

CAL STATE SAN BERNARDINO DEPARTMENT OF MUSIC



**CSUSB**  
**CONCERT CHOIR**  
APRIL 21, 2022 • MUSIC RECITAL HALL, PA 102



CALIFORNIA STATE UNIVERSITY  
**SAN BERNARDINO**  
Department of Music

# CSUSB CHAMBER SINGERS CONCERT

Lesley Leighton, conductor  
Alastair Edmonstone, pianist  
Giovany Aguilar, conductor  
Deja Chandler, conductor  
Juan Del Real, conductor  
Veronica Manzanera, conductor  
Reyes Ortega Gonzalez, conductor

April 21, 2022 • 12:00 PM • CSUSB Music Recital Hall

## PROGRAM

Wade in the Water.....arr. Moses Hogan  
Deja Chandler, soprano

Water Night .....Eric Whitacre  
Barbara Allen.....arr. Stephen Paulus  
Reyes Ortega Gonzalez, conductor  
Trisha Owens, soprano  
Nick Torres, guitar  
Maya Orendain, flute

Black is the Color of My True Love's Hair.....arr. Stephen Paulus  
Juan Del Real, conductor

The Water is Wide .....arr. Stephen Paulus  
Deja Chandler, conductor  
Cameron Ruggiero, baritone

The Road Home .....arr. Stephen Paulus  
Giovany Aguilar, conductor  
Camryn Brown, soprano

Lux Aurumque.....Eric Whitacre  
Reyes Ortega Gonzalez, baritone  
Gabiella Goar, soprano  
Martha Noyola-Gonzalez, speaker

It Takes a Village.....Joan Szymko  
Mazel Sia, soprano  
Ashley Peacock, soprano

# PROGRAM NOTES

**Wade in the Water** is a traditional spiritual that is the heritage of composers such as Jester Hairston, Harry Burleigh, William Dawson, Thomas Dorsey, and Moses Hogan. There has been much written about the correct performance practice for this genre of music, and there is much to consider in order to do justice to the music and its tradition. As a white person, I might not have chosen to perform a spiritual as I would never want to appropriate a tradition that is not in my ancestry, and had I not been schooled by Jester Hairston (the proud grandson of enslaved North Carolinians, who graduated from Tufts University and attended Julliard) every week from 1977-1980, we may not have performed this wonderful piece of music. In the tradition of the Fisk Jubilee Singers, the text will be delivered with the utmost care and attention to the lyrics and enunciation. The text, 'God's gonna trouble the water,' means life is not going to smooth and easy, but we must 'Wade in the water' (come into the water) anyway. As I was taught by Jester, many spirituals were born on plantations, the songs of people who were horrifyingly wronged by the whites who enslaved them; this particular text was first published in 1901 by the Fisk Jubilee Singers in a collection of songs that they later recorded in 1925, and it has been suggested that this song was part of the Underground Railroad song group, but that as yet, has not been proven. -Lesley Leighton

**Eric Whitacre** is a well-known choral composer of music that employs lush harmonic structures, often filled with multi-note polychords. *Water Night* is a work that utilizes Eric's familiar musical language of suspended harmonies that start as a unison often, and build out to a chord containing 14 notes, and in our case, often the singers are one or two on a part! The poetry, written by Octavio Paz and adapted by Whitacre and translated by Muriel Rukeyser, is a stunning text which paints a picture of our eyes being able to drink in water through images seen in silence and solitude. The form is a type of ABA, but the middle section sees a version of A that we could call A' return for a few measures before taking off into development again. A truly returns at the end verbatim. -Lesley Leighton

**Barbara Allen** "Barbara Allen" is a traditional folk ballad that dates back to 1666, in an entry by the famed English diarist Samuel Pepys. Pepys called it a "Scotch song," and it flourished throughout the United Kingdom in that era until it was brought to the U.S by immigrants. The song tells the story of young William who, as he lies on his deathbed, calls out to Barbara. She treats him coldly due to a social foul he committed against her at a tavern. While she walks home she hears the "death bell knellin" and knowing it tolls for William's death, she then regrets her hardness and knows she will soon die of grief for him. Stephen Paulus was an award winning American classical composer. Writing over 600 works for chorus, opera, orchestra, solo voice, and much more. Paulus was a passionate advocate for the works and careers of his colleagues. In 1973 he co-founded the Minnesota Composer Forum, now known as the American Composer Forum. -Reyes Ortega Gonzalez

**Black is the Color of My True Love's Hair** Originating from Scotland, Black is the Color of My True Love's Hair, is a traditional folk song that arrived in the United States in the nineteenth century. The song is about a lover describing his lover as he professes his love for her. It was first collected by Cecil Sharp in 1916 and appears in his collection, English Folk Songs of the Southern Appalachians. Years after, folksinger and collector John Jacob Niles' father heard him singing the song and was fond of the lyrics but found the tune to be "downright terrible". This led Niles to compose a new tune for the song, which has become the standard melody for the work ever since. In the 1960s singer, Nina Simone popularized the song and to this day it has continued to attract many artists resulting in many renditions of the work. This arrangement of Black is the Color of My True Love's Hair, was completed by Grammy award winning American Composer Stephen Paulus. It was commissioned by the Asheville Symphony Chorus Dedication in celebration of its fifteenth anniversary season. -Juan Del Real

**The Water is Wide** The Water is Wide was composed in 1996 for The Dale Warland Singers for their album titled, "Blue Wheat". This song is of Scottish origins that dates back to 1720. Sometimes it is called "O Waly, Waly" or "Waly, Waly" as well.



In 1906, Cecil Sharp included O Waly, Waly in the 3rd series of a collection named "Folk Songs From Somerset". Then, Pete Seeger came along and wrote The Water is Wide in 1958 as an American Folk Song. The theme is showing the challenges of love between two lovers. This song went through many different composers and countries to become what it is today, A Beloved American Folk song about the struggles of love! Stephen Paulus was a beloved composer that many loved to work with. He won two Grammy awards for Best Contemporary Classical Composition in 2015 and 2016. Unfortunately, he passed away in 2014 but his music is still a favorite for singers around the country. -Deja Chandler

**The Road Home** The Road Home was composed after Stephen Paulus was commissioned by the Dale Warland Singers to write an arrangement of an old or new traditional (folk-type) melody. He found the tune for this piece from The Southern Harmony Songbook of 1835 and asked his good friend and colleague, Michael Dennis Browne, to write words for this tune. The song gives a simple message, one of returning home after wandering for some time. Browne shared that he found inspiration for the words during his trips to England while he visited his ill sister. He thought of "the old country" which he "left in 1965 to come to the U.S." He also shared that he wanted to "suggest the consolation that can come to someone of faith in times of great stress, as a result of prayer and an abiding belief in divine mercy." Thus were the lyrics written for The Road Home, which has become one of Stephen Paulus' more popular works, alongside Pilgrims' Hymn. -Giovany Aguilar

**Lux Aurumque** Lux Aurumque, a breathtaking piece, known for its simple rhythms yet complex harmonies, was composed by Eric Whitacre an Grammy award winning composer with works in the choral, orchestral and wind ensemble categories. The work was commissioned by the Master Chorale of Tampa Bay, and rose to popularity with its inclusion in the virtual choir project and 2010 album, Light and Gold. Though it is originally a choral work, this piece has also been arranged for many other ensembles such as orchestras and wind ensembles. Lux Aurumque, is a setting of a poem written in English by Edward Esch and translated into Latin by American poet Charles Anthony Silvestri. -Veronica Manzanera

**Cloudburst** received first prize in the 1993 American Choral Directors Association 'Composers of the Future' competition, and was premiered by Dr. Jocelyn Kaye Jensen who conducted the Eldorado High School Concert Choir here in SoCal. Utilizing another Octavio Paz poem, Eric paints a delightfully fun choralscape of sound through compositional techniques of chant, staggered entrances, aleatory, and a complicated and layered harmonic structure. Dr. E will add a lot of layers on the piano through repeated arpeggio chords often built on an A minor scale despite the fact that the chorus is singing in A major. -Lesley Leighton

**It Takes a Whole Village** to do almost anything in music, and this terrific piece by Joan Szymko states it in so many words. The chorus combines body percussion in the beginning designed to simulate a heart beat, the beat of many coming together to build something worthwhile. A single soloist sings the main theme with only the body percussion accompanying her in the beginning, and then the chorus begins to add parts to it. The next section sees each part within the chorus stating its own line, building together, then the second soloist sings on top of that, all ending with the chorus restating that it takes a whole village to raise a child, share the burden, and share the joy! -Lesley Leighton

## BIOGRAPHIES

**Lesley Leighton**, noted conductor, singer, and music educator, is the Artistic Director of the Los Robles Master Chorale, and Director of Choral Activities at Cal State San Bernardino. Leighton has earned high praise from music critics for her "ravishing" (Los Angeles Times) conducting that leaves audiences "mesmerized" (Orange County Register) and merits "enduring applause" (Asia Journal). About one particular performance with Los Angeles Master Chorale, the Huffington Post proclaimed, "The Chorale's Lesley Leighton stole (the) show." In addition to curating and conducting the Los Robles Master Chorale's own concert series each season, she has prepared LRMC for appearances with the Los Angeles Philharmonic, New West Symphony, San Bernardino Symphony Orchestra, and American Youth Symphony, among others. She was most recently named

Principal Guest Conductor of the San Bernardino Symphony Orchestra in January of 2022, collaborating with renowned conductor and Artistic Director Anthony Parnter.

In addition to her work with Los Robles Master Chorale, Leighton has enjoyed a long and fruitful relationship with the world-renowned Los Angeles Master Chorale, based at Walt Disney Concert Hall, for which she was named assistant conductor in 2010 and, a year later, was promoted to associate conductor, the first in the organization's history, a post she held from 2011 to 2016. She regularly conducted the Los Angeles Master Chorale Chamber Singers and also created Los Angeles Master Chorale's first Young Composer's Competition in 2016, conducting the world premiere of the winning composition at the annual High School Choir Festival in April 2016 at Walt Disney Concert Hall.

Additionally, Leighton, a "seasoned musician" (USC News), has earned tremendous respect within the music industry for preparing choirs for Gustavo Dudamel, Esa-Pekka Salonen, John Adams, Rafael Frühbeck de Burgos, Bramwell Tovey, Leonard Slatkin, Michael Tilson Thomas, and Grant Gershon for performances at the Hollywood Bowl, Walt Disney Concert Hall, Royce Hall, and Shrine Auditorium, among other major venues.

Leighton made her Los Angeles Opera and Los Angeles Philharmonic conducting debuts in the 2018-19 Season, conducting David Lang's opera *the loser*, and his work for a *1000 voices, crowd out, respectively*, in addition to preparing Los Robles Master Chorale for Ojai Festival (Stravinsky's *Rake's Progress*), Los Angeles Philharmonic (Lang's *crowd out*), New West Symphony (Prokofiev's *Alexander Nevsky*), and San Bernardino Symphony (John Wineglass world premiere *Voices of the West*). In April 2022, Leighton will again collaborate with David Lang to make the west coast premiere of his version of *Riu, Riu chiu* for an interactive art, lecture, music presentation at Los Angeles Museum of Contemporary Art.

A principal solo artist for more than two decades, Leighton has performed as a soprano with many of the world's eminent conductors, including Salonen, Dudamel, Tovey, and Frühbeck de Burgos, Pierre Boulez, Zubin Mehta, Lorin Maazel, and Simon Rattle. Her opera credits include principal appearances

with New York City Opera, Los Angeles Opera, Glimmerglass Opera, Köln Opera, Paris Opera, and Glyndebourne. Her voice can also be heard on more than 100 major film soundtracks, including most recently, *Captain Marvel*, *Mulan*, *Sing2*, *The Secret Life of Pets*, and *Lion King*.

A native of Los Angeles, Leighton studied conducting at Loyola Marymount University, where she graduated with a B.A. in conducting performance. Following graduate conducting a study at UCLA, she earned an M.M. in vocal performance, and a D.M.A. in choral music, both from the University of Southern California.

**Alastair Edmonstone** has performed as collaborative pianist, soloist and chamber musician throughout North America, Europe and Africa. Recent performances include recitals at New York's Weill Recital Hall at Carnegie Hall, Seattle Art Museum, University of Maryland, Boston's Jordan Hall, Seattle's Meany Theater, the University of North Carolina, Chapel Hill and the University of Edinburgh.

An advocate of modern music, Dr. Edmonstone has collaborated with leading composers such as Jonathan Harvey, Huck Hodge, Lee Hyla, Kirk Mechem and Gunther Schuller. Championing challenging works of the 20th and 21st Century repertoire, Dr. Edmonstone gave the Seattle premier of Luciano Berio's *Sonata per pianoforte solo*, the Boston premier of Gunther Schuller's *Grand Concerto for Percussion and Keyboards* and over a dozen performances of Olivier Messiaen's legendary piano cycle *Vingt regards sur l'enfant-Jésus*.

As chamber musician, Edmonstone has performed with current and former members of the Baltimore and Boston Symphony Orchestras, City of Birmingham Symphony Orchestra, Cleveland Orchestra, Seattle Symphony, Metropolitan Opera Orchestra, Orpheus Orchestra and Canadian Brass. He has worked extensively with leading vocalists such as Vinson Cole, Jane Eaglen, Marquita Lister and Louise Toppin.

A native of Perth, Scotland, Alastair holds the Doctor of Musical Arts degree from the University of Washington, and a Master of Music and Graduate Diploma from the New England



Conservatory of Music. He earned his undergraduate degree from Birmingham Conservatoire in England, and also studied at the Royal Conservatory, Brussels. Prior to his appointment at California State University San Bernardino, Dr. Edmonstone held faculty positions at Towson University, Lincoln University and Birmingham Conservatoire.

## ABOUT THE STUDENT CONDUCTORS

We are one of the very few music programs in the United States that gives podium time to undergraduate conductors. The importance of allowing conductors who are learning to conduct ensembles cannot be understated, and being able to give them this time before an MM or DMA program is important to their overall success. It gives them direct and immediate feedback to their conducting gesture in regard to how the ensemble responds, and it gives them real time understanding of what they actually need to do from the podium to build a group and to prepare them for performance. CSUSB is proud to present five student conductors in their conducting debut in this concert, and we welcome the opportunity to train them as the next generation of working conductors here in Southern California and beyond! Please welcome them as they step up to the podium to conduct!

**Giovany Aguilar** has been under the instruction of Dr. Leighton since the Fall of 2021. He took his first conducting class in the Spring of 2021 under the direction of Dr. Bratcher and took his second conducting class with Dr. Leighton. His first experience with a vocal ensemble was during his freshman year of high school, where he sang for two of his four years. He joined the CSUSB Chamber Singers in the Spring of 2022. He also plays the double bass under the instruction of Professor Spencer Baldwin, and he plays with the CSUSB Symphony Orchestra under the direction of Dr. Lewis and has performed internationally with the Symphony Orchestra in Seoul, South Korea. He has also performed with the San Bernardino Symphony Orchestra alongside several of his colleagues from the music department. Aguilar is an undergraduate student at CSUSB, and he is completing his Bachelor of Music with a concentration in

Education. He is set to graduate in the summer of 2022.

**Deja Chandler** was born and raised in Rialto, California. She was first introduced to music in the 5th grade by her teacher Mrs. Hollis. She had given her the bass clarinet to start off and had her also join the choir. From there, she would try to learn and immerse herself in the different programs her schools had to offer. In middle school, she was in her marching band which continued to high school. In high school, she was a part of the marching band, wind ensemble, orchestra and choir in which she won multiple awards for her hard work. She also had the opportunity to be a part of CSUSB's Honor Band in high school which ultimately helped her choose California State University San Bernardino as her school. She is currently working to earn her Bachelor of Music and will graduate in 2023. She is currently a part of the Chamber Singers, Chamber Winds, the Symphonic Band and the Symphony Orchestra.

**Juan Del Real** is a musician who was born and raised in Southern California. He began his musical journey when he joined his elementary school's band while playing the clarinet. From there, he continued his musical career, taking part in different musical groups throughout all of his public education. His passion for music ultimately led him to apply to California State University San Bernardino where he is now a current student working on his Bachelor of Music with a Music Education Concentration. He is currently part of different ensembles at the University including Chamber Singers, the Symphonic Band, the Symphony Orchestra, and Chamber Winds.

**Veronica Manzanera** is an oboist currently studying music education at California State University San Bernardino. She is currently a member of the university's Chamber Singers, Symphonic Band, Symphony Orchestra, and Chamber Winds. Manzanera has previous experience conducting in the Rialto Unified School District and the CSUSB Symphonic band. As she nears the end of her undergraduate degree, she plans to continue her education by pursuing a master's degree in conducting.

**Reyes Ortega Gonzalez** has an associate degree in Music education from Chaffey College and is continuing his education

with a Bachelors of Music in Music education at California State University San Bernardino, Reyes has been involved in Choirs for over eight years and has performed for ACDA choral festival in 2019 with University Choir of California State Long Beach. With a background in freelance music production for public streaming sites, Reyes' passion for music will lead him to pursue further studies and a career in music technology focused on

## THE CHAMBER SINGERS

Giovany Aguilar  
Oscar Arias  
Camryn Brown  
Deja Chandler  
Saul Chay  
Juan Del Real  
Diego Duenas  
Elsa Figueroa  
Gabriella Goar  
Rolando Lopez

Veronica Manzaenera  
Martha Noyola-Gonzalez  
Reyes Ortega Gonzalez  
Trisha Owens  
Ashley Peacock  
Christian Quevado  
Cameron Ruggiero  
Mazel Sia  
Nick Torres  
Tadashi Wolff

## TEXTS AND TRANSLATIONS

Wade in the Water (Traditional)

God's gonna trouble the water  
Wade in the water, children.

See that host all dressed in white  
Thé leader looks like an Israelite.  
Wade in the Water, children.

See that band all dressed in red,  
Well it looked like the band that Moses led.  
Wade in the water, children.  
God's gonna trouble the water.

Water Night (Octavio Paz, trans. Muriel Rukeyser)

Night with the eyes of a horse that trembles in the night,  
Night with eyes of water in the field asleep

Is in your eyes, a horse that trembles,  
Is in your eyes of secret water.

Eyes of shadow-water,  
Eyes of well-water,  
Eyes of dream-water.

Silence and solitude,  
Two little animals moon-led,  
Drink in your eyes,  
Drink in those water.

If you open your eyes,  
Night opens, doors of musk  
Thé secret kingdom of the water opens,  
Flowing from the center of night.

And if you close your eyes,  
A river fills you from within,  
Flows forward, darkens you;  
Night bring its wetness to beaches in your soul.

Barbara Allen (Traditional)

'Twas in the merry month of May,  
When green buds all were swellin'  
Sweet William on his deathbed lay,  
For love of Barb'ra Allen.

He sent his servant to the town  
He sent him to her dwellin'  
Saying, 'Master dear has sent me here  
If your name be Barb'ra Allen.'

Then slowly, slowly she got up  
And slowly she went to him  
And all she said when there she came,  
'Young man I think you're dying.'

Don't you remember the other. night  
When you were in the tavern  
You drank a toast to the ladies there

And slighted Barb'ra Allen.

He turned his face onto the wall  
He turned his back upon her  
'Adieu, Adieu, my kind friends all,  
Be kind to Barb'ra Allen'

As she was wandrin' o'er the fields,  
She heard the death bell knellin'  
And ev'ry toll did seem to say  
'Hard hearted Barb'ra Allen.'

Thé more it tolled the more she grieved,  
She bursted out to cryin'  
'Sweet William died for pure love  
And I shall die for sorrow.'

They buried William in the old churchyard,  
And Barb'ra close bedside him,  
And from Williams' grave there grew a rose,  
And from Barb'ra's a green briar.

They grew and grew in the old churchyard  
Till they could grow no higher  
And there they tied in a true lover's knot  
The red rose and the briar.

Black is the Color of My True Love's Hair (Traditional)

Black, black, black is the color of my true love's hair.  
Her lips are something wond'rous fair,  
The purest eyes, and the gentlest hands;  
I love the grass on which she stands.

I love my love and well she knows  
I love the ground on which she goes  
If she on earth no more I'd see  
My life would quickly fade away.

Black, black, black is the color of my true love's hair.  
Her lips are something wond'rous fair,



The purest eyes, and the gentlest hands;  
I love the grass on which she stands.

### The Water is Wide (Traditional)

The water is wide, I cannot get o'er  
And neither have I wings it fly,  
Give me a boat that can carry two,  
And both shall row, my love and I.

I leaned my back 'against some young oak,  
Thinking it was a trusty tree,  
But first it bent and then it broke,  
Just as my love proved false to me.

Oh love is handsome, love is fine,  
Bright as a jewel when first it's new,  
But love grows old and watery cold,  
And fades away like morning dew.

The water is wide, I cannot get o'er,  
And neither have I wings to fly  
Give me a boat that can carry two,  
And both shall row, my love and I.

### The Road Home (Michael Dennis Browne)

Tell me where is the road I can call my own,  
That I left, that I lost, so long ago?  
All these years I have wandered, Oh when will I know,  
There's a way, there's a road that will lead me home?

After wind, after rain, when the dark is done,  
As I wake from a dream in the gold of day,  
Through the air there's a calling from far away,  
There's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call,  
With love in your heart as the only song;  
There is no such beauty as where you belong,  
Rise up, follow me, I will lead you home.

Lux, Arumque (Edward Esch, trans. Tony Silvestri)

Lux, valida gravisque para veut aurum  
Et canut angeli milititer  
modo natum.

Light, warm band heavy as pure gold  
And the angels sing softly  
To the new-born baby.

Cloudburst (Octavio Paz, trans. Lysander Kemp)

La Lluvia...  
Ojos de aqua de sombra,  
Ojos de aqua de pozo,  
Ojos de aqua de sueño.

Soles azures, verdes remolinos,  
picos de luz que abren astros  
como Granadas.

Dime, Tierra que made, no hay agua?  
Hay sólo sangre, sólo hay polvo,  
Sólo pisadas de pies dénudas sobre la espina?

La lluvia despierta...

Hay que dormir con los ojos abiertos,  
Hay que soñar con les matos,  
Soñemos sueños activons de río buscando su cauce,  
Sueños del sol soñando sus mundos,  
Hay que soñar en voz alta,  
Hay que cantar hasta que el canto èche  
Raices, tronco, ramas, pájaros, astros,  
Hay que desenterrar la palabra perdida,  
Recorder Lo que di en la sangre y la marea,  
Le Tierra y el cuerpo,  
Volver al pu to de partida...

The broken water-jar

The rain...

Eyes of shadow-water,  
Eyes of well-water,  
Eyes of dream-water,

Blue suns, green whirlwinds,  
Birdbreaks of light pecking open  
Pomegranate stars.

But tell me, burnt earth, is there no water?  
Only blood, only dust,  
Only naked footsteps on the thorns?

The rain awakens...

We must sleep with open eyes,  
We must dream with our hands,  
We must dream the dreams of a river seeking its course,  
Of the sun dreaming its worlds,  
We must dream aloud,  
We must sing till the song puts forth roots,  
Trunk, branches, birds, stars,  
We must find the lost word,  
And remember what the blood,  
The tides, the earth, and the body say,  
And return to the point of departure...

It Takes a Whole Village (Joan Szymko)

It takes a whole village to raise our children,  
It takes a whole village to raise one child,  
We all every one must share the burden,  
We all every one will share the joy.


## ACKNOWLEDGEMENTS

The chamber singers wish to thank Dr. Stacey Fraser, Dr. Alastair Edmonstone, Lisa Ryden, Cash Tijerina, Sara Bobbitt, and our student conductors for all of their work and support of this concert.

WE DEFINE THE *Future*



 [csusb.edu/music](https://csusb.edu/music)

 [csusbmusic](https://www.instagram.com/csusbmusic)

 [csusbmusic](https://www.facebook.com/csusbmusic)

 [csusbmusic](https://twitter.com/csusbmusic)