UNIVERSITY OF SOUTHERN CALIFORNIA THORNTON SCHOOL OF MUSIC



USC THORNTON CONCERT CHOIR AND CHAMBER SINGERS OF POETS AND MUSIC: CELEBRATING THE BARD

Alfred Newman Recital Hall UNIVERSITY OF SOUTHERN CALIFORNIA

FRIDAY | **OCTOBER 21, 2016** | 8:00PM SUNDAY | **OCTOBER 23, 2016** | 4:00PM Center Theatre CALIFORNIA CENTER FOR THE ARTS. ESCONDIDO

CONCERT CHOIR

CRISTIAN GRASES conductor

KRISTEN SIMPSON assistant conductor

SO-MANG JEAGAL accompanist

CHAMBER SINGERS

JO-MICHAEL SCHEIBE conductor

ANDREW SCHULTZ assistant conductor

HYE JUNG SHIN accompanist



PROGRAM

CONCERT CHOIR

THOMAS MORLEY It was a Lover and His Lass

GYÖRGY ORBÁN O Mistress Mine!

Kristen Simpson, assistant conductor

RALPH VAUGHAN WILLIAMS In Windsor Forest

I. The Conspiracy
IV. Wedding Chorus

(See the Chariot at Hand)
III. Falstaff and the Fairies
Katie Nester. soloist

JOHN RUTTER Blow, Blow, Thou Winter Wind

STEPHEN STURK Three Shakespeare Songs

I. It was a Lover and His Lass

ROBERT APPLEBAUM Witches' Blues

GEORGE SHEARING Songs of Sonnets from Shakespeare

III. It was a Lover and His Lass

V. Who is Silvia?

intermission

CHAMBER SINGERS

JOSU ELBERDIN Gaur Akelarre*

MATTHEW HARRIS Shakespeare Songs

"Blow, Blow Thou Winter Wind"
"It Was a Lover and His Lass"

Andrew Schultz, assistant conductor

PETER BLOESCH You Spotted Snakes**

Andrew Schultz, assistant conductor

MATTHEW HARRIS Shakespeare Songs

"Tell Me Where is Fancy Bred"

"O Mistress Mine"

"Take O Take Those Lips Away"

NICK STRIMPLE Prelude and Fugue

(The Bard's Obsession)**

BARLOW BRADFORD Keep Your Splendid, Silent Sun

MICHAEL HENNAGIN Give Me The Splendid Silent Sun

II. Sunrise

DAVID CONTE Invocation and Dance

II. Dance

PROGRAM NOTES

THOMAS MORLEY (C.1557-1602) It was a Lover and His Lass

Thomas Morley was one of the most significant composers and publishers of English music in the late 1500's. Born in Norwich, England, Morley worked as a composer, organist, publisher, and editor and was very influential in bringing the Italian madrigal form to England. He was also an important figure in the publication of English secular music. After studying music at Oxford, Morley was a chorister and eventually served as organist at St. Paul's Cathedral in London. His A Plaine and Easie Introduction to Practicall Musicke was published in 1597 and dedicated to his master teacher, William Byrd (1543-1623), who Morley likely studied with in the 1570s. Morley is described by Oxford Music as "a [typical] God-fearing member of the state religion, neither a Catholic nor strongly anti-Catholic." He became a Gentleman of the Chapel Royal in 1592, possibly as a reward for both musical achievements and political activities that pleased the Royal Family.

Although Morley and Shakespeare lived in the same parish in the late 1590s, there is no known connection between the two. It was a Lover and His Lass was published in Morley's collection of solo songs, The First Books of Ayres in 1600. The original form follows that of the complete title of the collection: The First Book of Ayres or Little Short Songs to Sing and Play to the Lute with the Base Viol. Traditionally, a solo singer accompanied by stringed instruments such as the lute and viol performed the song. The text is from Shakespeare's As You Like It, believed by many scholars to be the first play performed at the Globe Theatre in 1599, and is set to a simple, four-part voicing. Morley selected text from the moment that two pages sing a rather baudy song to a pair of young lovers who plan to wed the next day. This section of text is full of double entendres that refer to the two lovers engaging in the physical act of love. Morley's version of It was a Lover and His Lass is quite traditional in form and harmonic structure, especially when compared to versions by Sturck and Shearing that are featured later in this concert.

GYÖRGY ORBÁN (b. 1947)

O Mistress Mine!

György Orbán was originally born in Romania where he studied and taught at Cluj-Napoca Academy of Music until his immigration to Hungary in 1979. Upon arriving in Budapest, Orbán worked as an editor for a publishing company, Editio Musica Budapest. He continued working as a publisher until 1990. Orbán has served as professor of composition and theory at the Liszt Academy of Music in Budapest since 1982. He has written music for a variety of genres, including choral music, solo piano, chamber ensemble, and orchestra. His vocal music includes numerous songs, one opera, four oratorios, at least nine masses, two-dozen motets, and ninety other choral works. Orbán's music is included on at least twelve albums, most on the Hungaroton label. His music is primarily published by Hinshaw Music and Editio Musica Budapest.

O Mistress Mine! takes its text from Shakespeare's comedic Twelfth Night. One of the characters, the Fool, sings a song to two house-guests giving the advice that because the future is unsure, when you meet someone you fancy, pursue them. The music moves at a fast pace that the composer requests be performed with lightness to avoid too much weight in the sound. Orbán's setting, published in 2002, brings to mind an image of a merry-go-round as the bass line combines with syncopated alto and tenor lines to sound like a calliope playing while the sopranos wander up and down like the moving horses.

RALPH VAUGHAN WILLIAMS (1872-1958) From In Windsor Forest

"The Conspiracy"
"Wedding Chorus (See the Chariot at Hand)"
"Falstaff and the Fairies"

Ralph Vaughan Williams was considered by many to be the most important British composer of the 20th century. Even though he began his studies at a young age, many critics, including Vaughan Williams himself, originally considered him amateurish and "hopelessly bad" at composition. Vaughan Williams set high standards for himself, studying with Max Bruch (1838-1920) while in Berlin in 1897 and Maurice Ravel (1875-1937) in Paris in 1908. He also developed a strong friendship with fellow composer Gustav Holst (1874-1934) and the pair critiqued each other's music throughout their lives until Holst's death. Vaughan Williams wrote music for a wide variety of genres, including standard orchestral and choral-orchestral works, as well as hymn tunes (such as *Down Ampney* and *Sine Nomine*), arrangements of English folksongs, and music for the theatre, radio, and cinema.

Vaughan Williams wrote *In Windsor Forest* in 1930 for SATB choir and orchestra, basing the music on his rarely performed four-act comedic opera, *Sir John in Love*, written between 1924 and 1928. Vaughan Williams's libretto incorporated text from William Shakespeare's (1564-1616) *The Merry Wives of Windsor*, as well as texts from other authors. Music from *Sir John in Love* was reused to create the five-movement cantata *In Windsor Forest* that tells the story of an overweight knight who attempts to woo two different women at the same time in the hopes of improving his financial situation. The women discover his plot to deceive them and eventually work together with their husbands to exact revenge.

The Conspiracy opens the cantata and frames the interactions between the women Falstaff is trying to win over after they read similar letters from him. The music is nearly identical to the original opera save the short postlude. Vaughan Williams includes only female voices as in the opera to simulate the two women conversing with each other. The text for this movement, "Sigh no more, ladies, sigh no more," is taken from Shakespeare's most frequently performed play, Much Ado About Nothing, and advises women not to expect men to commit – they have always been deceivers with "one foot in sea and one on shore." If women accept that condition, they can turn their worries into happiness by singing their "Hey Nonny No" songs. The rhythmic motive in the accompaniment from the opening measure is found throughout the movement and is ultimately used to create hemiolas that propel the music through transitions.

Falstaff is invited to Windsor Forest unaware that the scorned women have arranged for local children to dress as fairies and attack him. Vaughan Williams begins the third movement, Falstaff and the Fairies, with the upper voices portraying the children dancing and singing around an oak tree in the middle of the forest. The village women then repeatedly encourage the children to "...pinch him (Falstaff) black and blue, let him not lack sharp nails to pinch him blue and red, 'till sleep has rocked his addle head..." Remnants of the original opera are heard as Vaughan Williams alternates repeatedly between a solo voice and chorus with shifting meters and tempi. The movement reaches its climax as the lower voices join in the torment with a frenzied acceleration toward the finish and the end of Falstaff's torture.

Wedding Chorus (See the Chariot at hand), the fourth movement, is a complete change in character from Falstaff and the Fairies. No longer are there shifts in meters and tempi but rather an undulating, continuous accompaniment with arpeggiated triplets, and a gentleness that is enhanced by the ppp dynamics. The feeling of grandeur in the fuller sections of this movement remind the listeners of one of Vaughan Williams's choral-orchestral works yet to come, the Serenade to Music which he will compose in 1938.

JOHN RUTTER (b. 1945) Blow, Blow, Thou Winter Wind

British composer John Rutter studied music at Clare College, Cambridge. After teaching at both Clare College and the University of Southampton, Rutter chose to focus on his career as a composer. He founded the professional choral ensemble, The Cambridge Singers, and has recorded many albums with the group. Primarily known for his choral music, Rutter has written numerous Christmas-themed and secular choral compositions and has edited three volumes of Carols for Choirs. Rutter's music is primarily published by Oxford University Press.

Blow, Blow, Thou Winter Wind from Rutter's choral cycle, When Icicles Hang takes its text from Shakespeare's As You Like It. Duke Senior, who has escaped to the woods, asks Amiens to sing the song that occurs just after one of Shakespeare's most quoted lines: "All the world's a stage, And all the men and women merely Players." The words of the song invoke the wind to blow for despite its harshness, it will never be as sharp as those of humans who wrong their friends. Written in a repeated AB format, the music depicts a winter scene with an underlying wind illustrated by the constant eighth notes in the gentle but unrelenting accompaniment. The opening section features a soprano soloist before all voices join together on "Heigh ho! Sing heigh ho!" The men then take over the melody line as the material repeats. Throughout the music, the choral lines are nearly all homorhythmic with only a few moments of polyphony appearing in the last verse. Section cadences take the listener through shifts from minor to major before returning to minor.

STEPHEN STURK (b. 1950) It was a Lover and His Lass

Californian composer Stephen Sturk was named "composer in residence" at St. Paul's Episcopal Cathedral, San Diego in October 2000. He is conductor of Cappella Gloriana, San Diego's professional chamber choir, as well as several other choirs in southern California. Dr. Sturk is also a founding director of San Diego's Pacific Academy of Ecclesiastical Music (PACEM). He served on the faculty of the University of San Diego where he was director of the Choral Scholars Program. Dr. Sturk's anthems have been published by Arista Music (Brooklyn, NY), C.F. Peters Corporation (New York, Associated Music Publishers (New York), and Oregon Catholic Press (Trinitas series). Before settling in California in 1991, he was a conductor, composer and tenor in New York City where his principal positions included music director of The New York Motet Choir, associate conductor of the choirs at the Cathedral Church of St. John the Divine and director of The Juilliard Singers at the Juilliard School of Music (under the auspices of the Lincoln Center Student Program). He appears as conductor or singer on more than 60 recordings, most notably on the soundtrack of the Disney animated feature "Beauty and the Beast".

Sturk's *Three Shakespeare Songs* were commissioned by Dr. Joe Stanford and the Escondido Choral Arts Foundation, a comprehensive choral music education program at the California Center for the Arts, Escondido. "With apologies to composers Thomas Morley and Johannes Brahms, my *Three Shakespeare Songs* represent a meeting of the aesthetic of the Elizabethan madrigal with the melodic invention of the *Liebeslieder Waltzes*," according to Sturk.

ROBERT APPLEBAUM (b. 1941) Witches' Blues

American choral composer and jazz pianist, Bob Applebaum considers his compositional style to be "strongly tonal, though tinged with a jazz sensibility." Applebaum spent his career as a high school physics and chemistry teacher in Winnetka, Illinois before retiring in 2000 after thirty-five years of teaching. Much of his choral music is written for the Jewish liturgy, with nearly half of his 250 compositions focused on Jewish texts for use in Sabbath and High Holiday services. His compositions also include three complete Sabbath services. Applebaum has recorded three jazz piano albums, with much of the music influenced by his Jewish faith: Hora and Blue with the Modern Klezmer Quartet; The Apple Doesn't Fall Far From the Tree, a collection of jazz piano duets performed with his son; and Friday Night Jazz Service. In addition to self-publishing his music, Applebaum is also published by E.C. Schirmer, Opus Music, and Transcontinental Music.

Witches' Blues, a clever pun on witches' "brew", is an a cappella arrangement of a scene in Shakespeare's tragedy, Macbeth. In the scene, the three witches surround their cauldron to conjure visions for Macbeth of his pending downfall. Applebaum's jazz influences are evident in the changing meter, triplets against duples, and his use of flatted sixths and other accidentals that swing the tonality back and forth between major and minor. The shifts of meter, rhythm, and tonality that Applebaum uses are intentional compositional decisions that provide interest to singer and listener alike. He also prefers to write polyphonic music that layers the voices through staggered entrances. Throughout this song, he includes an ostinato figure in the bass line to imitate an upright bass in a standard jazz trio.

GEORGE SHEARING (1919-2011) From Songs of Sonnets from Shakespeare "It was a Lover and His Lass" "Who is Sylvia?"

British jazz pianist and composer, Sir George Shearing achieved success in the jazz world despite being blind and having limited music education. His imagination at the keyboard earned him multiple Grammy Awards in the early 1980s for his collaborations with jazz singer, Mel Torme. He performed at the White House for several presidents of the United States, and played in jazz clubs in both the US and Britain. In 1996, Shearing was invested as an officer of the Order of the British Empire for his "service to music and Anglo-US relations" and was knighted by Queen Elizabeth II in 2007. Due to his jazz background, his compositions tend to feature many 7th, 9th, and 13th chords.

Shearing's collection, *Songs of Sonnets from Shakespeare*, is set for SATB choir, jazz piano, and bass, and was commissioned by The Mostly Madrigal Singers based in St. Charles, Illinois. Fellow British composer and a close friend of Shearing's, John Rutter, conducted the first performance in 1999. *It was a lover and His Lass* was written for five voices with jazz swing accompaniment and uses the same text as Morley's version. The four verses each turn slightly more complex and return to a common refrain. The music's playfulness in Shearing's writing reflects the two young lovers flirting with each other and the melodic material follows a contour that helps depict the happy anticipation of a young romance. *Who is Sylvia?* is based on text from one of Shakespeare's first comedic plays from the early 1590s, *Two Gentlemen of Verona.* Valentine and Turio are wooing Silvia, the Duke's daughter. Proteus, who is also in love with Silvia, fakes a plot to help Turio win Sylvia's hand while ultimately hoping he will win her for himself. Shearing sets the text from Turio's scene outside Sylvia's window. Written for four voices, the music features a gentle, continuous accompaniment that propels the motion forward. With no dynamic marking louder than a *mezzo fort*e, the music never presses or insists that Sylvia accept Turio but rather attempts to seduce her in a soothing manner.

Most of the compositions performed by the Chamber Singers in tonight's concert are based on texts by American poet Walt Whitman and English poet William Shakespeare as we commemorate the 400th anniversary of his death.

JOSU ELBERDIN (b. 1976) Gaur Akelarre

Born in 1976 in Pasaia (Gipuzkoa, Spain), Josu Elberdin began his musical studies at the Conservatory of Pasaia, Pasaia Musikal, where he earned degrees in piano and vocal pedagogy. He also received a degree in Social Education from the Universidad del País Vasco in 1997. Since 2000, Elberdin has worked at the Musical School of Pasaia teaching Music and Movement, Composing Techniques, Score Arrangement, Organ, and Piano. His music is primarily dedicated to children's choirs and is often performed as musical stories or tales. Though his works are primarily choral, Elberdin has also written a large number of symphonic and instrumental works and pop-rock songs.

Gaur Akelarre was commissioned by the Kup Taldea (choir) of Euskadi and funded by the "Ayudas a la creacion Coral" of the Federation of Choirs in Gipuzkoa. According to Elberdin, the work narrates the preparation of the Witch's Sabbath, including the conjuring of the witches and wizards of the night. Use of the zortziko, a 5% dance rhythm that originated in the Basque Country, gives the composition its rhythmic excitement and energy. Elberdin also includes sections of leaping harmonies and contrasting colors, while making frequent references to Intxixu, a demon of Basque mythology said to be half human and half betizu, a type of wild cow found in the Basque region of Spain. It seems only fitting to include a reference to the supernatural with Halloween soon approaching. Tonight's performance is the American Premier of Gaur Akelarre and is being recorded for use by Walton Music who will publish Elberdin's work for international distribution.

Gaur akelarre

Gaur akelarre etor zaitezte.

Gaur akelarre baso ta larre, gaueko kolore, jai!

Ospa ditzagun gure graziak, elkartu gaitezen. Presta, presta dezagun orain dena.

Zatoz Juana Bixenta, goazen gure etxera lapikoa hartu behar dugu,

zoaz Joxemari ez ahaztu belarrak Intxixuak bestela lapiko barruan sartuko gaitu.

Ja, Ja, Jai! Ay! Bai! Gaur akelarre. Ajajai! Today Coven (meeting of witches)

Today Coven, Come.

Today Coven, forests and meadows, colors of night, jai! (cheer)

We celebrate our graces, let us come. Prepare, prepare now everything.

Come Juana Vicenta, come to our house, take the cauldron,

Go, Josemari, don't forget the herbs, if you don't do it, the Intxixu (a demon of the Basque mythology) will put us into the pot.

(Shouts of joy) (Expression of emotion) Today, Coven! (Shouts of joy)

ABOUT WILLIAM SHAKESPEARE

Often referred to as England's national poet, William Shakespeare (c.1564-1616) is considered by many to be the greatest dramatist of all time. A playwright and actor, by the early 1590s, Shakespeare was a managing partner in the London acting company, Lord Chamberlain's Men. Fifteen of his thirty-seven plays had been published by 1597 and his works have been performed countless times in the 400 years since his death. A successful entrepreneur, Shakespeare along with other investors constructed The Globe Theatre, also known as Shakespeare's Globe, on the banks of the Thames River in 1605. Adapting the conventional writing style of the day to create a freer word flow allowed Shakespeare to write dialog that better served his plots and characters. With the exception of Romeo and Juliet, his early works were primarily histories and comedies while tragedies and tragicomedies made up the bulk of his later works.

MATTHEW HARRIS (b. 1956)
From Shakespeare Songs
"Blow, Blow Thou Winter Wind" from As You Like It
"It Was a Lover and His Lass" from As You Like It

Composer and musicologist Matthew Harris has written choral, orchestral, chamber, and solo vocal works that have been performed throughout the world. Many of his highly popular choral works have been commissioned or premiered by leading choruses including the Dale Warland Singers, Phoenix Chorale, Los Angeles Chamber Singers, Western Wind, and Cantori New York. Harris studied at The Juilliard School of Music, The New England Conservatory and Harvard University, and has taught at Fordham University and Kingsborough College, CUNY. He currently teaches at Brooklyn College, and New York City College of Technology.

Among Harris's more popular compositions are his *Shakespeare Songs*. This full cycle of twentyone songs is divided into six books; the seventh book to be released in 2017. The *Shakespeare Songs* project was inspired by the need for music at the composer's pending nuptials. As a result, *Hark*, *Hark the Lark* was composed and sung at his wedding by the bride's Princeton a cappella group. This soon led Harris to adapt further texts by Shakespeare in popular, contemporary styles that the composer suggests be sung in a playful, light, and conversational manner. Using this approach, Harris found the material easily translatable to modern settings.

Blow, Blow Thou Winter Wind from As You Like It, begins book three of Harris's Shakespeare Songs. Rapid passages of text swirl through powerful chord progressions driven by rich harmonies. Inspired by Claudio Monteverdi's (1567-1643) famous secular madrigal Zefiro Torna, the blowing wind is depicted by the use of staggered entrances and triple rhythms that travel from section to section within the choir. Furthermore, Harris uses contrasting dynamics and motifs between each verse and refrain. While the tempo does not change, these elements give the illusion of a louder, faster feel while the verses give a sense of relaxation before the next gust of wind. The song concludes with an ending that begins with a single alto line and slowly adds an additional eleven voice parts as the texture grows and strengthens like storm clouds in the distance.

Another in the set of Harris's *Shakespeare Songs*, *It Was a Lover and His Lass*, also from *As You Like It*, is a text typically set to a quick, jolly tempo that mimics the exuberance and enthusiasm of young love in the spring. Harris's setting uses a more moderate tempo giving the feel of young lovers on an afternoon stroll and creating a sensation of enjoyment of the moment. The gentle and lyrical melodies that serve as dialog between the two lovers are passed back and forth between the upper voices. The rising and falling dynamics represent the turbulent nature of love and finally, to mimic the fleeting nature of spring, the song quickly comes to an end.

PETER BLOESCH (b. 1963) You Spotted Snakes

Peter Bloesch was raised in a musical family, and began formal studies in piano, cello, and composition at a young age. He went on to study composition at the University of Southern California, and was invited to participate in their prestigious Scoring for Motion Pictures and Television Advanced Studies Program. While in Los Angeles, Bloesch worked with many legendary film composers, including Bruce Broughton, Jerry Goldsmith, Alexander Courage, and Henry Mancini. Bloesch's compositional style combines his classical-music training with his film-music experience to create scores full of emotion that also maintain musical precision.

You Spotted Snakes is the third song in Bloesch's cycle Three Shakespeare Songs for Choir a Cappella. The text is taken from A Midsummer Night's Dream when Philomel is tasked with lulling the Fairy Queen to sleep despite the distractions of the creatures of the night. Shakespeare alternates the text between the rebukes of the despicable creatures and the soothing lullaby for the Queen. Bloesch tells us his "music alternates between being playfully mysterious and lyrically soothing" to match the text. To portray the creature's admonishments, Bloesch uses staggered entrances, dynamic swells, and chromaticism. The lullaby is led by a lyric soprano line and includes rich harmonies in the lower voices. Tonight's performance is the World Premier of Peter Bloesch's You Spotted Snakes.

MATTHEW HARRIS (b. 1956)
From Shakespeare Songs,
"Tell Me Where is Fancy Bred", from The Merchant of Venice
"O Mistress Mine", from Twelfth Night
"Take O Take Those Lips Away", from Measure for Measure

Tell Me Where is Fancy Bred, from The Merchant of Venice is the only one of Matthew Harris's Shakespeare Songs to include in the merry Elizabethan madrigal tradition. According to Harris, this was his first project written on composition software. This new technology informed the final outcome by allowing experimentation with imitation in a way that was completely new to him. Harris was so satisfied and became so efficient with this new process that when he ran out of text to pair with his music, he decide to continue without text and simply use the word "do." Shifting from Shakespeare's text to "do" creates an element of humor and gives the madrigal style a more contemporary feel in the final verse.

O Mistress Mine, from Twelfth Night is another example of how advancements in music technology influenced Matthew Harris's work on his Shakespeare Songs. While experimenting on a synthesizer for the first time, Harris utilized both harpsichord and string functions simultaneously. This fresh sound, combined with the traditional Scottish melody, inspired the setting for this text.

Take O Take Those Lips Away, from Measure for Measure begins book two of the Shakespeare Songs and was written for Matthew Harris's wife's Princeton a cappella group, Out of the Orange. Contrary to other typically slow, lamenting adaptations of this text, this work has the fast, driving fury of a lover scorned. The essence of this is achieved through dynamics that slowly rise and quickly drop off, only to build again and again. The coda splits the voices into nine parts, ending strongly on the text "sealed in vain."

NICK STRIMPLE (b. 1946)

Prelude and Fugue (The Bard's Obsession)

Nick Strimple is a faculty member in the USC Thornton School of Music where he teaches classes in Choral Literature and Sacred Music as well as Holocaust and the Creative Impulse, and Music and the Holocaust. Born in Amarillo, Texas, he was educated at Baylor University (BM in composition) and the University of Southern California (MM in sacred music – Outstanding Masters Candidate, 1973; DMA in choral music – Outstanding Doctoral Candidate, 1976). In addition to his role at USC, he is the Music Director of the Los Angeles Zimriyah Chorale, and is otherwise active as a composer, conductor, scholar, and author.

The two Shakespeare texts Strimple set for his *Prelude and Fugue* are rarely seen together. The *Prelude* sets the text, *Who is Silvia?* from *Two Gentlemen of Verona*, with a ballad like quality that reflects the feelings of a man speaking of the woman he admires. However, a sense of uneasiness is created by the piano with descending arpeggios and an off-kilter rhythm that eludes to darker themes to come. The *Fugue* begins with the first line from Shakespeare's *Twelfth Night:* "If music be the food of love, play on; give me excess of it." Thoughts of the woman continue, but now as his fantasy and a frenzied, gluttonous obsession. The quickly moving lines, using every fugal device except diminution, are interrupted briefly by a tango as our character unravels. The fugal theme returns and peaks on the text "give me excess of it, that, surfeiting, the appetite may sicken, and so die." This is followed by the return of the prelude theme which our character recognizes, "Ah, that strain again!" Strimple returns once more to the fugue subject but this time in unison, followed by the final "Play on." Dr. Jo-Michael Scheibe commissioned *Prelude and Fuque* for the USC Thornton Chamber Singers.

ABOUT WALT WHITMAN

Walt Whitman (1819-1892) is considered to be one of America's most influential poets. He worked as a fiction writer and journalist but because he often wrote about his radical opinions supporting controversial issues, his job tenure at newspapers was often short. Whitman self-published the then controversial but now landmark collection, Leaves of Grass in 1855. A pacifist who volunteered as a nurse during the Civil War, Whitman's collection of war poems, Drum Taps, published in 1865 was written in response to his experiences with war-torn soldiers. A groundbreaking poet, Whitman "...aimed to transcend traditional epics and eschew normal aesthetic form to mirror the potential freedoms to be found in America."

—http://www.biography.com/people/walt-whitman-9530126

BARLOW BRADFORD (b. 1960) **Keep Your Splendid, Silent Sun**

Over the course of his career, Barlow Bradford has distinguished himself as a conductor, composer, arranger, pianist, organist, and teacher. He received his Master's Degree in Orchestral Conducting (1988) and his Doctorate of Musical Arts in Collaborative Piano (1997) from USC Thornton School of Music receiving the "Most Outstanding Student" award in both areas. Bradford holds the Ellen Nielson Barns Presidential Endowed Chair for Choral Studies at the University of Utah and also conducts the Utah Chamber Artists.

Bradford's Keep Your Splendid, Silent Sun uses text from the second stanza of Walt Whitman's celebrated poem Give Me the Splendid Silent Sun from his collection, Leaves of Grass. While the opening stanza describes being at home with nature, the essence of the second stanza finds itself in direct opposition, rejecting nature for the sights and sounds of city life. The excitement of the city is portrayed with syncopation, changing compound meters, and driving piano accompaniment. "We are a canvas of contradictions as human beings," Bradford said of the opposing themes. "One thing I love about Walt Whitman is the way he embraced this contradiction and wore it on his sleeve."

MICHAEL HENNAGIN (1936-1993)

"Sunrise" from Give Me The Splendid Silent Sun

Michael Hennagin was born in The Dalles, Oregon. At the age of eight, his family relocated to Los Angeles. Teachers and mentors including Darius Milhaud (1892-1974) and Aaron Copland (1900-1990) heavily influenced Hennagin's work. He began his professional career composing music for Hollywood films, and went on to serve twenty years as an esteemed faculty member at The University of Oklahoma. Hennagin composed for orchestra, ballet, choir, and chamber ensembles, and developed a close relationship with the New York-based professional choir, the Gregg Smith Singers.

Sunrise, the second movement from Hennigan's Give Me the Splendid Silent Sun, adapts text from the first stanza of Walt Whitman's poem of the same name. The repeated text, simple melodic line and steady rhythms in the piano accompaniment bring a sense of tranquility to the work. The text refers to a home and life that are surrounded by nature. Hennagin emphasizes Whitman's repeated plea of "Give me" with a persistent tension and release of dissonant whole steps while alternating polyphony and homophony. Set in Lydian mode, the composition's tonal center shifts as it progresses, giving the illusion that the melody is being reinvented over and over again.

DAVID CONTE (b. 1955)

"Dance" from Invocation and Dance

David Conte is the composer of over eighty works, including six operas, a musical, works for chorus, solo voice, orchestra, chamber music, organ, piano, guitar, and harp. Conte's operas have been produced at the Berlin International Opera, University of Southern California, University of Minnesota, Hidden Valley (Carmel CA), and many others. In 1982, Conte lived and worked with Aaron Copland (1900-1990) while preparing a study of the composer's musical sketches. During this time, he received a Fulbright Fellowship to study with Copland's teacher Nadia Boulanger (1887-1979) in Paris, where he was one of her last students. He holds the rank of Professor and is Chair of the Composition Department at the San Francisco Conservatory of Music.

Dance, the second movement of Conte's Invocation and Dance, uses text from Walt Whitman's elegy for President Abraham Lincoln, When Lilacs last in the Dooryard Bloom'd. Conte evokes a celebration of life through his use of face-paced syncopation, persistent four-hand piano accompaniment and added percussion to create an exuberant, rhythmic pulse that compliments the text and is sustained throughout the changing meters.

—Notes by Andrew Schultz

ABOUT THE ARTISTS



CRISTIAN GRASES, Conductor

Cristian Grases joined the USC Thornton faculty in the Fall 2010 semester and is currently an associate professor of choral music and conductor of the USC Thornton Concert Choir. Born in Venezuela, he earned degrees from the Simón Bolívar University (MM) in Caracas, Venezuela, and the University of Miami (DMA). He has previously served as interim director of choral activities at Central Washington University; assistant professor in choral music at California State University, Los Angeles; and national coordinator

of choirs for EL SISTEMA under Maestro José Antonio Abreu. He also served as conductor for the Women's Chamber Ensemble of the University of Miami, was the assistant conductor of the Miami Symphony Orchestra under Maestro Eduardo Marturet, and the conductor of the Young Musician's Orchestra. Additionally, he is an award winning conductor and composer, and has been commissioned to write for several prestigious organizations such as the Piedmont Children's Chorus and the Santa Fe Desert Chorale. Numerous ensembles including the Los Angeles Master Chorale have performed his works.

Grases has participated in numerous festivals, workshops, and events as a guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, Asia, and Australia. He has also presented sessions in the World Choral Symposia in Denmark, Argentina, and South Korea. Additionally, he has presented at several ACDA regional and national conventions and conducted the National Latin American Honor Choir at the Salt Lake City national convention.

Grases was elected into the Board of Directors of the International Federation for Choral Music in 2008 and remains active in this position, and was recently appointed as one of the vice presidents for the World Youth and Children Choral Artists Association based in Hong Kong. In addition, Grases is the chair of the Ethnic Music Repertoire and Resources Committee for the Western Division of the American Choral Directors Association (2009–present), he is part of the editorial board of the International Choral Bulletin (2005–present), has been the editor of the Children's and Youth Column for the bulletin (2005–present), and was the founding Artistic Director for the Esperanza Azteca Los Angeles Orchestra. He also serves as the Artistic Director of Meritage Vocal Arts Ensemble. Most recently, Dr. Grases has started a new Choral Series entitled "The Choral Music of Latin America and the Caribbean" published by Gentry Publications as an editorial outlet for new Latin American choral repertoire.



KRISTEN SIMPSON, Assistant Conductor

Kristen Simpson is a 3rd-year DMA student in Choral Music at USC and received a Master of Music degree in Choral Conducting from Texas State University. She worked as a civil engineer for more than a decade before pursuing her MM at Texas State and is licensed to practice engineering in the state of Texas. While pursuing her bachelor's degree in Civil Engineering at Cornell University, Simpson sang in and accompanied the Cornell University Chorus and played the Cornell Chimes. She continues to serve as a member of the Cornell Chimes Advisory Council to keep the tradition of chimes music alive and has previously served the board as Council Co-Chair.

Before moving to Los Angeles to begin her studies at USC, Kristen substituted as a director, organist, pianist and rehearsal accompanist for churches and community choirs throughout Central Texas. She has also worked for Grammy Award-winning choral ensemble Conspirare as a production assistant to help the organization plan upcoming seasons. She continues to be active as an accompanist for local high schools and community choirs. Simpson has performed as a collaborative pianist at the Texas Choral Directors Association convention, as well as for the undergraduate and graduate student conducting competitions at the 2015 American Choral Directors Association national convention in Salt Lake City, Utah.



SO-MANG JEAGAL, Accompanist

Pianist So-Mang Jeagal has performed in many international music festivals and concert series at major concert halls, such as Salzburger Schloss Konzerte of Austria, Konzerthaus of Germany, La Madeleine of France, Seoul Arts Center, J. F. Kennedy Center and Walt Disney Concert Hall. He was chosen to be part of the Kumho Virtuosi Trio Concert Series and toured in four major cities: Sydney, Canberra, Wellington and Auckland, of Australia and New Zealand. Mr. Jeagal also toured in the US including New York, Washington,

Philadelphia, Los Angeles, Atlanta, Minneapolis, and Toronto, Canada, sponsored by the Seoul National University Alumni Organization in the United States. A winner of several national and international competitions, Mr. Jeagal is a recipient of the Grand Prize at the Korea Music Foundation Competition and the First Prize at the Dong-A Music Competition and Asia-Pacific Young Artist Competition. In 2014 alone, he won First Prizes at two renowned international competitions, the Washington International Competition for Piano and the Los Angeles International Liszt Competition. As the winner of the competition, Mr. Jeagal presented solo recitals of the music of Liszt at the prestigious Liszt Ferenc Museum and Research Center in Budapest and the Hungarian Cultural Center in London. He was also invited to give a solo recital at the Newport Music Festival in Rhode Island.

Born in Daegu, South Korea, Mr. Jeagal began studying the piano at the age of five and gave his debut recital at the age of eleven. He attended the prestigious performing arts high school in Korea, Seoul Arts High School, and received Bachelor of Music and Master of Music degrees with highest honors from Seoul National University. He graduated with an Artist Diploma from the USC Thornton School of Music as a full scholarship student under the tutelage of Professor Kevin Fitz-Gerald. Mr. Jeagal has participated in Masterclass with eminent concert pianists such as Leon Fleisher, Murray Perahia, John O'Conor, Klaus Hellwig, Hiroko Nakamura and Haesun Paik.



JO-MICHAEL SCHEIBE, Conductor

Jo-Michael Scheibe chairs the Thornton School of Music's department of Choral and Sacred Music at the University of Southern California. Currently serving as Chair of the Past President's Council of the American Choral Director's Association (ACDA), Scheibe has served as National President, National President Elect, Western Division President, and National Repertoire and Standards Chairperson for Community Colleges. Under his leadership, the USC Thornton Chamber Singers received the 2015 American Prize in Choral Music, performed for the 2015 ACDA National Convention

in Salt Lake City (his seventh appearance at that event) and were one of twenty-five choirs selected to perform at the Tenth World Choral Symposium in Seoul, South Korea in 2014.

Prior to his appointment at USC, Scheibe served as Director of Choral Studies at the University of Miami's Frost School of Music, Northern Arizona University in Flagstaff, Long Beach City College, Vintage High School in Napa, California, and Huntington Beach High School. He received his DMA from the University of Southern California and his BA and MM degrees from California State University at Long Beach, where he was presented with the distinguished alumnus award.

Scheibe has collaborated with artists ranging from Luciano Pavarotti to Sir Elton John and the Rolling Stones, and he has prepared choruses for international conductors Helmuth Rilling, Michael Tilson Thomas, Sir Colin Davies, and more. Recordings of his ensembles have been released on the Albany, Cane, Naxos, Arsis and ANS labels.

A champion of contemporary music, Scheibe regularly commissions and performs new works of choral literature. Music publishers Walton, Colla Voce Music, Pavane, and Santa Barbara distribute the Jo-Michael Scheibe Choral Series internationally.

Scheibe presents nationally and internationally as a clinician, conductor, and adjudicator for choruses at all levels. Future engagements include international presentations in Shanghai, Bangkok, and Salzburg; and university presentations and all-state choirs across the country.



ANDREW SCHULTZ, Assistant Conductor

Andrew Schultz earned his bachelor's degrees in both music and business administration from Ohio Northern University. He also holds a Master of Music and a Master of Business Administration Degree from Bowling Green State University. Schultz is currently pursuing a Doctorate of Musical Arts in Choral Music and is a teaching assistant for the USC Thornton Chamber Singers.

Prior to his move to Southern California, Schultz spent seven years as Director of Music Programs for Defiance College in Defiance,

Ohio. Much of his time there was spent revitalizing the music program which included establishing three music minors, music scholarships, an annual choral festival and multiple touring choral ensembles. Furthermore, Schultz led the music for the theatre productions and taught courses in music theory, voice, and conducting. While in Defiance, he also spent nine years as director of music at St. Paul's United Methodist Church and was an active OMEA adjudicator and area clinician. Schultz continues to work as Performance Series Director for the Defiance Community Cultural Council, coordinating several local concert series.



HYE JUNG SHIN, Accompanist

Hye Jung Shin, an active collaborative pianist, is a native of Korea. As a collaborative pianist, she has given numerous performances in Korea, the United States, Austria, Canada and Japan. Passionate about chamber music, she performed and studied at the Aspen Music Festival as a recipient of the Lynette Gutner Memorial Fellowship under Prof. Rita Sloan. She also appeared in many music festivals such as Song Fest, CA, Grandin Festival, OH, Brevard Music Festival, NC, Bay View Music Festival, MI and Vancouver International Song Institute, BC, Canada. In the summers of 2015-

16, she joined the American Institute of Musical Studies in Graz, Austria as a staff pianist and also performed in International Double Reed Society Conference, Tokyo in Japan.

She received the Master of Music degree in collaborative piano with full scholarship under the instruction of Kenneth Griffiths from the College-Conservatory of Music at the University of Cincinnati. She is currently pursuing the Doctor of Musical Arts degree in Keyboard Collaborative Arts as a teaching assistant under Dr. Alan Smith at the Thornton School of Music at University of Southern California as well as a staff pianist at University of California Los Angeles, Herb Alpert School of Music. She is also a recipient of the Gwendolyn and Adolph Koldofsky Memorial Endowed Scholarship, Keyboard Collaborative Arts Ensemble Award and Keyboard Collaborative Arts Department Award at University of Southern California.

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Claire Redlaczyk, Freshman, BA Choral Music, Bella Vista, AR Xinyu Song, Freshman, BS Accounting, Beijing, CHINA

Maia Thomas, Freshman, BM Music Composition, South Pasadena, CA

Yi Zhou, 1st Year Ph.D., Computer Science, Shanghai, CHINA

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Irene Apanovitch, 2nd Year DMA, Choral Music, Mississauga, ON, CANADA Kate Crellin, Sophomore, BA Choral Music, Santa Monica, CA Isabella Custino, Sophomore, BA Choral Music, San Francisco, CA Supitcha Kansirisin, 1st Year Masters, Choral Music, Bangkok, THAILAND Yewon Lee, 3rd Year DMA, Choral Music, Seoul, SOUTH KOREA Shou Ping Liu, 3rd Year DMA, Choral Music, Yilan, TAIWAN Ashley Ramsey, 2nd Year Masters, Choral Music, Shreveport, LA Geetha Somayajula, Junior, BA Choral Music, Portland, OR Maura Tuffy, Sophomore, BA Choral Music/BM Vocal Arts, Pennington, NJ

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Haochen Wang, Sophomore, BS Astronomy and Mathematics, Wuhu Anhui, CHINA

BASS

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DEPARTMENTAL EVENTS

TAPESTRY OF SONG

FRIDAY | OCTOBER 28 | 8:00 PM

Alfred Newman Recital Hall

USC Thornton Apollo Chorus and Oriana Choir

Tickets: Free

To reserve your tickets please email USChoral@usc.edu or call 213.821.5756

MUSIC FROM AROUND THE WORLD

FRIDAY | NOVEMBER 18 | 8:00 PM

St. John's Episcopal Cathedral

USC Thornton University Chorus

Tickets: \$5 (cash or check only) purchase at door, first come, first served

Address: 514 W ADAMS BLVD, LOS ANGELES 90007

For more information, email USChoral@usc.edu or call 213.821.5756

A WINTER GALA

WEDNESDAY | NOVEMBER 30 | 7:30 PM

Boyard Auditorium

Celebrate the holidays in elegant style with the annual Brightest & Best winter gala, a scholarship fundraiser that provides substantial support for USC Thornton students.

For information about this scholarship fundraiser, call (213) 740-6474, or visit music.usc.edu/wintergala. Further details included on the back cover of this program.

HYOWON WOO

Choral Literature III class lecture: Choral Music in South Korea

FRIDAY | OCTOBER 28 | 9:00 AM

TMC G156

Students of MUCM 641; open to all choral & sacred music students & faculty

RODNEY EICHENBERGER

Conducting Masterclass

MONDAY | NOVEMBER 7 | 10:00 AM

Schoenfeld Orchestral Rehearsal Hall

Students of MUCD 541/641; open to all choral & sacred music students & faculty

RODNEY EICHENBERGER

Choral Development class lecture: Rhythmic Function in Phrasing

TUESDAY | NOVEMBER 8 | 11:30 AM

MUS 319

Students of MUCM 440: open to all choral & sacred music students & faculty

Choral Music Student Recitals

FIRST YEAR MM RECITAL

USC Thornton Recital Choir

TUESDAY | NOVEMBER 15 | 7:30 PM

Jeannette MacDonald Recital Hall

Tickets: Free

CHORAL & SACRED MUSIC DONORS

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BRIGHTEST and BEST



Scholarship Fundraiser WEDNESDAY, NOVEMBER 30, 2016 7:30 P.M.. Boyard Auditorium

The USC Thornton School of Music and its Choral & Sacred Music department present its annual winter gala. Celebrate the holidays in elegant style with "Brightest & Best," a scholarship fundraiser that provides substantial support for Thornton students. The event will feature 250 singers and instrumentalists ringing in the season with carols and songs in an evening of pageantry for the entire community to enjoy.

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For information on how to attend this scholarship fundraiser, please visit music.usc.edu/wintergala or call (213) 740-6474

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