CSULB UNIVERSITY CHOIR
JOSHUA PALKKI, CONDUCTOR

BOB COLE CHAMBER CHOIR
JONATHAN TALBERG, CONDUCTOR

GUHKUI HAN, COLLABORATIVE ARTIST

MUSIC FOR PIANO AND CHOIR

SATURDAY, OCTOBER 19, 2019 8:00PM
LOS ALTOS UNITED METHODIST CHURCH

SUNDAY, OCTOBER 20, 2019 2:00PM
FIRST CONGREGATIONAL CHURCH OF LONG BEACH

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM
CSULB UNIVERSITY CHOIR

I. PLEADING
Domine ad adjuvandum me festina ........................................ Giovanni Battista Martini (1706-1784)

Daphne Riddle—soprano, Coryn Richardson—mezzo-soprano, Ryan Croce—tenor
Steven Leyton—bass (Saturday), David Limón—bass (Sunday)

II. ON TEXT BY LANGSTON HUGHES
To Sit and Dream ........................................................................................................................ Rosephanye Powell (b. 1962)

Jim Blackett—conductor

Selections from Afro-American Fragments .................................................... William Averitt (b. 1948)
I. Wonder
IV. Song for Billie Holiday
VI. Fire!

Kaylah Price—soloist
Gukhui Han and Jim Blackett—collaborative artists

III. SLEEP
“O Schöne Nacht” from Vier Quartette, Op. 92, No. 1 .................................. Johannes Brahms (1833-1897)
Lullaby .................................................................................................................. Daniel Elder (b. 1986)

IV. JUST FOR FUN
Musical Risotto ........................................................................................................ Jonathan Willcocks (b. 1953)

Gem Acabal, Alison Mendrella—soloists

V. CONSIDERING TIME
In the Middle ........................................................................................................ Dale Trumbore (b. 1987)

Little Man in a Hurry ............................................................................................. Eric Whitacre (b. 1970)

BOB COLE CHAMBER CHOIR

A Silence Haunts Me ............................................................................................ Jake Runestad (b. 1986)

INTERMISSION

Of Crows and Clusters ....................................................................................... Norman Dello-Joio (1913-2008)
Peter Quince at the Clavier .................................................................................. Dominick Argento (1927-2019)
When We Are Gone ............................................................................................. Matthew Lyon Hazzard (b. 1989)
Sensemayá ........................................................................................................... Sid Robinovitch (b. 1942)

COMBINED CHOIRS

A Jubilant Song ..................................................................................................... Norman Dello-Joio

Lora Bashmakian—soloist
TEXT AND TRANSLATIONS

Domine, ad adjuvandum me festina

Domine, ad adjuvandum me festina.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper

O Lord, make haste to help me.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be,
World without end, Amen. Alleluia.

To Sit and Dream
text: Langston Hughes

To sit and dream. To sit and read.
To sit and learn about the world.
Outside our world of here and now.
Outside our world, our problem world.
To dream of vast horizons of the soul,
Of dreams made whole.
Unfettered, free. Help me,
All you who are dreamers too.
Help me make our world anew.
I reach out my hand to you.

Afro-American Fragments
text: Langston Hughes

I) Wonder

Early blue evening
Lights ain’t come on yet.
Looky yonder!
They come on now!

IV) Song for Billie Holiday

What can purge my heart
Of the song
And the sadness?
What can purge my heart
But the song
Of the sadness?
What can purge my heart
Of the sadness
Of the song?
Do not speak of sorrow
With dust in her hair,
Or bits of dust in eyes
A chance wind blows there.
The sorrow that I speak of
Is nuanced with despair.

Voice of muted trumpet,
Cold brass in warm air,
Bitter television blurred
By sound that shimmers -
Where?

VI) Fire!

Fire,
Fire, lord!
Fire gonna burn ma soul!

I ain’t been good,
I ain’t been clean -
I been stinkin’, low-down mean.

Fire,
Fire, lord!
Fire gonna burn ma soul!

Tell me, brother,
Do you believe
If you wanna go to heaben
Got to moan an’ grieve?

Fire,
Fire, lord!
Fire gonna burn ma soul!

I been stealin’,
Been tellin’ lies,
Had more women
Than Pharaoh had wives.

Fire,
Fire, lord!
Fire gonna burn ma soul!
I means Fire, Lord!
Fire gonna burn ma soul!
**O Schöne Nacht**

O schöne Nacht
am Himmel märchenhaft erglänzt
der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche
Genossenschaft.
O schöne Nacht
Es schimmert hell der Tau am grünen Halm;
Mit Macht im Fliederbusche schlägt die Nachtigall.
Der Knabe schleicht zu seiner Liebsten sacht.
O schöne Nacht!

O lovely night!
In the sky fairy tale-like
Shines the moon in its full splendor
Around it the little stars pleasant company

Glistens brightly the dew on the green stem
With power in the lilac bush sings the nightingale
The youth sneaks to his beloved quietly
O lovely night!

---

**Lullaby**

Lullaby, sing lullaby,
the day is far behind you.
The moon sits high atop the sky,
now let sweet slumber find you.

Away,
the day is done, and gone the sun
that lit the world so brightly.
The earth’s aglow with speckled show
of twinkling stars so sprightly.

Away,
where the sunlight is beaming
through a deep, cloudless blue,
and the treetops are gleaming
with a fresh morning dew;
where the mountains are shining
at the meadows below,
in a brilliant white lining
of a new-fallen snow.

Close your eyes, breathe in the night;
a softer bed I’ll make you.
The trial is done, all danger gone;
now let far dreaming take you.

Away,
where the ocean is lapping at a soft,
peary shore,
and the swaying palms napping as
their swinging fronds sooth.
Now the dark night approaches,
yet so soft and so mild.
Lullaby, sing lullaby;
sleep now, my child.

---

**In the Middle**

In the middle of a life
that’s as complicated as everyone else’s,
struggling for balance, juggling time.
The mantle clock that was my grandfather’s
has stopped at 9:20; we haven’t had time
to get it repaired. The brass pendulum is still,
the chimes don’t ring. One day I look
out the window, green summer, the next,
the leaves have already fallen,
and a grey sky lowers the horizon.
Our children almost grown, our parents gone,
it happened so fast. Each day, we must learn
again how to love, between morning’s
quick coffee and evening’s slow return.
Steam from a pot of soup rises,
mixing with the yeasty smell
of baking bread. Our bodies twine,
and the big black dog pushes his great
head between; his tail, a metronome, ¾ time.
We’ll never get there,
Time is always ahead of us,
running down the beach, urging
us on faster, faster, but sometimes
we take off our watches,
sometimes we lie in the hammock,
caught between the mesh
of rope and the net of stars, suspended, tangled up
in love, running out of time.

---

**Little Man in a Hurry**

Little man (in a hurry full of an important worry)
halt stop forget halt stop relax
little child who have tried
who have failed
who have cried
lie bravely down
sleep relax
big rain big snow big moon big sun hurry enter us
little man in a hurry stop
Of Crows and Clusters

Two old crows sat on a fence rail.
Thinking of cause and effect.
Thinking of weeds and flow'rs,
Thinking of effect and cause and of nature's laws.
One of them muttered, One of them stuttered,
Then one of them stuttered, And one of them muttered,
Each of them thought far more than he uttered.

One crow asked the other crow a riddle;
Asked the muttering crow of the stuttering crow:
"Why does a bee have a sword to his fiddle?"
"Beecause," said the stuttering crow,
Said the muttering crow,
"Tell me, O! Tell me why a bee has a sword to his fiddle?"
"Beecause," said the other crow.

Just then a bee flew close to their rail:
Bzz, Bzz, Bzz, Bzz, Bzz.
Those two black crows turned pale, and away did sail.
Why? Why? Why does a bee have a sword to his fiddle?
Beecause!
**Peter Quince at the Clavier**  
_text: Wallace Stevens_

I
Just as my fingers on these keys  
Make music, so the selfsame sounds  
On my spirit make a music, too.

Music is a feeling, then, not sound;  
And thus it is that what I feel,  
Here in this room, desiring you,

Thinking of your blue-shadowed silk,  
Is music. It is like the strain  
Waked in the elders by Susanna.

Of a green evening, clear and warm,  
She bathed in her still garden, while  
The red-eyed elders watching, felt

The basses of their beings throb  
In witching chords, and their thin blood  
Pulse pizzicati of Hosanna.

II
In the green water, clear and warm,  
Susanna lay.  
She searched  
The touch of springs,  
And found  
Concealed imaginings.  
She sighed,  
For so much melody.

Upon the bank, she stood  
In the cool  
Of spent emotions.  
She felt, among the leaves,  
The dew  
Of old devotions.

She walked upon the grass,  
Still quavering.  
The winds were like her maids,  
On timid feet,  
Fetching her woven scarves,  
Yet wavering.

A breath upon her hand  
Muted the night.  
She turned-  
A cymbal crashed,  
And roaring horns.

III
Soon, with a noise like tambourines,  
Came her attendant Byzantines.

They wondered why Susanna cried  
Against the elders by her side;

And as they whispered, the refrain  
Was like a willow swept by rain.

Anon, their lamps’ uplifted flame  
Revealed Susanna and her shame.

And then, the simpering Byzantines  
Fled, with a noise like tambourines.

IV
Beauty is momentary in the mind—  
The fitful tracing of a portal;  
But in the flesh it is immortal.

The body dies; the body’s beauty lives.  
So evenings die, in their green going,  
A wave, interminably flowing.

So gardens die, their meek breath scenting  
The cowl of winter, done repenting.  
So maidens die, to the auroral  
Celebration of a maiden’s choral.

Susanna’s music touched the bawdy strings  
Of those white elders; but, escaping,  
Left only Death’s ironic scraping.  
Now, in its immortality, it plays  
On the clear viol of her memory,  
And makes a constant sacrament of praise.

---

**When We Are Gone**  
_text: Jonathan Talberg, from Ocean Poems_

When we’re gone 10,000 years and waves still break  
Gloriously on this radiant sand,  
Gulls soaring, winds howling, mist spraying o’er the port,  
Only then will we know if our lives rang true,  
When you and I tumbled together amidst all of this blue.
Sensemayá

text: Nicolás Guillén

Bombe-bombe-mayombe!

La culebra tiene los ojos de vidrio;
La culebra viene,
Y se enreda en un palo
La culebra camina sin patas;
La culebra esconde en la yerba.
Se esconde en la yerba.

Sensemayá!
Sensemayá con sus ojos;
Sensemayá con su lengua;
Sensemayá con su boca.

Sensemayá, Sensemayá, Se murio!

La culebra muerta no puede comer;
La culebra muerta no puede silbar;
La culebra muerta no puede respirar.
Tu le das con el hacha, y se muere;
No le des con el pie, que te muerde!
La culebra muerta no puede mirar,
No puede beber,
No puede morder!
La culebra muerta no puede caminar.

Sensemayá, Sensemayá, Sensemayá con sus ojos;
Sensemayá con su lengua;
Sensemayá con su boca.

Sensemayá, Sensemayá con sus ojos;
Sensemayá con su lengua;
Sensemayá con su boca.

Sensemayá, Sensemayá, Sensemayá con sus ojos;
Sensemayá con su lengua;
Sensemayá con su boca.

Sensemayá, Sensemayá con sus ojos;
Sensemayá con su lengua;
Sensemayá con su boca.

Sensemayá, Sensemayá, Se murio!

Jubilant Song

text: Walt Whitman

O listen to a jubilant song!
The joy of our spirit is uncaged, it darts like lightning!
My soul it darts like lightning!
Listen to a jubilant song.
For we sing to the joys of youth,
And the joy of a glad light beaming day.
Our spirit sings a jubilant song that is to life full of music,
A life full of concord, of music,
A life full of harmony.
We sing prophetic joys of lofty ideals,
We sing a universal love awaking in the hearts of men.
A universal love.
O to have life a poem of new joys, to shout!
To dance and exult, shout and leap.
O to realize space and flying clouds,
O to realize space, the sun and moon,
O to be rulers of life,
O to be rulers of destiny, and of life.
Listen to our song,
The joy of our spirit is uncaged.
Listen to a song.
We dance, exult, we shout and leap.
Listen to our song.
PERSONNEL

Dr. Jonathan Talberg: Conductor, Bob Cole Chamber Choir
Dr. Joshua Palkki: Conductor, CSULB University Choir
Dr. Gukhui Han: Collaborative Keyboard Artist
Maria Dowell: Assistant Conductor, Chamber Choir
Jim Blackett: Assistant Conductor, University Choir
Jake Hesse, Choral Studies Assistant
Emily LaSalle, Choral Studies Assistant
Kate Gillon, Production Coordinator

CSULB UNIVERSITY CHOIR

Joshua Palkki—conductor, Gukhui Han—collaborative artist

Soprano
Gem Acabal
Macy Boren
Megan Dalen
Natalie Gissel
Amanda Koobatian
Alyssa Mesa
Hilary Ngo
Vickie Nguyen
Elicia Park
Kaylah Price
Coryn Richardson
Daphne Riddle *
Hannah Suggs
Liana Wopschall

Alto
Sarah Coelho-Nascimento
Krystina Daily
Aldi Garcia
Aria Gittelson
Lauryn Jessup
Olivia Kamalski
Kaitlyn Kimura
Ashley Likins
Alexandra Mason
Alison Mendrella
Allison Middlekauff *
Alondra Ramirez
Jessica Whitten

Tenor
Nick Altman
Matthew Anderson
Jim Blackett +
Jakob Boers
Ryan Croce *
Nickolas Cruz
Dorrian Estrada
Levi Gorton
David Gudal
Sam Miller
Daniel Navarro
Dominic Preston
Cap Sharon
Jake Tuaniga
Jonathan Wright

Bass
Nick Bautista
Elijah Cines
Jurwen Cortez
Nathan Fitzgibbons
Gabriel Jones
Steven Leyton
Emmanuel Lezameta
David Limón
Joon Oh
Alan Rodriguez
Jake Roman
Ryan Serrano
Michael Sullivan
Tony Sigala *
Efrain Zuniga

* section leader
+ assistant conductor

BOB COLE CHAMBER CHOIR

Jonathan Talberg—conductor, Gukhui Han—collaborative artist

Soprano
Emily Booth *
Lora Bashmakian
Anna Crumley
Cassie Duschane
Casey Goodwin
Hannah Hamilton
Clara Kelly
Emily LaSalle
Katie Romero
Brianna Walters

Alto
Chloe Billings
Christina Choate
Joey Carini
María Dowell +
Brianna Estrada
Natalie Gonzalez
Kaylin Miller
Nancy Morgan *
Anneka Remp
Sarah Shaler
Rachel Steinke

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Jonny Arenas
Slater Astle
Isaiah Chacon
Ethan Daneguldberg *
Benjamin Holman
Vincent Loza
Benjamin Nicholas
Dakota Noxon
Michael Ortiz

Bass
Eric Cornwell
Nathan Diaz
Charles Egger
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Fadley Iriantony
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Stephan Nosrat *
Patrick Rosal
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Christopher Walters

* section leader
+ assistant conductor
SPECIAL THANKS
Rev. Mark Sturgess, Los Altos United Methodist Church
Lee Coduti, Los Altos United Methodist Church
Rosie Sahagun, Supertitles
Rev. Elena Larssen, Senior Minister, First Congregational Church of Long Beach
Dr. Marc Dickey, Organist, First Congregational Church of Long Beach
Ruth Warkentin, Office Manager, First Congregational Church of Long Beach

UPCOMING EVENTS

- **Saturday, November 2, 2019 @ 8:00pm**
  - Sunday, November 3, 2019 @ 4:00pm:
    - The Opera Institute presents: *Opera Masterpieces*, David Anglin, director
    - Daniel Recital Hall Tickets $10/7

- **Saturday, November 9, 2019**:
  - Evening of Song, Alexander Hahn, director 8:00pm Daniel Recital Hall Tickets $10/FREE

- **Friday, November 15, 2019**:
  - Chamber Choir & Bel Canto: *Faith's Journey—Choirs by Candlelight*, Jonathan Talberg, conductor 8:00pm
  - Los Altos United Methodist Church Tickets $10/7

- **Saturday, November 16, 2019 @ 8:00pm**
  - Sunday, November 17, 2019 @ 12:00pm:
    - Opera Scenes, Brian Farrell, director 8:00pm Daniel Recital Hall Tickets $10/7

- **Wednesday, November 20, 2019**:
  - Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor, *An Arts for Life Event*
  - Carpenter Performing Arts Center, Tickets FREE, reservation required (For tickets call 985-7000)

- **Saturday, November 23, 2019**:
  - Pacific Standard Time & Jazz and Tonic, Christine Guter and Jonny Arenas, directors 8:00pm Daniel Recital Hall Tickets $10/7

- **Saturday, December 7, 2019 @ 4:00pm/8:00pm**
  - Sunday, December 8, 2019 @ 4:00pm:
    - Winter Festival Concert 2019, Jonny Arenas, Brian Dokko, Christine Guter, Joshua Palkki and Jonathan Talberg, conductors First Congregational Church of Long Beach Tickets $30/20/15 **on sale November 1**

- **January 3-5, 2020**:
  - The Bob Cole Honors Festival.
  - This Festival provides a unique opportunity for students, grades 10-12 to interact and collaborate with guest solo artists, composers, and conductors.

  **Application deadline is December 14, 2019.**
  - To register, visit: csulb.edu/music/register
  
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