane Halaholo
Amanda Mello
Amanda Mitton
Kathleen Moriarty
Jennifer Paz *
Kathleen Van Ruiten

Alto

Attia Arenas
Holly Freiberg
Natalie Gonzalez
Kaylee Lackman *
Brittany Olivia Logan
Ashley Miner
Nancy Morgan
Sarah Shaler
Pauline Tamale

Tenor

Jonny Arenas
Harlee C. Balajadia
Ethan Daneguldberg
Marcus Klotz
Blake Larson *
Ricardo Martinez
Thomas Murphy O'Hara
Sean Wilburn
Emilio Valdez

Bass

Justin Baptista
John Carroll
Brandon Guzmán
Zachary Haines
Matthew Lyon Hazzard
Ryan King *
Ian Gabriel Luna
Malek Sammour

*Section Leader

Accompanists

Tracy Halter-Balin & Mary Liao—handbells
Bailey O'Donnell—mbira
Xin Yi—marimba
Marcus Klotz—percussion

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