

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Graduate Conductors Chorus
Mary Bond, conductor

Recital Chorus
Kimberly Waigwa, conductor

Monday, October 10, 2022 • 7:30PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122



Graduate Conductors Chorus

Mary Bond, conductor

Kim Barroso, pianist

Can You See?

Dr. Zanaida Stewart Robles (b. 1979)

The American Flag, Op. 102

Antonín Dvořák (1841-1904)

I. Chorus: Colors of the Flag

Victoria Lumia, soprano

Deep River

Traditional Spiritual

arranged and harmonized by Harry Thacker Burleigh (1866-1949)

The American Flag, Op. 102

Antonín Dvořák

II. Apostrophe to the Eagle

Benjamin Chen, baritone

Hanacpachap Cussicuinin

Juan Pérez Bocanegra (1598-1645)

arr. Eugene Rogers

Lindsey Carney, Luna Dantagnan, and Victoria Lumia, percussion

Load Poems Like Guns from *Songs for Muska*

Jocelyn Hagen (b. 1980)

Andrew Stern, doumbek

The American Flag, Op. 102

Antonín Dvořák

IV. Second Apostrophe to the Flag

Benjamin Chen, baritone

Why Do We Love Our Guns?

Karen Siegel (b. 1980)

Super flumina Babylonis

Giovanni Pierluigi da Palestrina (1525-1594)

Victoria Lumia and Kimberly Waigwa, soprano

Allie Faulkner and Madeleine Moran, alto

Brady Ketelsen and Brandon Scribner, tenor

Alexander Nguyen and Andrew Stern, bass

The American Flag, Op. 102
V. Finale

Antonín Dvořák

Benjamin Chen, baritone

Our flags are wafting in hope and grief

Gabriel Jackson (b. 1962)

Luna Dantagnan, soprano

Recital Chorus

Kimberly Waigwa, conductor

Sirapat Jittapirom, pianist

Veni, sancte spiritus

Zanaida Robles (b. 1979)

The River

Coco Love Alcorn (b. 1974)

arr. Coco Love Alcorn, Brian Tate, and Connor Walsh

Wander-Thirst

Florence Price (1887-1953)

Victoria Lumia and Alyssa Gerold, soprano

Mary Bond and Luna Dantagnan, alto

Zachary Alvarado and Matthew Dubov, tenor

Alexander Nguyen and Vinroy Brown, bass

Thengiu Niwega Ngai

Wa Tony

Selections from Three Dunbar Hymns

Adolphus Hailstork (b. 1941)

When Storms Arise

Little Lamb

Go Down Moses

B.E. Boykin (b. 1989)

All Good People

Eric Holljes (b. 1987) and Ian Hölljes (b. 1985)

arr. Mike Rowan

Julianna Brescia, alto

Paulina Cevallos Veliz, Mary Bond, Leah Nance,

Luna Dantagnan, Jaleel Bivins, and Reid Shriver, semi-chorus

Steal Away

African American Spiritual

arr. Patrick Dupré Quigley (b. 1977)

Kayla Elliott, soprano

I Lived

Ryan Tedder (b. 1979) and Noel Zancanella

arr. Jacob Narverud (b. 1986)

Angela Bui, soprano

The use of photographic, audio, and video recording is not permitted.

Please turn off all cell phones and pagers.

Twenty-third performance of the 2022-2023 season.

Graduate Conductors Chorus

Conductor's Note

In September 1892, Antonín Dvořák, an acclaimed Czech composer, arrived in Hoboken with an auspicious task: develop the American musical soundscape. Dvořák had been the first of his Czech compatriots to achieve worldwide recognition, riding the wave of nationalistic pride characteristic of the Romantic period by imbuing his music with his native folk melodies and dance rhythms. Now, he was called upon to create a unifying music for a country that called itself a “melting pot” and land of immigrants:

I did not come to America to interpret Beethoven or Wagner for the public. That is not my work and I would not waste any time on it. I came to discover what young Americans had in them and to help them express it.

When Dvořák assumed his position at the National Conservatory of Music of America, he met a young Harry T. Burleigh, the orchestra librarian and timpanist. The two spent long hours of preparation together, and during that time Burleigh sang for Dvořák songs of his youth: the plantation songs he had picked up from his blind maternal grandfather, who had bought his freedom on a Maryland plantation, and his mother who would sing as she did the evening chores, harmonized by Burleigh's step-father and grandfather.

Dvořák was inspired. "In the Negro melodies of America I discover all that is needed for a great and noble school of music." Burleigh's melodies become foundational to his score in the *New World Symphony*, his famed contribution to the American sound. He revered the tunes Burleigh sang from memory as highly as a Beethoven theme.

It was May 1893 – 30 years after the Emancipation Proclamation was signed into law and more than 30 years before the birth of Martin Luther King, Jr. Minstrelsy, the dominating public entertainment of the time, featured white performers in blackface disseminating racist stereotypes. According to data from the NAACP, it is overwhelmingly likely that on the day the flutes intoned note-for-note *Swing Low, Sweet Chariot* in the premiere of Dvořák's *New World Symphony*, at least one lynching took place on American soil.

Dvořák's opinions were soon published and disseminated. How dare Dvořák claim that the music of Black people was the true American music? And how dare he be right?

I had the idea of doing a program of music that addressed gun violence in America sometime between the mass shootings in Buffalo, NY and Uvalde, TX. It is hard to be proud of a country that seems content with existing in the time between mass shootings. In Dvořák's ideas about American music, I found a version of American patriotism that inspired me – a version that

considers the music of Black and Indigenous composers as a foundational part of its identity rather than an “other.” One that extends its freedoms to all its citizens and that chooses its neighbors over weapons of war. A patriotism that recognizes that the rights of Black and Indigenous Americans, the LGBTQI+ community, women, and immigrants are all inextricably intertwined.

In our final piece, Gabriel Jackson extends this idea when he sets Doris Kareva’s powerful text:

Whatever we had, whatever we lost
Whether valued or taken for granted,
A voicing of freedom at whatever cost,
Cannot now be recanted.

Can You See?

Zanaida Robles

Dr. Zanaida Stewart Robles is a “fierce advocate for diversity and inclusion in music education and performance. Authentic interpersonal connection and relationship building are core principles of her teaching and performance methods.” Her piece *Can You See?* was commissioned by the Los Angeles-based group Tonality, and fragments the recognizable melody from *The Star-Spangled Banner*, inserting new threads of text taken from protest signs. The last chords of the national anthem are reharmonized in jarring dissonance, a painful reminder of the work yet to be done. *Can You See?* is a credo for Americans fighting for a more just and equitable world.

O, say can you see by the dawn’s early light?
Love is love.
Black lives matter.
Women’s rights are human rights.
No human is illegal.
Science is real.
Water is life.
Kindness is everything.
O say does that star spangled banner yet wave
O’er the land of the free and the home of the brave.

The American Flag, Op. 102

Antonín Dvořák

Antonín Dvořák penned *The American Flag* at the request of Jeannette Thurber, the president of New York’s National Conservatory, as part of his offer to become music director there. The occasion was to celebrate the 400th anniversary of Columbus’ arrival in America, and although the text arrived too late to be completed before his departure to America, he did complete the work and infused it with militaristic vigor appropriate for a ceremony.

The text is a patriotic ode written by American poet Joseph Rodman Drake that describes the importance of the flag as a symbol during the War of 1812. The poem includes a laud to the flag and eagle, then praise from the men who guard our nation's freedom: an infantryman, a cavalryman, and finally a sailor whose last dying vision is the flag flying atop the mast.

I. Chorus: Colors of the Flag

When Freedom, from her mountain height,
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle bearer down,
And gave into his mighty hand,
The symbol of her chosen land.

II. Apostrophe to the Eagle

Majestic monarch of the cloud!
Who rear'st aloft thy regal form,
To hear the tempest-trumpings loud,
And see the lightning-lances driven
When strive the warriors of the storm,
And rolls the thunder-drum of heaven—

IV. Second Apostrophe to the Flag

And when the cannon-mouthings loud
Heave in wild wreaths the battle-shroud,
And gory sabres rise and fall,
Like shoots of flame on midnight's pall;
Then shall thy meteor-glances glow,
And cowering foes shall shrink beneath
Each gallant arm that strikes below
That lovely messenger of death.

V. Finale

Flag of the free heart's hope and home,
By angel-hands to valor given,
Thy stars have lit the welkin dome,
And all thy hues were born in heaven!
And, fixed as yonder orb divine
That saw thy bannered blaze unfurled,
Shall thy proud stars resplendent shine,
The guard and glory of the world!

Deep River

Traditional Spiritual
arranged and harmonized by Harry Thacker Burleigh

Harry T. Burleigh was one of the earliest arrangers of spirituals. A native of Erie, PA, Burleigh was an accomplished baritone, a noted composer, and a charter member of the American Society of Composers, Authors, and Publishers (ASCAP), and was one of the first African-American composers and was acclaimed for his concert music as well as his adaptations of African-American spirituals.

Published by Burleigh in the 1916 collection of *Jubilee Songs*, *Deep River* was passed down through generations in the oral tradition. Spirituals had many functions: they were used in worship and social settings, but also contained hidden messages buried in the theological text. For example, the text “crossing over into campground” is likely a reference to a secret camp meeting or an escape to freedom. Rivers are also frequent subjects in spirituals; they could serve as a reminder that walking in a stream helps destroy tracks and scent, or allude to a specific river that’s a good path to follow. It could also be a reference to Moses leading the Children of Israel out of slavery and across the Red Sea in which the water is an instrument of revenge, drowning the pursuing soldiers.

Of spirituals, Burleigh says, “For through all these songs there breathes a hope, a faith in the ultimate justice and the brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man— will be free.”

Deep River,
My home is over Jordan.
Deep River, Lord.
I want to cross over into campground.

Deep River.
my home is over Jordan.
River, Lord,
I want to cross over into campground.

Oh, don't you want to go, To the Gospel feast;
That Promised Land, Where all is peace?

Oh, deep River, Lord,
I want to cross over into campground.

Hanacpachap Cussicuinin

Juan Pérez Bocanegra
arr. Eugene Rogers

Considered by scholars to be the first polyphonic music of the Americas, *Hanacpachap Cussicuinin* is a fascinating example of cultural syncretism between the native Peruvian people and the Hispanic monarchy. Written in a European Baroque style, the text of the processional hymn to the Virgin Mary is in Quechua, the native languages of the Andes. It incorporates the Quechuan religious idea of cosmovision, which references the Virgin Mary through metaphors about nature.

There are doubts surrounding its authorship, with theories that the piece may have been composed by a local native. Regardless, it is a striking example of the strength of native culture in the face of colonization.

Hanaq pachap cussicuinin
Waranqakta much'asqayki
Yupay ruru puquq mallki
Runakunap suyakuynin
Kallpannaqpa q'imikuynin
Waqyasqayta.

Heaven's joy!
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
helper of the weak.
hear our prayer!

Uyariway much'asqayta
Diospa rampan Diospa maman
Yuraq tuqtu hamanq'ayman
Yupasqalla, qullpasqayta
Wawaykiman suyusqayta
Rikuchillay.

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb.

Load Poems Like Guns from *Songs for Muska*

Jocelyn Hagen
text by Somaia Ramish
translation by Farzana Marie

I call. You're stone.
One day you'll look and find I'm gone.

Composer Jocelyn Hagen was handed the book of poetry *I Am the Beggar of the World* with the intention of creating a song cycle that told the stories of the Afghan and Pakistani women who wrote them. The poems within are called landays: short, punchy poems passed between the region's women who are unable to read and write. Hagen named the song cycle *Songs for Muska* for the author of the poem above, a teenage rising leader who was beaten for her desire to write and set herself on fire in protest.

Load Poems Like Guns is a part of this greater work, sharing the title with another book of poetry by poet Farzana Marie, who spent years in Afghanistan as a civilian volunteer, Air Force officer, and scholar. Farzana translates the poems of eight leading women poets from Herat, Afghanistan, a seat of culture and arts for that region of the world. The poems are translated from their original Persian Dari.

Load poems like guns —
war's geography calls you
to arms.
The enemy has no signs,
counter-signs,
colors
signals
symbols!
Load poems like guns —
each moment is loaded
with bombs
bullets
blasts
death-sounds —
death and war
don't follow rules
you can make your pages into white flags
a thousand times
but swallow your words, say no more.
Load your poems —
your body —
your thoughts —
like guns.

The schoolhouses of war rise up
within you.
Maybe you
are next.

Why Do We Love Our Guns?

Karen Siegel

Based in Hoboken, NJ, Karen Siegel is an award-winning composer, whose works are frequently performed by the New York City based ensemble C4: The Choral Composer/Conductor Collective. Her choral works are featured on albums by the Choir of Trinity College, Melbourne; Tonality; and C4. Siegel's *Why Do We Love Our Guns* premiered in 2017; the short text of the piece gradually unfolds and repeats. Written in only two voice parts, it's an experiment in creating powerful music with simple ingredients.

Of her piece, Siegel writes: "I can't begin to understand my fellow Americans' love affair with guns. After Columbine, after Sandy Hook, after Virginia Tech, Aurora, Pulse, the list goes on... And yet. There's something about completely unrestricted gun ownership, an emotional tie to the idea of it, that's stronger for so many people than the desire of so many others for safety, for the protection of our children. I have to ask, why? *Why Do We Love Our Guns* is dedicated to those who have lost loved ones to gun violence. Since June 2022, all proceeds from the piece have gone to Everytown for Gun Safety.

Super flumina Babylonis

Giovanni Pierluigi da Palestrina

Palestrina was an incredibly prolific composer of the Renaissance period, whose mastery of counterpoint was studied by nearly every composer who would come after him. *Super flumina Babylonis* is one such example, where each line of text is set evocatively and organically, gently expressing the character and meaning in neatly defined sections. Palestrina sets Psalm 137, which tells of the Children of Israel who have been captured, exiled from Jerusalem, and made slaves. Palestrina poignantly depicts these exiled people, who having hung up their instruments, sit at the banks of the river, looking to their beloved Zion and longing for a return home.

Super flumina Babylonis
Illic sedimus et flevimus,
cum recordaremur Sion
In salicibus in medio ejus
suspendimus organa nostra:

Upon the rivers of Babylon,
there we sat and wept:
when we remembered Sion:
On the willows in the midst thereof
we hung up our instruments.

Our flags are wafting in hope and grief

Gabriel Jackson

One of Britain's most celebrated composers, Gabriel Jackson's piece *Our flags are wafting in hope and grief* is a profound reflection on the idea of freedom. With text by Estonian poet Doris Kareva, the humanist anthem creates sonic imagery in its opening pages. The alto line, sung aleatorically or with different people starting at different times so that the line overlaps, creates the impression of wind that the over voices waft through. The piece has a profound climactic section, building toward the triumphant text "cannot now be recanted." It is a message of community in a time of great uncertainty.

Our flags are wafting in hope and grief,
through turmoil we are silent and stern.
A moment has come - a moment so brief,
perhaps a point of no return.

We live with regret, we live with doubt,
our roots are tangled and ancient.
The timidest heart that never spoke out
now breaks into song, impatient.

Whatever we had, whatever we lost,
whether valued or taken for granted,
a voicing of freedom at whatever cost
cannot now be recanted.

Notes by Mary Bond

Recital Chorus

Sun for a Friend

“I know not where the white road runs, nor what the blue hills are;
But a man can have the sun for a friend, and for his guide a star”

- Gerald Gould, *Wander-Thirst*

Sun for a Friend is a social justice themed program, not with a lens pointed towards the injustices of the United States, but as a response to the ripple effects those injustices have on the lives of all of us living in it. It is difficult as a college student to feel like your institution values, affirms, or acknowledges the issues that affect us as students in the world - and honestly, mostly often, institutions do not. The lives of the marginalized are relegated, by institutions and their leadership, to conceptual talking points, diversity statistics, and institutional goals rather than personal introspection or the evaluation of what it means to try to understand someone from an experience that is not your own - spelunking into what you can't know, rather than evaluating others from what you do know.

While I realize my power, influence, and timeline to enact meaningful change is minimal - by the scope, visibility, and impact of a choral recital and a six week rehearsal process, but this programming was designed to provide an opportunity for personal healing, be an invitation for hope, and create a safe space for singers to feel, to be seen, and to stand in solidarity with one another, whatever their particular journey through life has been and may be.

[an outpouring: healing rays]

Veni, sancte spiritus

Zanaida Robles

Dr. Zanaida Robles is a black female composer who advocates for diversity and inclusion in music education, focusing on authentic interpersonal connection and relationship building. Born, raised, and educated in Southern California, she is in demand as a vocalist, conductor, clinician and adjudicator for competitions, festivals, and conferences related to choral and solo vocal music.

Written originally as a pop song to Robles' boyfriend, now husband, *Veni, sancte spiritus* combines an intricate mixture of contemporary and classical compositional elements. Much like pop music, the piece is ordered in a verse-chorus structure, with syncopated (off the beat) rhythms, and a repetitive earworm of a chorus. However, the movement of the voices, delicate piano part, and use of compound meter (there are 5 beats per measure!) solidly moves the piece into a gray area, straddling the line between pop and classical. Perhaps this is most evidently seen in the use of Latin texts for the verses and English text for the choruses.

Dr. Robles holds a Doctor of Musical Arts degree from the USC Thornton School of Music, a Master of Music degree from CSU Northridge, a Bachelor of Music degree from CSU Long Beach, and she is a graduate of the Los Angeles County High School for the Arts. Her music compositions are published by E.B. Marks Publishers.

The River

Coco Love Alcorn

arr. Coco Love Alcorn, Brian Tate, and Connor Walsh

Coco Love Alcorn is a Canadian singer-songwriter, borned in Antigonish, Nova Scotia. She continues a career spanning 20 years - producing 12 albums, many festival appearances, and cross-Canada tours.

The River is a song from Alcorn's album *Wonderland*, a collection of music influenced by folk, gospel, soul, and jazz. Originally, *The River* was recorded using a track looper, in which Alcorn recorded and layered her voice. It wasn't until the song gained popularity on YouTube that Alcorn, along with composer Brian Tate and Connor Tate, created a choral arrangement.

The River is lush, tender, and uplifting - full of heart and joy. Much like the original, each voice part enters, one after the next, woven together to flow like a river.

[the sun - a call of the world]

Wander-Thirst

Florence Price

Florence Price was born in 1887 in Little Rock, Arkansas. Although many of her works were only recently discovered and are only now starting to make their way into the social consciousness, Price was an accomplished composer, pianist, organist, and music teacher. She is largely known for her orchestral work, having been the first African-American woman to have a symphonic work performed by a major national symphony orchestra. Her output, however, is quite varied: she composed over 300 works, including chamber music, art songs, symphonies, and concertos.

In *Wander-Thirst*, we hear the strong influence of the Western European tradition, a model of romanticism - sentimental text, effective use of chromaticism, and a free sense of tempo at the ends of phrases. Price, much like Dvorák, also incorporated elements of the African-American church in her music

Thengiu Niwega Ngai

Wa Tony

Thengiu Niwega Ngai is a choral work written in Kikuyu, the language and name of the largest tribe in Kenya. The title and text translates to "Thank you! It's good, God!" and is a celebration of faith and tribute to the blessings of life.

Ni tuinei na ngemi na nduhiu turugire
mwathani, ni Ngai witu
Nia twikiire maundu magegania
Tumwire ni thengiu
Ni twacokia ngaatho Ngai wi tu
ni gutuhe mwiri o na muoyo
u tutongoragie rugendo ini

Let us sing with a shout, with a crowd full of
happiness jump for the Lord, He is our God
He has done wonders for us
We say thank you
We are grateful to our God
for giving us body and soul
Lead us in our journey

Wa Tony is a Kenyan composer. He is currently a conductor in the Kenyan Prison Band system as well as a church music director, and often composes and arranges for his ensembles. In *Thengiu Niwega Ngai*, we hear many of the defining features of Kenyan music, including repetitive melodies and rhythmic patterns, simple chord progressions, and syncopated, or off-beat, rhythms. Based on Kikuyu tribal music, Kenyan music always includes emphasis on rhythm, so whether it is music or worship or music of mourning, you can always expect a rhythmic foundation that makes you want to dance.

"Out of the hard times in life comes rebirth. Out of the hard times in life we grow."

- Coco Love Alcorn

[overcast]

Selections from Three Dunbar Hymns
When Storms Arise
Little Lamb

Adolphus Hailstork

Adolphus Hailstork is a composer and educator from Rochester, NY who studied violin, organ, piano, and voice. A graduate of an HBCU (Historically Black College and University), Hailstork is a composer who strives to combine elements of his African- American ancestry and the European traditions of his education.

When Storms Arise and Little Lamb are selections from *Three Dunbar Hymns*, a collection of pieces using the poetry of Paul Lawrence Dunbar, the first African-American poetry to achieve national recognition for his work.

When Storms Arise is the focal point of Hailstork's cantata *Crispus Attucks* which honors the first person, and also the first African-American, to lose his life in the United States' fight for independence.

Little Lamb is a dialect poem, one that strives to reproduce the specific manner of speaking of blacks in the south. Dialect poems were often sought after by white communities, high selling, to give them a look into the black community and culture. In this piece, you will hear both the "negro dialect" in the chorus, but also the speech like rhythms and playful use of dynamic contrast that adds colors and flavor to the buoyancy of the text.

[a shepherd's light]

Go Down Moses

B.E. Boykin

Brittney Elizabeth Boykin is a composer, pianist, and singer from Alexandria, VA. She won the NAACP's ACT-SO competition three years in a row, and the R and R Young Composition Prize shortly before graduating with her Masters in Sacred Music from Westminster Choir College of Rider University.

Go Down Moses is derived from the old Testament story of God commanding Moses to demand the release of the Israelites from their enslavement by the Pharaoh. In the African-American tradition, *Go Down Moses* is a spiritual representing the yearning for freedom of enslaved people as well as a text encoded with meaning to guide runaway slaves along the underground railroad. In Boykin's setting, there are elements of both Latin-American influence, heard in the tango-influenced piano, as well as the very close part writing, each voice part very close together, creating some very beautifully jazzy and dissonant chords, representative of the yearning to be free, and the ubiquitous struggle.

[a call to power]

All Good People

Eric Holljes (b. 1987) and Ian Hölljes
arr. Mike Rowan

Delta Rae is a "North Carolina-based family band", a folk rock quintet from Durham, North Carolina. *All Good People* was written in 2015, immediately after the violent white supremacist attack on Mother Emanuel in Charleston, South Carolina.

The African Methodist Episcopal Churches are historically black congregations, founded by Richard Allen in Philadelphia, Pennsylvania. Mother Emanuel was founded in 1816 and is one of the oldest congregations south of Baltimore, having played an integral role in providing a safe haven for the black community during the era of slavery and through both reconstruction and the civil rights movement.

After the shooting, Delta Rae immediately took to the studio to record *All Good People*. They wrote the song to "acknowledge the power of the black gospel legacy respectfully and without self-aggrandizing flourishes: This is a simple song, an open-ended attempt to connect and understand. The lyrics recognize the privilege these singers have to stand outside, but then call for an alliance".

Steeping in the gospel tradition, there are mournful cries in the vocal lines, poignant lyrics which do not shield the listener from the truth, but rather ask the listener to sympathize, empathize, and ask "What are you going to do about it?"

Steal Away

African American Spiritual
arr. Patrick Dupré Quigley

Patrick Dupré Quigley is the Founder and Artistic Director of the professional choir Seraphic Fire. He is a regular guest conductor with the nation's top orchestras. The Seraphic Fire Media recording catalog contains fifteen titles; two are recipients of GRAMMY nominations.

Steal Away is the result of years-long musical collaboration between Patrick Dupré Quigley and American countertenor Reginald Mobley. The piece marries the traditional African-American Spiritual melody *Steal Away* with a quasi-improvisational ostinato accompaniment that defies resolution until the final notes of the piece. The work was premiered in August 2010 by Mobley with the arranger at the piano.

I Lived

Ryan Tedder (b. 1979) and Noel Zancanella
arr. Jacob Narverud

One Republic is a pop-rock band from Colorado Springs, CO. The tune *I Lived*, released in September 2014, is featured on the band's album *Native*. A simple and uplifting song, *I Lived* was written for frontman Ryan Tedder's four-year-old son, to imbue him with the idea that "...for every day that you're on this earth, for every minute that you have...doing nothing less than exactly what you feel you're supposed to do and squeezing every last drop out of life every day, regardless of the difficulties or trials that you face."

The left hand of the piano has some playful disco octaves, and there is so much joy in the light syncopation of the chorus - all voice together proclaiming, "I owned every second that this world could give."

Notes by Kimberly Waigwa

Graduate Conductors Chorus

Mary Bond, conductor

Kim Barroso, pianist

SOPRANO

Lily Carmichael

Lindsey Carney

Faith Crossan

Jessica Gambino

Victoria Lumia

Allison Maney

Kimberly Waigwa

ALTO

Mary Bond

Alison Crosley

Luna Dantagnan

Isabella DiPasquale

Cat ElginSmith

Allie Faulkner

Alicia Melendez

Madeleine Moran

Corinne Price

TENOR

Zachary Alvarado

James Hatter

Brady Ketelsen

Brandon Scribner

Reid Shriver

BASS

Vinroy Brown

Benjamin Chen

Daniel Jackson

Alexander Nguyen

Joshua Powell

Andrew Stern

Recital Chorus

Kimberly Waigwa, conductor

Sirapat Jittapirom, pianist

SOPRANO

Logan Bitner-Parish
Nadia Bodnari
Angela Bui
Charlotte Caraballo
Lindsey Carney
Paulina Cevallos
Kayla Elliott
Dillon Ferraro
Alyssa Gerold
Emily Loughery
Alexa Luberski
Victoria Lumia
Zoe Mulzet
Lauren Padden

ALTO

Jore Bagdonas
Mary Bond
Sofia Bongiovanni
Julianna Brescia
Lily Carmichael
Michele D'Ambrosio
Luna Dantagnan
Alysha Delgado
Carmelina Favacchia
Anastasia Groden
Samantha MacFarlane
Leah Nance
Lucy Semmelmeyer
Taylor Tressler
Abigail Valery

TENOR

Zachary Alvarado
Jaleel Bivins
Benjamin Daisey
Daraja DeShields
Matthew Dubov
Ethan Hall
Reid Shriver
Caleb Tzic
Daniel Virgen

BASS

Vinroy Brown
Benjamin Chen
James Matthews
Alexander Nguyen
Joshua Powell
Noah Slade-Joseph