

# THE SCORE



WINTER  
2021  
V1

CALIFORNIA STATE UNIVERSITY, SAN BERNARDINO MUSIC DEPARTMENT NEWSLETTER

## New Beginnings, New Innovations, A New Music



As we begin a new year and a newly revamped and revitalized CSUSB Music newsletter, I am overwhelmed by all the change we have experienced and all the hope and renewal that lies ahead, not only for our music department but for our entire existence as musicians, artists, educators, administrators, and human beings.

Like all of our fellow artists across the globe, we too have had to rethink how we share what we love and how we as musicians can remain relevant and, indeed, “essential.” When the order came from the Office of the Faculty Affairs to suspend all performances and in-person classes out of an abundance of caution in March 2020, I was in the midst of a planning meeting for our beautiful new Performing Arts Centre. It seemed that we were indeed erring on the side of caution but that we would all be back together again in just a couple of weeks. And so, our new normal began.

I am unbelievably proud of our department and how we have thrived in the face of adversity. Our faculty and staff have remained committed to giving the best possible education to our students, one that includes a commitment to diversity and inclusion across all areas of our discipline. Our ensembles have produced cutting-edge virtual performances, we have welcomed two new tenure-track professors into our department, we have successfully converted from the quarter system to the new semester system with a new offering of programs, including our Bachelor of Music Pre-Certification in Education degree, and we are expected to break ground for our new Performing Arts Centre in less than a year!

So much “new,” so much rejuvenation—and a new beginning for all of us. We will indeed be back together again and filling the halls with music and art. I have learned that nothing can stop our essential need for the arts; it is what has kept us going through much of this challenging time. We have found new ways to communicate, express, and share. We as artists and educators are not only essential but vital to all humanity. I remain inspired, hopeful, and appreciative of our faculty, staff, and students and their unwavering commitment to doing what they love. It is not brick and mortar that makes us artists—it is our dedication and passion for what we do and what we share that will continue to bring light and hope even in our darkest hour.

Dr. Stacey Fraser, Department Chair



# OUR MISSION

The CSUSB Department of Music provides students with a rigorous musical education as a foundation for a lifelong understanding and love of music, as well as preparation for a wide variety of careers in music. We accomplish this through an emphasis on undergraduate education, small class size, and close interactions between faculty and students, all with a continual focus on artistic expression. Consistent with the university's mission, the department is also committed to serving the campus and Inland Empire communities through on going performance and educational initiatives. Modern musicians have access to more kinds of music than ever before in history, and CSUSB's music curriculum—with courses in electronic music, performance, world music, historical studies, music education, and music theory—reflects that diversity in that it offers programs for students who wish to enter the



**Dr. Nicholas Bratcher,  
Director of Bands**

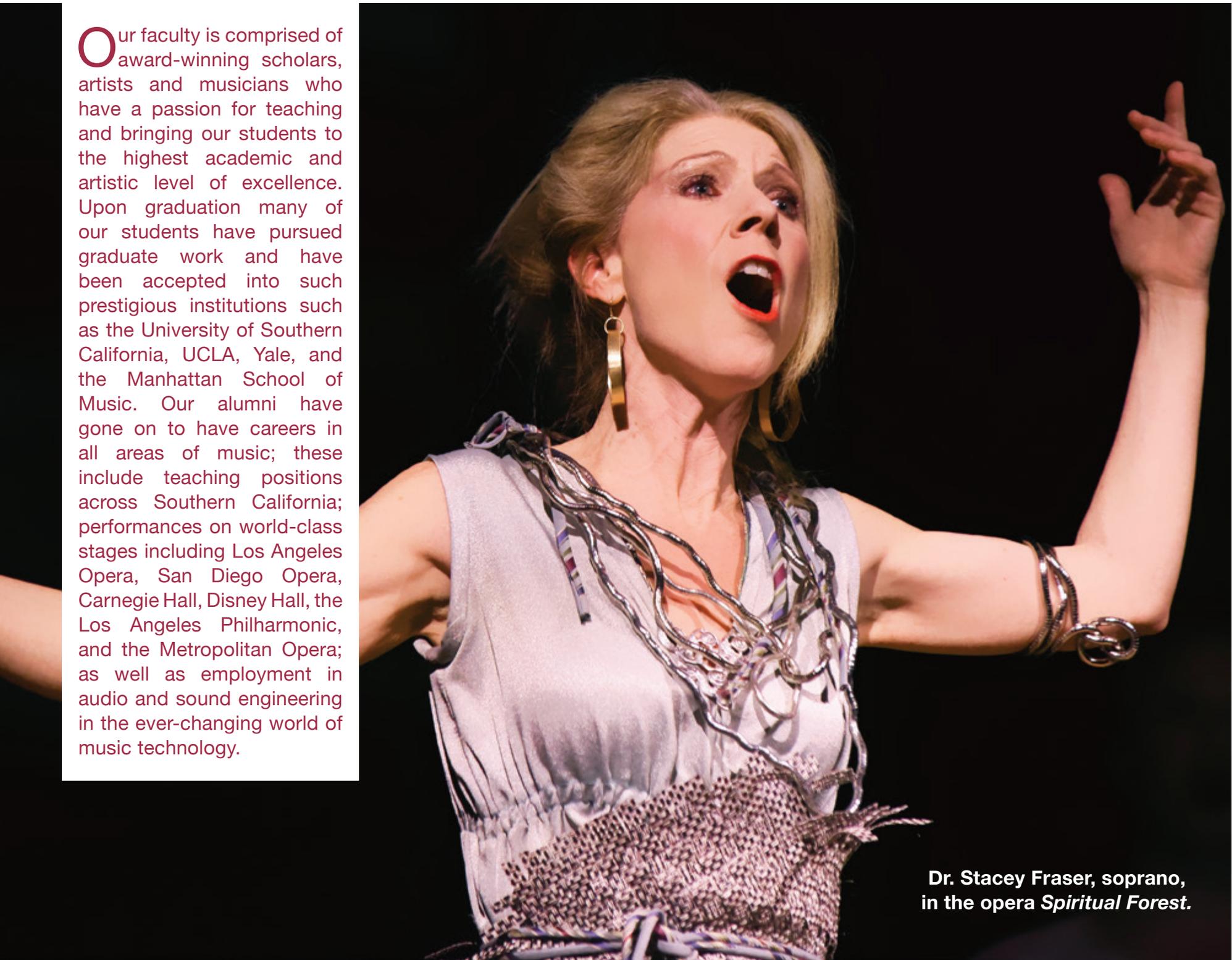


**CSUSB Symphony Orchestra, Directed by Dr. Lucy Lewis**

teaching profession, become a professional musician, work in the music industry, pursue an advanced degree, or simply enrich their education.

Many graduates of the department's Bachelor of Arts and Bachelor of Music programs find employment as elementary, secondary, and university music educators; as performers in symphony orchestras, opera, musical theater, and jazz settings; and as composers, arrangers, producers, and technicians in the entertainment industry. Others apply their musical background to careers in business, law, medicine, and library science. The department's Liberal Studies courses provide elementary teachers with the experience and knowledge necessary to make music an effective tool in their classrooms. Also offered are minors in Music, Music Technology, and Alternative Styles, which provide students in other majors with the opportunity to enrich their educational experiences.

Our faculty is comprised of award-winning scholars, artists and musicians who have a passion for teaching and bringing our students to the highest academic and artistic level of excellence. Upon graduation many of our students have pursued graduate work and have been accepted into such prestigious institutions such as the University of Southern California, UCLA, Yale, and the Manhattan School of Music. Our alumni have gone on to have careers in all areas of music; these include teaching positions across Southern California; performances on world-class stages including Los Angeles Opera, San Diego Opera, Carnegie Hall, Disney Hall, the Los Angeles Philharmonic, and the Metropolitan Opera; as well as employment in audio and sound engineering in the ever-changing world of music technology.



**Dr. Stacey Fraser, soprano,  
in the opera *Spiritual Forest*.**

# FACULTY



Stacey Fraser  
Department Chair, Professor



Nicholas Bratcher  
Assistant Professor



Jessica Getman  
Assistant Professor



Todd Johnson  
Professor



Robert Knop  
Professor



Lesley Leighton  
Assistant Professor



Lucy Lewis  
Associate Professor



Kevin Zhang  
Assistant Professor

# PART-TIME FACULTY

# STAFF

**Esther Back, Lecturer, Applied Cello, Chamber Music**

**Spencer Baldwin, Lecturer, Applied Double Bass, Chamber Music**

**Armalyne De La O, Lecturer, Music Education**

**Javier Gonzalez, Lecturer, Applied Voice, Music Education**

**Stuart Green, Lecturer, Applied Guitar, Guitar Ensemble, Music Appreciation**

**Bradley Hampton, Lecturer, Theory, Musicianship, Vocal Jazz**

**Brian Hollett, Lecturer, Applied Horn**

**Eileen Holt, Lecturer, Applied Flute**

**Wen-Ting Huang, Lecturer, Applied Piano, Class Piano, Chamber Music**

**Lynnette Kobernik, Lecturer, Applied Oboe**

**Edgar Melendez, Lecturer, Applied Saxophone, Class Winds**

**Mark Miller, Lecturer, Applied Trombone, Class Brass**

**Angela Romero, Lecturer, Applied Trumpet, Brass Ensemble**

**Scott Ryden, Lecturer, Music Education**

**Kristopher Sveen, Lecturer, Applied Guitar, Jazz Studies**

**Kirsten Wiest, Lecturer, Women in Music, Voice related courses**

**Margaret Worsley, Lecturer, Applied Winds, Clarinet Ensemble**

**Sara Bobbitt, Communications Specialist**

**Alastair Edmonstone, Keyboard Collaborative Arts**

**Lisa Ryden, Administrative Support Coordinator**

**Cash Tijerina, Instructional Support Technician**

# PERFORMING IN A PANDEMIC



“ We are committed to our craft and we will always find a way to make music. The band will play on! ”



## OPERA THEATRE IN HYBRID TIMES

by Stacey Fraser

The CSUSB Opera Theatre was in the midst of stagings for Grammy-nominated Missy Mazzoli's opera *Song from the Uproar* when the COVID-19 pandemic halted all in-person rehearsals in March of 2020. The Opera Theatre students, although devastated by the fact that their show would be postponed, continued to work weekly throughout spring 2020 via the Zoom platform with both Dr. Alastair Edmonstone, Music Director, and Dr. Stacey Fraser, Opera Theatre Director. It was a challenging period, but the students persevered and remained committed to the production in the hope that they would indeed be able to perform the show at a later date.

Opera Theatre was approved for hybrid instruction for fall 2020 (one of the only opera ensembles in the CSU to be approved by the Chancellor's Office), and the students have been working diligently in preparation for their upcoming film adaptation of Mazzoli's *Song from the Uproar*. The opera tells the story of the life of early twentieth-century feminist and writer Isabelle Eberhardt (1877–1904), a nomad born in Geneva, Switzerland, who left her native home to travel the deserts of North Africa. The film and soundtrack feature some of LA's top new music performers as well as the choreography of critically-acclaimed dancer/choreographer Faith Jensen-Ismay. The instrumentation for the work is unconventional and somewhat inspired by the composer's rock-and-roll roots: piano, clarinet, flute, electric guitar, double bass, and electronics. Lighting design for the film is by Professor Jason Mann, costume design is by Professor Andre Harrington, soundtrack recording is by Cash Tijerina, and cinematography is by James Trotter. The film will be available for streaming in late winter 2021.



## PERCUSSION IN A PANDEMIC

by **Todd A. Johnson**

The CSUSB Percussion Ensemble began afresh in fall 2020. Though these students faced many challenges related to the pandemic, as well as the approaching

graduation of most of the group, they persisted in their pursuit of making music together. The modest size of the group allowed them to center their efforts toward

duets and other small ensemble works, and some of these were presented in virtual performances during the fall 2020 semester.



In order for students to practice on campus, they had to be enrolled in an approved hybrid class. Because of this, enrollment in the ensemble was layered with the students' applied courses, which allowed them the valuable opportunity to practice on campus under the approved hybrid guidelines. Several pieces of duet repertoire were rehearsed and recorded during their rehearsal times, and these pieces worked toward the students' applied lesson requirements as well. One duet was performed in the Music Major Recital that took place virtually in October of 2020, and we intend to perform a second percussion duet and a quartet piece in the Music Major Recital this March. For the rest of the semester, their focus will be largely on duet pieces, some of which will be recorded this semester and others which will continue to be rehearsed in the fall semester. The upcoming quartet and duet pieces use particularly small instrumentation and will serve as the basis of their touring repertoire in the upcoming semesters.

## Music Major Recitals

The music major recitals are set for Tuesday, March 16, and Thursday, May 13, at noon. Please note that we have changed the deadline for submission of materials to Cash Tijerina and Sara Bobbitt to **two weeks** prior to the concert dates.



## WHAT'S COMING UP

### Calendar of Events, Spring 2021

The New Music Ensemble will host a live concert on YouTube on April 15 at 7:30 pm.

[Subscribe to the ensemble's channel here!](#)

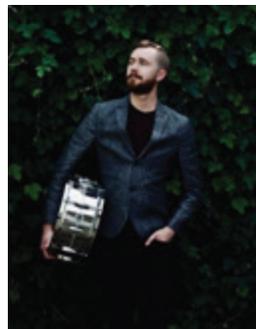
The choirs of CSUSB and Cal Poly Pomona will combine in a virtual concert for the spring semester. Dr. Lesley Leighton and Niké St. Clair will choose music around the theme "What Unites Us." Stay tuned for this concert's online premiere date!



CSUSB Music alumni work as elementary, secondary, and university music educators; as performers in symphony orchestras, opera companies, musical theater, and jazz settings; and as composers, arrangers, and technicians in the entertainment industry. They have attended prestigious graduate schools for performance, music history, and composition, including the Manhattan School of Music, New England Conservatory of Music, University of Arizona, The University of New Mexico, San Francisco Conservatory of Music, UCLA, UC Riverside, USC Thornton School of Music Screen Scoring Program, and the Vienna International Music Center. They have participated in prestigious summer and post-graduate programs such as Teach for America, OperaWorks!, and CSU Abroad and have performed professionally with regional and internationally renowned organizations such as the Canadian Opera Company, Los Angeles Opera, San Diego Opera, the Metropolitan Opera, San Bernardino Symphony, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Disney Parks Entertainment, San Diego Musical Theatre, Transatlantic International Film Music Festival, San Diego Symphony, Pasadena Symphony, Houston Grand Opera, Tulsa Opera, Des Moines Metro Opera, New West Symphony, Los Angeles Master Chorale, California Philharmonic, Pasadena Pops, West Side Story International Tour, New Haven Symphony, Lyric Opera of Kansas City, Orchestra New England, San Francisco Western Opera Theater, Miami City Ballet Touring Orchestra, and the Hollywood Bowl Orchestra. They have taught at Humboldt State, University of Redlands, Orange County High School of the Arts, and more.

**If you are an alum and you'd like to share your accomplishments with us, please do! We'd love to feature you.**

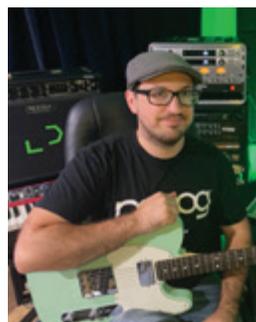
**If interested, email Sara Bobbitt at [Sara.Bobbitt@csusb.edu](mailto:Sara.Bobbitt@csusb.edu).**



**Curtis Pettygrove** (BA, 2012) completed a master's degree last spring in Percussion Performance at the University of Redlands. He is currently teaching through the Redlands Community School of Music, as well as writing and arranging for the CSUSB alumni ensemble Spark Percussion.



**Michael Millenheft** (BA, 2017) is currently a first-year master's student at Boston University, majoring in ethnomusicology. He is the assistant for the head of the school of music, Prof. Gregory Melchor-Barz. He is currently developing a reparative methodology for conducting ethnomusicological research, primarily focused on improvisation-based music traditions (e.g. jazz and Shona mbira). Drawing from his teaching experience in China, his goal is to incorporate this reparative methodology in conjunction with a pluralist understanding of music to explore the concept of intercultural musicianship through autoethnography.

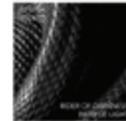


**Mario Verlangieri** (BA, 2013) has been accepted into the USC Thornton School of Music, for an M.M. in Screen Scoring. He has just begun the program in January 2021 and is taking lessons with the renowned composer Lolita Ritmanis. Congratulations, Mario!

## Dr. Kirsten Wiest

Dr. Kirsten Wiest participated in four international CD releases this year, on different record labels, including:

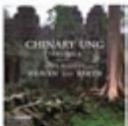
- The premiere recording of chamber opera *Inheritance* on Albany Records, with music by Pulitzer Prize-winning composer Lei Liang.
- Her debut solo album *Luminous* on Centaur Records, which included premiere recordings of works written for her voice by composers from the UK and US, as well as Ligeti's *Mysteries of the Macabre*. [A review can be found here.](#)
- Composer Anne LeBaron's double portrait CD, *unearthly delights*, released by Innova Records, as a featured soloist.
- Composer Jeffrey Holmes' new portrait CD, *Rider of Darkness, Path of Light*, released by Microfest Records with performances by bass-baritone Nicholas Isherwood, pianist Jason Hardink, the Talea Ensemble, and Dr. Wiest as a featured soloist.



In addition to this, Dr. Wiest connected with sixty-five female-identifying professionals in the field of music from around the globe for student-conducted interviews as part of the MUS 3080 Women in Music final project. She also recorded a soundtrack by Joseph Bishara for the Warner Brothers' film *Malignant*, to be released March 2021.

Last but not least, she had her first baby on September 1, 2020! Skylar Caspian Holmes—a happy, healthy little boy.

## Dr. Stacey Fraser



In the last year, Dr. Stacey Fraser, soprano, was a featured solo artist on a new album entitled *Chinary Ung Vol 4. Space Between Heaven and Earth*, which was released on the renowned label Bridge Records. The album has received critical acclaim from *Gramophone* and *The Whole Note* magazines.

She was also featured in Composers Edition UK for her world-premiere performance of Jack Van Zandt's *A Chaos of Light and Motion* with 2020 Grammy Award-winning pianist Nadia Shpachenko and an ensemble of critically-acclaimed, LA-based artists. The premiere was performed here on the CSUSB campus on January 30th, 2020. [A write-up on the performance can be found here.](#)



Dr. Fraser received critical acclaim from *The Pittsburgh Gazette* and the online magazine I CARE IF YOU LISTEN, an award-winning publication for classical contemporary music, for her performance of Mathew Rosenblum's *Falling* at the 2020 University of Pittsburgh Microtonal Fest: "Brightwork returned with a theatrical rendition of Mathew Rosenblum's 2013 work *Falling*. Based on a James Dickey poem of the same name, the piece imagines and chronicles the descent of an Allegheny Airlines flight attendant who was sucked out of the plane's emergency exit and tragically fell to her death in October of 1962. Dancer Faith Jensen-Ismay played pantomime against the excellent vocalizations of Brightwork soprano Stacey Fraser, very effectively emphasizing the disturbing narrative against a soothing backdrop of clouds and landscapes prepared by lighting and projection designer Jason Mann." She also performed this piece at the CSU Fullerton New Music Festival on February 26, 2020, along with a world premiere of composer Pamela Madsen's "The Consecrating Mother" from Madsen's NEA-funded *Oratorio for the Earth* with Brightwork newmusic.



The album *Voices of the Pearl Vol. 3*, featuring Dr. Fraser, is now available on iTunes, Amazon, and Spotify. Paul Muller, critic for *Sequenza 21*, stated in a recent review of the album and of the track "Still Life After Death," that, "The singing by Ms. Fraser is precise and controlled but always powerful, even in the panicky stretches as the Soul feels increasingly vulnerable."

The film *Still Life After Death*, featuring Dr. Fraser as both performer and producer, was released on Amazon Prime Video and is available for streaming. She also returned to Tritone Recording Studio this past October to sing on the world-premiere recording of Ben Johnston's songs for soprano and microtonal piano entitled *Ma Mie qui danse*. The piece also featured Grammy-nominated pianist Aron Kallay.

Dr. Fraser also gave a guest lecture on the music of composer Chinary Ung at the Convocation of Music Students at St. Cloud State University, Minnesota on September 25.

## Dr. Lesley Leighton



In October, Dr. Lesley Leighton was invited to teach two masterclasses for the Los Angeles Unified School District sponsored by Musicians at Play (Don & April Williams' organization). She worked with many talented students and tailored these vocal masterclasses toward solo singing. These were followed by eight additional masterclasses with Musicians at Play in November for the Burbank Unified School District. This set of masterclasses was centered around choral singing and she worked with many excellent young singers on music from Vittoria to Runestad.

## Dr. Alastair Edmonstone



Alastair Edmonstone provided virtual masterclass in Fall 2020 to students in the New music Ensemble at Cal Poly Pomona.

## THE CLUB CORNER



Greetings from The Coyote Music Society! We are a social organization of music majors within the CSUSB Music Department. We host student-led musical events and concerts each semester and spread music in our community through community service and local school outreach performances! Our aim is to expand musical thought and appreciation as well as to provide a musically enriched environment at CSUSB and beyond.

Throughout the semester, we host mini events where students can socialize with one another to help alleviate stress and to promote a positive and encouraging environment. These events range from movie nights to game nights to holiday-themed hangout sessions! We also have phenomenal students who volunteer to tutor other students in Music Theory, Music History, Musicianship, and Class Piano.

We wish you all a happy and healthy year! See you next semester!

## STUDENT NEWS

Priscilla Ibarra's podcast [Dracul](#), which she started on June 9, 2019, has reached listeners from countries all over the world, including Germany, Ireland, Argentina, Italy, Belgium, Canada, Singapore, and Botswana! It is available on nine different platforms including Apple Podcasts, Google Podcasts, and Spotify. She started this podcast on her own and composes its music as well. If you're interested in the supernatural world of vampires, love triangles, and dark magic, then this is the podcast for you! Constructive criticism is encouraged.

Cody Cunningham has launched a new website, [Cody's Jazz Transcriptions](#), through which he is selling his transcriptions of notable double bass jazz solos. His collection currently includes transcriptions of solos by Paul Chambers and Butch Warren, among others.

Music Tech student Ryan Adams was profiled in an interview with the *Coyote Chronicle*, which you can read [here](#).

If you are a student in the program and would like to share information with us, please do! We'd love to feature you.  
If interested, email Sara Bobbitt at [Sara.Bobbitt@csusb.edu](mailto:Sara.Bobbitt@csusb.edu).



## MORE MARIACHI!

by Lucy Lewis

The fall 2020 semester saw the official beginnings of a mariachi program at CSUSB. **MUS 3834 Coyote Mariachi Ensemble** is a brand new addition to our curriculum in the Department of Music, and this first class was comprised of eighteen participants from both the campus and surrounding communities:

Maya Orendain, flute  
Sierrah Perez, flute  
Austin Terry, violin  
Susan Felix, violin  
Gabriel Knights-Herrera, violin  
Natalie Davalie, violin  
Angela Rodriguez, violin  
Melinna Jaramillo, violin

Jocelyne Esparza, trumpet/vocal soloist  
Isabella Raygoza, trumpet  
Alberto Yerena, vihuela  
Diego Duran, vihuela  
Connor Pennington, guitar  
Diego Centeno, guitar  
Frankie Jaramillo, guitarrón



Throughout the course of the semester, this ensemble was honored to work with several guest artists, including Dr. Jessie Vallejo, Ethnomusicologist and Director of Mariachi Los Broncos and Mariachi Los Caballeros at Cal Poly Pomona; Carlos Samaniego, Director of Mariachi Arcoiris (the first LGBTQ mariachi); Maricela Martinez, Director of the Mariachi Lindas Mexicanas; Stephanie Amaro, Member of Trio Ellas, Lead Singer of The Blue Agave, and La Voz US contestant; Tony Zúñiga, member of Mariachi Los Reyes, Mariachi Tepalcatepec, and the Grammy-nominated Mariachi Sol de México de José Hernández; and Jesús “Chuy” Guzmán, Grammy Award-winning Director of Mariachi Los Camperos. The class also attended the Annual Mexican Independence Day Celebration/El Grito de la Independencia sponsored by CSUSB’s Latino Education & Advocacy Days (LEAD) Office, on Tuesday, September 15.

The Coyote Mariachi Ensemble virtually prepared and recorded two pieces this semester: *Jesusita en Chihuahua* by Quirino Mendoza y Cortés, arranged by Pepe Martinez, transcribed by Noé Sánchez; and *Amor Eterno* by Juan Gabriel, as performed by Mariachi Rocío Durcal, transcribed by Plucking Mingus, featuring Jocelyne Esparza as vocalist. These recordings were featured as part of the CSUSB Association of Latino Faculty, Staff, and Students Latinx Graduation Ceremony on Saturday, December 5, 2020.

## THE DAWN OF NEW MUSIC AT CSUSB

by Kevin Zhang

The Music Department saw the launch of its [MUS 3833 New Music Ensemble](#) in the fall 2020 semester. The ensemble is intended to be a workshop resource for music students interested in the study, preparation, and performance of contemporary repertoire, and is loosely modeled after similar groups at Cal State Fullerton and Cal Poly Pomona.

With the academic year being held mostly online and remotely, the New Music Ensemble has been focusing on a few themes that were particularly appropriate for this modality. These include (a) electronic music, and (b) music with open and indeterminate elements (such as that performed from graphical scores). Students discovered classic graphic scores by composers such as Cathy Barbarian, John Cage, and Terry Riley, as well as contemporary experimental artists such as Leah Asher and Julie Herndon, both of whom also made virtual visits to the department's music composition forum to give guest artist lectures on their work.

On November 19, the ensemble presented an online concert, which can be viewed below. The program consisted of brand new compositions and electronic projects by composition majors Jake Leon and Ivan Paz, as well as music technology students Nate Wallace and Bryan Magee, alongside virtual group performances of Herndon's improvisatory graphical score *Fray* (2014) and Riley's formative minimalist piece *In C* (1964).

In the upcoming spring 2021 term, the ensemble looks forward to launching a new commissioning program as well as an annually recurring call-for-works project. Participation in the ensemble is open to anyone interested; join by enrolling in MUS 3833, or contact Dr. Zhang for more info!

[Click Here](#) to see the November performance.



## CSUSB Guest Roundup

The Music Department welcomed several guest speakers and musicians in fall 2020, from composer Julie Herndon, to mariachi director and musician Jesús “Chuy” Guzmán, to dancer and choreographer Faith Jensen-Ismay.

### Visitors to the CSUSB Composition Forum

- On October 8, composer, performer, and social justice artist Anthony R. Green discussed his compositions, his interdisciplinary performances, and outreach work with his organization, Castles of Our Skins.
- On November 12, violinist/violist, composer, and visual artist Leah Asher shared her work with indeterminacy and graphical notation.
- On December 3, composer Julie Herndon gave an artist talk on her approach to “embodied composition,” also leading the participants in a live Zoom performance of a Pauline Oliveros sonic meditation.

### Visitors to the Electronic Music Production Class

- On November 16, electronic musician Pablo Dodero talked about his experiences in the San Diego-Tijuana DIY music scene, and also discussed modular synths.

### Visitors to the String Area Music Forum

- On October 15, the forum held a violin masterclass with Dr. Sarah Dudas, with performances by violin majors Susan Felix, Priscilla Ibarra, and Austin Terry.
- On Thursday, October 22, the forum held a double bass masterclass with Marlon Martinez, classical and jazz double bassist and composer. Double bass majors Giovany Aguilar and Cody Cunningham performed.

### Visitor to the Symphony Orchestra

- On November 24, Adam Michalak, a recording engineer, scoring mixer, editor, and producer at Hollywood Scoring Studios gave a guest lecture.

### Visitors to the Coyote Mariachi Ensemble

- On September 3, Dr. Jessie Vallejo (ethnomusicologist and Director of Mariachi Los Broncos and Mariachi Los Caballeros at Cal Poly Pomona) gave a lecture on “The History of Mariachi.”
- On September 8, Carlos Samaniego (Director of Mariachi Arcoiris de Los Angeles) gave a masterclass on “Warm-ups, Tonality, Harmony, & the Styles of Mariachi.”
- On September 29, Maricela Martinez (Director of the Mariachi Lindas Mexicanas) gave a trumpet masterclass.
- On October 13, Stephanie Amaro (Member of Trio Ellas, Lead Singer of The Blue Agave, La Voz US contestant) gave a vocal masterclass.

- On October 27, Tony Zúñiga (member of Mariachi Los Reyes, Mariachi Tepalcatepec, and the Grammy-nominated Mariachi Sol de México de José Hernández) gave a vihuela, guitar, and guitarrón masterclass.
- On November 12, Jesús “Chuy” Guzmán (Grammy Award-winning Director of Mariachi Los Camperos) gave a flute and violin masterclass.
- On November 24, Carlos Samaniego (Director of Mariachi Arcoiris de Los Angeles) gave a guest lecture on “Advocacy and Entrepreneurship in Mariachi.”

## Visitors to (and collaborators with) the CSUSB Opera Theatre

- On September 9, Dr. Andrew Watts, critically acclaimed composer and lecturer at UC Santa Barbara, gave a guest lecture on Multimedia Opera.



Multiple collaborators have joined forces with our students for the CSUSB Opera Theatre production of Missy Mazzoli's *Song from the Uproar*. Critically acclaimed dancer/choreographer Faith Jensen-Ismay is currently working with Dr. Stacey Fraser on a staged film adaptation of this work, featuring the CSUSB Opera Theatre students. The soundtrack, engineered by CSUSB alumnus Cash Tijerina, features LA-based, critically-acclaimed new music specialists Steven Thachuk (guitar), Sarah Wass (flute), Phil O'Connor (clarinets), Scott Worthington (double bass), and Alastair Edmonstone (piano). The film, featuring lighting and projection design by CSUSB Professor Jason Mann and costume design by CSUSB Professor Andre Harrington, will be available for streaming in March 2021.



Special thanks to Cash Tijerina for making these digital concerts possible. All reviews written by Sarah Shumate.

## WINTER 2020

**A Chaos of Light and Motion:** Featuring works by Jack Van Zandt, Marjore Merryman, Tom Flaherty, Richard Cornell, and José Serebrier. January 30th, 2020 <https://www.youtube.com/watch?v=xMqDfB1Agk0&t=3s>

Press Release: <https://www.csusb.edu/inside/article/522283/opera-featuring-csusb-soprano-and-grammy-winner-coming-jan-30>

In a stunning display of musical modernism and contemporary composition, *A Chaos of Light and Motion* showcased the vast talents of LA-based musicians, including Grammy Award-winning pianist Nadiya Shpachenko, percussionist Cory Hills, and harpist Alison Bjorkedal, as well as CSUSB's music department chair and professor, soprano Stacey Fraser as a featured soloist. The concert also featured flautist Sara Andon, violist Cynthia Fogg, pianist Alastair Edmonstone, and percussionist Yuri Inoo Miyoshi, as well as Ruth Charloff as conductor. *A Chaos of Light and Motion* included a world premiere of composer Jack Van Zandt's work of the same title. It contained four distinct movements, each inspired by the writings of the English Romantic poet Percy Bysshe Shelley. The music within this concert eluded the expectations of the listener in a striking and complex fusion of music and spirituality through the imaginative and distinctly contemporary aspects of the composition.

**New Works for Double Bass:** Masterclass and concert featuring Dr. Matt Hare, Spencer Baldwin, & Marina Pacowski  
February 6, 2020

<https://youtu.be/wciWq2IS8UQ>

This concert featured two outstanding string bass performers and educators, Dr. Matt Hare and Professor Spencer Baldwin, alongside renowned pianist Marina Pacowski. They performed both as soloists and in duet during the concert, presenting works by composers such as Prokofiev, Desenclos, Komitas, Hare, Fredrikson, and Salles. Dr. Hare, a professor at institutions such as Saddleback College, University of California at Irvine, and Concordia University, opened the recital with a premiere performance of Prokofiev's Sonata for Solo Violin, Op. 115, a piece that was both richly lyrical and dramatically expressive. This was followed by a brilliant performance of *Aria et Rondo* (A. Desenclos) by CSUSB's very own string bass professor, Spencer Baldwin, accompanied by Marina Pacowski. This vibrant piece was complex and energetic in both technique and texture and it brought forward a hint of jazz. Dr. Hare also performed an arrangement of "The Crane," an Armenian folk song of profound depth and morose yet beautiful emotion. This concert later featured both Dr. Hare and Spencer Baldwin in a terrific selection of string bass duets.

## **Jazz Combo: Winter 2020 Concert**

February 25, 2020

[https://youtu.be/4w\\_DSbBUQoo](https://youtu.be/4w_DSbBUQoo)

It's not at every jazz concert that one gets to see a gypsy jazz ensemble perform, but this concert was one such event. The Jazz Combo's winter concert, directed by Kristopher Sveen, began with a selection of pieces performed by the Gypsy Jazz Combo, which included two violins as well as a clarinet. They performed tunes such as the popular jazz standard "All of Me," George Gershwin's "I Got Rhythm," and "Nuages" by the renowned Django Reinhardt, the grandfather of gypsy jazz. The second half of this concert featured the Friday Vibes Combo as they performed pieces such as Benny Golson's "Whisper Not," a notoriously difficult and impressive piece, as well as "Nica's Dream" written by Horace Silver.

## **Percussion Ensemble: Percussion Studio Night Winter 2020**

February 27, 2020

<https://youtu.be/i4AWsdk0tJU>

The Percussion Studio Night featured a superb selection of solo and ensemble works, including marimba solos (performed by Nathan Abadilla and Nate Wallace), a selection of snare solos from "Portraits in Rhythm" by Anthony Cirone (performed by David Lemoine and Tyler Veazey), as well as an original composition by CSUSB's percussion professor Dr. Todd Johnson. It also included a terrific performance of the acclaimed "Black Orpheus" by Luiz Bonfá (arranged by CSUSB percussionist Francisco Aguilar).

## **Concert Choir / Chamber Singers / Opera Theatre: Winter 2020 Concert**

March 5, 2020

<https://youtu.be/MhzsuC1H1ls>

The CSUSB Choruses joined together with CSUSB Opera Theatre to present a fantastic collection of both solo and ensemble works, featuring pieces from the classical era, with Mozart, to the modern works of Missy Mazzoli. The CSUSB Choruses opened the concert with Benjamin Britten's *Rejoice in the Lamb*, an extraordinary cantata that was accompanied by Dr. Alastair Edmonstone on organ. This was followed by a number of solo and duet works that included Mozart's "Vedrai Carino," "Rove No More" (a piece by CSUSB composition student Darian Vega), and Mozart's "Il core vidono" from *Così fan tutte*, a duet sung by Kim Benavides and Armando Salazar. The concert also included a solo by CSUSB guitarist Justin Escamilla and a selection of excerpts from Mazzoli's opera, *Song from the Uproar*, concluding

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this wonderful performance.

## **Symphonic Band: “Impact and Influence” Winter 2020 Concert**

March 11, 2020

<https://youtu.be/iJpkKZ5ExIk>

The CSUSB Symphonic Band’s concert was titled “Impact and Influence” in recognition of the performance mediums that have shaped the wind band repertoire. It was narrated by Professor Kathryn Ervin and featured the CSUSB Chamber Winds in their performance of Stravinski’s big band chart, *The Ebony Concerto* (1947). This concert also featured virtuosic soloist and CSUSB clarinet professor Margaret Worsley in Scott McAllister’s *Black Dog*, a wild rhapsody written for wind band and inspired by the Led Zeppelin rock song of the same name. This concert was in tribute to Omari “Mars” Sadhan.

## **Music Major Recital: Winter 2020**

March 12, 2020

<https://youtu.be/Yw4Nf5K0ctU>

The Winter 2020 Music Major Recital featured eleven students from the Music Department in solo and duet performances. The students performed sonatas, concertos, and other works that showcased their individual achievements and repertoire. Works from a variety of eras and instrumentation were present, including pieces for voice, oboe, violin, flute, clarinet, and piano. The students were accompanied by Dr. Alastair Edmonstone.

## SPRING 2020

### **Cello Ensemble:**

July 30, 2020

“Amazing Grace” inspired by J.S. Bach, arranged by Sungwon Cho

<https://youtu.be/ZWVNOJYXXks>

*Aquarela do Violoncelo* 12 for cell by Blaise Déjardin

<https://youtu.be/OGWlcNvGLLs>

“007 James Bond Theme Song” (Tribute)



<https://youtu.be/olxAxdEr2SA>

The CSUSB Cello Ensemble, which includes students from within the university as well as high-achieving high school students, compiled three outstanding virtual performances during the spring term. Each piece is stylistically diverse and all required a significant measure of time and dedication to produce. The result is a collection of excellent works that showcase the immense talent that this ensemble contains. One of the featured works is a rendition of “Amazing Grace” fused with the prelude to Bach’s classic Cello Suite No. 1. The ensemble also performed a phenomenal tribute to the “007 James Bond Theme Song.” This was a wonderfully vibrant and dramatic performance, enhanced by the incorporation of movie clips in the video.

## FALL 2020

### **Cello Ensemble: 2020 Highlights Compilation**

September 15, 2020

[https://youtu.be/7Dgl\\_nu-sVc](https://youtu.be/7Dgl_nu-sVc)

This compilation highlights a few of the Cello Ensemble’s virtual performances, including their Bach-inspired “Amazing Grace” and their rendition of the “007 James Bond Theme Song.”

### **New Music Ensemble: Composers Concert**

November 19, 2020

<https://youtu.be/jeKB4AKnk1E>

Featuring both music technology students and composition students, the New Music Ensemble’s inaugural Composers Concert showcased a wide variety of compositional styles and genres ranging from original electronic music, such as Nate Wallace’s “Lucid Dreams,” to pop music remixes, such as Bryan Magee’s adaptation of Destiny Child’s “Say My Name.” The ensemble also collaborated to interpret and perform graphic scores such as *Fray*, a well known score by multimedia composer and performer Julie Herndon. Each of the pieces in this concert had a unique paired visual that emphasized interesting characteristics of each work and added to the virtual experience.

### **New Music Ensemble: Fall 2020 Compilation**

<https://csusbnewmusic.bandcamp.com/album/mus-2660-fall-2020-compilation>

The New Music Ensemble compiled a selection of original pieces by student composers and musicians at CSUSB into an album mastered by Dr. Kevin Zhang. These pieces consist of a vast range of genres within the realm of electronic music and serve to display

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the unique characteristics and styles of each of the artists that contributed to the project.

## **Chamber Singers: *Kasar Mie La Gaji* by Alberto Grau**

November 20, 2020

<https://youtu.be/eahZuQeRQEO>

The CSUSB Chamber Singers performed a piece by the Venezuelan composer and pedagogue Alberto Grau titled *Kasar Mie La Gaji*, a phrase that can be translated to mean “the earth is tired.” This piece was performed in a virtual format and each student recorded their video in a location that either represented the beauty of the earth or the antithesis of that beauty, in places that seemed worn out or weary. Though repetitive, the lyrics of this piece reflect the characteristics of the message that it strives to convey in a way that is both arcane and profound.

## **Cello Ensemble: *Sardana for Cello Orchestra* by Pablo Casals, directed by Esther Back**

November 24, 2020

<https://youtu.be/YRptOyl6lw4>

This was a wonderfully energetic and lively performance of *Sardana for Cello Orchestra*, a piece written by Pablo Casals, performed by the CSUSB Cello Ensemble. The ensemble’s professionalism and advanced level of musicality created a performance that was quite exceptional. The cohesive sound of the group was one element that was especially noteworthy, an exemplary feat in the world of virtual music making.

## **Mariachi Los Coyotes: “Amor Eterno,” ft. Jocelyne Esparza, vocalist**

December 9, 2020

<https://youtu.be/uO4tW-zl6do>

Mariachi Los Coyotes, CSUSB’s brand new mariachi group under the direction of Dr. Lucy Lewis, performed a transcription of “Amor Eterno” by Juan Gabriel, as performed by Mariachi Rocio Durcal. It featured vocalist Jocelyne Esparza and was a beautifully passionate piece, exceptionally remarkable as a virtual performance.

## **Music Department Holiday Gala: “Home to Home: A Holiday Gala in Quarantine”**

Featuring: Vocal Jazz, Cello Ensemble, Brass Ensemble, and Symphony Orchestra

December 23, 2020

<https://youtu.be/-WsG5zNZIt8>

The annual Holiday Gala presented by the CSUSB Music Department was an immense success. The concert was entitled “Home

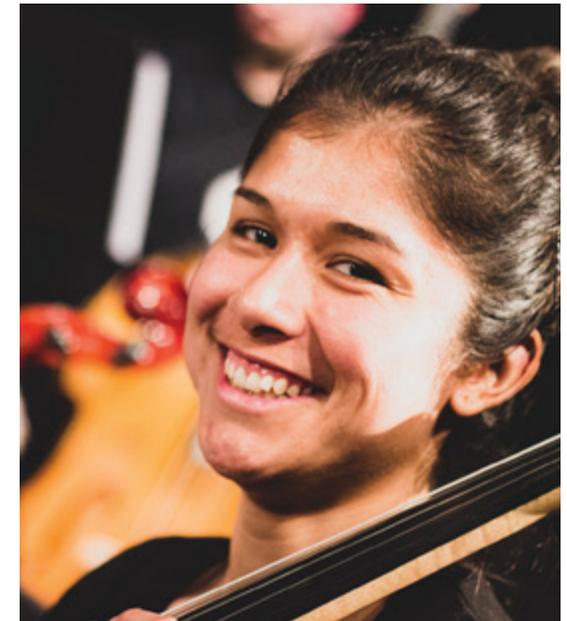
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to Home: A Holiday Gala in Quarantine” and was a true testament to the way that music brings people together, even through virtual means. It included vocal jazz pieces performed by Bradley and Jammie Hampton, recorded from their home, as well as unique renditions of classic holiday songs performed by the CSUSB Cello Ensemble. It also included an arrangement of holiday songs performed by the CSUSB Brass Ensemble. The CSUSB Symphony Orchestra presented two extraordinary pieces at the close of this concert, including an arrangement of “Hyfrydol” by Rowland Hugh Prichard, featuring Dr. Lucy Lewis on violin. This was a phenomenal concert and demonstrated a vast array of musical talent and dedication as the department arranged and presented a high-caliber performance. Special thanks to Cash Tijerina for his efforts in the recording and other technical aspects of this production.

## Preview of Opera Theatre *Song from the Uproar* by Missy Mazzoli

[https://www.youtube.com/watch?v=i\\_JdQI4IPY0](https://www.youtube.com/watch?v=i_JdQI4IPY0)

*Song from the Uproar* by Missy Mazzoli tells the story of the life of the early twentieth-century feminist, nomad, and novelist Isabelle Eberhardt (1877–1904), who left her native home of Geneva, Switzerland, to travel the deserts of North Africa. The film and soundtrack feature some of LA’s top new music players, as well as the choreography of critically-acclaimed dancer/choreographer [Faith Jensen-Ismay](#). The instrumentation for the work is unconventional, inspired by the composer’s rock ‘n’roll roots: piano, clarinet, flute, electric guitar, double bass, and electronics. Lighting design for the film is by Professor Jason Mann, costume design by Professor Andre Harrington, soundtrack recording by Cash Tijerina, and cinematography by James Trotter. The film will be available for streaming in early Winter 2021. Stage direction is by CSUSB’s own Dr. Stacey Fraser, with musical direction by Dr. Alastair Edmonstone.



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