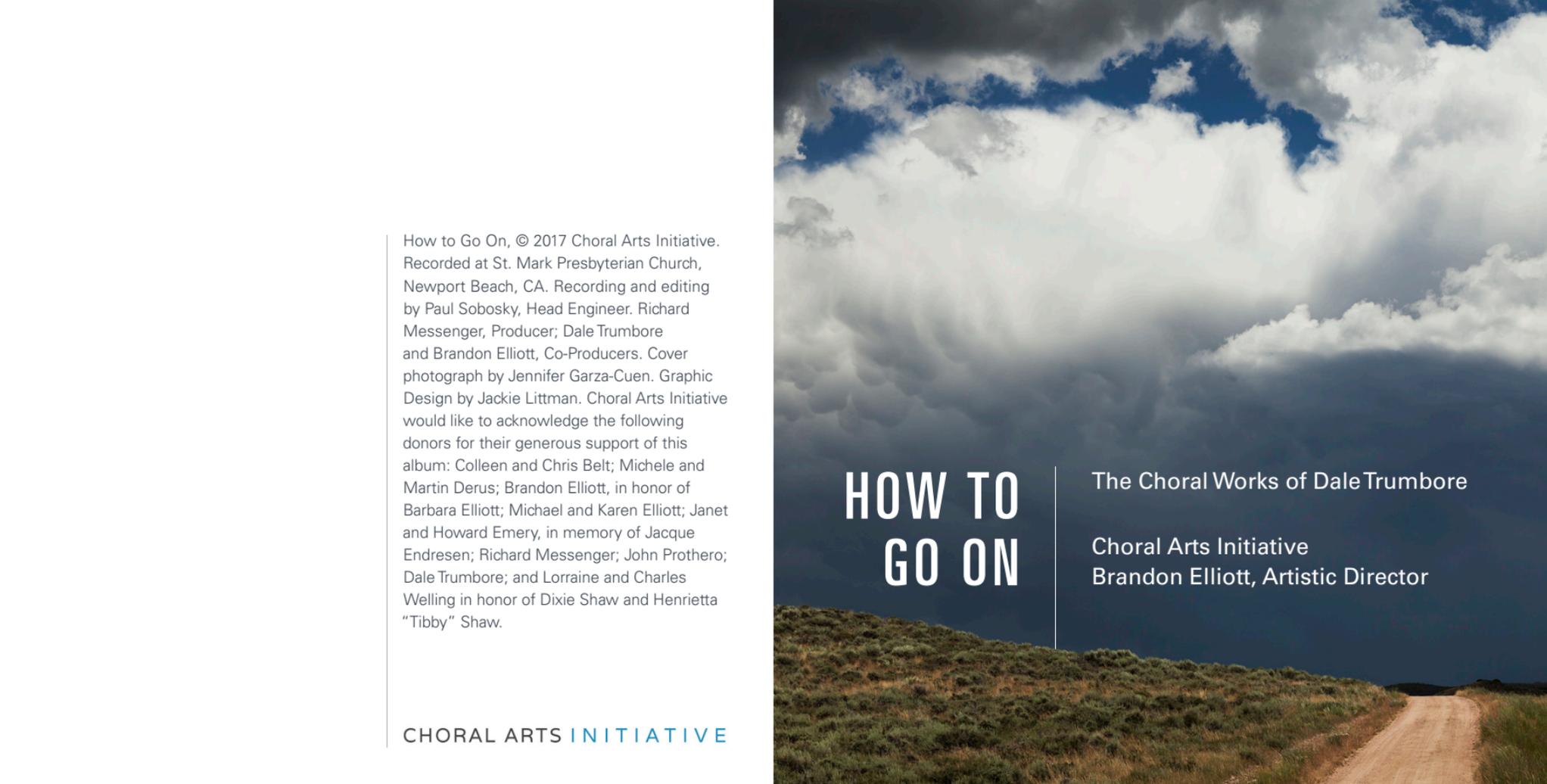


How to Go On, © 2017 Choral Arts Initiative. Recorded at St. Mark Presbyterian Church, Newport Beach, CA. Recording and editing by Paul Sobosky, Head Engineer. Richard Messenger, Producer; Dale Trumbore and Brandon Elliott, Co-Producers. Cover photograph by Jennifer Garza-Cuen. Graphic Design by Jackie Littman. Choral Arts Initiative would like to acknowledge the following donors for their generous support of this album: Colleen and Chris Belt; Michele and Martin Derus; Brandon Elliott, in honor of Barbara Elliott; Michael and Karen Elliott; Janet and Howard Emery, in memory of Jacque Endresen; Richard Messenger; John Prothero; Dale Trumbore; and Lorraine and Charles Welling in honor of Dixie Shaw and Henrietta "Tibby" Shaw.

CHORAL ARTS INITIATIVE



HOW TO GO ON

The Choral Works of Dale Trumbore

Choral Arts Initiative
Brandon Elliott, Artistic Director

Following the death of a loved one, contemporary poet Barbara Crooker writes, “How can we go on / knowing the end of the story?” The first eight tracks of **How to Go On** answer this question in composer Dale Trumbore’s eight-movement secular requiem of the same name.

This meditation on mortality was composed for the versatile singers of Choral Arts Initiative, weaving solos in and out of the texture to create an orchestra of voices. The movements range from questioning and doubt (“How”) to introspection (“Relinquishment”) to ultimate acceptance of our own mortality (“When at Last”). Ultimately, **How to Go On** finds beauty and catharsis in the embrace of everyday life, offering up solace in the words of three living poets—Crooker, Amy Fleury, and Laura Foley—and in music.

The three compositions that follow move from grief to how we cope with life’s everyday challenges. **In the Middle** (Track 9) for chorus & piano sets another poem by Crooker about our need to connect “in the middle / of a life that’s as complicated as everyone else’s.” **Lodestar** (Track 10) for soprano soloist & chorus sets a contemporary fable by Diane Thiel. In references to fairy tales (“a trail of crumbs”) and children’s songs (“how you wonder what you are”), the narrator comes to a quiet acceptance of her own strength and limitations. **After the Storm Passes** (Track 11) features a sinuous journey on the wind and a return to poetry by Crooker. In this piece, solo voices weave throughout the texture again as a storm leaves us “on the rim of summer... washed again in this bright loud light.”

HOW TO GO ON

01 | How

Text by Barbara Crooker

How can we go on, knowing the end of the story?

© Barbara Crooker, excerpt from “Some Fine Day,” *The Pittsburgh Quarterly*, 2007.
Soloist: Marcus Carline.

02 | However Difficult

Text by Laura Foley

However difficult you think it might be,
it is yours, this life,
even the failures
are yours,
even the garden, though it be unkempt,
is yours.

© Laura Foley, excerpt from “Autumn Musings,”
Mapping the Fourth Dimension, 2006.

03 | To See It

Text by Laura Foley

We need to separate to see
the life we’ve made.
We need to leave our house
where someone waits for us, patiently,
warm beneath the sheets.
We need to don a sweater, a coat, mittens,

wrap a scarf around our neck,
stride down the road,
a cold winter morning,
and turn our head back,
to see it—perched
on the top of the hill, our life
lit from inside.

© Laura Foley, from *Syringa*, 2007.

04 | Relinquishment

Text by Laura Foley

I am looking at pale blue ponds of melted ice
on a frozen river
and in them perfect clouds passing.
Wind sends ripples along the water
and trees cut sharp lines into the sky. Soon
it will be gone, all of it
and I will be sitting in darkness,
sitting by a dark window, glad
for having seen this earth,
her elegant grace,
how she turns away from the sun.
And I will be learning, again,
how to give it all up by simply turning.
How to give it up to darkness, all you love.
All of it.
How to give it up again and again.

© Laura Foley, from *Syringa*, 2007.
Soloists: Hannah McMeans, Lorraine Joy
Welling, and Rosaleigh Nicole Taylor.

05 | Requiſcat

Text by Barbara Crooker

Let us go, let go with the few roots
you have left clinging to this earth,
pull free, like the clean snap of a carrot
or radish, let us go, shake off this dirt,
let go, let go of your family, their story
hasn't been told, yours is already written,
let go of the world, its sweetness and sorrow,
let go of your friends, we will cry, yes,
but we will not forget you, let go,
let go your fierce will and stubbornness,
it served you well, now let it go,
your courage will remain, let your daughters
become women, your husband lie in his bed of
pain,
your long journey is over, theirs is beginning,
let us go, become ſpirit and light, ſpring rain,
fly away from this prison of bone, let go,
wait for us, we'll talk again later,
I am here by the phone, waiting for the call,
for this long ſuffering to be over,
let it go, your work is done,
soon we will bring you to the river,
bring your aſhes to the current, let them flow
free,
earth, fire, cinders, rain, wait for us
on the other ſide of the river, let us go.

Text © Barbara Crooker, from *The White Poems*,
2001. Soloist: Rosaleigh Nicole Taylor.

06 | Knowing the End

Text by Barbara Crooker

How can we go on, knowing the end
of the ſtory?

© Barbara Crooker, excerpt from "Some Fine
Day," *The Pittsburgh Quarterly*, 2007.

Soloist: Genie Hossain.

07 | Sometimes Peace Comes

Text by Laura Foley

Sometimes peace is like this:
endless and gentle and ſoft
and no compulſion to go
anywhere. And even the fire
you walked through,
even the trail of aſhes
is gone, not even a memory
in your heart,
and even the ſun is ſtill,
unmoving and quiet,
and you have ſtepped into
a place beyond time,
beyond ſadness and form.
A wide, high plain
where in the endless, deep ſilence
you find out what it is, what it is,
and your part in it.

© Laura Foley, from *Syringa*, 2007.
Soloist: Rosaleigh Nicole Taylor.

08 | When at Last

Text by Amy Fleury

When at laſt I join the democracy of dirt,
a tuſsock earthed over and graſs healed,
I'll gladly conſpire in my own diminishment.

Let a pink peony bloom from my chest
and may it be viſited by a charm of bees,
who will then carry the talcum of pollen

and nectar of clover to the grove where they
hive.

Let the honey they make be broken
from its comb, and release from its golden
hold,

onto ſome animal tongue, my ſoul.

© Amy Fleury, from *Sympathetic Magic*, 2013.
Soloists: Rosaleigh Nicole Taylor and Sammy
Salvador.

How to Go On was commissioned by
Choral Arts Initiative.

09 | IN THE MIDDLE

Text by Barbara Crooker

of a life that's as complicated as everyone
else's,
ſtruggling for balance, juggling time.
The mantle clock that was my grandfather's
has ſtopped at 9:20; we haven't had time
to get it repaired. The braſs pendulum is ſtill,
the chimes don't ring. One day I look out the
window,
green ſummer, the next, the leaves have
already fallen,
and a grey ſky lowers the horizon. Our children
almost grown,
our parents gone, it happened ſo faſt. Each day,
we muſt learn
again how to love, between morning's quick
coffee
and evening's ſlow return. Steam from a pot of
ſoup riſes,
mixing with the yeasty ſmell of baking bread.
Our bodies
twine, and the big black dog pushes his great
head between;
his tail, a metronome, 3/4 time. We'll never get
there,
Time is always ahead of us, running down the
beach, urging
us on faſter, faſter, but ſometimes we take off
our watches,

sometimes we lie in the hammock, caught
between the mesh
of rope and the net of stars, suspended,
tangled up
in love, running out of time.

© Barbara Crooker, from *Radiance*, 2005.
Pianist: Dale Trumbore.

10 | **LODESTAR**

Text by Diane Thiel

Nursery Shellgame

Maps and mazes are my weaknesses.
So many blue prints in the sand
overlapping—I leave

a trail of crumbs behind me
that are sometimes gobbled up by morning,
sometimes washed away, sometimes stolen.

It is hard to find the way back
without the lodestone, the lodestar—
how you wonder what you are.

A handful of blue marbles might do
if we were twelve.
But we are so much more than twelve

and so much less—
our lives so full
of so much emptiness.

So many years spent
following the tracks of other things
that would chew off limbs

to free themselves, knowing
they would never grow back—
not like those many pointed star fish

arrowed in every direction
or the winter crab—trading one shell
for another, out of necessity.

Necessity sent me out to sea
somewhat suddenly—she said to me
Make sure you take a ship with you.

Make sure you do.
Even a swimmer as strong as you
needs a ship sometimes—even you.

© Diane Thiel, from *Resistance Fantasies*, 2004.
Soloist: Lorraine Joy Welling.

11 | **AFTER THE STORM PASSES**

Text by Barbara Crooker

After the Storm

passes, the wind rinses the sky to aquamarine.
In this clean new light, the corn is polished,
carved of jade, leaves of beryl, viridian;
the gold of the wheatfields, stripes of beaten
ore.

Under this great glass eye
we stand, on the rim of summer,
the bones of winter under our feet,
washed again in this bright loud light.

© Barbara Crooker, from *Barbara Crooker:
Selected Poems*, 2015.
Soloists: Lorraine Joy Welling, Rosaleigh Nicole
Taylor, and Marcus Carline.

All compositions by Dale Trumbore.
**In the Middle, After the Storm
Passes**, and **How to Go On** are
available through MusicSpoke.
Lodestar is published by G. Schirmer
and distributed by Hal Leonard. This
album features the world premiere
recordings of **How to Go On, In the
Middle**, and **Lodestar**.

ABOUT CHORAL ARTS INITIATIVE



Choral Arts Initiative is a non-profit 501(c)(3) choral organization made up of some of the most talented and passionate musicians in the Southern California region. Founded in 2013 by Brandon Elliott, Choral Arts Initiative has been hailed as one of Orange County's "Best Choirs" (CBS News, Los Angeles), received the American Prize in Choral Performance, and was recognized by the Wells Fargo Foundation for its commitment to education and community outreach.

Choral Arts Initiative's mission is to work in partnership with composers and the community to illuminate emerging choral music through vocal collaboration and performance and to inspire musical creativity through unique outreach and education programs. Embarking on their fifth season, Choral Arts Initiative has commissioned ten new choral works, performed twelve world premieres, and given over forty regional premieres.

choralartsinitiative.org

Sopranos

Kelsey Downey
Anna Kietzman
Emily Lower
Hannah McMeans
Lorraine Joy Welling

Altos

Shirley R. Chikukwa
Genie Hossain
Michelle Risling
Rosaleigh Nicole
Taylor

Tenors

Jeffrey M. Derus
Alan Garcia
Johnny Gabriel
Gonzales
Christopher Roney
Sammy Salvador
Yngwie Slassh
Zamarippa

Basses

De'John Brown Jr.
Marcus Carline
Ashton Tyler Hackwith
Joshua Himes
Yasumichi Ichikawa
David Lubliner
Marcos Jonathan
Torres

ABOUT BRANDON ELLIOTT



Brandon Elliott is a conductor, vocalist, music educator, and arts entrepreneur based in southern California. He is the Founder and Artistic Director of the Choral Arts Initiative, which has quickly garnered regional and national attention. Elliott has a strong passion for 20th and particularly 21st-century music literature. He has conducted and premiered dozens of choral compositions by emerging composers throughout the globe.

In his pursuit to promote the works of living composers, Elliott maintains a choral series with MusicSpoke. Elliott is Assistant Professor of Music and Director of Choral and Vocal Activities at Moorpark College, where he conducts the choirs and teaches courses in Musicianship, Applied Voice/Vocal Techniques, Music Business and Entrepreneurship, and Music Appreciation. He serves as a clinician, adjudicator, and guest conductor for festivals and honor choirs throughout Southern California. Elliott holds a B.A. in Music Education from California State University – Fullerton School of Music, a Master of Music degree in Choral Conducting from the University of Cincinnati College-Conservatory of Music, and a certificate in Music Business Leadership through the Berklee College of Music.

brandon-elliott.com



ABOUT DALE TRUMBORE

Hailed by the New York Times for her “soaring melodies and beguiling harmonies,” Dale Trumbore has been commissioned and awarded by organizations including ACDA, ACME, Boston New Music Initiative, Inscape Chamber Orchestra, The Los Angeles Master Chorale, The Master Chorale of Tampa Bay, Northwest Symphony Orchestra, The Singers – Minnesota Choral Artists, and VocalEssence. She has served as Composer in Residence for Nova Vocal Ensemble and Artist in Residence at Brush Creek Foundation for the Arts, Copland House, the Helene Wurlitzer Foundation of New Mexico, and Willapa Bay AiR.

Trumbore’s interest in the convergence of music and language leads her to collaborate frequently with contemporary poets. Her works for voice have been recorded by Choral Arts Northwest, The Esoterics, New York Virtuoso Singers, Six Degree Singers, and soprano Gillian Hollis. Trumbore’s compositions are available from Boosey & Hawkes, G. Schirmer, and MusicSpoke. Trumbore holds a dual degree in Music Composition (B.M.) and English (B.A.) from the University of Maryland and a master’s degree in Composition from the University of Southern California.

daletrumbore.com