

**The Music Department Presents
The CSUSB**

Chamber Singers

Peace  & Love

April 30, 2024 • 12:00 PM • PA 102



**CALIFORNIA STATE UNIVERSITY
SAN BERNARDINO**

PEACE AND LOVE

CSUSB Chamber Singers
Lesley Leighton, conductor
Alastair Edmonstone, pianist
Dylan Munger, drums/contractor
David Lemoine, lead guitar
Diego Lugo, rhythm guitar
Dominic Lemoine, bass
Kellen McNeil, student conductor
Monica Sanchez, student conductor
André Harrington, costuming
Kathryn Ervin, staging
Cash Tijerina, lighting

Program

Turn! Turn! Turn!.....Pete Seeger (1919-2014)
arr. Roger Emerson

The Sound of Silence.....Paul Simon (b. 1941)

Monica Sanchez, conductor

Ob-la-di, Ob-la-da.....John Lennon (1940-1980)
Paul McCartney (b.1942)
arr. Audrey Snyder

Kellen McNeil, conductor

Bridge Over Troubled Water.....Paul Simon (b. 1941)
arr. Mark Hayes

Blowin' In the Wind.....Bob Dylan (b. 1941)
arr. Gwyn Arch

California Dreamin'.....John Phillips (1935-2001)
Michelle Phillips (b. 1944)
arr. Roger Emerson

Aquarius/Let the Sunshine In.....Galt MacDermot (1928-2018)
James Rado (1932-2022)
Gerome Ragni (1935-1991)

TBD, soloist

Chamber Singers

Adam Arroyo	Allie Morones
Uriel Ortiz Avila	Nicholas Mundo
Anastasia Brubaker	Oscar Munoz
Juancarlos Cruz	Gabriel Orozco
Daisy Dominguez	Cassandra Perez
Diego Duenas Hernandez	Dustin Pham
Eduardo Garcia	Christian Quevedo
Miguel Gonzalez Carrillo	Aldo Ramirez
Ian Granada	Angela Rodriguez
Jan Hanken	Ian Rojas
David Henry	Cameron Ruggiero
Joseph Lopez	Francisco Sanchez
Eddie Loreda	William Sedano
Kellen McNeil	Wendi Shaffer
Noah Meece	Eve Siliezar
Mersiah Menchaca	Kazuko Smith
Sean Monsalve	Jalonis Taylor
Jovanni Monzon	

Texts

Turn! Turn! Turn!

To everything turn, turn, turn
There is a season turn, turn, turn
And a time to every purpose under Heaven

A time to be born, a time to die
A time to plant, a time to reap
A time to kill, a time to heal
A time to laugh, a time to weep

To everything turn, turn, turn
There is a season turn, turn, turn
And a time to every purpose under Heaven

A time to build up, a time to break down
A time to dance, a time to mourn
A time to cast away stones
A time to gather stones together

To everything turn, turn, turn
There is a season turn, turn, turn
And a time to every purpose under Heaven
A time of love, a time of hate
A time of war, a time of peace
A time you may embrace
A time to refrain from embracing

To everything turn, turn, turn
There is a season turn, turn, turn
And a time to every purpose under Heaven

A time to gain, a time to lose
A time to rain, a time of sow
A time for love, a time for hate
A time for peace, I swear it's not too late

The Sound of Silence

Hello darkness, my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains
Within the sound of silence

In restless dreams, I walked alone
Narrow streets of cobblestone
'Neath the halo of a street lamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night
And touched the sound of silence

And in the naked light, I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never shared
And no one dared
Disturb the sound of silence

"Fools" said I, "You do not know
Silence like a cancer grows
Hear my words that I might teach you
Take my arms that I might reach you"
But my words, like silent raindrops fell
And echoed in the wells of silence

And the people bowed and prayed
To the neon god they made
And the sign flashed out its warning
In the words that it was forming
Then the sign said, "The words on the prophets are written on the
subway walls
In tenement halls
And whispered in the sound of silence

Hey Jude

Hey Jude, don't make it bad.
Take a sad song and make it better.
Remember to let her into your heart,
Then you can start to make it better.
Hey Jude, don't be afraid.
You were made to go out and get her.
The minute you let her under your skin,
Then you begin to make it better.

And anytime you feel the pain, hey Jude, refrain,
Don't carry the world upon your shoulders.
For well you know that it's a fool who plays it cool
By making his world a little colder.

Hey Jude, don't let me down.
You have found her, now go and get her.
Remember to let her into your heart,
Then you can start to make it better.

So let it out and let it in, hey Jude, begin,
You're waiting for someone to perform with.
And don't you know that it's just you, hey Jude, you'll do,
The movement you need is on your shoulder.

Hey Jude, don't make it bad.
Take a sad song and make it better.
Remember to let her under your skin,
Then you'll begin to make it
Better better better better better better, oh.

Na na na nananana, nannana, hey Jude...

Ob-la-di, Ob-la-da

Desmond has a barrow in the marketplace
Molly is the singer in a band
Desmond says to Molly, "Girl, I like your face"
And Molly says this as she takes him by the hand

Ob-la-di, ob-la-da
Life goes on, brah
La, la, how the life goes on
Ob-la-di, ob-la-da
Life goes on, brah
La, la, how the life goes on

Desmond takes a trolley to the jeweler's store
Buys a 20 carat golden ring (ring)
Takes it back to Molly waiting at the door
And as he gives it to her, she begins to sing (sing)

Ob-la-di, ob-la-da (la, la, la, la, la, la)
Life goes on, brah (la, la, la, la, la, la)
La, la, how the life goes on
Ob-la-di, ob-la-da (la, la, la, la, la, la)
Life goes on, brah (la, la, la, la, la, la)
La, la, how the life goes on (yeah)

In a couple of years
They have built a home, sweet home
With a couple of kids running in the yard
Of Desmond and Molly Jones (ha-ha-ha-ha-ha-ha)
Happy ever after in the market place
Desmond lets the children lend a hand (arm, leg)
Molly stays at home and does her pretty face
And in the evening, she still sings it with the band (yes)

Ob-la-di, ob-la-da
Life goes on, brah
La, la, how the life goes on (hey)
Ob-la-di, ob-la-da
Life goes on, brah
La, la, how the life goes on

In a couple of years
They have built a home, sweet home
With a couple of kids running in the yard
Of Desmond and Molly Jones (hey)
Happy ever after in the market place
Molly lets the children lend a hand
Desmond stays at home and does his pretty face
And in the evening, she's a singer with the band (yeah)

Ob-la-di, ob-la-da
Life goes on, brah
La, la, how the life goes on (hey)
Ob-la-di, ob-la-da
Life goes on, brah
La, la, how the life goes on
And if you want some fun
Sing Ob-la-di-bla-da

Bridge Over Troubled Water

When you're weary
Feeling small
When tears are in your eyes
I'll dry them all
I'm on your side
Oh, when times get rough
And friends just can't be found

Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down

When you're down and out
When you're on the street
When evening falls so hard
I will comfort you
I'll take your part
Oh, when darkness comes
And pain is all around

Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down

Sail on silver girl
Sail on by
Your time has come to shine
All your dreams are on their way
See how they shine
Oh, if you need a friend
I'm sailing right behind

Like a bridge over troubled water
I will ease your mind
Like a bridge over troubled water
I will ease your mind

Blowin' in the Wind

How many roads must a man walk down
Before you call him a man?
How many seas must a white dove sail
Before she sleeps in the sand?
Yes, and how many times must the cannonballs fly
Before they're forever banned?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

Yes, and how many years must a mountain exist
Before it is washed to the sea?
And how many years can some people exist

Before they're allowed to be free?
Yes, and how many times can a man turn his head
And pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

Yes, and how many times must a man look up
Before he can see the sky?
And how many ears must one man have
Before he can hear people cry?
Yes, and how many deaths will it take 'til he knows
That too many people have died?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

California Dreamin'

All the leaves are brown
And the sky is gray
I went for a walk
On a winters day

I'd be safe and warm
If I was in LA
California dreamin'
On such a winter's day

I stopped into a church
I passed along the way
When I got down on my knees
And I began to pray

You know the preacher likes a call
he knows I'm gonna stay
California dreamin'
On such a winter's day

All the leaves are brown
And the skies are gray, yeah
I went for a walk
On a winters day, ooh

Program Notes

I'd be safe and warm
If I was in LA

California dreamin'
On such a winters day
Such a winters day
On such a winters day
Yeah, yeah, whoa
California dreamin'
California dreamin'

Aquarius/Let the Sunshine In

When the moon is in the Seventh House
And Jupiter aligns with Mars
Then peace will guide the planets
And love will steer the stars

This is the dawning of the Age of Aquarius
The Age of Aquarius
Aquarius! Aquarius!

Harmony and understanding
Sympathy and trust abounding
No more falsehoods or derisions
Golden living dreams of visions
Mystic crystal revelation
And the mind's true liberation
Aquarius! Aquarius!

When the moon is in the Seventh House
And Jupiter aligns with Mars
Then peace will guide the planets
And love will steer the stars

This is the dawning of the Age of Aquarius
The Age of Aquarius
Aquarius! Aquarius!

Let the sunshine
Let the sunshine in
The sunshine in

Turn! Turn! Turn!

Written in 1959 by popular song artist Pete Seeger, the text, with the exception of the title and the final two lines, is the first eight verses of Ecclesiastes with the repeating theme of the words turn, turn, turn. The song was originally released in 1962 by the folk group, the Limelighters, and then several months later by Pete Seeger; however, the song did not become an international hit until 1965, when the popular version of it was adapted and re-recorded by The Byrds.

The Sound of Silence (originally The Sounds of Silence)

Written by Paul Simon, then recorded, and made famous by the popular song-duo Simon & Garfunkel, this song was the studio audition that led to a record deal for the duo with Columbia Records. The original recording was an acoustic version of the more popularly known electronic version. Simon & Garfunkel were interested and had become involved with the counterculture movement of the 1960s. The song is primarily about communication and the human inability to communicate effectively. Simon wrote the song in the dark in his bathroom with the water faucet running, which led to the lyric, "Hello darkness, my old friend, I've come to talk with you again."

Hey Jude

Released in 1968 as a single by the Beatles, it was written by Paul McCartney, although credited to the Lennon-McCartney partnership. This song was the first to be released on the Apple record label, and held the all-time number one record spot for nine years. The song was written during a time of upheaval for the Beatles when Lennon left his wife Cynthia for artist Yoko Ono, and was meant for Julian Lennon (original working title was Hey Jules), as a ballad to comfort him in his sadness of his parent's splitting up. Hey Jude was the first song recorded by the Beatles using eight-track recording equipment at Trident Studios in London, and was recorded in four takes, the first of which was used as the master. The 36-member orchestra was added in a session the next day.

Ob-la-di, Ob-la-da

Also written by Paul McCartney in 1968 but credited to the Lennon-McCartney partnership, Ob-la-di, Ob-la-da was recorded for their double album known as the "white" album. The song utilizes

a Jamaican ska rhythm and the title words were taken by McCartney from a Nigerian Musician based in London, Jimmy Scott, who later unsuccessfully attempted to sue for writing credit, although he was on the original recording of the song playing congas, which later came back in a 1996 compilation. The song led to an argument between McCartney and Lennon because the latter strongly disliked it, and led to their original engineer, Geoff Emerick quitting. McCartney composed the song in India in 1968, when the Beatles were there studying Transcendental Meditation.

Bridge Over Troubled Water

Written by Paul Simon and produced by the duo Simon & Garfunkel in 1970, the vocals were recorded in New York by the duo, but the instrumentation was recorded in Los Angeles by the equally famous studio musicians known as the “Wrecking Crew” (Don Randi, Al De Lory, Carol Kaye, Bill Pitman, Tommy Tedesco, Irving Rubins, Roy Caton, Jay Migliori, Hal Blaine, Steve Douglas, and Ray Pohlman). The song won five awards at the 1971 Grammys, including Record of the Year and Song of the Year, becoming the signature song of the duo. Simon said he was inspired to write the song from Bach’s O Sacred Head Surrounded melody, and Claude Jeter’s line “I’ll be your bridge over deep water” in his 1959 song “Mary Don’t You Weep.” The song was the final track recorded for their final album.

Blowin’ in the Wind

Written in 1962 by Bob Dylan, it was released on his album *The Freewheelin’ Bob Dylan* in 1963. Dylan described it as a protest song that asks rhetorical questions about freedom, war, and peace, that leads to the answer “blowin’ in the wind.” The song became world famous after it was recorded by the trio Peter, Paul, and Mary in 1963. It was in fact Pete Seeger who identified the melody as an adaptation of the old African-American spiritual *No More Auction Block/We Shall Overcome*, which Dylan acknowledged in 1978. The Peter, Paul and Mary version was at the top of the charts for five weeks in 1963 and it sold 300,000 copies in the first week of release.

California Dreamin’

Written by John Phillips and Michelle Phillips in 1963, the song was first recorded by Barry McGuire, however, the well-known version was recorded by the Mamas & the Papas as a single in 1965. The song became the poster child of the “California coun-

terculture” sound and has been certified triple platinum and was inducted into the Grammy Hall of Fame in 2001. The song was written in New York when John and Michelle Phillips were missing sunny California. It was recorded in Los Angeles, and the Wrecking Crew was the session band on the song. Barry McGuire originally sang the lead, but was re-recorded by Denny Doherty; however, McGuire’s vocal was not completely erased and can be heard on the left channel at the beginning of the song in the final published version. Michelle Phillips originally wrote the lyrics “I got down on y knees, and I pretend to pray,” but Mama Cass mistakenly sang “began to pray” on the recording, which wasn’t corrected by Phillips until they were on tour later.

Aquarius/Let the Sunshine In

A medley of two songs written in 1967 for the musical *Hair*, *Aquarius/Let the Sunshine In* was released as a medley by the R&B group, the 5th Dimension. Written by James Rado and Gerome Ragni (lyrics) with music by Galt MacDermot, the song was certified platinum in 1969. The instrumentation was written by Bill Holman and was provided by the famous Los Angeles based session band, the Wrecking Crew. The recording came about after members of the 5th Dimension saw the musical *Hair* in NYC. They basically took two fragments from two different songs of the musical and jammed them together. The recording was unorthodox in that the 5th Dimension was performing in Las Vegas and recorded their vocals on two mics (five singers) there with Billy David Jr improvising the solo on *Let the Sunshine In*. The recording hit number one worldwide in 1969 and won the Grammy Award for Record of the Year and Best Pop Vocal Performance by a Group in 1970. The lyrics of the song are based on astrology and that Aquarius is the age of love, light, and humanity.

Note about The Wrecking Crew

The Wrecking Crew was a collection of session players based in Los Angeles, who recorded the instrumental backings of hundreds of top 40 hits in the 1960s and 1970s. Often changing what was actually written in the scores, and improvising, they were the house band for the prolific albeit disgraced producer, Phil Spector, and were ground zero for his famous “Wall of Sound.” The Wrecking Crew players had backgrounds in jazz or classical music and were exceptional sight-readers who could improvise as well. They recorded everything from top 40 hits to television

theme songs, film scores, jingles, and recorded for solo artists as well as small groups. The Wrecking Crew was inducted into the Musicians Hall of Fame in 2007. I recommend to all to see the 2008 documentary about this group.

Members of the Wrecking Crew:

- Electric bass: Max Bennett, Carol Kaye, Larry Knechtel, Joe Osborn, Bill Pitman, Ray Pohlman
- Double bass (upright bass): Chuck Berghofer, Jimmy Bond, Red Callender, Lyle Ritz
- Drums: Hal Blaine, Jim Gordon, Jim Keltner, Earl Palmer, Joe Porcaro
- Guitar: Vinnie Bell, Dennis Budimir, James Burton, Glen Campbell, Al Casey, Jerry Cole, Mike Deasy, Carol Kaye, Barney Kessel, Bill Pitman, Ray Pohlman, Howard Roberts, Louie Shelton, P.F. Sloan, Billy Strange, Tommy Tedesco
- Keyboards: Glen D. Hardin, Clare Fischer,[143] Mac Rebennack, Al De Lory, Larry Knechtel, Mike Melvoin, Don Randi, Mike (Michel) Rubini, Leon Russell
- Percussion: Larry Bunker, Frank Capp, Gary Coleman, Victor Feldman, Milt Holland, Joe Porcaro
- Vibraphone & Marimba: Julius Wechter, Terry Gibbs
- Other Percussion: Jingle Bells and Tambourine Sonny Bono[144] [nb 7]
- Saxophone: Gene Cipriano, Steve Douglas, Jim Horn, Plas Johnson, Jackie Kelso, Jay Migliori, Nino Tempo
- Trombone: Richard “Slyde” Hyde, Dick Nash, Lou Blackburn
- Trumpet: Bud Brisbois, Roy Caton, Chuck Findley, Ollie Mitchell, Tony Terran
- Flute: Jim Horn
- Harmonica: Tommy Morgan
- Vocals: Ron Hicklin Singers often performed backup vocals on many of the same songs on which the Wrecking Crew had played instrumental tracks.
- Conductor and arranger: Jack Nitzsche

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