USC Thornton Chamber Singers
Friday, April 8, 2011, 8:00 p.m.
University of Southern California
Alfred Newman Recital Hall

Jo-Michael Scheibe, conductor
Christopher D. Haygood, assistant conductor
Guk Hui Han, accompanist
Ola Gjeilo, guest artist
Program

I

Light

Vytautas Miškinis (b. 1959)

Lucis Creator optime
Zanaida Robles, soprano
John Russell, tenor

William Byrd (c.1540-1623)

O lux beata Trinitas

II

György Ligeti (1923-2006)

Reggel
Zanaida Robles, soprano
John Russell, tenor

Klaus Egge (1906-1979)

Den dag kjem aldri at eg
Christopher D. Haygood, conductor
Amelia Tobiason, soprano

III

Sorrow

Norman Dinerstein (1937-1982)

When David Heard

IV

Rest

Edwin Fissinger (1920-1990)

Lux aeterna
Amelia Tobiason, soprano
Sam Barbara, tenor

The use of flash cameras, video cameras, and other recording devices is not permitted. Please turn off all cell phones.

Due to safety considerations, members of the audience are not allowed backstage prior to or following performances.
INTERMISSION

V

Light into Night

Johannes Brahms
(1833-1897)

O Heiland reiss, die Himmel auf, Op. 74, no. 2

VI

Night

Tarik O'Regan
(b. 1978)

Threshold of Night
Zanaida Robles, soprano
Eleni Pantages, alto
Kory Reid, alto
Troy Quinn, tenor
John Russell, tenor

Ola Gjeilo

Dark Night of the Soul
Ola Gjeilo, piano
Emily Schubert, soprano
Jessica Ryu, violin I
Jack McFadden Talbot, violin II
Sixto Franco Chordá, viola
Yoshi Masuda, cello

VII

Water

Dale Trumbore
(b. 1987)

... the whole sea in motion

Eric Barnum
(b. 1979)

The Sounding Sea
VIII
Peace

Samuel Barbara, conductor

arr. Michael Tippett (1905-1998) Steal Away
Zanaida Robles, soprano
Christopher Bingham, tenor

Sydney Guillaume (b.1982) Fèt Chanpèt
Sydney Hopson, percussion

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Lucis Creator optime

Lucis Creator optime, 
Lucem dierum proferens, 
Primordiis lucis novae, 
Mundi parans originem.

Qui mane iunctum versperi 
Diem vocari praecipis: 
Illabitur tetrum chaos, 
Audi preces cum fletibus.

Ne mens gravata crimine, 
Vitae sit exul munere: 
Dum nil perenne cogitat, 
Seseque culpis illigat.

Praesta Pater piissime, 
Patrique compar Unice 
Cum Spiritu Paraclito 
Regnans per omne saeculum. 
Amen.

Dirigatur Domine oratio mea. 
Sicut incensum in conspectu tuo.

- from the Roman Breviary

O lux beata Trinitas

O lux beata Trinitas, 
Et principalis unitas, 
Iam sol recedit igneus, 
Infunde lumen cordibus.

Te mane laudum carmine, 
Te deprecamur vespere, 
Te nostra suppexa gloria, 
Per cuncta laudet saecula.

O Trinity of blessed light, 
And princely unity, 
The fiery sun already sets, 
Shed thy light within our hearts.

To thee in the morning with songs of praise, 
And in the evening we pray, 
Thy glory suppliant we adore, 
Throughout all ages for ever.

- J. M. Neale
Deo Patri sit gloria,  
Eiusque soli Filio,  
Cum Spiritu Paracleto,  
Et nunc et in perpetuum, Amen.

Glory be to God the Father,  
To his only Son,  
With the Holy Spirit  
Now and for ever. Amen.

- from the Liturgia Horarum

Reggel

Mar uti—uti mar!  
A torony a hajnalban, uti mar!  
Azidot bemezeli  
akorai kikeriki:  
reggel van! Ah!

Ring, tick-tock bell!  
And the clock ticks wishing well, tick-tock, bell!  
In the dawn, cock-a-doodle-doo,  
the cock cries and the duck too,  
Ring well, bell! Ah!

- from ”after a poem”  
by Sandor Weores

Den dag kjem aldri at eg deg gløymer

The day I will never forget you,  
Waking or sleeping, I dream of you.  
You are always close to me,  
Most of all I see you in the dawn.

Du leikar kringom meg der eg vankar.  
Eg høyrer deg når mitt hjarta bankar.  
Du støtt meg fylgjer på ferdi mi,  
som skuggen gjeng etter soli si.

You come to me wherever I am,  
I hear you when my heart beats.  
You always follow me on my journey,  
Like a shadow follows the sun.

Når nokon kjem og i klinka rykkjer,  
d’er du som kjem inn til meg, eg tykkjer:  
Eg sprett frå stolen og vil meg tê,  
men snart meg sig atter ende ned.

When someone comes through the door,  
I think it is you coming to me:  
I jump up from the chair to greet you,  
But it never is you, and I am again broken.

Når vinden lint uti lauvet ruslar,  
eg trur d’er du som gjeng der og tuslar!  
Når sumt der burte eg ser seg snu,  
eg kvekk og trur det må vera du.

When the wind ripples through the water,  
I think it is you, gently guiding the waves!  
When summer ends and turns to fall,  
I cry, and think it must be you.

I kvar som gjeng og som rid og køyrer,  
d’er deg eg ser; deg i alt eg høyrer:  
I song og fløyte- og felelåt,  
men endå best i min eigen gråt.

I see you in everything that moves and lives,  
I hear you in every sound of the earth:  
In song, and flute and violin,  
But most of all, in my own tears.

- Aasmund Olavsson Vinje  
(1818-1870), 1866 from Storegut

- Lesley Leighton
When David Heard

When David heard that Absalom was slain,
He went up to his chamber over the
gate, and wept
And thus he said:
Oh my son Absalom,
    my son, my son, Absalom!
Would God I had died for thee,
Oh Absalom, my son, my son.

- II Samuel 18:33

Lux aeterna

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Let perpetual light shine upon them, O Lord,
With your saints forever,
For you are merciful.

Grant them eternal rest, O Lord,
And let perpetual light shine upon them.

- appointed for the Feast Day
  of the Transfiguration

- trans. unknown

O Heiland reiss die Himmel auf, Op. 74, no. 2

O Heiland, reiss die Himmel auf,
herab, herauf von Himmel lauf,
reiss ab vom Himmel Tor und Tür,
reiss ab was Schloss und Riegel für.

O Gott, ein Tau vom Himmel giess,
im Tau herab, o Heiland, fliess,
 ihr Wolken brecht und regnet aus
den König über Jacobs Haus.

O Erd, schlag aus,
dass Berg und Tal grün alles, alles werd,
o Erd, herfür dies Blümlein bring,
o Heiland, o Heiland, aus der Erden,
aus der Erden spring.

Hie leiden wir die grösste Not,
vor Augen steht der bittre Tod,
ach komm, führ uns mit starker Hand
von Elend zu dem Vaterland.

The wall of Heav’n, O Saviour, rend!
Arise and haste from end to end;
Each heav’nly gate and door unbar;
Undo what locks and bolts there are!

O God, pour down celestial dew;
And in this gift Thyself imbue,
Ye clouds, burst forth in fertile showers,
And bring the King to Jacob’s towers!

O earth, produce,
That mount and vale show verdant birth,
O earth, for this thy blossoms bring;
O Saviour from the dark soil spring!

We suffer here the direst woe;
Before our eyes waits Death, our foe;
O come, lead us with mighty hand,
From sorrow to the Fatherland!
Da wollen wir all danken dir, 
unserm Erlöser für und für, 
da wollen wir all loben dich, 
je allzeit immer und ewiglich.
Amen.

Then will we thank Thee o’er and o’er, 
Our dear Redeemer evermore, 
Then will we give Thee heartfelt praise, 
Forever through endless days.
Amen.

- Fredrich von Spee

Dark Night of the Soul

One dark night, 
fiired with love’s urgent longings —ah, the sheer grace!—
I went out unseen, 
my house being now all stilled.
In darkness, and secure,
by the secret ladder, disguised, —ah, the sheer grace!—
in darkness and concealment, 
my house being now all stilled.
On that glad night, 
in secret, for no one saw me, 
nor did I look at anything,
with no other light or guide 
than the one that burned in my heart.

- St. John of the Cross (1542-1592),
   trans. by Kieran Kavanaugh and Ottilio Rodriguez

... the whole sea in motion

...no language can describe the effect of the deep, clear azure of the sky and ocean, 
the bright morning sunshine on the semicircular barrier of craggy cliffs surmounted 
by green swelling hills, and on the smooth, wide sands, and the low rocks out 
at sea—looking, with their clothing of weeds and moss, like little grass-grown 
islans—and above all, on the brilliant, sparkling waves. And then, the unspeakable 
purity—and freshness of the air! […] just enough wind to keep the whole sea in 
motion, to make the waves come bounding to the shore, foaming and sparkling, as 
if wild with glee. Nothing else was stirring—no living creature was visible besides 
myself. My footsteps were the first to press the firm, unbroken sands;—nothing 
before had trampled them since last night’s flowing tide had obliterated the deepest 
marks of yesterday, and left them fair and even, except where the subsiding water 
had left behind it the traces of dimpled pools and little running streams

- Anne Brontë (1820-1849)
The Sounding Sea

O listen to the sounding sea
That beats on the remorseless shore,
O listen! for that sound will be
When our wild hearts shall beat no more.

O listen well and listen long!
For sitting folded close to me,
You could not hear a sweeter song
Than that hoarse murmur of the sea.

- George William Curtis

My Soul’s Been Anchored in the Lord

My soul’s been anchored in the Lord,
Before I’d stay in hell one day,
I’d sing an’ pray my self away,
My soul’s been anchored in the Lord.

Goin’ shout an’ pray an’ never stop,
Until I reach the mountain top,
My soul’s been anchored in the Lord.

Do you love Him?
God almighty,
Are you anchored,
My soul’s been anchored in the Lord.

- traditional

Steal Away

Steal away, steal away to Jesus;
Steal away, steal away home,
I ain’t got long to stay here.

My Lord calls me by the thunder,
The trumpet sounds with-in-a my soul,
I ain’t got long to stay here.
Green trees a-bending,
poor sinner stands a-trembling,
The trumpet sounds with-in-a my soul,
I ain’t got long to stay here.

- traditional

Fèt Chanpèt

“Beng, beng, beng”, mwen tande “beng”,
Klòch sonnen “beng”,
Me mwa Jiyè fè “beng” nan dènie almanak,
Tout timoun delivre, Pwofesè kraze rak,
Nan tout kwen peyi-a, dènie lekòl lage!

Tout pèleren pare; se sezon
Fèt Chanpèt!
Banbòch la kòmanse, toupatou se bèl fèt!

Anpil moun debake nan Lakou Migonga;
Poul, kòdenn ak kanna
Fè ribanbé nan lakou-a.

Papa ak gran papa, frè ak sè reyini,
Vwazinay ak zanmi, nou tout fon sèl fanmi.
Wi tout sa se lizay nan Peyi d’Ayiti.

Labapen, Pitimi, Kann kale fè kenken,
Mango ak zaboka tonbe tout lajounen.

Lavèy, se boule bwa,
Demen, se mès dizè.
Tout moun ap selebre:
Viv la Sen Jak Majè! Se Fèt Chanpèt!

Ala yon bèl epòk’o,
Se la jwa, se la fèt!
Aprè La Plèndino, se tou pa Limonad.
Se sezon Fèt Chanpèt!
Nou tout n’ape chante,
N’ape rele: “Beng, beng, beng”!

“Ding, ding, ding,” I hear ding”,
The bell strikes, “ding”
The month of July strikes “ding” on all the calendars.
All the children are free, Teachers are gone,
In all corners of the country, school is out!

All the pilgrims are ready; it’s the frivolous party season!
The feast has begun, everywhere it’s part time!

Many have arrived al Lakou Migonga.
Chickens, turkeys and ducks
Are carousing in the yard.

Fathers, grandfathers, brothers and sisters are gathered,
Neighbors and friends, we all make one family.
These are all customs in the country of Haiti.

Artocarpus incisa, Millet, Sugarcanes are flourishing.
Mangos and Avocados are falling all day long.

The night before, it’s wood burning,
The next day, it’s the ten a.m. Mass.
Everyone’s celebrating:
Hail to Saint James the Great! It’s “Fèt Chanpèt”!

Oh, what a beautiful season,
It’s joy, it’s festivity!
After Plaine-du-Nord, at Limonade we party some more.
It’s the frivolous party season!
We are all singing,
We are all yelling out: “ding, ding, ding”!
“Beng, beng, beng”,
N’ap rele “beng”,
N’ap chante “beng”,
An nou fete jouk sa kaba!

“Ding, ding, ding”,
We are all yelling “ding”,
We are singing “ding”,
Let’s party until the very end!

“Beng, beng, beng”!
N’ap fete “beng”!
N’ap rele “beng”!
N’ap chante “beng”!
Klòch la sonnen “beng”!

“Ding, ding, ding”!
We party “ding”!
We yell “ding”!
We sing “ding”!
The bell strikes “ding”!

Me mwa Jiyè fè “beng” nan dènie almanak…
Se Fèt Chanpèt, nan pwen konsa!

The month of July strikes “ding” on all the calendars…
It’s “Fèt Chanpèt”, there’s none like it!

- Gabriel T. Guillaume
- Sydney Guillaume
Lucis Creator optime
VYTAUTAS MIŠKINIS

Vytautas Miškinis (b. 1954) is a Lithuanian composer, choral conductor, and educator. While the majority of Miškinis’ compositions are secular, his religious compositions are performed all over the world. Miškinis religious music primarily utilizes Latin liturgical texts, as in the motet Lucis Creator optime. The text is one of the oldest hymn texts in the Roman Catholic liturgy. Its form follows the style of St. Ambrose and classical Latin construction by using iambic tetrameter. Specifically, the hymn Lucis Creator optime appears during the office of Vespers, which occurs in the evening.

Particularly appropriate for the service of Vespers, the hymn praises God as the “Creator of Light” and invokes a prayer of forgiveness for sin and protection through the night. Known for his ability to create shimmering colors through harmonic language based on the intervals of seconds, thirds, and fifths, Miškinis combines his 20th century compositional technique with syllabic text setting and textural variance to aurally paint a vivid representation of the hymn. Meter becomes obscured as the vocal lines weave “new chains of woe” but ultimately the composition concludes with ascending lines in imitation of prayers rising like incense.

O lux beata Trinitas
WILLIAM BYRD

Queen Elizabeth I granted William Byrd (1540-1623) and Thomas Tallis sole right to publish music in England. In gratitude to Queen Elizabeth and in celebration of her 17th year of reign, Byrd and Tallis dedicated the Cantiones Sacrae of 1575 to her. Each composer contributed 17 compositions to the collection, so moving from Tallis’s O nata lux de lumine, we come to Byrd’s O lux beata Trinitas written for use at Vespers on Saturdays and Trinity Sunday.

An evening hymn attributed to St. Ambrose but likely of a later date, Byrd sets the text for six voices. In symbolic representation of Trinitarian theology, the composition is divided into three distinct sections. Also interesting to note, the second verse divides the voices into pairings of three interrupting the polyphonic texture with a homophonic duet of praise. This texture moves into the third section, the Gloria Patri, and closes with a return to polyphonic texture mirroring “now and forever, Amen.”
Hungarian born György Ligeti (1923-2006) extended the musical language of Béla Bartók in his early works. The communist regime viewed Ligeti’s compositional style as “decadent,” thus prompting him to leave the country. Experimentation with rhythm, harmony, and timbre led Ligeti into a career of pushing the creative parameters of sound.

The second in a set of compositions for choir capture the sounds of night and morning respectively, *Reggel* tolls the beginning of day through imitative passages reminiscent of a cascading carillon. In the second section, Ligeti uses a layering of chromatic and articulated vocal lines capturing the busy chatter of chickens and ducks in their early-morning conversations. Listen closely and hear the cock-a-doodle-doo cry out over the choir.

Klaus Egge’s *Den dag kjem aldri at eg* is a Norwegian love song that analogizes the lover’s presence to sun and shadow, dreams and night, laughter and tears. The poetry harkens to the Petrarchan principle of opposites in describing the complexity and fullness of love. Egge capitalizes on the inherent timbres in the female and male voice to construct a hauntingly elegant composition.

Norman Dinerstein (1937-1982) studied composition with several noted American composers, including Aaron Copland, Roger Sessions, and Milton Babbitt. Dinerstein’s dramatic setting of *When David Heard* is one of his most memorable compositions. This setting, composed toward the end of Dinerstein’s career, was the winner of the 1976 Brown University Choral Competition. Dealing with one of the most emotional stories of parental loss, the text is taken from the second book of Samuel. Dinerstein wrote:

*When David Heard* deals with King David’s grief over the death of his son Absalom. The lines are simultaneously both personal and universal, and the intention of this setting is to incorporate both of these elements; the choral techniques used to achieve this end range from the directness of monodic passages to the complexity of eight-part textures.

Beginning with news of Absalom’s death, the composition moves the listener through scenes of David’s grief, climaxing in an eight-part choral texture that turns introspective to close.
Lux aeterna
EDWIN FISSINGER

An important contributor to the choral art in the United States, Edwin Fissinger’s (1920-1990) career spanned composition, choral conducting, and education at several institutions across the Midwest. The Lux aeterna is extracted from the Communion text of the Requiem Mass. Lux aeterna utters a plea for perpetual light of peace to shine on all the saints, and Fissinger primarily sets this prayer homophonically. One may notice that the few melismatic passages highlight the being of God and eternal peace. Harmonically, Fissinger employs a similar structure to that heard in Miškinis with chords built on seconds, fourths, and fifths producing a kaleidoscope of sound. This rich homophonic texture is juxtaposed with solo chant in bass and soprano.

O Heiland, reiss die Himmel auf
JOHANNES BRAHMS

O Heiland, reiss die Himmel auf is a German translation of a didactic hymn by Friedrich Spee (1591-1635) first published in 1622. Brahms’s fascination and study of old forms is clearly present in this work and closely parallels a 16th century chorale motet. Brahms set the five stanzas as a series of chorale variations. In the first four voices, the chorale tune is heard as a cantus firmus. In the fifth verse, variation occurs in all four voice parts with a canonic “amen” closing the piece.

Threshold of Night
TARIK O’REGAN

Threshold of Night (setting of Kathleen Raine’s Three Poems of Incarnation) was commissioned by St. John’s College, Cambridge and premiered under the direction of David Hill in the College chapel on 25 November 2006. Written for Advent, the work aims to highlight the yearning that all societies have, in their time of need, for guidance from beyond their community. By coincidence, however, this composition was completed on the eve of 29th August 2006, one year after Hurricane Katrina, one of the deadliest in the history of the United States, made landfall in Louisiana. Looking at Raine’s words in this context (“Go back, my child, to the rain and storm”), the poem can be seen to echo the conflicted and anguished thoughts of displaced New Orleanians. The original Advent sense of desired guidance takes on a specific, if unintentional, significance with regards to the tragic outcome of that hurricane; this is emphasized by the blues-inflected harmonies found throughout Threshold of Night.

- notes by the composer
Dark Night of the Soul
OLA GJEILO

The text for this piece, three stanzas from St. John of the Cross’ (1542-1592) magical poem “Dark Night of the Soul,” was suggested to me by Joel Rinsema, executive director of the Phoenix Chorale, and I fell in love with its colorful and passionate spirituality instantly.

One of the main things I wanted to do in this piece was to make the choir and piano more equal; usually the piano is relegated to a very generic accompanying role in choral music, as opposed to strings or orchestra, which will often have a much more independent and prominent role where it is allowed to shine as well. So there is a lot of give and take between the choir and piano here; often the piano is accompanying the choir, but sometimes the choir is accompanying the piano (or violin a couple of times), with the choir kind of taking the role of a string orchestra. I just love the sound of voices singing chords on “Ooh” or “Mmm”: it creates a sound that can be so amazingly evocative and warm, especially when doubled by a string quartet. To me, that sound combination has a similar effect to a great synth pad, only it feels more organic and alive. But mainly, what this piece was really about was just the sheer desire to write something that could hopefully convey a lot of the grace and passion that is so strong and pulsating in the poem!

- notes by the composer

... the whole sea in motion
DALE TRUMBORE

The prose text for ...the whole sea in motion is excerpted from Agnes Grey (1847), a novel by British novelist Anne Brontë.

- notes by the composer

The Sounding Sea
ERIC BARNUM

A celebrated young American composer, Eric William Barnum (b. 1979) has received several awards for his choral compositions, including the Chanticleer Composer Competition in 2003 and the VocalEssence Essentially Choral Competition in 2006. For this composition, Barnum chose the text of American transcendentalist George William Curtis (1824-1892) who, in addition to his fame as a writer, enjoyed great respect as a lecturer for social reform. In describing his intent for The Sounding Sea, Barnum says he sought “to capture a spirit that moves beyond the temporary to express the eternal, a reflection of the transcendence implied by the endless, unchanging nature of the sea.” His compositional devices seek to imitate the crashing of waves as they break on the shore as well as the rolling waves at sea through the mediums of pitch, rhythm, and whispered word.
Moses Hogan (1957-2003) led the outstanding Moses Hogan Chorale which was noted for its rhythmic accuracy, clarity, and musical vitality. Hogan arranged *My Soul's Been Anchored in the Lord* in 1998. It incorporates the practice of leader and chorus both through solo singers as well as call and response from men and women. Its syncopated, electric energy compounds as the composition progresses to a thrilling conclusion.

Michael Tippett (1905-1998) was an English composer of opera, large-scale choral works, symphonies, string quartets, song cycles, and concertos. His oratorio *A Child of Our Time* contained five Negro spirituals. The spirituals lent Tippett’s work a unique life inherent in duality of language allowing the slaves the freedom to voice their longing for a “promised land” away from the atrocities they endured. At its most open texture, “Steal Away” divides into 10 mixed voices with soprano and tenor soloists acting as “leaders” for the other singers.

Sydney Guillaume (b. 1982), originally from Port-au-Prince, Haiti, came to the United States at the age of 11. His compositions have been praised by the *Miami Herald* for their “impressive maturity and striking melodic distinction.” Taking great pride in his Haitian roots, Sydney hopes that his music will serve as an ambassador for his country and foster an awareness of the beautiful culture that exists amidst the economic and political turmoil. *Fèt Chanpèt* captures the lively colors and sounds of celebrations in Haiti. The text is by Sydney’s father Gabriel, who writes: “In the sunny island, above the fiery soil, in my little corner of delight, *Carnival* and *Fèt Chanpèt* without a doubt remain the strong moments of those popular explosions that are inescapable.”

- notes by Christopher D. Haygood, except where otherwise noted
USC Thornton Chamber Singers

The USC Thornton Chamber Singers is the premiere choral ensemble at the USC Thornton School of Music and is directed by Jo-Michael Scheibe, chair of USC Thornton’s department of choral and sacred music. The Chamber Singers, in conjunction with the USC Thornton Concert Choir, has performed in recent years with the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. They perform regularly in concert halls around the country and around the world, including tours of South Korea in 1994, Poland in 1997, and China in 2006.

During the 2010-11 academic year, the USC Thornton Chamber Singers were featured on The Tonight Show with Jay Leno and with the Shoah Foundation Gala where they performed with Grammy and Academy Award winning artist Jennifer Hudson. In January 2009, Dale Warland led them in a concert titled Choral Music as an Agent of Social Change and in February 2011, Robert Reynolds directed the West Coast premiere of Heinz Werner Henze’s Muses of Sicily. In November 2009, the Thornton Chamber Singers were joined by the USC Thornton Concert Choir and USC Thornton Symphony in a magnificent performance of J.S. Bach’s Messe in H-moll under the direction of Maestro Helmuth Rilling. In October 2009, members of the Chambers Singers and Concert Choir joined Andrea Bocelli in his performance and DVD Recording of My Christmas for PBS. The mixed-voice ensemble gave the keynote performance at the 2005 national conference of the American Choral Directors Association at Walt Disney Concert Hall. In 2002, the Thornton Chamber Singers won the Grand Prix of a prestigious international choral competition in Tours, France.

About the USC Thornton Choral and Sacred Music Department

Established in 1946 by Charles C. Hirt, the choral music department continues to be an innovator and leader in the development of graduate degree programs specifically designed for the choral conductor and church musician. The current faculty consists of Cristian Grases, Jo-Michael Scheibe, and Nick Strimple, all of whom are specialists that lead regional choral ensembles and serve as clinicians and guest conductors in the United States and abroad.

Departmental ensembles have achieved local, national, and international recognition through frequent performances with the Los Angeles Philharmonic; appearances at Divisional and National Conventions of the American Choral Directors Association; and recognitions including two Grand Prizes-in international choral competitions in Bulgaria, Spain, and France. The ensembles include: USC Thornton Chamber Singers, a mixed-voice chamber chorus of 22–28 members; USC Thornton Concert Choir, a mixed-voice ensemble of 50–60 members; USC Thornton Oriana Choir, which specializes in choral repertoire for women; USC Thornton Apollo Choir, which specializes in choral repertoire for men; and University Chorus, a 70-voice ensemble meeting once a week made up of students, faculty, staff and community members.
Jo-Michael Scheibe
CONDUCTOR


Scheibe's artistic collaborations include performances with Luciano Pavarotti, José Carreras, Salvatore Licitra, Maria Guleghina, and Kenny Loggins, as well as preparation of choruses for Helmuth Rilling, Sir Colin Davis and the London Symphony Orchestra, Franz Welser-Möst and the Cleveland Orchestra, Michael Tilson Thomas and the New World Symphony, and conductors Jahja Ling, Edoardo Müller, James Judd, Max Valdez, Thomas Sanderling, and Alain Lombard, among others. Recordings of ensembles under Scheibe's direction have been released on the Albany, Cane, Naxos, and ANS labels.

Fall 2008 marked Scheibe's return to USC Thornton after a 15-year tenure as director of choral studies at the University of Miami's Frost School of Music (1993-2008), as well as previous faculty appointments at Northern Arizona University in Flagstaff (1985-1993), Long Beach City College (1978-1985), Vintage High School in Napa, California, and Huntington Beach High School. Scheibe received his DMA from the USC Thornton School and his BA and MM degrees from California State University at Long Beach, which presented him with the distinguished alumnus award.

Scheibe has served as music and artistic director of several community choral organizations, including the Master Chorale of South Florida, the Tampa Bay Master Chorale, and the Long Beach Master Chorale. He has directed music ministries in churches as well, most recently at Coral Gables Congregational Church, where he conducted the Chancel Choir and Vocal Ensemble, which appeared at the 2002 ACDA Southern Division Convention in Nashville. A member of Chorus America, the International Federation of Choral Music and several other professional and education organizations, Scheibe is in frequent demand internationally as a clinician, conductor, and adjudicator for choruses at the university, community college, community, and secondary levels.
Christopher D. Haygood
ASSISTANT CONDUCTOR

Christopher D. Haygood currently teaches Choral Conducting I and is in his second year serving as senior teaching assistant for the department of choral and sacred music and assistant conductor of the USC Thornton Chamber Singers. Previously, Haygood was the research assistant to Dr. Nick Strimple and assistant conductor of the Apollo Men’s Choir. While at USC Thornton he has conducted for masterclasses with Helmuth Rilling, Rodney Eichenberger, and Dale Warland. In August 2008, Haygood’s article, “Using Music Research to Enhance Choral Programming,” appeared in the Bulletin of International Music. Before arriving at USC, Haygood conducted the Frost Women’s Chorale, served as dissertation editor for The Graduate School, and taught Secondary Choral Methods at the University of Miami. As a soloist, he appeared with the Los Angeles Zimriyah Chorale in November 2009 and currently sings as bass section leader at Beverly Hills Presbyterian Church. In the 2008–09 season he sang as bass soloist with the choir of St. Alban’s Episcopal Parish, performing Mozart’s Requiem and the role of Pilate in J.S. Bach’s St. John Passion. As a high school teacher in Vicksburg, Mississippi, Haygood was awarded the Mississippi Music Educators Outstanding Young Music Teacher in 2006.

Guk Hui Han
ACCOMPANIST

Guk Hui Han joined the USC Thornton Chamber Choir as its accompanist in 2010. After receiving her bachelor of arts in music from Chung-Ang University, Seoul, South Korea, Han came to the USA to study collaborative piano. Han completed the master of music in collaborative piano program in University of Cincinnati. She served as choral accompanist to Musica Sacra Chorus and Orchestra, which is a very notable presence in Cincinnati’s artistic community. Han is currently pursuing her doctor of musical arts under Alan Smith, chair of keyboard studies at the USC Thornton School of Music.

Ola Gjeilo
COMPOSER

Ola Gjeilo was born in Norway in 1978 and moved to New York in 2001 to study composition at The Juilliard School. He is the composer of over 30 published works, which have sold more than 100,000 copies since 2007 and have been performed all around the world. Gjeilo’s debut recording as a pianist-composer, the lyrical crossover album Stone Rose, was released to critical acclaim in 2007 on the 2L label.
Presently a full-time composer based in Santa Monica, CA, he is also an avid sports fan and movie buff. Gjeilo’s scores are distributed by Hal Leonard, and Stone Rose is available at amazon.com and iTunes.

Dale Trumbore
COMPOSER

An active composer on both coasts, Dale Trumbore has won numerous awards for her compositions, including those sponsored by the Society for Universal Sacred Music, Lyrica Chamber Music, Chanticleer, the National Federation of Music Clubs, and the Harmonium Choral Society. The USC Thornton Symphony recently premiered Trumbore’s piano concerto, 10,000 Hours, with soloist Nicolas Gerpe. Trumbore’s works have also been performed by the Kronos Quartet, the New York Virtuoso Singers, the Boston New Music Initiative, the Orange County Women’s Chorus, and the USC Thornton Oriana Choir, among other ensembles. In May 2011, Trumbore will graduate with her master’s in music composition from USC Thornton, where she has studied with Morten Lauridsen and Donald Crockett. Trumbore’s music may be heard at www.daletrumbore.com.
Personnel

USC THORNTON CHAMBER SINGERS
Dr. Jo-Michael Scheibe, conductor
Christopher D. Haygood, assistant conductor
Guk Hui Han, accompanist

SOPRANO
Julia Adolphe, MM composition, first year, New York, NY
Tammi Alderman, DMA choral music, first year, Pasadena, CA
Cara Zydor Fesjian, BM composition, freshman, Pelham, NY
Kimberly Hessler, BM vocal arts, sophomore, Sunnyvale, CA
Zanaida Robles, DMA choral music, first year, Monrovia, CA
Emily Schubert, BA aero. engineering, sophomore, Roanoke, VA
Amelia Tobiason, BM voice, freshman, Winlock, WA
Dale Trumbore, MM composition, second year, Chatham, NJ
Faith Xue, BA communications, junior, Redmond, CA

ALTO
Coreen Duffy, DMA choral music, third year, Waterford, MI
Bronte Ficek, BA neuroscience, freshman, Billings, MT
Michelle Hermadi, BA piano, freshman, Milpitas, CA
Katherine Johanesen, PhD Earth science, fifth year, Pasadena, CA
Neda Kandimirova, DMA choral music, second year, Sofia, Bulgaria
Eleni Pantages, BA choral music/ voice, senior, Goleta, CA
Joy Phan, BA choral music, first year, Las Vegas, NV
Kory Reid, MM choral music, second year, Napa, CA
Rachel Surden, MM choral music, first year, Ardmore, PA

TENOR
E. Jason Armstrong, DMA choral music, third year, Orlando, FL
Sam Barbara, DMA choral music, first year, Portland, OR
Chris Bingham, MM choral music, first year, Ashland, OR
Brian Hays, MM choral music, first year, Tuscon, AZ
Daniel Lessler, BA piano/comp., sophomore, Somis, CA
Jeffrey Parola, DMA composition, first year, Salinas, CA
Troy Quinn, DMA choral music, first year, Hamden, CT
John Russell, DMA choral music, third year, Kalamazoo, MI
BASS
Stephen Black, DMA choral music, first year, Louisville, KY
Will Goldman, BA choral music, junior, Los Angeles, CA
Christopher G. Gravis, DMA choral music, second year, Long Beach, CA
James Hayden, BA choral music, sophomore, Flower Mound, TX
Christopher D. Haygood, DMA choral music, third year, Tupelo, MS
Desmond Moulton, DMA choral music, first year, Kingston, Jamaica
Mark Suennen, BA psychology, senior, San Diego, CA
Robin Wyatt-Stone, BM voice, sophomore, Woodinville, WA
USC Thornton Faculty

Department of Choral & Sacred Music Faculty
  Jo-Michael Scheibe, DMA, chair
  Nick Strimple, DMA
  Cristian Grases, DMA
  Donald Brinegar, visiting professor of choral music
  Morten Lauridsen, DMA, distinguished professor of composition
  William Dehning, DMA, professor emeritus
  James Vail, DMA, professor emeritus

Department of Choral & Sacred Music Teaching Assistants
  E. Jason Armstrong
  Stephen M. Black
  Coreen Duffy
  Christopher G. Gravis
  Christopher D. Haygood
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Please contact us at uschoral@usc.edu or 213.740.7416 if you would like more information on how to contribute to the USC Thornton department of choral and sacred music.
Upcoming Events

SPRING, 2011

USC Thornton Apollo Men’s Chorus & Oriana Women’s Choir
Sunday, April 10, 2011, 3:00 p.m.
Alfred Newman Recital Hall
University Park Campus
University of Southern California

USC Thornton Chamber Singers
Friday, April 15, 2011, 7:30 p.m.
St. Matthew’s Episcopal Church
1031 Bienveneda Avenue
Pacific Palisades, CA 90272-2314

Mozart’s La Finta Giardiniera
Thursday, April 21, 8:00 p.m.
Friday, April 22, 8:00 p.m.
Saturday, April 23, 8:00 p.m.
Sunday, April 24, 2:00 p.m.
Bing Theatre

The USC Thornton Opera Program and the Thornton Chamber Orchestra present this Mozart work, with libretto by Giuseppe Petrosellini and Marco Coltellini.

Admission:
USC students, staff, and faculty with valid ID, free.
Seniors, alumni and non-USC students, $12.
General public, $18.

USC Thornton University Chorus
Music for Choir and Organ
John. K. Russell, conductor; Stephen Black, organ
Friday, April 29, 2011, 8:00 p.m.
United University Church
University Park Campus
University of Southern California
FALL 2011 AND BEYOND

USC Thornton Concert Choir and Chamber Singers
Friday, October 21, 2011, 8:00 p.m.
Alfred Newman Recital Hall
University Park Campus

USC Thornton Apollo Men’s Chorus and Oriana Women’s Choir
Friday, October 28, 2011, 8:00 p.m.
Alfred Newman Recital Hall
University Park Campus

University Chorus
Sunday, November 20, 2011
Location and time TBA

Winter Gala
Featuring the USC Thornton Choral Artists and USC Thornton Scholarship Brass and Percussion
Wednesday, November 30, 2011, 7:30 p.m.
Bovard Auditorium
University Park Campus

USC Thornton Dickens Dinner
The annual fundraiser for the USC Thornton School of Music
December 9, 2011, 7:00 p.m.
Millennium Biltmore Hotel
For further information please call (213) 740-6474.

Los Angeles Chamber Orchestra and USC Thornton Chamber Singers
J.S. Bach’s Magnificat in D, BWV 243
February 25, 2012, 8:00 p.m.
Jeffrey Kahane, conductor
Ambassador Auditorium
Pasadena, CA
We gratefully acknowledge the following contributions supporting student scholarships, faculty endowments, and specific programs in amounts of $500 and above, received between January 1 and December 31, 2010.

Every effort has been made to ensure that this list is complete and accurate. If an error or omission has been made, please contact the Thornton Development Office at (213) 740-6474.

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